

PART VI CRITICISM, BIOGRAPHY, AND SCHOLARLY STUDIES

A

à **Beckett, William, Jun.** “Blake (William), an artist of powerful but eccentric imagination”. Vol. I, p. 458 of *A Universal Biography: Including Scriptural, Classical, and Mythological Memoirs together with Accounts of Many Eminent Living Characters. The Whole Newly Compiled and Composed from the Most Recent and Authentic Sources.* In Three Volumes. Stereotype Edition. (London: Printed, Stereotyped, and Published, by Mahew, Isaac and Co, **1834**) Vol. I, p. 458. <New York Public Library> **B.** Stereotype Edition. (London: Printed by W. Lewis, for Isaac Tuckey, and Co., **1836**) Vol. I, p. 458 <Bayerische Staatsbibliothek, Munich>

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

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Anon., “Abercrombie’s Inquiries”, *Edinburgh Evening Post, and Scottish Literary Gazette*, 7 May 1831, pp. 150-151 (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>

§**Abraham, Gerald**. “The Genius of William Blake.” *Radio Times*, 10 December 1937.

§**Abrahams, Cecil**. “William Blake and the Romantic Perception of Romanticism.” In *The Question of Humanism: Challenges and Possibilities*. Ed. David Goicoechea, John C. Luik, and Tim Madigan. (Buffalo: Prometheus Books, 1991)

§**Abramovitch, N.Y.** “Estetism i erotika ... Bleik [Aestheticism and Eurotics ... Blake].” *Obrazovanye*, V (1906), Section 2, pp. 21-51. In Russian

§**Ackland, Michael**. “Breeding ‘Reptiles of the Mind’: Blake’s Dialectics of Vision and [Christine] Stead’s Critique of Pollitry in *The Man Who Loved Children*.” *Studies in the Novel*, XXXVIII (2006), 234-249.

Ackroyd, Peter, *Blake* (London: Sinclair-Stevenson, 1995) 8°, 399 pp., 136 reproductions; ISBN: 1856192784 **B.** (London: Minerva, 1996) 8°, xv, 442 pp., 64 reproductions;

ISBN: 0749391766 **C.** (N.Y.: Ballantine Books, July 1997) 8°, 398 pp., 121 reproductions; ISBN: 345376110 **D.** *William Blake, Dichter, Maler, Visionär.* Tr. Thomas Eichorn. (München: Albrecht Knaus, 2001) 8°, 475 pp., 58 reproductions; ISBN: 3813501027 In German § **E.** Tr. **Ewa Kraskowska.** (Poznan: Zysk i S-Ka Wydawnictwo, 2001) In Polish **F.** **Blake den [The Life of Blake]* Tr. Masayuki Ikeda, Hachisu Izumi, Shigeru Ito, and Masayuki Takakura. (Tokyo: Misuzu Shobo, 2002) 468 pp., 105 reproductions; ISBN: 462047187 In Japanese **G.** § *William Blake: Dichter, Maler, Visionär.* Tr. Thomas Eichhorn. (München: Albrecht Knaus, 2004) In German **H.** § (London: The Folio Society, 2008) 4°, xv, 455 pp.; no ISBN

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 Chapter 5 was reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (January 1996), 12-13.

Hear also §Peter Ackroyd, *Blake* (Newport Beach

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[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).

REVIEWS &c

***Jonathan Bate**, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary", *Sunday Telegraph* [London], **3 September 1995** ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin")

§*Observer Review* [London], **3 September 1995**, p. 14

§*New Statesman and Society* [Middlesex, N.J.], VIII (**8 September 1995**), 36

***Grey Gowrie**, "Heaven and hell and infinite London: Grey Gowrie acclaims the sublime spellbinding biography of a poet who continues to be an icon", *Daily Telegraph* [London], **9 September 1995**, p. A7 ("a masterpiece of a biography")

***John Carey**, "Heaven on earth: John Cary is inspired by a sensuous and glowing portrayal of the celestial world of William Blake", *Sunday Times* [London], **10 September 1995** ("Ackroyd's

biography will send many readers back to the poems enriched and newly attentive")

§*Times* [London], **11 September 1995**, p. 17

*[**John Bayley**], "The Lambeth seer reclaimed for our time: John Bayley pays tribute to a new life of Blake, a very English poet and the sanest of revolutionaries", *Times* [London], **14 September 1995**, p. 38. B. Reprinted as "They Said It", *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (January 1996), 5 (a "grippingly perceptive study") §*Spectator*, CCLXXV (**23 September 1995**), 36+

***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

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"sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did", but he is "badly served by the book's designer" and editor for tolerating muddy plates and prolix "displays of erudition")

***Lars Bergquist**, "Med visionen för en bättre värld [With a Vision of a Better World]", *Svenska Dagbladet*, **21 November 1995**, in Swedish (Ackroyd's biography is a virtuoso performance which yet has not gone sufficiently into Swedenborg's thought)

§*Spectator*, CCLXXV (**25 November 1995**), 48

§*Observer* [London], **26 November 1995**, p. 7

***Andrew Motion**, "A passionate dissent", *Guardian Weekly* [London], **17 December 1995**, p. 28 ("its treatment of this central issue -- the business of the madness--is disappointingly under-developed")

***Alberto Manguel**, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses", *Globe and Mail*, [Toronto] **13 January 1996**, p. C20 (with another)

Iain Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 5 others) (an enormous, and enormously self-indulgent, meander through what he thinks are current intellectual avant-garde matters, commenting incidentally that Ackroyd's "*Blake* is decently crafted fiction overwhelmed by an excess

- of tyrannical facts" "with perhaps a little too much fondness for local colour" [p. 18])
- §*Publishers Weekly*, CCXLIII (26 February 1996), 90 (combines "meticulous scholarship with uncanny psychological insight")
- §*Library Journal* [Merion, Ohio], CXXI (1 April 1996), 80+
- §*New York Times Book Review*, CI (14 April 1996), 5 ("a brilliant guide and interpreter")
- §**Robert M. Adams**, *Wall Street Journal* [Mid-West Edition], LXXVII (9 April 1996), A17 ("Superb ... makes Blake live")
- Penelope Fitzgerald**, "Innocence and Experience", *New York Times*, 14 April 1996 (Ackroyd is "reader-friendly ... a brilliant guide and interpreter")
- Paul Cantor**, "William Blake, Capitalist", *Weekly Standard*, 22 April 1996, pp. 29-32 (Ackroyd's "new biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly *misreads* the market; he didn't ignore or abjure it" [pp. 31, 30])
- George Gurley** (*Kansas City Star*), "Illuminating the visions of William Blake", *Chicago Tribune*, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive"--and Mr Gurley has discovered that Blake "could swear in nine languages")
- §**Colin Steel**, *Australian Book Collector* (April 1996) (with another)

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- Anon.**, *Lonsdale: The International Quarterly of The Romantic Six*, II, ii (**April 1996**), 11-[15] (review of Chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [p. 12])
- §*Book World* [*Washington Post*], XXVI (**12 May 1996**), 1+
- §**John Banville**, *Los Angeles Times Book Review*, **19 May 1996**, p. 4
- 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. 126-131 ("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
- §*New York Times Book Review*, CI (**8 December 1996**), 85
- §*Antioch Review*, LIV (**Fall 1996**), 487+

Tim Heath, *Journal of the Blake Society* (1996), pp. 77-79 (Ackroyd "builds up a life, slowly, with care and with detail")

***Dharmachari Ananda**, "A Grain of Sand in Lambeth", *Urthona*, No. 5 [1996], 43-46 (it is "a rich and closely observed biography" with a sharp focus on "tiny but telling detail", but "Ackroyd has a tendency to be dogmatic", and "the whole man manages to elude us")

Morton Paley, *Blake*, XXX, 2 (1996), 58-61 (because "questionable statements pervade Ackroyd's *Blake*", the book "is a disappointment" [pp. 59, 60])

Peter Ackroyd, "The Writing of Blake", *Journal of the Blake Society at St James*, No. 2 (1996), 3-4 (a general account of the writing of his biography)

§*Booklist* [Aurora, Illinois], XCII (1996), 1338, 1349 ("intelligently researched and highly sensitive")

§*Kirkus Reviews* [N.Y.], LXIV (1996), 267 ("so sensitive to its subject, it seems to have conjured [Blake] from the beyond").

§*Booklist*, XCIII (January 1997), 359

§*Choice*, XXXIV (May 1997), 1493

John V. Fleming, *Sewanee Review*, CV (1997), xxxviii, xl-xli (with another) (an "excellent" example of "haute vulgarisation")

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) (Ackroyd and Gilchrist "marvellously recreate the atmosphere of each location" where Blake lived in London)

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§**Helen Pike Bauer**, *Cross Currents*, XLVII (1997),
114-117

Aileen Ward, "Scrutinizing Blake", *Partizan Review*,
LXIV (1997), 473-481 ("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), 284-289

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 Nemecek**, *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")

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§*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

§[**Ackroyd, Peter**] **Akroïd, Piter**, tr. Svetlana Likhacheva. "Chelovek po imeni Vil'liam Bleik." *Inostrannaya Literatura*, III (2011), no pagination In Russian

***Ackroyd, Peter**. "Cockney Visionaries." *Independent* [London] 18 December 1993, p. 27.

"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.

***Ackroyd, Peter**. "The Doors of Perception: An extract from the brilliant new biography of poet, artist and visionary William Blake." *Independent on Sunday* [London], 27 August 1995, 24-25, 27.

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"

§***Ackroyd, Peter**. "The London that became Jerusalem." *Times* [London], 3 March 2007, p. 6.

About Blake's 250th anniversary.

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***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.

***Ackroyd, Peter.** "To the rescue of a cockney prophet: Peter Ackroyd tells Giles Coren why William Blake is unjustly neglected." *Times* [London], 11 September 1995, p. 17.

"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."

§**Ackroyd, Peter.** "William Blake, a Spirited Radical." In his *The Collection*. Ed. Thomas Wright. (London: Chatto and Windus, 2001)

From his reviews and articles in the *Spectator*.

Adachi, Naoko. “Kjusai no Vision no Tankyu: *Atarashii Hito yo Mezame yo niokeru Blake Inyo* [An Exploration of Vision of Salvation: The Quotations from Blake in *Rouse Up O Young Men of the New Age!*]”. *Kirisuto Kyo Bungei* [*Christian Literature*], No. 31 (2015), 85-102. In Japanese.

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. 184-198), reprinted from *Blake in his Time*, ed. R.N. Essick and Donald Pearce (1978) (pp. 128-144), was revised and reprinted in his *Blake's Margins: An Interpretive Study of the Annotations* (2009), 105-138.

Adams, Hazard. "Blake and Joyce." *James Joyce Quarterly*, XXXV-XXXVI [a double issue] (1998), 683-693.

About "the experimental shapes of *Jerusalem* and *Finnegans Wake*" (p. 683).

Adams, Hazard. *Blake and Yeats: The Contrary Vision*. (Ithaca [N.Y.]: Cornell University Press, 1955) Cornell Studies in English Volume XL B. (N.Y., 1968) <BB> C. §(Temecula [California]: Textbook Publishers, 2003) xvii, 328 pp.; ISBN: 0758144725

REVIEWS

§**Anon.**, *Dublin Magazine*, XXXI, 3 (July-September 1956), 52-53

§**Anon.**, *United States Quarterly Book Review*, XII (1956), 170-171

§**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), 155-157

§**Kenneth O. Hanson**, *Journal of Aesthetics and Art Criticism*, XV (1957), 372

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§**T.R. Henn**, *Modern Language Review*, LII (1957),
263-265

§**V.G. Kiernan**, *Science and Society*, XXI (1957), 185-
187

§**Thomas Parkinson**, *Modern Philology*, LIV (1957),
281-284

***Adams, Hazard**. *Blake's Margins: An Interpretive Study of the Annotations*. (Jefferson [North Carolina] and London: McFarland and Company, 2009) 4^o, 204 pp.; ISBN: 9780786445363

It consists of Chapters on Blake's annotations to (1) Lavater, *Aphorisms* (pp. 7-27), (2) Swedenborg, *Heaven and Hell, Divine Love, and Divine Providence* (pp. 28-60), (3) Watson, *Apology* (pp. 61-80), (4) Bacon, *Essays* (pp. 81-96), (5) Dante, *Inferno*, tr. Boyd (pp. 97-108), (6) Reynolds, *Discourses* (pp. 109-138), (7) Spurzheim, *Insanity* (pp. 139-149), (8) Berkeley, *Siris* (pp. 150-159), (9) Wordsworth, *Poems* and Preface to *The Excursion* (pp. 160-176), (10) Thornton, *Lord's Prayer* (pp. 177-192), plus "Addendum" (pp. 193-194) and (12) "A Note on Blake's Reading" (pp. 195-197).

Earlier versions of Chapter 6 appeared in "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations", pp. 128-144 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), 184-198 <BBS>.

REVIEWS

Jason Whittaker, *Zoamorphis: The Blake 2.0 Blog* on-

line [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), 651-652

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

Adams, Hazard, ed., *Critical Essays on William Blake* (1991). <BBS>

REVIEWS

Jeffrey D. Parker, *Blake*, XXVI, 2 (Fall 1992), 60-61 (mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61])

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 86 (in “William Blake and His Circle”)

Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 280-281 ("useful")

Brian Wilkie, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 239-330

Adams, Hazard. "Jerusalem's Didactic and Mimetic-Narrative Experiment: In Happy Memory of Northrop Frye." *Studies in Romanticism*, XXXII (1993), 627-654.

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"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. 651-654).

***Adams, Hazard.** *Thinking through Blake.* (Jefferson, North Carolina: McFarland and Company, 2014. 4^o, vii, 195 pp.; ISBN: 9780786479580

It consists of

- “Blake, *Jerusalem*, and Symbolic Form (1975).” Pp. 17-39.
- “Contemporary Ideas of Literature: Terrible Beauty or Rough Beast (1977).” Pp. 40-64.
- “Essay on Frye (1991).” Pp. 65-69.
- “Reynolds, Vico, *Blackwell*, Blake: The Fate of Allegory (1993).” Pp. 70-85. [From *Enlightening Allegory*, ed. Kevin Cope (1993)]
- “The World View of Blake in Relation to Cultural Policy (1993).” Pp. 86-97. [From *Cultural Policy, Past, Present and Future*, ed. Harold Coward (1990), *Critical Essays on William Blake*, ed. Hazard Adams (1991), and *Reflections on Cultural Policy*, ed. Evan Alderson et al (1993)]
- “Conference 2: Chinese and Japanese-American Literary Relations (1994).” Pp. 98-107.
- “Is (Was) There No Tradition of Defense of Poetry in Chinese Culture? Why Has There Had to Be One in the West? (1994).” Pp. 108-121.
- “Four Problems (Among Many) For Humanistic Thought (1995).” Pp. 122-126.
- “‘Literature’ and the Visionary Tradition (1995).” Pp. 127-

130.

“‘Literature’ into ‘Ecriture’? (1995).” Pp. 131-133.

“‘An Antithetical Turn’ (1996).” Pp. 134-147.

“‘Ekphrasis Revisited, or Antithetically Reconstructed (2000).”
Pp. 148-160.

“‘Quest and Cycle (2005).” Pp. 161-164.

“‘Origin(ality) (2007).” Pp. 165-170.

“‘The Marriage of Imagination and Intellect (2013).” Pp. 171-
182.

Chapter Notes, pp. 183-190.

Most of the essays are not explicitly related to Blake.

§***Adams, Hazard.** *William Blake on His Poetry and Painting: A Study of A DESCRIPTIVE CATALOGUE, Other Prose Writings, and JERUSALEM.* (Jefferson [North Carolina]: McFarland and Company, 2010 [copyright 2011]) 199 pp. ISBN: 9780786445866

REVIEW

R. Paul Yoder, *Blake*, XLVI, 2 (Fall 2012) (There are "gems scattered throughout the book", but the writing is "a bit dry")

Adams, Hazard. “Reading Blake’s Lyrics: ‘The Tyger’.” *Texas Studies in Literature and Language*, II (1960), 18-37. <BB> **B.** Reprinted in *Discussions of William Blake*. Ed. John E. Grant. (Boston, 1961). <BB> **C.** §Reprinted in *Englische Lyrik von Shakespeare bis Dylan Thomas*. Ed. Willi Ersgräber. (Darmstadt, 1969) *Ars interpretandi*, Vol. I. In German <BBS>

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Pp. 53-54 of 1961 are reprinted as "On Blake's System" in pp. 20-22 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

Adams, Hazard. "Reynolds, Vico, [Thomas] Blackwell, Blake: The Fate of Allegory." Pp. 3-20 of *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. (N.Y.: AMS, 1993)

***Adams, Hazard.** *William Blake: A Reading of the Shorter Poems*. (Seattle, 1963) <BB> **B.** §(Folcroft [Pennsylvania], 1980) **C.** §(Philadelphia, 1983) <BBS>

Chapter VI ("The Crystal Cabinet' and 'The Golden Net") was reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965) <BB>; pp. 252-255 as "Two Nurse's Songs" on pp. 100-104 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*, ed. Morton D. Paley (1969) <BB>; pp. 58-74 in *William Blake: The Tyger*, ed. Winston Weathers (1969) <BB>; and pp. 80-83 from Frye (1965) as "On Innocence and Images" on pp. 94-97 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

Sven Armens, *Philological Quarterly*, XLIII, 3 (July 1963), 341-344

John E. Grant, "Blake Original and New", *Modern Language Quarterly*, XXV, 3 (September 1964), 356-364 (with 2 others)

- §**Robert F. Gleckner**, *Journal of English and Germanic Philology*, LXIII, 4 (**October 1964**), 802-805 (with others)
- §**Marius Bewley**, *Hudson Review*, XVII, 2 (**Summer 1964**), 278-285 (with others)
- §**Remi G. Dubuque**, *Thought*, XXXIX (**1964**), 618-619
- D.V. E[rdman]**, *Philological Quarterly*, XLIII (**1964**), 447-448
- §**Hugh J. Luke**, *College English*, XXV (**1964**), 635-636
- §**E.J. Rose**, *Dalhousie Review*, XLIV (**1964**), 351-353
- Michael J. Tolley**, *English Language Notes*, II (**1964**), 140-144
- §**F.W. Bateson**, *Review of English Studies*, NS XVI, 62 (**January 1965**), 226-227
- §**T.R. Henn**, *Modern Language Review*, LX, 1 (**January 1965**), 97-99
- §**Donald Weeks**, *Journal of Aesthetics and Art Criticism*, XXIII, 3 (**Spring 1965**), 394-395
- §**Martin K. Nurmi**, *Criticism*, VII (**1965**), 110-111
- §**Henri Lemaître**, "A propos de William Blake", *Etudes anglaises*, XX (**July-September 1967**), 289-296, in French (with 4 others)
- §**Erich Zauner**, *Erasmus—speculum scientiarum*, XXII (**1970**), cols. 455-456

§**Adams, Hazard**. "William Blake: Imagination, Vision, Inspiration, Intellect." In *Inventions of the Imagination: Romanticism and Beyond*. Ed. Richard T. Gray (Seattle: University of Washington Press, 2011)

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§**Adams, Hazard.** “The Worldview of William Blake in Relation to Cultural Policy.” *Critical Essays on William Blake*, ed. Hazard Adams (Boston, 1991) <BBS> **B.** Reprinted in *Reflections on Cultural Policy, Past, Present, and Future*. Ed. Evan Alderson, Robin Blazer, Harold G. Coward, et al. (Waterloo, Ontario: Wilfred Laurier University Press for Calgary Institute for the Humanities, 1993)

§**Adams, Will W.** “Love, Open Awareness, and Authenticity: A Conversation with William Blake and D.W. Winnicott.” *Journal of Humanistic Psychology*, XLVI, 1 (2006), 9-25.

“Blake’s work and life are read in light of Winnicott’s theory of developmental psychotherapy”.

§**Adams, Will W.** “William Blake’s Integral Psychology: Reading Blake and Ken Wilber Together.” *Journal of Transpersonal Psychology*, XXXVIII, 1 (2006), 55-72.

***Adamson, Joseph.** *Northrop Frye: A Visionary Life*. (Toronto: ECW Press, 1993) 8^o; ISBN: 1550221841

One of the nine sections (pp. 40-45) of this 93-page critical biography is on Frye's *Fearful Symmetry*.

§**Adda, Maggy.** "William Blake (1757-1827). Le graveur inspiré." *Art et métiers du livre*, No. 224 (mai-juin 2001), 36-37. In French

Adlard, John, *The Sports of Cruelty: Fairies, Folk-Songs, Charms and Other Country Matters in the Work of William Blake* (1972) <BB #A792>

REVIEWS

Katharine M. Briggs, *Blake Newsletter*, VII, 1 (Summer 1973), 22-23

§**T.R. Henn**, *Modern Language Review*, LXIX (April 1974), 379-380

Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-164 (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), 186-188

§**Afanas'eva, K.** "Uil'yam Bleik. Pesn' svobody: Prolog, ili osnavanie. 'Tiriel' i 'Kniga Tel': mystarstva zemno dushi [William Blake. Song of Freedom. Prologue, or base. "Tiriel" and "The Book of Thel": ordeals of the earthly soul] Pp. 189-223 of *Temnitsa i svoboda v khudozhestvennom mire romantizma* [*Dungeon and Freedom in the Art World of Romanticism*]. (Moscow, 2002)

Aghe, Marisa. "UCR professor [R.N. Essick], colleagues break new ground: William Blake: Their Web-site devoted to the poet is the first electronic effort to win a key honor." *Press-Enterprise*, 1 January 2004, p. B10.

***Ahearn, Edward J.** "An Anatomy of the Visionary: Blake's *Marriage of Heaven and Hell*." Chapter I (pp. 13-33,

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175-178) of his *Visionary Fictions: Apocalyptic Writing from Blake to the Modern Age*. (New Haven and London: Yale University Press, 1996) Also passim.

REVIEW

§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-226 (with 4 others)

§**Ahlstrom, Chrispin**. "Poet-Profet och konstnar." *Göteborgs-Posten*, 27 April 1974. In Swedish

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.

§**Aird, Thomas**. *The Old Batchelor in the Old Scottish Village*. (Edinburgh: Myles Campbell; London: Simpson, Marshall, and Co, **1845**) Pp. 36-37. <Bodley>

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

§**Aitken, James.** "William Blake." In his *English Letters of the XVIII Century*. (Harmondsworth [Middlesex]: Penguin Books [1946]) Pelican Books [A163]

Aitken, Kelley. "Wonder; No Wonder: William Blake's Illustrations to the Book of Job." *Queen's Quarterly*, CXIV, 4 (2007), 571-575.

***Alberga, Dalya.** "Export ban on Blake's heavenly vision." *Times* [London], 24 October 2000.

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.)

§**Albuquerque, Sebastião da Cunha.** "Pantheism in Poetry: William Blake and William Wordsworth." *Revista Seringal de Idéias*, I, 1 (2008).

§**Aldington, Richard.** "Everyman's Poets." *Everyman*, 15 April 1933.

Aldrich, Richard. "Mrs. F.S. Coolidge; Children Excel in a Charming Fantasy, Arranged from Poems by William Blake, on South Mountain [Pittsfield, Massachusetts]." *New York Times*, 13 September 1926, p. 18

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Alexander, Bryan Nemo, "Dialectical Nightmares: The historicity of the Romantic-era doppelganger in the works of Godwin, Hogg, Blake, Burney, and the Shelleys." *DAI*, LVIII (1998), 3927A. Michigan Ph.D., 1997, 147 pp.

"Blake (*Jerusalem*) and Shelley (*Prometheus Unbound*) offer a eucatastrophic double, whose characters deliberately will doubt as a weapon".

Ali, Salah Salim. "Ishraqi Themes in the Poetry and Prose of William Blake and William B. Yeats." *Hamdard Islamicus*, XVI, 3 (Autumn 1993), 37-61.

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.

***Alkjær, Niels.** "William Blake: kopist, håndværker, kunster." Pp. 37-67 of his *William Blake og Andre Essays*. (København: [no publisher], 1974) 12° In Danish <BBS§>

§***Alkjær, Nils.** *William Blake--Om kunst & religion*. (Sollested: Skovlunge, 1993) 143 pp. In Danish

***Allen, Graham.** "Blake's *Visions of the Daughters of Albion*." Pp. 217-223 of Chapter Nine ("Romantic allegory", pp. 205-220) in *Approaching Literature: Romantic Writings*. Ed. Stephen Bygrave. (London: Routledge, 1996)

Discussion and questions in a book "designed to prepare readers for higher levels of study" [at the Open University] (p. v).

§**Allen, Graham.** *Romantic Allegory.* (London: Routledge, 1996)

Compares "The Ancient Mariner" with *Visions of the Daughters of Albion.*

Allen, L. H. "Blake's 'The Mental Traveller'." *Southerly: The Magazine of the Australian English Association*, II, 1 (April 1941), 25-27.

An analysis of the interpretations of the poem by W.M. Rossetti and Damon "stressing certain analogies with Tiriël" (p. 25), as a supplement to his essay on *Tiriël.*

Allen, L. H. "Tiriël: The Death of a Culture." *Australian Quarterly*, XII, 2 (June 1940), 158-166.

Mostly paraphrase in the service of allegory; "Milton is the prototype of Tiriël" (p. 60).

Allen, Stephen. "William Blake and the Stonehenge Medal." *Wiltshire Archaeological and Natural History Magazine*, XCVIII (2005), 347-48

For the context, see the Stonehenge Medal (1796) under Part III Appendix: Books Improbably Alleged to Have Blake Engravings.

§**Allingham, William.** Manuscript copies of poems from *Songs of Innocence, Poetical Sketches, Notebook*, etc (1857). British Library Department of Manuscripts: Add MS: 49460.

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See D.F. McKenzie, "William Allingham's Notebook of Poems by Blake", *Turnbull Library Record*, I, 3 (March 1968), 9-11; William Allingham, "Some Chat about William Blake", *Hogg's Weekly Instructor*, N.S., II (1849), 17-20, and *Nightingale Valley*, ed. Giralduus [William Allingham] (London, 1860), "The Tiger" (from Blake's Notebook), "The Blossom", and "The Angel".

Allison, John. "Charioteer of fire: A huge choral setting of William Blake comes to London on Sunday: A three-hour epic previewed." *Times* [London], 15 November 1996, p. 36.

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*.

§**Allison, Robert J.** "William Blake, Illustrations for *Narrative, of a Five Years' Expedition ...* by John Gabriel Stedman." In Part 3: Related Documents, of Allison's edition of Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*. (N.Y.: Palgrave MacMillan, 2007)

***Altizer, Thomas J.J.** *The New Apocalypse: The Radical Christian Vision of William Blake*. ([Lansing:] Michigan State University Press, 1967) 8°, xxi, 226 pp. <BB> **B.** (Aurora, Colorado: Davies Group Publishers, 2000) *Philosophical and Cultural Studies in Religion* 8°, ix, 221 pp.; ISBN: 1088570563

According to Altizer's new "Afterword" (pp. 201-209 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), 419-421
(with others)

D.V. E[rdman], *English Language Notes*, VI (1968), 20
Thomas Merton, “Blake and the New Theology.”

Sewanee Review, LXXVI (1968), 673-682 (while it is “helpful in understanding the theology”, “there is much more left in Blake that this key has failed to open” [pp. 681-682] <BBS 572>) **B.** Pp. 3-11 in his *Literary Essays of Thomas Merton*. Ed. Brother Patrick Hart. (N.Y.: New Directions, 1984) Published by 2009 as an E-book.

§**F.W. Dillstone**, *Theology Today*, XXV, 4 (January 1969), 495-497

§**Mary Lynn Woolley**, *Journal of English and Germanic Philology*, LXVIII, 1 (January 1969), 186-191

G.E. Bentley, Jr., “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

2000

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Jennifer G. Jesse, *Journal of Religion*, LXXXI, 4
(**October 2001**), 700-702 (“this book remains an
important historical document of its time”)

§***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 Campinas Ph.D., 2007, 279 pp. In Portuguese

§**Alves, Hélio Osvaldo**. “Um Desenho da Vida: Tradução e Traduções.” Pp. 113-128 of *Lusitanica et Romanica*. Ed. Martin Hummel. (Hamburg: Buske, 1998) Romanistik in Geschichte und Gegenwart Beiheft 1 In Portuguese

On translations of Blake into Portuguese.

§**Alves, Rubem**. *O infinito na palma dasão m_o I sonho divino ao nosso alcance*. (Campinas, Brazil: Verus Editore, 2007) 119 pp. In Portuguese

Apparently about poems inspired by Blake.

Ames, Clifford Ronald. "The social construction of the female self: Studies in the shorter poems and designs of William Blake." *DAI*, LVI (1995), 1785-6A. Hawaii (Manoah) Ph.D., 1995. 312 ll.

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.)

Anon. "Celebrating the Millionth Volume for UNCG: William Blake's *Illustrations of the Book of Job*: Fall 2001 Schedule of Events." P. 6.

***Barry K. Miller** (Special Projects Librarian). "Interest in Blake Soaring." Pp. 7-8. (A survey of Blake "revivals".)

***Anon.** "The William Blake Archive." P. 8. (A very brief description.)

An, Young-ok. "Between Prometheus and the monster: Gender configurations in Romantic revolutionary poetics." *DAI*, LVII (1997), 3945A. Southern California Ph.D., 1996.

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

An, Ran, Shu-Ying Zhao, Wen-Yi Liu. "Bu Lai Ke Shi Ge Zou Xiang Kong Jian Wei Du Tan Suo De Ke Xing Xing Yan Jiu [A Study on the Possibility of Spatial Dimension Interpretation in Blake's Poems]." *Bian Jiang Jing Ji Yu Wen*

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Hua [*Border Economy and Culture*], No. 3 (2014), 90-91. In Chinese

An, Xiao-Hong. “Yi Shi Lun Shi--Dui Bu Lai Ke Shi Zuo ‘Lao Hu’ de Xin Jie Du [Poetics--A New Reading of ‘The Tyger’ by Blake].” *Heng Shui Xue Yuan Xue Bao* [*Journal of Hengshui University*], IX, 2 (June 2007), 46-48. In Chinese

The essay suggests that "The Tyger" implies “Blake’s poetics” on Romanticism.

Andersen, Hans Christian, *Works*

The book is unrelated to Blake.

REVIEW

Anon., “Works of Hans Christian Andersen”, *Blackwood’s Edinburgh Magazine*, LXII (**October 1847**), 387-407 (the “Introduction” to *Innocence* is quoted to show that Blake is “a man of somewhat kindred nature” to Andersen [p. 389]) <BB #1083>

Anderson, Jack. "Dance View: More Than a Revival, a Revolution." *New York Times*, 26 September 1993, Section 2, p. 6.

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 no A Vision of the Last Judgment ni tsuite [On Blake’s A Vision of the Last Judgment].” *Muroran Kogyo Daigaku Kiyo* [*Memoirs of the Muroran Institute of*

Technology], LVIII (2009), 79-87. In Japanese

Ando, Eiko. "Blake no Yotstu no Zoas ni tsuite--Jesus kan o chushin ni: Blake's *The Four Zoas*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 39-47. In Japanese

Ando, Eiko. "Blake wa naze Swedenborg o kenoshitanoka: Is Blake a Swedenborgian?" *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 25-33. In Japanese

***Ando, Kiyoshi.** "Blake: America no Kaitei ni tsuite--Cancelled Plates o chushin ni: On the Revisions of Blake's *America*--A Study of the Cancelled Plates." *Jinmonkagaku Ronshu, Ichimura Gakuen Daigaku Tankidaigaku, Jinmonkagaku Kenkyukai: Journal of Science of Culture and Humanities, The Society of Culture and Humanities, Nagoya Economics University, Ichimura Gakuen Junior College*, 37 (1985), 27-52. In Japanese <BSJ>

Ando, Eiko. "William Blake's Religious World." *Muroran Kogyo Daigaku Kiyo: Memoirs of the Muroran Institute of Technology*, LX (March 2011), 1-8.

Ando, Kiyoshi. "Blake, Wordsworth Coleridge to 1790 nen dai eikoku no France kakumei ronso [Blake, Wordsworth, Coleridge and Arguments on the French Revolution in the

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1790s in England].” Nanzan Daikagu [University] Ph.D., 19 February 2001 In Japanese

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).

Ando, Kiyoshi. "Daiei Hakubutsukan zo William Blake no Illuminated Printings Kenkyu: A Study of William Blake's Illuminated Printings in the British Museum." *Jinmon Kagaku Ronshu, Nagoya Keizai Daigaku, Ichimura Gakuen Tankidaigaku, Jinmon Kagaku Kenkyukai: Jinmonkagaku-Ronshu, The Journal of Science of Culture and Humanities, Nagoya Economics University, Ichimura Gakuen Junior College*, No. 48 (1991), 119-145. In Japanese <BBS§; BSJ>
A record of research there in 1990.

§**Ando, Kiyoshi.** *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*] (Tokyo: Kirihara Shoten, 203) ISBN: 4342627019 In Japanese

REVIEW

Michigo Kanetake, *Igirisu Roman-ha Kenkyu: Essays in English Romanticism*, XXVIII (2004), 102-106, in Japanese

Ando, Kiyoshi. "Kaigai dayori: Aisubeki Blake Enthusiasts no tsudoi: The Blake Society at St. James [Letters from Abroad: A Lovely Meeting for Blake Enthusiasts: The Blake Society at St. James]." *Igirisu Romanhagakkai Kaiho [Japan Association of English Romanticism Newsletter]*, No. 16 (1992), 15.

Ando, Kiyoshi. "Reception of Blake in Japan." *Tokai Eibeibungaku, Tokai Eibeibungakkai, Gifu Joshi Daigaku Bungakubu Eibunka Kenkyushitsu: Tokai English Review, Tokai English Literary Society, Gifu Women's University*, No. 3 (1991), 1-22.

Ankarsjö, Magnus. *Bring Me My Arrows of Desire: Gender Utopia in Blake's THE FOUR ZOAS*. (Göteborg, Sweden: Acta Universitatis Gothoburgensis, 2004) Gothenburg Studies in English 87 4^o, xi, 206 pp.; ISBN: 9173465054

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).

Ankarsjö, Magnus. *William Blake and Gender*. (Jefferson [North Carolina] and London: McFarland and Company, 2006) 8^o, ix, 210 pp.; ISBN: 0786423412

"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. 60-121), *Milton* (pp. 122-157), and *Jerusalem* (pp. 158-190).

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§**Helen Bruder**, *BARS Bulletin & Review*, No. 30 (2006), 40-41

***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), 133-135 (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), 131-137 (with two others)

Ankarsjö, Magnus. *William Blake and Religion: A New Critical View*. (Jefferson, North Carolina: McFarland and Co., 2009)

About Blake and the Moravians.

REVIEWS

Jason Whittaker, *Year's Work in English Studies*, XC, 1 (January 2011) 653-654 ("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")

§**Annwn, David**. *Grief's Work and Death's Questions:*

Dunbar, Blake and Robert Duncan. ([No place: No publisher, ?1996]) 15 pp.

"A paper delivered at the Open University Arts Faculty Conference: Sickness and Death, Manchester ... October 19th, 1996."

***Annwn, David.** *Hear the Voice of the Bard! Who Present, Past, & Future Sees: Three Cores of Bardic Attention: the Early Bards, William Blake & Robert Duncan.* (Hay-on-Wye [Wales]: West House Books, 1995) 8°, 32 pp.; ISBN: 0952189119

The Blake section is pp. 16-31; "Bards recur in Blake's work up to *Jerusalem*" (p. 25).

REVIEW

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

***Anon.** Untitled. *Dancing Times*, December 2000.

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

Anon. Untitled. *Lancet*, II, 1941 (**10 November 1860**), 467. <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

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and enthusiastic painter, that he once saw the ghost
of a flea, and sketched it

Anon. Untitled. *New York Times*, 4 July 1875.

Reprints matter from Anon., "On Some Strange Mental Feats", *Cornhill Magazine*, XXXII (1875), 157-175.

Anon. Untitled. *New York Times*, 29 December 1927.

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".

Anon. Untitled (under Blake [1758-1828]). *Pierer's Universal-Lexikon der Vergangenheit und Gegenwart ...*, II (Altenburg: Verlangsbuchandlung von H.A. Pierer, 1857), 841.

Anon. Untitled. *Times* [London], 22 July 1891.

"a copy of the 'Poetical Sketches' [A] has found its way into the National Collection [the British Museum]".

***Anon.** Untitled. *Times* [London], 1 August 1992, p. 12.

About Paolozzi's 12' statue of Newton after Blake's design for the new British Library--see Willmott, et al for sequels.

§**Anon.** Untitled. *Weekly News*, 20 March 1928, p. 15.

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".

§**Anon.** "Acquisitions." *National Art Collections-Fund*, 46th Annual Report (London, 1949).

About works by Blake, mostly from the Graham Robertson collection.

Anon. "Acquisitions by Tate Gallery: Three Works by Blake." *Times* [London], 5 July 1949, p. 4.

Three drawings from the Graham Robertson bequest.

§***Anon.** "Acquisitions to the Glass Collection, Jan. 1988-Dec. 1988." *Corning Museum of Glass Annual Report 1988*. (Corning, N.Y.: Corning Museum of Glass, 1988)

About the Felpham Rummer.

§**Anon.** *Anarchism in England: English Anarchists, William Blake, Michael Moorcock, Clifford Harper, Lemmy, Gee Vaucher, Alex Cox, Peter Neville*. (Memphis: Books LLC, 2010)

This is a string of Wikipedia articles.

***Anon.** "And did Blake's feet, in ancient time, walk upon county's fields?" *Gainsborough* [Lincolnshire] *Target*, 5 March 2004.

Professor David Worrall is alleged to believe that Blake "may have been inspired by fields by the River Trent near

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Gainsborough” to write his “Jerusalem” hymn in *Milton* when he “visited the area to see his mother”.

§**Anon.**, ed. *Art by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 108 pp. ISBN: 9781155319315 Not illustrated

Anon., “Art. VIII”, review of *The Sacred Poetry of the 17th Century* (1836), *The Works of Cowper, with a Life*, ed. Robert Southey (1836), *The Poems of Young*, and R.A. Willmott, *Lives of Sacred Poets*, in *Church of England Quarterly Review*, I, 1 (1837), 171-229

“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.

Anon. "Art and Artists: Genius and Insanity." *Morning Post* [London], 13 June 1922.

"Fine madness' outmeasured Blake's sanity."

Anon. “Art Periodicals: Rediscovered Painting by Blake.” *Times* [London], 18 June 1929, p. 8.

About the article on “Charity” by Laurence Binyon in the *Burlington Magazine*, LIV (1929), 284-285.

Anon. "The Art Student's League. Drawings by William Blake, of London, and John La Farge, of New-York--Painting by Whistler." *New York Times*, 8 January 1879.

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].

***Anon.** "Art Treasure Found: William Blake Water-Colours Discovered in Auckland House: Link with Great Poet." *Sun* [Auckland], 23 March 1928.

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 littéraire: Revue française et étrangère de la littérature, des sciences et des beaux-arts*, 1^{re} Année--Tome I^{er} [Paris], N^o 17 (25 May 1830), 265-268. <Bibliothèque nationale de France> In French **B. [Fr. Grille.]**⁸⁷⁸ "Blake, peintre, graveur, et poète anglais." *Le bric-à-brac: avec son catalogue raisonné*, Vol. I (Paris, 1853), 293-301. <Bibliothèque nationale de France> In French **C. François Grille**, "Blake, peintre, graveur et poète anglais", *Revue universelle des arts* [Paris and Bruxelles], IV (1861), 272-275. <Bibliothèque nationale de France> In French

The *Gazette littéraire* account is an adjusted translation of Cunningham's ¶2-3, 8-12, 14-29, 36-39, 41-42, 45, 44, 46-

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.

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47, 49 (¶39, 44-47, 49 much contracted). A footnote says: "Nous avons emprunté les détails contenus dans cette notice à l'ouvrage intitulé: *Lives of English artists*, par M. Allan Cunningham, qui a été récemment publié à Londres."⁸⁷⁹

Anon. writes in the first person ("Je n'ai pu retrouver" for Cunningham's "I can find no traces" [¶3]). Cunningham's "hosier" (¶2) becomes a "bonnetier"; "became ... a poet" (¶3) becomes "montré quelques symptômes de métromanie"; "Basire" (¶2) becomes "Bazire"; "Strong Wicked Man" (¶27) becomes "*mauvais riche*"; "The Spiritual Form of Pitt" (¶29) becomes "*la forme spirituelle de Seth*"; "Voici le géant Goliath" in the midst of the account of Visionary Heads in ¶38 has no authority in Cunningham; "answered Blake haughtily" (¶41) becomes "répondit Blake en riant"; "Lot" (¶41) becomes "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".

⁸⁷⁹ The work cited is *The Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830), II, 140-179.

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".

Anon. "Bets license for Blake's home." *Times* [London], 10 April 1968, p. 2.

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

Anon. *Bibliographie Étrangère Année 1811* (Paris: Treuttel et Würtz; Strasbourg: Chez les memes Libraires [?1812]), 253. In French

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The articles listed here from *Vaterländisches Museum*, II, include “6) sur William Blake, artiste, poète et visionnaire” [by Crabb Robinson].

Biographie universelles et portative des contemporains ... Ouvrage entièrement neuf, II, Part 2 (Paris: Bureau de la Biographie, **1826**), 1280. In French <Harvard>

Under Schiavonetti is the same Blake reference as in *Biographie nouvelles* (1825), slightly emended.

Anon. "Bitter Cycle of Song by Britten." *Times* [London], 25 June 1965.

Review of Dietrich Fischer-Dieskau singing Britten's "new song-cycle of *Songs and Proverbs of William Blake*" at the Aldeburgh Festival.

***Anon.** *Blake and Felpham: The 250th Anniversary of William Blake's Birth 28 November 2007: A Village Celebrates.* ([Felpham: The Rectory, 2006])

A 7-page proposal for “a week of events” and a Blake “Memorial Window” in St Mary’s, Felpham.

§**Anon.** “Blake and His Followers.” In *The Tate Gallery: An Illustrated Companion to the National Collections of British and Modern Foreign Art.* (1979) ... C. Third Edition. (London: Tate Trustees, 1985)

See Simon Wilson for a later version of *The Tate Gallery*.

Anon. "Blake and Picasso: Acquisitions at the Tate Gallery." *Times* [London], 29 October 1949, p. 7.

From Graham Robertson bequest of 3 Blakes.

Anon. "Blake and the Flaming Line: The Fifth of Dr. Nikolaus Pevsner's Reith [BBC] Lectures." *Times* [London], 14 November 1955, p. 3.

A summary.

***Anon.** "Blake [bleyk], William." *Türk Ansiklopedisi*, VII (Istanbul, 1955), 102-103. In Turkish

§**Anon.** "Blake Book Illustrations." *Daily Telegraph* [London], 26 July 1929.

Anon. "Blake books in lieu of estate duty." *Times* [London], 21 October 1971, p. 14.

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.

Anon. "Blake Centenary." *Glasgow Herald*, 15 August 1927.

Caption for a photograph of Mr Thomas Wright standing on a chair to unveil the new tombstone of Blake in Bunhill Fields.

Anon. "Blake Centenary. Celebrations at Felpham." *Times* [London], 15 August 1927.

Blake's cottage "has been kept, so far as possible, in its original condition by its various owners."

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Anon. "Blake Centenary Memorial Service." *Times* [London], 11 October 1927, p. 9

Held at Christ Church, Westminster Bridge Road, Lambeth.

Anon. "Blake Centenary. Service in Wesley's Chapel and Graveside Poems." *Yorkshire Post*, 13 August 1927

Anon. "Blake Centenary. Tribute at Wesley Chapel by Rev. G.H. McNeal." *Sheffield Telegraph*, 13 August 1927

Anon. "Blake Collection of the Nation. Important Additions." *Glasgow Herald*, 11 December 1914.

"Nelson" and "Bathsheba at the Bath" were given to the Tate Gallery.

Anon. "Blake Drawings for Young." *Times* [London], 28 July 1928, p. 13.

About the gift by Frances Emerson of Blake's *Night Thoughts* watercolours to the British Museum Print Room, according to Keynes.

Anon. "Blake Drawings Go to British Museum." *AAN*, 18 August 1928.

Mrs Frances White Emerson has given the 537 *Night Thoughts* drawings to the British Museum Print Room.

Anon. "Blake Drawings: Great Gift to British Museum: A Suggestion for Glasgow." *Glasgow Herald*, 30 July 1928.

On Mrs White's gift of the *Night Thoughts* drawings to the British Museum Print Room; could they not be exhibited in Glasgow?

Anon. "The Blake Drawings. New Light on Discovery. A Miniature Series. Most Delicate Workmanship. Question of Authenticity." *Herald* [Melbourne], 28 March [1928].

A detailed description of the "New Zealand" Job drawings, suggesting that they were given by Linnell to Albin Martin.

§**Anon.** ("The Post's Representative", London). "Blake Drawings: The Book of Job." *Evening Post* [Wellington, New Zealand], CXXV, 28 (3 February 1938), 27.

A factual account.

***Anon.** "Blake (Guillermo)." *Enciclopedia universal ilustrada europeo-americana*, VIII (Barcelona: Hijos de España, [c. 1960]) Pp. 1058-1059 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.

Anon. "Blake in Facsimile." *Times* [London], 29 July 1886, p. 12.

On William Muir publications now published by Quaritch; in part a review of *Songs of Innocence, Songs of Experience, Thel, Marriage, and Visions*.

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Anon., "Blake in Poet's Corner." *Manchester Guardian*, 25 November 1957.

On the Epstein bust of Blake unveiled in Westminster Abbey.

Anon. "Blake, John." Vol. I (1835), p. 522 of Neues allgemeines | Künstler-Lexicon | oder | Nachrichten | von dem | Leben und den Werken | der | Maler, Bildhauer, Baumeister, Kupferstecher, | Formschneider, Lithographen, Zeichner, Me- | dailleure, Elfenbeinarbeiter, etc. | = | Bearbeitet | von | Dr. G.K. Nagler. | - | *Erster Band.* | A -- Boe. | - | München, **1835.** | Verlag von E.A. Fleischmann. <Getty Research Institute (Los Angeles)>

"Blake, John, Bruder William's, ebenfalls Zeichner and Kupferstecher, arbeitete mehreres für literarische Erzeugnisse. Im Jahre 1817 stach er die Umrissse 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*.

Anon. "Blake, Katharine." Pp. 209-210 of Sarah Josepha Hale, *Woman's Record; or, Sketches of all Distinguished Women, from "The Beginning" Till A.D. 1850. Arranged in Four Eras. With Selections from Female Writers of Every Age. Illustrated by Two Hundred and Thirty Portraits on Wood By Lossing and Baritt.* (N.Y.: Harper and Brothers, **1853**). <Harvard>**B**. Second Edition, Revised, with Additions (N.Y.: Harper and Brothers, **1855**). Pp. 209-210. <Victoria University in the University of Toronto> **C**. (N.Y.: Harper and Brothers, 1870) Pp. 209-210. **D**. *Biography of Distinguished Women; or, Woman's Record from the Creation to 1869.* (N.Y.: Harper and Brothers, 1876) **E**. (1970)

Mostly quotation from "a writer who knew them intimately" [Cunningham ¶10]; Blake died in 1828 and "She died a few years afterwards".

Anon. "Blake, Katherine." P. 111 of *A Cyclopædia of Female Biography: Consisting of Sketches of All Women Who Have Been Distinguished by Great Talents, Strength of Character, Piety, Benevolence, or Moral Virtue of Any Kind; Forming a Complete Record of Womanly Excellence or Ability.* Ed. **H[enry] G[ardiner] Adams.** (London: Groombridge and Sons, **1857**).

Quotes Cunningham about her.

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Anon. "Blake-Lovers Walked In: Cottage Owner's Complaint." *Bognor Regis Post*, 16 October 1965.

Dorothy Howell complains about the plaque the Council put on her cottage in Felpham.

Anon. "Blake Moulded in Song." *Times* [London], 7 December 1965.

Account of "the performance of Britten's *Songs and Proverbs of William Blake* by the composer and the dedicatee, Mr. Dietrich Fischer-Dieskau ... at Fairfield Hall, Croydon".

Anon. "Blake Notebook Given to Britain | Manuscript Includes Poems, Sketches and Prose Drafts by Literary Mystic | Donated by U.S. Woman | Museum Terms it Treasure--Bicentenary Exhibition Will Feature Display." *New York Times*, 16 April 1957, p. 35.

The Notebook was acquired in 1887 by Mrs Emerson's father, and she gave it to the British Museum on 10 March 1957.

Anon. "Blake Paintings for £5 Million." *Sunday Telegraph* [London], 27 April 2003.

***Anon.** "A Blake Picture. Important Find in City Library. Fruit of a Vision." ([?Auckland, New Zealand] 1927)

The "Blake Picture" "discovered last week" is the drawing called "Lot and his Daughters" in Auckland Public Library, and "Another Blake discovery" made there "recently" was of **America* (N) and *Europe* (I).

Anon. "Blake Pictures at the Tate Gallery. Two Important Additions." *Nottingham Gazette*, 10 December 1914.
"Bathsheba at the Bath" and "Nelson" acquired by the Tate.

***Anon.** "Blake Remembered After a Century." *Literary Digest* [N.Y.], XCIV, 1951 [N.S. No. 11] (10 September 1927), 26-27, plus more reproductions on pp. 28 and 29.

A summary of bi-centennial memorials of Blake by John Freeman, *Bookman* <**BB #1632**>, S.P.B. Mais, *Daily Telegraph* <**BBS557**>, and R.R. Tatlack, *Daily Telegraph* <**BBS 657**>.

Anon. "*Blake Studies in Japan* Johoteikyo no Irai [Request for Information on the Works for *Blake Studies in Japan*]." *Eigo Seinen: The Rising Generation*, CXL (1994), 49. In Japanese

A request [by Professor Kenkichi Kamijima] on behalf of Keiko Aoyama.

Anon. "Blake, the Artist." *The Polar Star of Entertainment and Popular Science, and Universal Reportorium of General Literature: Comprehending, under One Unlimited Arrangement, the Most Valuable and Amusing Articles, Selected from the English and American Reviews, Magazines, Journals, and New Publications of the Day, of Lasting Interest, for the Quarter Ending at Lady-Day, 1830, The Whole Carefully Compiled, Digested, and Methodised* [London], III (**25 March 1830**), 215-218. <Bodley>

Quotes Cunningham [¶8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49].

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§Anon. "Blake, 'The Body of Abel Found by Adam and Eve'." In *Techniques of the Great Masters of Art*. (Secaucus [New Jersey]: Chartwell Books, 1985) **B.** §([London]: New Burlington Books, 1987) **C.** (Secaucus: Chartwell Books, 1989) **D.** §(1993) **E.** §(London: Quantum Book, 1996) **F.** §(Kent [England]: Grange Books, 2000) **G.** §(London: Quantum Books, 2004)

The work is an amalgamation of *Techniques of the World's Great Painters*, *Techniques of the Impressionists*, and *Techniques of Modern Art*.

Anon. "Blake (W.)." [under "Recherches Bibliographiques"]. *Bulletin de l'Aliance des Arts* [Paris], ed. Paul Lacroix, II, 1 (10 Juillet 1843), 48. In French

Mentions "Songs of Innocence", Romey's essay, Cunningham, *Thel*, *Milton*, *Jerusalem*, *Blair's Grave*, and *Job*, which are "introuvables en France"; Blake was "passablement fou".

Anon. "Blake (Wilhelm)" *Encyklopedyja Powszechna*, III (Warszawa: S. Olgelbrand, 1860), 744. In Polish
<Columbia>

Anon. "Blake, William." *Columbia Encyclopedia*, Sixth Edition (2001), online

***Anon.** "Blake, William." *Enciclopedia Europe*, II ([Italy]: Aldo Garzani, 1976), 388. In Italian

***Anon.** “Blake, William.” *Magyar Nagylexikon*, IV (Budapest, 1995), 130-131. In Hungarian

***Anon.** “Blake, William.” *Meyers Enzyklopädisches Lexikon*, IV (Mannheim/Wien/Zürich, 1972), 292-293. In German

***Anon.** “Blake, William.” *La Piccola Treccani: Dizionario Enciclopedico*, III (Milano, Roma, 1995), 232. In Italian

Anon. “BLAKE, WILLIAM.” *The Supplement to the Penny Cyclopædia of the Society for the Diffusion of Useful Knowledge*. Vol. I. (London: Charles Knight and Co., 1845) Pp. 201-202. <New York Public Library>**B.** (1851) Pp. 201-202.

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.

§**Anon.** “Blake, William, artist-poet.” Vol. V, p. 123 of Robert Chambers’s *Cyclopædia of English Literature: A History, Critical and Biographical, of British and American Authors, with Specimens of Their Writings*, Originally Edited by Robert Chambers, LL.D., Third Edition, Revised by Robert Carruthers, LL.D. In Eight Volumes. (N.Y.: American Book Exchange, 1830) Vol. V, p. 123.

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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>.

Anon. "Blake (William), graveur, peintre et poète anglais." P. 149 of *Dictionnaire Encyclopédique usuel*. Ed. **Charles Saint-Laurent**. Quatrième édition. (Paris: Librairie scientifique, industrielle et agricole de Lacroix Comon, **1858**) <Bibliothèque nationale, Paris> 1 short paragraph in French

Anon. "BLAKE, WM, an artist and poet of singular genius and originality, remarkable also for his extraordinary visions, 1759-1827." *Cyclopædia of Biography: Embracing a Series of Original Memoirs of the Most Distinguished Persons of the Times*. Ed. Elihu Rich. (London and Glasgow: Richard Griffin and Company, **1854**). P. 86. <New York Public Library> **B.** *The Pictorial Cyclopædia of Biography ... American Edition*. Ed. Francis L. Hawks. (N.Y.: Appleton and Company, **1856**) P. 102. <Michigan> **C.** *The Comprehensive Dictionary of Biography; Embracing A Series of Original Memoirs of The Most Distinguished Persons of All Countries, Living and Dead ...* (London and Glasgow: Richard Griffin and Company, **1860**). <Bodley>

Anon. "Blake Works Acquired by the Tate: A Forgotten Painting." *Times* [London], 5 April 1950, p. 8.

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.

Anon. "Blake's home to be betting shop." *Evening Standard* [London], 24 January 1968.

The home is at 17 South Molton Street.

§**Anon.** "Blake's House." *Glasgow Herald*, 3 November 1916.

§**Anon.** "Blake's House in Lambeth." *Glasgow Herald*, 2 December 1918.

Anon. "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 6 November 1919.

On their provenance.

§**Anon.** "Blake's 'Samson' Now £1,100." *New York Times*, 31 July 1946.

Anon. "Blake's Visionen." *Magazin für philosophische, medicinische und gerichtliche Seelenkunde* [ed. J.B. Friedreich], IV [Wurzburg] (1830), 34-39. In German <Princeton>

The account from Cunningham comes via "Das Ausland. April 1830. Nro. 101".

REVIEW Referring to Blake

Anon., *Medicinish-chirugische Zeitung* [Innsbruck],

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XXXIX, 1006 (17 Marz 1836), 340-352 In German <Bayerische Staatsbibliothek, München> (about "Blake's visionen": "Blake war ein armer Mahler, der eine Menge Erscheinungen von Verstorbenen frey und willkürlich in seinem Geiste hervorrief, und sie auch wirklich äusserlich verkörpert vor sich zu sehen glaubte, so, das er sie abzeichnen, ja sich mit ihnen unterhalten konnte. So sah er die Geister Pindar's, Virgil's, Milton's u.s.w." [p. 352])

§Anon. "Blurring Blake." [*Times Literary Supplement*], 21 November 1958.

Anon. "Bodley Gifts." *Times Literary Supplement*, 2 November 1940, p. 549.

According to *Bodleian Library Record* (1940), the gifts include Miss A.G.E. Carthew's *Songs of Innocence* (L).

Anon. "Books--Authors." *New York Times*, 26 February 1966.

"Aileen Ward ...has contracted with Viking to do a biography of William Blake" [but in July 2014 it had not yet appeared].

Anon. "Boston Museum Buys Fine Blakes." *AAN*, 3 October 1927.

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.”

Anon. “The British School of Design.” *Library of the Fine Arts*, III, 13 (**February 1832**), 89-95.

Fuseli “had few if any imitators, unless the equally eccentric designs of Blake can be considered as imitations” (p. 91).

Anon. “Bunhill Fields as a Garden of Rest: Future of William Blake’s Grave.” *Times* [London], 29 November 1949, p. 7.

The graves of William Blake and many others will be moved.

Anon. “Bunyan and Bunhill Fields.” *Fraser’s Magazine*, XXXI, 183 (**March 1845**), 308-319. <New York Public Library>**B. Anon.** “Bunyan and Bunhill Fields. From Fraser’s Magazine.” *Littell’s Living Age* [Boston, Philadelphia, N.Y., Paris], V, 49 (**19 April 1845**), 107-114.

Quotes Cunningham about Blake and the Archangel Gabriel.

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Anon. "Charles Dickens." *Ainsworth's Magazine*, V (1844), 84-88. <Stanford>

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)

Anon. "City's historic link to Blake." *Chichester Observer*, 28 November 2007.

The 4' x 6' coat of arms in Guildhall was probably there when Blake was tried for sedition.

§**Anon.** "Colored Prints by Miss [Mary A.] Cassatt. Drawings by William Blake." *New York Times*, 3 October 1891.

Anon. "Commentary." *Times Literary Supplement*, 8 February 1968, p. 137.

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."

§**Anon.** "Conservation of Blake's 'Hecate'." *Huntington Calendar*, September-October 1994.

***Anon.** "Council Remove Sign to Restore Blake's 'Heaven'." *Evening Argus*, 12 October 1965, p. 18.

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**), 304-305. <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**), 253-254. <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."

Anon. "The Discovery of William Blake's Grave." *New York Times*, 16 July 1911.

Herbert Jenkins found it.

Anon. "Editorial Notes. American Literature and Reprints."

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Putnam's Monthly: A Magazine of American Literature, Science, and Art [N.Y.], VII, 38 (**February 1856**), 213-222.
<New York Public Library>

“The grotesque dreams of poor painter Blake, after a hearty pork supper, could not have been more fantastic or numerous.” (P. 214)

Anon. “Educational Charities.” *Monthly Supplement* (**31 October 1837**) of *The Penny Magazine of the Society for the Diffusion of Useful Knowledge*, No. 358 (**30 September-31 October 1837**), 420-424. <Indiana>

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 Innocence’” (p. 424). A vignette represents “Cheapside – Children from the Parochial and Ward Schools going to St. Paul’s” (p. 424).

Anon. "Einstein and William Blake." *Glasgow Herald*, 6 May 1922.

"The key" to the meaning of "The sky is an immortal tent ..." in *Milton* "is found in Einstein's theory" of relativity.

Anon. "England's Ezekiel." *Times Literary Supplement*, 20 July 1951, p. 453.

"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.

***Anon.** "Epstein Bust of Blake: Westminster Abbey Ceremony." *Times* [London], 25 November 1957, p. 3.

It was unveiled yesterday by Sir Geoffrey Keynes.

§**Anon.** "Erwerbungen 1988." *Idea: Jahrbuch der Hamburger Kunsthalle*, VIII (1989). In German

On the acquisition of *America* pl. 1, 7.

§**Anon.** "Évangile évangile; compte rendu." *Spirale*, No. 174 (2000), 4. In French

Anon. "An Evening of Blake." [Http://www.bookbuffet.com](http://www.bookbuffet.com), 14 March 2004.

On the occasion of the Book Launch 17 February for Janet Warner's book, Professor Amir Hussein (Department of Religious Studies, California State University, Northridge) was interviewed about Blake.

Anon. "Exhibition at Somerset House [Third Notice]." *Athenæum*, No. 239 (26 May 1832), 339-340.

A review of the Royal Academy exhibition: "Portrait of the Rev. A. Sedgwicke ... Phillips, R.A." "We are willing to imagine that we see in it all that charmed us in the almost divine head of Blake, painted five and twenty years ago [1807] by the same artist" (p. 340).

Anon., "Exhibition at the Gallery (in Pall Mall) of the British Institution ... 1816." *New Monthly Magazine*, V, 26 (1 March 1816), 154. <New York Public Library>

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The "Portrait of Thomas Bewick" engraved by Thomas Ranson after William Nicholson is a "brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[L]IPS".

Anon. "Exhibition of the Works of British Artists at the Gallery of the [British] Institution." *Library of the Fine Arts*, III (**March 1832**), 244-256 <Toronto>.

In the context of Henry Howard's "The Dream of Queen Catherine", "There was a clever drawing by Blake of the same subject sold at Sir T. Lawrence's sale [Christie, 21 May 1830], of which this reminds us in no inconsiderable degree" (p. 247).

Anon. "Expert on poet William Blake to lecture group." *Sunday Chronicle* [Muskegon, Michigan], 15 September 1996, p. 2F.

G.E. Bentley, Jr will speak about the Blakes in the Muskegon Museum of Art.

§**Anon.** "Facsimiles of Three of the Illustrations by W. Blake to The Pastorals of Virgil." *Century Guild Hobby Horse*, No. 11 (June 1888).

Anon. "Fanaticism." *Correspondent* [N.Y.], III, 22 (**21 January 1828**), 348-349. <California (Berkeley)>

"In a late London paper, we found the following particulars of a well know[n], fanatic, who, we believe,

avowed himself a disciple of Baron 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) 468-470), quoted with minor misprints and changes.

The author of "Fanaticism" may be the journal editor George Houston.

§**Anon.** "Felpham set to raise a toast to famous resident." *Bognor Observer*, 22 November 2007.

Anon. "Felpham school children follow in footsteps of Blake." *Chichester Observer*, 31 March 2008.

By writing poetry.

Anon. "Film Study of the Art of Blake: An Apocalyptic World." *Times* [London], 15 October 1958, p. 8.

Guy Brenton wrote and directed *The Vision of William Blake* for the Blake Bicentenary Trust.

Anon. "Fine Arts. Wilkie's Blind Man's Buff." *Manchester Iris*, I, 22 (**29 January 1822**), 170.

Schiavonetti's "portraits of Vandyke and Blake ... entitle him to a high rank".

Anon. "A Fine Day in the Strand." *Fraser's Magazine*, XXIX, clxxii (**April 1844**), 379-391. <New York Public Library>

"In Fountain Court lived and died that gentle enthusiast in his own art, the poet-painter William Blake. The account of

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Blake's death-bed is one of the most pleasing and painful pieces of biographical narrative in the English language." (p. 388)

***Anon.** *The First & Last Days of William Blake.* (London: whiterabbit, [2003]) 16°, 20 pp., no ISBN

A pamphlet, with excerpts from Peter Ackroyd, *The Blake Archive Biography*, and John Tolva, "The 'bounding line': Verbal and Visual Linearity in Blake's 'Laocoön' and *Book of Urizen*", "produced to mark England's Second Blake Supper" (28 November 2003) of the Knights of Albion ("Crusaders for and Explorers of The Art and Vision of William Blake") and The Mental Fight Club.

Anon. "Five Blake Paintings: Acquisition by London Museum." *Times* [London], 28 March 1953, p. 8.

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.

Anon. "Flaxman." Pp. 334-343 of *Distinguished Men of Modern Times. In Four Volumes. Vol. IV: Gibbon to Wilberforce. Under the Superintendence of the Society for the Diffusion of Useful Knowledge.* (London: Charles Knight and Co., 1838) <New York Public Library>

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).

Anon. "Flaxman's Outline Drawings." *New-York Quarterly*, II, 1 (**April 1853**), 95-122. <Wisconsin State Historical Society>

About Blake's engravings for Hesiod, adapted from Cunningham: "William Blake, a man of real genius ... an engraver of rare ability, a man of transcendent 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 Psychological Science* 1908. <BB>

§**Anon.**, "From Innocence to Experience." *Rosenbach Newsletter*, No. 11 (September 1988).

***Anon.** "Graphics: Dialogue with a Flea." *Time [Magazine]*, 21 April 1967, p. 72.

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

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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.”

Anon. “Hayley (William)” Pp. 359-362 in *Annuaire Nécrologique, ou Complément Annual et Continuation de Toutes Les Biographies ou Dictionnaires Historiques ...*, ed. A. Mahul, II^{me} Année. (1821) (Paris, 1822) In French <Bayerische Staatsbibliothek München>

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’ingénieur et bizarre William Blake.” (P. 362)

Anon. “Henry Fuseli.” *Olio; or, Museum of Entertainment*, V (January to July 1830), 104-105. <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.]

Anon. "I asked a thief." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 8.

"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."⁸⁸⁰

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).

⁸⁸⁰ See Morton D. Paley, "Mr. J. Blake", *Blake*, XL (2007), 151.

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

The find is Blake's designs for Gray.

Anon. "The Inventions of William Blake, Painter and Poet." *London University Magazine*, II (March 1830), 318-323. <BB>

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.

***Anon.** "Jerusalem, Nottinghamshire?" *Misterton and West Stockwith [Nottinghamshire] Parish News*, May 2004.

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.

Anon. "John Flaxman." *Family Magazine or Monthly Abstract of General Knowledge [Cincinnati]*, IV (1834), 485-487. <Indiana>**B.** *Family Magazine ...*, VII (N.Y.: J.S. Radfield; Boston: Otis, Broaders, and Co.; Cincinnati: J.H. James and Co., 1840) Pp. 85-87. <Michigan>

"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), 273-276; (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*⁸⁸¹ [Stuttgart und Tübingen], XXX, 66 (18 August 1831), 261-264. In German <California (Davis)>

Anon. cites the *Annual Biography and Obituary*, XII, about "George Cumberland, Sharp, Blake, und besonders Stothard" (p. 261).

§**Anon.** "Keats Love Letter Is Brought Here: Obtained for American with Unpublished Autographs of Lamb and William Blake." *New York Times*, 11 September 1925.

The dealer Bennet J. Beyer Inc. bought from the Upcott Collection three works, including Upcott's Autograph Album with Blake's drawing and inscription.

Anon. "Linnell and Blake." *Evening Standard* [London], 11 March 1926.

Four paragraphs about their relationship.

Anon. "London News. Doings of English Authors and

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

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Publishers--Latest Announcements", *New York Times*, 30 May 1903, p. BR9.

"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*.

Anon. "Long John Brown and Little Mary Bell." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 8.

"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."

Anon. "A Lost Blake Frontispiece." *Morning Post* [London], 11 July 1922.

The history of *America* (K) pl. 1.

Anon. "Martin's Illustrations of Milton." *Athenæum*, No. 246 (14 July 1832), 459-460.

"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.)

Anon. “Midlands stakes a claim to William Blake Heritage.” Nottingham-Trent University electronic Press Release, 1 March 2004.

Professor David Worrall has won a grant of £110,000 for research on the birthplace (Walkeringham, Nottinghamshire) and religion (Moravianism) of Blake’s mother.

Anon. "Missing Frontispiece to Blake's 'America' [K]." *Glasgow Herald*, 11 July 1922.

About its provenance.

Anon. “Modern Prophets.” *Putnam’s Monthly Magazine of American Literature, Science, and Art* [N.Y.], III, 13 (January 1854), 33-39. <Michigan>

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.

Anon. "Monet Work Shown in Frick Collection | Blake Water-Colors Also Among New Acquisitions." *New York Times*, 9 June 1942.

The new acquisitions are "on display". The Blakes are 28 watercolours for *Pilgrim's Progress* and one for *Paradise Regained*.

Anon. “Monthly Retrospect of the Fine Arts.” *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-578.

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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)

Anon. "Morgan Library Gets Blake Water-Colors." *New York Times*, 7 March 1950.

The watercolours for *L'Allegro* and *Il Penseroso* acquired by the Morgan in 1949.

Anon. "Mr. Archibald Russell: Authority on William Blake." *Times* [London], 1 Dec 1955, p. 14.

An obituary.

Anon. (The Writer in the Quarterly Review). "Mr. Churton Collins and the 'Quarterly Review'." *Times Literary Supplement*, 16 May 1902, pp. 239-240.

Defends "The Tyger", in response to Collins' 9 May letter.

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Collins, "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

§**Anon.** "Mrs. Emerson, Donor of Blake Drawings." *New York Times*, 11 March 1957.

Blake's Notebook given to the British Library.

***Anon.** "Mrs. Howell hopes to be left alone." *Observer* [Bognor Regis], 15 October 1965, p. 24.

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**), 651-656. <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;

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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].

Anon. "The Myth." *Chambers's Papers for the People*, I, 5 (Edinburgh: William and Robert Chambers, 1850), 1-32.
<Bodley>

"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".

§**Anon.** "News of the Book World Abroad: The Remarkable Blake Revival" *New York Times*, 3 November 1906.

On nine new Blake books.

Anon. "Night." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 7-8.

"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."

Anon. "Note by the Zoist." *The Zoist: A Journal of Cerebral Physiology and Mesmerism, and Their Application to Human Welfare* [London, Paris, Leipzig], XI, 44 (**January 1854**), 375-376. <Michigan>

Cites examples of "mystical insanity" and quotes "Mr. James Smith's *Lights and Shadows of Artist Life and Character*, just published" about Blake, visions, and the Fairy Funeral.

Anon. "A Note on Blake." *Morning Post* [London], 11 July 1925.

About Blake's connection with Thomas Hayley.

Anon. "A Note on Blake's 'Jerusalem.'" *Glasgow Herald*, 26 September 1925.

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

Anon. "A Note on the History of Job." *The Birmingham Royal Ballet Formerly Sadler's Wells Royal Ballet* [programme, Birmingham, 1993]

A history of the ballet "based on Blake's 'Vision of the Book of Job'" as a programme for performances in 1993.

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Anon. “On the Physiological and Psychological Phenomena of Dreams and Apparitions. [No. III of a Series.]” *Journal of Psychological Medicine and Mental Pathology* [London], X (1 April 1857), 292-313. <Michigan>

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]

Anon. "An Original Drawing by William Blake", *Portfolio* [Old Print Shop, N.Y.], IV (1945), 148-152.

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), 148-152, 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.

Anon. "Painting." *Encyclopædia Metropolitana: or, Universal Dictionary of Knowledge ...*, V (London: B. Fellowes ..., 1845) Pp. 466-586. <Bodley>

"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)

§**Anon.** "Paradoxes of William Blake's Art." *Literary Digest*, XXVIII, 26 (25 June 1904).

§**Anon.** "Parnassian Pastimes." *Baltimore Literary Monument*, II, i (May 1839), 17.

It reprints Blake's "Tyger" to show its "singular beauty, originality, and strength".

Anon. "Picasso and Blake as Dramatists." *Times* [London], 9 January 1950, p. 7.

A reading of *An Island in the Moon* at Rudolf Steiner Hall.

§**Anon.** "A Plan for preventing the Payment of Forged Drafts." *European Magazine*, LXXIII (June 1818), 237.

In the context of a spate of forged Bank of England bank notes, and 32 hangings for bank note forgery, Anon.'s Plan

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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

Anon. "The Poet Blake. Centenary Celebration. Author's Club Eulogy." *Daily Telegraph* [London], 1 March 1927.

Long summaries of the toast of Ernest Short and of the reply of the guest of honour Geoffrey Keynes.

Anon. "Poetry and Painting." *Photographic Art Journal* [N.Y. and London], VI (1853), 56-57 <New York Public Library>

Blake and Young in his *Night Thoughts* had "the same turn of thought".

§**Anon.**, ed. *Poetry by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 165 pp.; ISBN: 9781155789132

A collection of notes from Wikipedia about Blake poems (e.g., "Songs of Innocence and of Experience", "The Lily").

⁸⁸² The records of these in newspaperarchives online are so heavily corrupted as to be almost illegible.

Anon. "The Poetry of Blake." *Times Literary Supplement*, 1 December 1921, pp. 1-2.

"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."

Anon. "Predictions and Coincidences [review of two books]." *Irish Quarterly Review*, IX, xxxiv (July 1859), 354-379. <New York Public Library>

Mentions Blake's visions; "Blake, the painter, lived in an ideal world ..." (p. 334).

Anon. "El prestigioso profesor Bentley Jr, en la Jaume I." *Mediterràneo* [Castellón, Spain], 3 de mayo 1993, p. 8.

Announcement of a lecture on "William Blake and the Empire of the Imagination" at the University of Jaume I.

§**Anon.** "Prof. Hal. S. White, Blake Scholar, 68." *New York Times*, 23 July 1962.

An obituary.

Anon. "Proofs of Blake's 'Europe' [a]: Purchase by the British Museum." *Times* [London], 16 November 1936, p. 19.

Anon. "Recent Purchase for New York Museum." *Nottingham Gazette*, 11 January 1917.

The Metropolitan Museum *Bulletin* announces the purchase of *Songs* [Y].

***Anon.** "A Rejected Blake Drawing for Thornton: Drawing to Illustrate Thornton's Virgil." *Art News*, 4 November 1925.

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Reproduction of the design on sale from the Brick Row Book Shop.

§**Anon.** "Resurrected Art of William Blake." *Literary Digest* [N.Y.], LVI, 2 (12 January 1918), 25-26.

Anon. "Richard Bean, Esq." *Gentleman's Magazine*, LXXXII (**October 1817**), 368-369. **B.** "BEAN, (Richard, 1792-June 24, 1817,) a painter and engraver." *A New General Biographical Dictionary ... In Twelve Volumes.* Ed. **Rev Hugh James Rose** Vol. III (London: B. Fellows ..., **1848**) P;. 414. <Bodley>

An obituary; Bean made "an exquisite portrait he engraved of Blake from Sc[h]iavonetti, when he had not been more than two years under the tuition of a master". "Among English painters the sublime conceptions of Blake, the epic compositions of Barry, and the unrivalled graces of Stothard, were the object of his admiration, attention, and imitation."

Anon. "Richard Cosway. *Fraser's Magazine*, No. cxxxii. November, 1840." *Mirror of Literature, Amusement, and Instruction* (**14 November 1840**), 316-317 <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. "Rudolf Steiner Hall: Plays by Picasso and William Blake." *Times* [London], 17 February 1950, p. 10.

Anon. "S. Foster Damon, Expert on Blake | Professor at Brown, who Wrote on Poets, is Dead." *New York Times*, 28 December 1971, p. 312.

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.

Anon. "A Satire on Rationalism: Blake's Island in the Moon'." *Times* [London], 7 October 1950, p. 8.

Anon. "Scene of a fairy funeral." *Evening Argus*, 28 October 1962.

Chiefly a photograph of Blake's Cottage at Felpham.

Anon. "Schiavonetti (Louis)" *Biographie Nouvelles des Contemporains* by A.V. Arnault, A. Joy, E. Jovy, J. Norvins, XIX (San-Thou) (Paris: Librairie historique, 1825), 53-54. In French <Boston Medical Library>

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.

Anon. "Schiavonetti, Luigi, Louis." *Penny Cyclopaedia of the*

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Society for the Diffusion of Useful Knowledge, XXI (London: Charles Knight and Co., **1841**), 27.

”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.”

Anon. “Scientific Obituary for 1827.” *Arcana of Science and Art* ... Third Edition (London: John Limbird, **1828**) P. 240. <Wisconsin> **B. Anon.** “Commemoracion de los Sabios y Artistas ingleses y extrangeros que han fallecido en los años 1827, 1828, 1829 y 1830.” **Anon.** P. 238 of *El Propagador de Conocimientos Útiles, ó Coleccion de Datos Interesantes Aplicables a las Necesidades y a los Goces de Todas las Clases de la Sociedad*, ed. Don José Luis Casaseca [Madrid], N.S., I (**Marzo, 1832**), 237-240. 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.”

Anon. “The Sculptor’s Career.” *Eliza Cook’s Journal* [London], VIII, 205-206 (**2, 9 April 1853**), 356-360, 371-373. <Stanford> **B. Anon.** "The Sculptor's Career. From Eliza Cook's Journal." *Littell's Living Age*, No. 471 (**28 May 1853**), 538-542. **C.** *Pen and Pencil* [Cincinnati], I, 123-124 (**4, 11 June 1853**), 719-724, 755-758. <Indiana> **D.** *Anglo-American Magazine* [Toronto], III, 1 (**July 1853**), 44-50. <Michigan>

Casual very fictional references to Blake. At the age of

15, when Flaxman was at the Royal Academy,
He might then be seen in the company of Blake and
Stothard,
--young men of kindred taste and genius,--gentle
and amiable, yet earnest in their love of art, which
haunted them as a passion. In Blake's eyes there
shown a mysterious wildness, which early excited
the suspicion of his fellow students as to his sanity.
... Young Flaxman saw in Blake only the kind and
affectionate friend,--sensitive like himself, glad to
retire from the bustle of academic pursuits, and
commune together about art and poetry, and the
subjects to which the latter gave rise. All three,--
Flaxman, Blake, and Stothard, thus cultivated
together the art of ready design,--and the three, all
in their day, we believe, illustrated *Paradise Lost*.
[*Eliza Cook's Journal*, p. 358]
The account is adapted by Samuel Smiles, q.v.

Anon. "Sensational Art Find. An Auckland Discovery. Set
of William Blake Originals. Said to Be Worth Over £12,000."
[*Herald* (?Melbourne), March 1928].

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

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

Taken from the review of Cunningham in the *Literary*

⁸⁸³ The volume title page calls it *The Athenaeum; or Spirit of the English
Magazines*.

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Gazette (6 February 1830) <BB #938>.

§**Anon.** "Small Provincial Images: William Blake." *Poetry Review*, XCVIII, 1, Supplement (2008), 59.

***Anon.** "Song." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 7.

"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 Lese Früchte für Freunde des inner Lebens*, VII (1835), 168. <University of Lausanne>
About dreams and "Blake'schen Visionen".

§**Anon.** "The story behind the hymn." *Telegraph* [London], 27 September 2007, online.

About the "Jerusalem" hymn from *Milton*.

Anon. "Strange Pictures at the Secular Hall." *Free Press* [Leicester], 20 October 1900.

This may have been the first occasion when Blake's designs (photographed by Mr. A.J. Essex) were "projected on to the magic-lantern screen".

Anon. "Sympathy and its Eccentricities." *Chambers's Edinburgh Journal*, I, 238 (22 July 1848), 59-61.

<Michigan>

In part about Blake's Visionary Heads.

Anon. "Tate Gallery Acquisitions: Colour Printed Drawings by Blake." *Times* [London], 7 January 1949, p. 7.

Colour prints from Graham Robertson.

***Anon.** "The things a Rambling Reporter learns. Felpham has a stamp Bible, tobacco, and a poet's cottage." *Southern Weekly News*, 20 December 1952, p. 15.

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".

Anon. "The Times Diary: More Arabs behind their voice: Blake's house a betting shop? *Cherwell* by any other name." *Times* [London], 16 October 1967, p. 10.

"Blake's house" is the one at 17 South Molton Street.

Anon. "This Week in Art." *New York Times*, 26 August 1899.

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.

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Anon. "Thoughts upon Sacred Poetry." *British Magazine and Monthly Register of Religious and Ecclesiastical Information, Parochial History, and Documents Respecting the State of the Poor, Progress of Education, &c.*, II (September 1832), 20-25 <Bodley>.

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].

Anon. "To Correspondents." *The Astrologer and Oracle of Destiny, a Repository of the Wonderful in Nature and the Curious in Art* [London], I, 22 (12 July 1845), 203-204. <Harvard>

Response (p. 204) to "A ROYAL ACADEMICIAN.—The peculiarities of Blake the painter were certainly most extraordinary, and we intend, shortly, to give a memoir of him, from the pen of one who knew him well. He once saw the ghost of a flea." Quotes from Varley's *Zodiacal Physiognomy*. "Whether Blake killed any of the species after this interview we are unable to say."

There is no Blake in the index of Vol. I, p. 248.

Anon. "To Correspondents." "To Clericus." *Literary Gazette*

and Journal of Belles Lettres, Arts, Sciences, &c., No. 603 (**20 February 1830**), 125. <Michigan>

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**), 484-489. <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.

***Anon.** "The Twelfth of August: A Yorkshire Moor: William Blake." *Times* [London], 12 August 1927, p. 14.

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.

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***Anon.** "21.09.2015 Felpham, Sussex." *Times Literary Supplement*, 2 Oct 2015, p. 3.

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.

***Anon.** "The Trial of William Blake." *Listener*, 3 May 1962.
On the radio-play "tonight" of Ian Rodger.

Anon. "Unique Engraving by Blake." *Times* [London], November 1966.

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

Anon. "University News: Trust set up for Blake Studies." *Times* [London], 8 May 1984, p. 16.

"The Bean Trust" at the University of Essex.

Anon. "University of Warwick poet joins Blake & Tennyson on London Underground Science Poetry." *Warwick Notes & Events* (4 February 2010, online).

***Anon.** *The University of York The Centre for Eighteenth Century Studies presents An Evening with William Blake with*

Tracy Chevalier (author of Girl with a Pearl Earring) and A Musical performance of Blake's works 8:00 pm, Tuesday 31st July 2007 Venue: Bootham School York (York, 2007) 8°, 28 pp.

A programme including "Blake Texts" (pp. 4-18) and "Notes on Tracy Chevalier and Michael Phillips" (p. 19) and on "Composers and Performers" (pp. 20-27).

Anon. "Valuable Find. Pictures by William Blake. How They Came to Auckland." *Press* [Christchurch, New Zealand], [?1928]

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

Anon. "Vaughan Williams's Ten Blake Songs: MacNaghton Concerts." *Times* [London], 15 November 1958, p. 12.

A review of a performance.

***Anon.** "Visionary heads." *Times* [London], 7 April 1967, p. 9.

Reproductions of five heads from the Blake-Varley sketchbook.

Anon. "Visions of Blake, the Artist." *Times* [London], 27 January 1830, p. 3, column 6.

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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), 231-232 <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 Industriaustellung ... II", *Deutsches Museum* [Leipzig], XII, 36 (4 September 1862), 368-375. <Harvard>

A long section (pp. 371-373) about Fuseli and Blake and the Visionary Heads, silently quoting Cunningham.

Anon. "Von der Simulation." *Blätter für gerichtliche Anthropologie. Für Aertz und Juristen.* Dreizehnten Jahrgang, 1862. Ed. Friedrich, J[ohannes] B[aptista] Friedreich. (Nürnberg: Friedr. Korn'schen Buchhandlung,

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.

1862) Pp. 162-187. In German <Bayerisches Staatsbibliothek, Munchen>

About the “mystische und dämonische Compositionen” of Blake (p. 169).

Anon. “Was den Greichen noch übrig bleibt?” *Politisches Journal nebst Anzeige von gelehrten und andern Sachen* [Hamburg], Jahrgang 1822, 10 Ersten Band. (**Oktober 1822**), 885-889. 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.

Anon. (“Our London Correspondent”). “William Augustus White A Great Bibliophile.” *Glasgow Herald*, 4 June 1927, p. 10.

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”.

§**Anon.** “William Blake.” *Churchman's Companion* (**1853**), 361 ff.

“William Blake is the greatest English lyric poet”

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Anon. "William Blake." *Free Press* [Leicester], 13 October 1900.

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.

Anon. "William Blake." Vol. IV, pp. 113-115, of *The Georgian Era: Memoirs of the Most Eminent Persons, Who Have Flourished in Great Britain, from the Accession of George the First to the Demise of George the Fourth. In Four Volumes. Volume IV. Political and Rural Economists; Painters, Sculptors, Architects, and Engravers; Composers; Vocal, Instrumental, and Dramatic Performers.* (London: Vizetelly, Branston and Co. Fleet Street, **1834**) <Michigan and Stanford> [Vol. I is 1832, Vol. II is 1833, and Vol. III is 1834.]

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.

§**Anon.** "William Blake." *Lancet*, CLXIII, 4194 (1904), 177.

Anon. "William Blake." *New York Times*, 11 February 1877.

Excerpted from **Henry G. Hewlett**, "Imperfect Genus: William Blake", *Contemporary Review*, [Part I], XXVII (1876), 756-784; [Part II], XXXIX (1877), 207-228.

Anon. "William Blake." *New York Times*, 12 June 1881. Reprinted from [review of Gilchrist by Frededrick Wedmore,] *Temple Bar* [LXII, (1881), 52-63].

Anon. "William Blake." *New York Times*, 14 May 1902.

Paraphrase of the slide lecture on Blake by the Rev. W.M. Guthrie at the National Arts Club on 14 May.

Anon. "William Blake." *New York Times*, 28 November 1957.

"William Blake was born two hundred years ago today."

§**Anon.** "William Blake." *Tate*, No. 23 (Winter 2000).

Anon. "William Blake." *Times* [London], 12 August 1927, p. 11.

Centenary observations.

***Anon.** "William Blake." *Wikipedia: The Free Encyclopedia*, online, seen 2004. Also in *TutorGig Encyclopedia* online seen 2004.

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Anon. “*William Blake*, an artist of singular taste and flightiness of imagination” *The Almanack of the Fine Arts for the Year 1850*, ed. R.W. Buss (London: George Rowney and Co., **1850**), 90-92. <New York Public Library>

A summary from Cunningham; “Blake’s designs ... are the grandest of anything produced by the English School” (p. 91).

§**Anon.** "William Blake Archive Expands with New Grant." *Herald-Sun* [Durham, North Carolina], 14 September 2010.

§**Anon.** "William Blake Archive Online." *News and Observer* [Raleigh, North Carolina], 3 October 2010.

Anon. “William Blake. Biographie en résumé Poète et peintre anglais.” *L’Encyclopédie de L’Agora*, online, seen 2004. In French

Anon. "William Blake Birthday Concert." *Time Out London*, 12 November 2012.

To be held at St James, Piccadilly, Church, sponsored by the William Blake Society.

Anon. “William Blake, [born 28 Nov.] 1757, London.” Vol. II, p. 776 of *The Anniversary Calendar, Natal Book, and Universal Mirror ... In Two Volumes* (London: William Kidd, **1832**)

§***Anon.** “William Blake Digital Materials from the Lessing J. Rosenwald Collection.” N.d. (by 2008)

All from the Library of Congress.

§**Anon.** "A William Blake Drawing." *Brooklyn Museum Quarterly*, I (1915), 216.

§**Anon.** "William Blake Drawings." *Metropolitan Museum of Art Bulletin*, XXIII, 3 (March 1928), 70-71.

Anon. “William Blake, ein ausgezeichnete Künstler, Dichter, und Narr.” *Magazin für die Literatur des Auslandes*, III, 145-147 (4, 6, 9 December 1833) 577, 582-584, 586-588. In German <Harvard, Princeton>

An independent essay based on J.T. Smith (1828) and Cunningham (1830) but with information about Catherine Blake in 1831.

There are prose translations of “Edward III” from Poetical Sketches, “The Chimney Sweeper”, “Holy Thursday”, and “The Lamb” from Innocence, “Der Tiger” from Experience, Blake’s letter of 21 September 1800, and Karl Lamb’s letter about Blake, all as in Cunningham (Second Edition).

***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).

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***Anon.** (Gongghuo shibao bianjibu [Editorial Section].) "William Blake hua Shangdi Chuangzao tiandi [William Blake Illustrating God's Creation of the World]." *Zhongguo shibao* [*China Times*, Taipei], 20 March 2001, p. 73 (*Literary Supplement*) In Chinese

A reproduction of "The Ancient of Days" provided by Dapeng Kao with an essay: "She de zhuan [Biography of the Snake]".

§Anon. *William Blake Le Mariage Du Ciel et de l'Expérience, And Did Those Feet in Ancient Time, Urizen, Grand Dragon Rouge, Mythologie de William Blake.* ([Memphis, Tennessee]: General Books, 2010) 32 pp.; ISBN: 9781153608565 In French

It consists of entries from *Wikipedia*.

§Anon. *William Blake – Life and Times of an Artistic Genius.* ([No place:] Filiquarian Publishing, LLC, 2008) 9 x 6", 58 pp.; ISBN: 9781599862033

***Anon.** "William Blake, Mystic." *New York Times*, 6 November 1938.

Anon. "William Blake: Poet, Artist and Mystic." *Glasgow Herald*, 12 August 1927.

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.'"

Anon. “William Blake: The Illustrator of the Grave, &c.” *Literary Gazette*, No. 552 (**18 August 1827**), 540-541. <BB>

Note: The volume-title and the running-heads identify the journal as *The Literary Gazette*, but the issue-titles give *The London Literary Gazette*.B. §**Anon.** “William Blake; The Illustrator of the Grave, &c.” *Standard* [London], **18 August 1827**.

The *Standard* version seems to be a word-for-word reprint of that in the *Literary Gazette*.

Anon. “William Hogarth: Painter, Engraver, and Philosopher. Essays on the Man, the Work, and the Time.” *Cornhill Magazine*, II, 8 (**August 1860**), 225-241.

It is wilder and more picturesque ... to be stark mad and a believer in the “ghosts of fleas” and the connection of “William Pitt and the New Jerusalem,” like Blake; but I think the balance of happiness is in favour of such quiet, unostentatious working lives as those led by William Hogarth and Joshua Reynolds [p. 230].

***Anon.** “William Blake’s Art and Poetry Featured in Lambeth Railway Tunnel. A mosaic and audio installation featuring the works of William Blake--who lived in Hercules Road – can now be found in Centaur Street.” London Se2 Community Website, 16 June 2009.

Anon. “William Blake's Designs.” *New York Times*, 14 June 1874.

Extensive description of *Thel* and other works with

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"marvels of coloring", from [Oswald Crawford], "William Blake: Artist, Poet, and Mystic", *New Quarterly Magazine*, II (1874), 466-501.

§**Anon.** "William Blake's Divine Humanity: New Play by Tim Brown after William Blake [Theatre?] of Eternal Values) – New Players' – 22 Nov-2 Dec." *Theatre Record*, XXVII, 24 (2007), 1428. [sic]

Anon. "William Blake's Homes in Lambeth and Sussex." *Spectator*, CXVI (6 May 1916), 571-572 <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.

***Anon.** "William Blake's Inner Vision and His Influence on the Little Group to which William James and John La Farge Belonged." *New York Times*, 25 September 1910.

Anon. "William Blake's 'Job': £850." *Times* [London], 23 June 1967, p. 12.

Degale bought it at Christie's.

Anon. "William Blake's last surviving home, at 17 South Molton Street, London ... is to become a betting shop." *Guardian* [London], 25 January 1968.

Caption for a photograph.

§**Anon.** “William Blake’s Water-Color Drawings of Milton’s ‘Paradise Lost’.” *Huntington ‘Calendar, July-August-September 1940.*

***Anon.** "William Bowmore: another major gift: William Blake, *St Paul before Felix and Drusilla*, c 1803." *Art Gallery of South Australia News* [Adelaide], VI, 103 (December 1995/January 1996)

Anon. (The Editor [i.e., Horace E. Scudder]) "The Window-Seat." *Riverside Magazine for Young People*, I [N.Y.] 1867), 91-93.

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".

Anon. (The Editor [i.e., Horace E. Scudder]) "The Window-Seat." *Riverside Magazine for Young People*, I [N.Y.] 1867), 287.

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.

Anon., “Winter Exhibition of Pictures, at the Suffolk Street Gallery.” *Mirror of Literature, Amusement, and Instruction*, XX, 576 (17 November 1832), 330-331.

“The Exhibition embraces the specimens of the works of nearly seventy deceased Artists Among them are ... Fuseli,

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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. 13-14).

§**Anon.** *Works Inspired by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 42 pp.; ISBN: 9781156203736

Chapters from Wikipedia on William Blake in Popular Culture; Job: A Masque for Dancing; Tiger! Tiger!; A Visit to William Blake’s Inn; Themes from William Blake’s *The*

Marriage of Heaven and Hell; Songs of Innocence; Il Trono di Ricordi; The Blake Project; Spring; Spring: The Appendix.

Anon. "The World of Art." ?*Glasgow Herald*, 16 January 1907.

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

Anon. "The World of Art. The Blake Print." ?*Glasgow Herald*, [?July 1906].

"The Triple Hecate" which "I mentioned the other day" was found "not in the Board Room of the Advocates' Library ... but in that of the National Gallery of Scotland ... [where] it had hung ... for years unobserved".

Anon. "World of Art. Important Discovery in Edinburgh." ?*Glasgow Herald*, 27 July 1906.

"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>

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§*Calcutta Review*, NS, I, 2 (October-December 1965),
362-364

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§*Indian Journal of English Studies* [Bombay], VIII, (1967), 139-141

§**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-277 (with 4 others)

§**Vivian de Sola Pinto**, *Modern Language Review*, LXIV (1969), 404-407 (with others)

§**Ansari, A.A.** “Blake’s America.” *Aligarh Critical Miscellany*, X, I (1997), 33-43.

Ansari, A.A. “Double Perspective of Songs of Experience.” *Aligarh Critical Miscellany*, X (1997), 55-85.

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).

Ansari, A.A. “The Marriage of Heaven and Hell.” *Aligarh Critical Miscellany*, XI (1998), 30-44.

“*The Marriage* appears in all essentials to be a shrewd, sensuous, spirited and powerful advocacy for the tendency to stabilize and not reconcile the Contraries” (p. 44).

Ansari, A.A. “Obituary.” *Aligarh Critical Miscellany*, XII, 2 (2000 [Autumn 2003]), i-ix.

On Kathleen Raine (d. 6 July 2003), dealing largely with her work on Blake and quoting letters from her to Ansari about Blake.

§**Ansari, A.A.** "Sex Symbolism in Blake's Later Poetry."
Indian Journal of English Studies, XXIII (1983), 53-63

Ansari, A.A. *William Blake's Minor Prophecies*. (Lewiston-Queenston-Lampeter: Edwin Mellen Press, 2001) Studies in British Literature Volume 58 8^o, 139 pp.; ISBN: 0773474323

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. 111-130); the latter speaks of "the innumerable translations of the *Zohar* ... in the eighteenth century" (pp. 111-112).

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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])

Antol, Éva. "'Labour of Love'--Ovidian Flower-Figures in William Blake's *Songs*." *Eger Journal of English Studies* [Esterházy Károly College, Eger, Hungary], VIII (2008), 23-40.

Antonielli, Arianna. "William Butler Yeats's 'The Symbolic System' of William Blake." *Estudios Irlandeses: Journal of Irish Studies*, 3 (2008), 10-28 Abstract in English and Italian

An attempt "to focus the attention on the philosophical, mythical, and esoteric syncretism that W.B. Yeats drew from William Blake's symbolical system."

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§**Antonielli, Arianna.** “Trapassare la superficie fenomenica: Il sostrato cristiano e cabalistico nell’opus blakiano.” *Confronto Letterario* [University of Pavia], XXI (2004), 391-414. In Italian

§**Antonielli, Ariana.** *William Blake e William Butler Yeats: Sistemi simboliche e costruzione poetiche.* ([Florence:] Firenze University Press, 2009) Biblioteca di Studi de Filologia Moderna 4 357 pp.; ISBN: 9788884539748 In Italian

§**Antonielli, Arianna, and Mark Nixon.** "Towards an edition of Edwin John Ellis and William Butler Yeats's *The Works of 'William Blake: Poetic, Symbolic and Critical'*". *Variants*, X (2013), 271-284

Anzai, Keiko. "*Albion no Musumetachi no Genso ni okeru Hana Imejari no Shoso: Aspects of Flower Imagery in The Visions of the Daughters of Albion.*" *Showagakuin Tankidaigaku Kiyō: Bulletin of Showagakuin Junior College*, No. 28 (1991), 83-95. In Japanese

§**Anzai, Keiko.** "Blake, Lambeth Shohon ni okeru 'Namida' to 'Kozui': Tears and Deluge in Blake's Lambeth Books." *Showagakuin Tankidaigaku Kiyō: Bulletin of Showagakuin Junior College*, No. 22 (1990). In Japanese

Anzai, Keiko. "Blake no Bijon to Jenda--'Awaremi' no Henso: Blake's Vision and Gender: Aspects of 'Pity' (1[-3])."

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Showagakuin Tankidaigaku Kiyo, Showagakuin Tankidaigaku: Bulletin of Showagakuin Junior College, Showagakuin Junior College, No. 33 (1996), 82-95; No. 35 (1998), 88-103; No. 36 (1999), 90-104. In Japanese

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. "Blake 'Yameru Bara' ni okeru Jenda no Imi: The Gender of the Worm in Blake's 'The Sick Rose'." *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku, Ningen Bunka Kenkyuka: Bulletin of the Doctoral Research Course in Human Culture [Ochanomizu Women's University]*, No. 15 (1991), 95-106. In Japanese

§**Anzai, Keiko.** "*The Four Zoas* ni okeru Enion to Jumoku no Imejari: Symbolic Trees and Enion in Blake's *The Four Zoas*." *Showagakuin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 31 (1994). In Japanese

§**Anzai, Keiko.** "'Kyojun' no Anbivarensu--*Milton* no Leutha Zo: Ambivalence of Submission: Leutha in Blake's *Milton*." *Showagakuin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 29 (1992). In Japanese

***Anzai, Keiko.** "Yokuatsu no Katachi--William Blake *Newton* no Shinborizumu: A Depraved Form--The Symbolism of Blake's *Newton*." *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku, Ningen Bunka Kenkyuka: Bulletin of the Doctoral Research Course in Human Culture*

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[*Ochanomizu Women's University*], No. 14 (1990), 101-114.
In Japanese

Aoki, Haruo. "William Blake no *Muku to Keiken no Uta Ningen Seishin no Ftatsu no Tairitsu suru Jotai* Josetsu: Sono Jidaiteki Kojinteki Haikei [An Introduction to *Songs of Innocence and of Experience Shewing the Two Contrary States of Human Soul* by William Blake: its Historical and Personal Background]". *Fumanisumu [Humanism]*, No. 25 (2014): 20-30. In Japanese.

Aoyama, Keiko. "Blake no 'London' ni taisuru mouhitotsu no Yomi no Kanosei -- Bungaku Tekusuto no seijiteki Chihei aruiwa Romantikku Rabu: A Realizable Possibility to Read William Blake's 'London': A Secret Relationship between Political Consciousness and Romantic Love in Literary Texts." *Gakushuin Joshi Tankidaigaku Kiyo: Bulletin of Gakushuin Women's Junior College*, No. 35 (1997), 23-25. In Japanese

Aoyama, Keiko. "*Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993: On Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993.*" *Shoshi Sakuin Tenbo: Journal of Japan Indexers Association*, XIX, 31 (August 1995), 19-27. B. Reprinted on pp. 223-238 of Vol. I of *Shoshi o tsukuru [How to Make Bibliographies]*. Ed. Shun Unno, Mitsuihiro Oda, Kazuaki Kishida, and Shinichi Toda. (Tokyo: Nichigai Associates, 1997) In Japanese

An invited report on the Aoyama and Bentley book (1994) organized as (1) "Hon Shoshi Kanko no Kei to Kokunai

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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.

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Aoyama, Keiko. "Nihon ni okeru William Blake Juyo no Ichi Danmen (1)--Oe Kenzaburo soshite Meiji, Taisho ki no Blake Inyu: Some Phases in the History of the Reception of Blake in

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Japan (1)--Kenzaburo Oe and Creative Writings in the Meiji and Taisho Era." *Gakushuin Joshi Tankidaigaku Kiyo: Bulletin of Gakushuin Women's Junior College*, No. 32 (1994), 189-209. In Japanese

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 Language and Literature in Honour of Professor Hisao Kodama at His Retirement]*. (Tokyo: Kodama Hisao Kyoju Gotaishoku Kinen Ronbunshu Kikakubu, 1994). In Japanese; an English abstract is on p. 95

"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".

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Aparicio, George Bernabe. "Transcendental Experience in Nature and in the City: A Study of Anglo-American Romanticism's Anti-Urban Attitude." *DAI*, XLIX (1989), 3711A. Florida State Ph.D., 1988.

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§**Apesos, Anthony.** "The Poet in the Poems: Blake's *Milton*." *Studies in Philology*, CXII, 2 (Spring 2015), 379-413.

§**Aquien, Pascal.** "Blake et la question du sujet: L'Exemple d'Introduction', *Songs of Innocence*." Pp. 251-263 of *Modernité et Romantisme*. Ed. Isabelle Bour, Eric Dayre, and Patrick Née. (Paris: Champion, 2001) Colloques, Congrès et Conférences sur la Littérature Comparée 7 In French

§**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 Gakuin University Review, Human, Linguistics, and Information Sciences, The Research Association, Tohoku Gakuin University*, No. 110 (1995), 73-91. In Japanese

Arakawa, Mitsuo. "*Songs of Innocence and of Experience* no Sekai to 'Tairitsu' no Imisurumono: On the Contrary States in *Songs of Innocence and of Experience*." *Tohoku Gakuin Daigaku Ronshu: Ningen, Gengo, Joho, Tohoku Gakuin*

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Daigaku Gakujutsu Kenkyukai: The Tohoku Gakuin University Review: Human, Linguistic, and Information Sciences, The Research Association, Tohoku Gakuin University, No. 107 (1994), 101-121. In Japanese

§**Araki, Tomotsugu.** “Tsugi no ippo – Blake no energy ni kansura ‘gainen shi’ note [The Next Step – A Note on “the Conceptual History” of Energy in Blake].” *Metropolitan*, No. 51 (2006), 37-58. In Japanese

§**Araki, Yuji.** “William Blake ni okeru energy no kannen: shutoshite 1793 nen no saishoku dohanga ni miru ‘hono’ to ‘hikari’ no hyosho rikigaku [On energy in William Blake: Focusing on the representations of ‘flame’ and ‘light’ in illuminated prints in 1793].” Shuto Daigaku Tokyo [Tokyo Metropolitan University] Ph.D., 21 December 2006. In Japanese.

§***Arbuthnot, May Hill.** "William Blake 1757-1827." Pp. 166-171 of her *Children's Books*. (Chicago, Atlanta, Dallas, Palo Alto, Fair Lawn [N.J.]: Scott, Foresman and Company [1957]). B. §(?) C. Third Edition. (1964) D. §Fourth Edition. (1972)

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), 341-343. <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.

§**Armando, Miguelez.** "Howard T. Young: 'Juan Ramon Jimenez and His Readings in Blake, Shelley, and Yeats'." *Revista de Estudios Hispánicos*, XVII (1983), 304-306. In Spanish <BBS>

This is a ghost; the author's family name is Miguelez, and the entry is correctly given on *BBS* 573.

Armstrong, Christopher and Meriel. "Paolozzi's Newton." *Times Literary Supplement*, 1993, p. 15.

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, 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.

Arnault, A.V., A. Jay, E. Jouy, J. Norvins, et autres hommes de lettres. *Biographie nouvelle des contemporains*

⁸⁸⁵ It is not clear to me whether “Ariel” is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose.

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ou Dictionnaire historique et raisonné de tous les hommes, qui, depuis la Révolution française, ont acquis de la célébrité par leur actions, leur écrits, leur erreurs ou leur crimes, soit en France, soit de les pays étrangers ..., Tome 19 (San-Thou). (Paris: Librairie historique, **1825**) Pp. 53-54 In French

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

***Arvelo Ramos, Alberto**. *Deus inversus: los universos religiosos, políticos, ontológicos y poéticos de William Blake* (Mérida [Venezuela]: Universidad de Los Andes, Dirección General de Cultura y Extensión, Ediciones Actual, 2010) 22 cm, 321 pp. plus DVD; ISBN: 978980113584 In Spanish

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§**Mauricio Navia**, "Libro de Alberto Arvelo Ramos: Los elementos religiosos, políticos, ontológicos y poéticos de William Blake", *Actual Divulgación*, LXXII (2012) In Spanish

§**Arvine, Kazlitt**. "Blake, the Poet, Painter, and Engraver." *Cyclopaedia of Anecdotes of Literature and the Fine Arts*. (Boston, **1851**) P. 250. **B.** (Boston, **1852**) <BB #1091A-B>

C. §(Boston: Gould and Lincoln, **1853**) D. *The Cyclopædia of Anecdotes of Literature and the Fine Art; Containing A Copious and Choice Selection of Anecdotes of the Various Forms of Literature, of the Arts, of Architecture, Engravings, Music, Poetry, Painting and Sculpture. and of the Most Celebrated Literary Characters and Artists of Different Countries and Ages, etc. With Numerous Illustrations.* Third Edition. (Boston: Gould and Lincoln; N.Y.: Sheldon, Blakeman and Company; Cincinnati: Geo. S. Blanchard, **1856**) [Stereotype edition] P. 250. <Princeton> E. §(Gale Research, 1967)

§**Aryan, Subhashini.** "Blake, Dante and Others." *Thought* [India], XXV, 15 (12 April 1975), 16-18.

Asakawa, Yaushi. "William Blake *Job-ki Sashie* no Seiritsu Katei ni tsuite [On a Process of Forming Blake's *Illustrations to the Book of Job*]." *Kashima Bijutsu Kenkyu* [*Kashima Fine Arts Study*], Nenpo Dai 11-go Bessatsu [Extra Issue of Annual Reports No. 11] (1994), 390-396. In Japanese

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]".

§**Ashton, Nichols.** "Liberationist Sexuality and non violent

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resistance: the Legacy of Blake and Shelley in Morris's *News from Nowhere*." *Journal of the William Morris Society* (1 January 1994)

§**Ashūr, Raḍwá.** *Gibran and Blake: A Comparative Study*. (Cairo: Associated Institution for the Study and Presentation of Arabic Cultural Values, 1978) ISBN: 9789772019670

It was originally a Cairo M.A.: "A Study of the English Poetry of Kahlil in Relation to the Works of William Blake", 24 cm, 140 pp.

§**Aspley, Kenneth.** "William Blake." In his *The Life and Works of Surrealist Soupault (1897-1990): Parallel Lives*. (Lewiston [N.Y.]: Edwin Mellen Press, 2001) Studies in French Literature, Vol. 51

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Atkinson, Juliette. "*The Life of William Blake: Pictor Ignotus* (1863)", pp. 194-205 of her *Victorian Biography Reconsidered: A Study of Nineteenth-Century 'Hidden' Lives*. (Oxford: Oxford University Press, 2010)

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*6 colour plates plus "The Divine Image", tr. Bunsho Jugaku. Pp. 121-124.

***Yutaka Haniya.** "Blake to no Deai [My Encounter with Blake]." P. 125.

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***Yoko Makoshi.** "Shinseiki no Kyojin Blake [Giant of the New Age, Blake]." Pp. 126-27.

***Anon.** "Blake no Shogai to Nihon e no Shokai [Blake's Life and His Introduction to Japan]." P. 128.

§**Attar, Samar.** "Poetic Intuition and Mystic Vision: William Blake's Quest for Equality and Freedom." Chapter 4 (pp. 99-118) of his *Borrowed Imagination: The British Romantic Poets and Their Arabic-Islamic Sources.* (Lanham [Maryland]: Lexington Books, 2014).

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

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

§**A.A. Ansari,** *Aligarh Critical Miscellany*, I (1988), 227-235

§**Jeffery Webb,** *Studia Mystica*, XI, 3 (1988), 72-74

§**Désirée Hirst,** *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVI (1989), 435-440

Stephen C. Behrendt, *Eighteenth Century ... Bibliography*, NS XI (1992), 400

§**Auler, Robert M.** "Martin Bresnick's *For the Sexes: The Gates of Paradise*": Analysis of a Multi-Media [Musical] Composition." Cincinnati Ph.D., 2006.

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Ault, Donald, *Narrative Unbound: Re-Visioning Blake's THE FOUR ZOAS* (1987) <BBS>

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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), 245-248

§**Anon.**, *Journal of Narrative Technique*, XX (1990), 354 (brief)

§**Peter Otto**, *Southern Review*, XXIII, (1990), 159-171

§**Stephen L. Carr**, *Clio*, XXI, 1 (Fall 1991), 89-92

David Wagenknecht, *Studies in Romanticism*, XXX (1991), 523-529 (it has "splendid integrity" but is "something suspect" [p. 529])

Mary Lynn Johnson, *Journal of English and Germanic Philology*, XCI, 4 (October 1992), 567-571 ("a massive scholarly resource of great subtlety and originality" [p. 568])

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

An appendix appears in *Image Text*, III, 2 (2007).

***Ault, Donald A.** *Visionary Physics: Blake's Response to Newton*. (Chicago and London: University of Chicago Press, 1974) <BB> **B.** §*Visionary Physics & Other Essays*. (Barrytown [N.Y.]: Station Hill Press, 2002) ISBN: 1581770871

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- §**Dennis R. Dean**, *Library Journal*, XCIX (15 April 1974), 1133
- §**Stuart Curran**, “Recent Studies in the Nineteenth Century,” *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 639-640 (with 4 others)
- §**Dewey R. Faulkner**, “Starry Wheels and Living Forms”, *Yale Review*, LXIV (Winter 1974), 271-274 (with another)
- ***David V. Erdman**, *Blake Newsletter*, VIII, 4 (Spring 1975), 128-129
- §**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), 301-303 (with another)
- §**John M. Hill**, *Clio*, V (1976), 385-388
- §**J.D. North**, *Review of English Studies*, XXVII (1976), 517
- §**Dennis M. Welch**, *Philological Quarterly*, LIV (1976)
- §**P.M. Heimann**, *British Journal for the History of Science*, X (1977), 177
- §**David Wagenknecht**, *Modern Philology*, LXXIV, 4 (May 1977), 429-431
- §**Susan Skelton**, *Southern Humanities Review*, XII (1978), 389-390
- §**A.A. Ansari**, *Aligarh Journal of English Studies*, VII (1982), 92-100

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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.

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"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".

B-M, W.G. "Blake, William." Pp. 71-73 of *Encyclopædia of Occultism: A Compendium of Information on The Occult Sciences, Occult Personalities, Psychic Science, Magic,*

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Demonology, Spiritism and Mysticism. Ed. Lewis Spence. (N.Y.: Dodd, Mead Company, 1920). **B.** §(N.Y.: Strathmore Press [1960]) **C.** §(Secaucus [New Jersey]: Citadel Press, 1974) **D.** §(Secaucus [New Jersey]: Citadel Press, 1977) **E.** §*An Encyclopaedia of Occultism & Parapsychology* (Detroit: Gale Research, 1984) **F.** §Second Edition. (Gale Research, 1985) **G.** §London: Bracken Books, 1988) **H.** §Third Edition. (Gale Research, 1991) **I.** §Fourth Edition. (Gale Research, 1997) **J.** §Fifth Edition. (Gale Research, 2001) **K.** §(Mineola [N.Y.]: Dover Publications, 2003) **L.** (N.Y.: Cosimo Inc., 2006) Pp. 71-73 **M.** §(Kessinger, 2007) **N.** §(N.Y.: Avon, 2008)

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

§**Bacak, Matt.** *Reader's Guide to William Blake.* (New Delhi: Centrum Press, 2009) 23 cm, 267 pp.; ISBN: 9789380106588+

Bagchee, Shyamal, "On Blake and O'Neill", *Eugene O'Neill Review*, XIV, No. 1-2 (Spring-Fall 1990), 25-38 <BBS>

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

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

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§**Bernhard Fehr**, *Beiblatt*, XXXVII (1926), 321-332
(with others), in German

§**Bai, Feng-Xin**. "[William Blake: A Leap from Innocence to Experience--On the Contraries in William Blake's *Songs of Innocence and of Experience*]." [*Journal of Guangzhou Teachers College*], (2009) In Chinese

Bai, Feng-Zin, and **Chang Liu**. "Wei Lian Bu Lai Ke Shi Ge De Li Shi Wei Du Yan Jiu [A Study of William Blake's Poetry from a Historical Dimension]." *Cangzhou Shi Fan Xue Yuan Xue Bao* [*Journal of Cangzhou Normal University*], No. 3 (2015), 5-8. In Chinese

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 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".

Baillarger, [Jules]. "Pathologie Maladie Mentale. De l'Influence de l'État intermédiaire a la Veille et au Sommeil sur la Production et le Maerche des Hallucinations." *Annales*

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Médico-psychologiques [Paris], VI (1845), 168-195. In French <Boston Public Library>

Mentions “un halluciné de Bedlam, nommé Blake, dont l’histoire, publiée dans la *Revue Britannique*,⁸⁸⁶ a été reproduite par M. Brierre de Boismont.” “Blake, en effet, conversait *d’âme à âme* avec les nombreux personnages” (p. 192).

Baine, Rodney M. “Blake’s Dante in a Different Light.” *Dante Studies*, CV (1987), 113-136.

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Baine, Rodney M., *The Scattered Portions: William Blake’s Biological Symbolism* (1986) <BBS>

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§**Brian Allen**, *Apollo*, CXXV (1987), 150-151

§**Molly Anne Rothenberg**, *Eighteenth-Century Studies*, XXI (1987), 127-133 (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), 117-118

***Terence Allan Hoagwood**, *Blake*, XXIII, 1 (Summer 1989), 39-42

⁸⁸⁶ Anon., “Hôpital des fous à Londres”, *Revue Britannique*, 3S, IV (July 1833), 179-187 <BB>.

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§**Margaret Storch**, *Modern Language Review*,
LXXXIV, 4 (October 1989), 936-937

§**David Fuller**, *British Journal for Eighteenth-Century
Studies*, XII (1989), 109-110

Nancy M. Goslee, *Eighteenth Century ... Bibliography*,
NS XII (1992), 401

§**Baine, Rodney M.** "Some Recent Blake Books: An Essay
Review." *Georgia Review*, XXIV, 1 (Spring 1970), 28-45.

Baio, Feng-Xin, and Ping She. "Wei Lian Bu Lai Ke--Cong
Tian Zhen dao Jing Yan de Fei Yue--Bu Lai Ke Tian Zhenyu
Jing Yan zhi Ge Chuang Zuo Si Xiang Zhjuian Bian zhi Yan
Jin [William Blake: The Leap from Innocence to Experience--
A Study of the Changing Creative Mind in Blake's *Songs of
Innocence and of Experience*]." *He Bei Qing Nian Guan Li
Gan Bu Xue Yuan Xue Bao* [*Journal of Hebei Junior Cadres'
Training Institute*], No. 6 (2010), 61-63. In Chinese

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.

Baird, John D. "Blake's Painting at the Royal Academy,
1784: A Reference." *Notes and Queries*, CCXXXVIII [NS
XL] (1993), 458.

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.

***Baker, Marcia.** *If Only You Imagine! The Wondrous World of William Blake.* Illustrated by Todd Hermann. (London: Minerva Press, 1996) 8°, [58 pp.]; ISBN: 1858638372

"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 appeared in *Journal of the Blake Society of St James*, [I] (1995), 26-30.

§**Bakic, Tanja.** "The Influence of William Blake's Poetry on the Rock Music of Jim Morrison." *Nova Istra* (2001) [a Croatian journal]

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.

§**Bakić, Tanja.** "Potraga za zagubljenim značenjima: rođenje mita iz muzike--uporedni pogled na lične mitologije Blejka i Morisona {Pursuing the Forgotten Meanings: The Birth of a Myth in Music: A Comparative Look at the Personal Mythologies of Blake and Morrison}." *Vijesti* [Montenegro], subota, 24 (December 2011), 10. In Montenegrin

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§**Bakić, Tanja.** "Sumorni fantomi kosmičke samoće: o misticizmu Viljema Blajka: On the Mysticism of William Blake [Gloomy Phantoms of Cosmical Solitude]." *Vijesti*

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[Montenegro], 30 October 2010, p. VIII. In Montenegrin

ŠBakić, Tanja. "Utjecaji Poezije Williama Blakea na rock glazbu Jima Morrisona [The Influence of William Blake's Poetry on the Rock Music of Jim Morrison]." *Nova Istra* [Croatia] No. 3-4 (2006), 168-188. In Croatian

A shorter version in Montenegrin is in her "Potraga za zagubljenim ...".

ŠBakić, Tanja. "Žena na i u djelu Williama Blakes [Female Characters in the Works of William Blake]." *Zeničke sveske* [Bosnia and Herzegovina], No. 09/09 (2009), 104-113. In Montenegrin

***Balboa, Justino.** *William Blake: Un extraño en el paríoso.* (Madrid: Ártica editorial, 2011) 21 x 13 cm, 267 pp., 48 Blake pl. (colours sometimes flamboyant, size shrunken or swollen at the convenience of the lay-out person); ISBN: 9788493879211 In Spanish

A biography (juvenile), echoing the title (but no more) from *The Stranger from Paradise*.

Baldwin, Michael. "Between Agues and the Muse: Blake would recognize the old place" *Guardian* [London], 10 August 1991.

About Blake's cottage at Felpham.

Balfour, Ian. "The Mediated Vision: Blake, *Milton*, and the Lines of Prophetic Tradition." Chapter 6 (pp. 127-172, 307-317) of his *The Rhetoric of Romantic Prophecy*. (Stanford:

Stanford University Press, 2002) *Cultural Memory in the Present*

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>

§**Balzola, Asun.** “De William Blake al Corte Inglés.” *CLIJ: Cuadernos de literatura infantil y juvenil*, XI, 102 (1998), 53-59 In Spanish

Bančević Pejovic, Ivana. “Odbrana kreativnosti: Vilijam Blejk u savremenoj književnoj kritici, pedagogiji i umetnosti [A Defense of Creativity: William Blake in contemporary criticism, pedagogy and art].” [2014] A University of Kragujevac (Serbia) Ph.D. In Serbian, with a summary in English

Bandy, Melanie, *Mind Forg'd Manacles: Evil in the Poetry of Blake and Shelley* (1981) <BBS>

REVIEWS

§**Anon.,** *Choice*, XIX (1982), 1063-1064

§**William Keach,** *Wordsworth Circle*, XIII, 3 (Summer 1982), 142-143

§**William H. Galperin,** *Southern Humanities Review*, XVI (1982), 360-362

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§**Joseph Wittreich**, *Modern Philology*, LXXX (May 1983), 428-430

§**Banerjee, Benoy Kumar**. "William Blake's Songs and the Vedanta." *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], LII, 9 (September 2001), 359-362.

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.]

§**Bard, Elizabeth Iris**. "*Things invisible to mortal sight*": *Blake, Milton, and Visionary Redemption*. ([London]: Christie's Education, 1997) 53 pp., typescript

On Blake's illustrations for *Paradise Lost*, probably reproduced for a class run by Christie's.

***Barfoot, C.C.** "'Milton Silent Came Down My Path': The Epiphany of Blake's Left Foot." Pp. 61-84 of *Moments of Moment: Aspects of the Literary Epiphany*. Ed. Wim Tiggs. (Amsterdam and Atlanta, GA: Rodopi, 1999)

In *Milton*, "For Blake epiphany seems to indicate a moment of precarious fleeting consonance with the world" (p. 84).

§**Barfoot, C.C.** "'Jerusalem' as City and Emanation: Places and People in Blake's Poetry." Pp. 59-75 of *Babylon or New Jerusalem? Perceptions of the City in Literature*. Ed. Valeria Tinkler-Villani. (Amsterdam: Rodopi, 2005) DQR Studies in Literature

§**Barilli, Renato.** "Blake en el alba del contemporáneo." *Artes: La Revista* (Medellin), I, 2 (July-December 2001), 12-40. In Spanish

§**Barili, Renato.** "William Blake en los orígenes de la postmodernidad." Tr. Georgina Blanco. *Palabra el Hombre: Revista de la Universidad Veracruziana* (Xalapa, Mexico), CVI (1998), 81-88. In Spanish

***Barker, Nicolas.** *The Book of Urizen*. ([No place: The publisher of the CD is "Octavo"] 2001) 4°, 12 pp.; no ISBN

A scholarly pamphlet accompanying a CD-Rom of *Urizen* (G).

§**Barlow, Paul.** "The Aryan Blake: Hinduism, Art and Revelation in William Blake's *Pitt* and *Nelson* Paintings." *Visual Culture in Britain*, XII, 3 (2011), 277-292.

About Blake's use of Indian imagery.

Barlow, Stuart. "Mind-Wind: Poems and essays. [Original writing.]" *DAI*, LVI (1995), 1773A. State University of New York (Albany) Ph.D., 1995

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".

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Barna, Mark Richard. “Blake’s World of Imagination.” *The World & I*, XI, 11 (November 1996), 332. **B.** §“The Imagination of William Blake.” In *English Romanticism*. Ed. Laura K. Egenorf. (San Diego: Greenhaven Press, 2001) Greenhaven Press Companion to Literary Movements and Genres

§**Barnard, Eunice Fuller.** “To a Poet-Mystic Belated Honors Come.” *New York Times*, 7 August 1927.
On Blake’s grave.

§**Barnes, Jonathan.** *The Somnambulist*. (London: Orion, 2007) 284 pp., ISBN: 05757941
Fantasy fiction; “Named Person: William Blake”.

Barr, Mark Lyle. “In Search of Justice: Blake, Coleridge, and the Romantic Conflict Between Legal and Literary Discourse.” Vanderbilt University Ph.D., 2004. 205 pp.

§**Barr, Mark L.** “Practicing Resistance: Blake, Milton, and the English Jury.” *European Romantic Review*, XVIII, 3 (2007), 361-379.

***Barr, Mark L.** “Prophecy, the Law of Insanity, and *The [First] Book of Urizen*.” *Studies in English Literature 1500-1900*, XLVI (2006), 739-762, abstract on p. 977.

“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).

Barrell, John. "A Blake Dictionary." Chapter III (pp. 22-57, 353-354) of his *The Political Theory of Painting From Reynolds To Hazlitt: "The Body of the Public"* (1986). <BBS>
Reprinted in *William Blake*, ed. John Lucas (1998), 101-116, omitting the section on "Public".

§**Barrett, Douglas James.** "The Prophetic Fount: The Ideal of Abundance and Milton's Recovery of Paradise." *DAI*, LXI (2000), 2308A. Washington Ph.D.

Barry, Kevin. "Autonomous song: [Michel-Paul Guy de] Chabanon and Blake." Chapter 2 (pp. 65-78): "William Blake and William Cowper" (pp. 56-93, 198-203) of his *Language, music, and the sign: A study in aesthetics, poetics and poetic practice from Collins to Coleridge*. (Cambridge, N.Y., New Rochelle, Melbourne, Sydney: Cambridge University Press, 1987) **B.** §(1989)**C.**§(2010)

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."Chapter 2 (pp. 56-93) of his *Language, Music and the Sign*. (Cambridge: Cambridge University Press, 1987)**B.**§(1989) **C.** (2009)

It includes "Autonomous Song: Chobanon and Blake" (pp. 65-77).

Barry, Robert Adrian, III. "Songs of innocence and experience: Annie Dillard's and Denise Levertov's discovery

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of the silken twine of joy that runs through creation." *DAI*, LVII (1996), 688-689A. Saint Louis University Ph.D., 1995.

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.

§**Barton, Anna.** "Perverse Forms: Reading Blake's Decadence." Pp. 15-26 of *Decadent Romanticism: 1780-1914*, ed. Kostas Boyiopoulos and Mark Sandy (Burlington, Vermont: Ashgate, 2015)

Barton, G.V. "Blake's 'Cymru'." *Independent* [London], 23 May 1996, p. 19.

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-old pictorial tradition." *Apollo*, No. 605 (2013), 56-62.

For details of the Blake prints, see Blair's *Grave* above.

Basan, F. *Dictionnaire des graveurs anciens et modernes*. Seconde Édition. (Paris: Chez L'Auteur, Cuchdet, et Prault, 1789) Vol. I, p. 70. (Essick⁸⁸⁷) **B.** SUPPLÉMENT | AU |

⁸⁸⁷ See R.N. Essick, "Blake in the Marketplace, 1810", *Blake*, XLIV (2011),

DICTIONNAIRE | DES | GRAVEURS | ANCIENS ET
MODERNES | DE F. BASAN, graveur. | Suivid'une table
alphabétique des maitres, | cités dans cet ouvrage. | [ornament]
| BRUXELLES, | Chez JOS. ERMENS, imprimeur libraire, |
marché aux charbons. | - | **1791**. Pp. 24-25. (Toronto) <BB
#A1129> C. DICTIONNAIRE | DES | GRAVEURS |
ANCIENS ET MODERNES, | Depuis l'origine de la Gravure;
| PAR P.F. et H.L. BASAN, père et fils, | GRAVEURS. |
SECONDE ÉDITION, précédée d'une Notice historique sur
l'Art de la | Graveur, Par P.P. CHOFFARD suivie d'un | Précis de
la Vie de l'Auteur, et ornée de soixante | Estampes par
différens Artistes célèbres, dont 18 | Sujets nouveaux. | TOME
PREMIER [SECOND]. | - | A PARIS, | Chez J.J. BLAISE,
Libraire, quai des Augustins, | N^o. 61. | - | **1809**. Vol. I, p. 70.
(Bodley) <BB #1129>

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. 425-427, 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).

§***Baskin, Leonard.** “Blake.” *Massachusetts Review*, V, 1 (Autumn 1963), 102.

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***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".

§**Basu, Asoke.** "Blake's Truth." *Prabu ddha Bharata* [Kolkata, India], CX, 6 (June 2005), 338-339.

Bataille, Georges. "William Blake." Pp. 81-107 of *La Littérature et le Mal: Emily Bronte--Baudelaire--Michelet--Blake--Sade--Proust--Kafka--Genet.* (Paris, 1957) In French **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 **D.** Tr. **Alistair Hamilton** as *Literature and Evil* (London, 1973) Pp. 59-81. Signature Series **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
F. Tr. **Alistair Hamilton.** (London, 1985) Pp. 77-101.
G. Tr. **Cornelia Langendorf.** *Die Literatur und das Böse ...* Ed. Gerd. Bergfleth. (Munich, 1987) Batterien 28 of George Battaille, *Das theoretische Werk in Einzelebänden* [2] In German

Batten, Guinn. "Spectral Generation in *The Four Zoas*: 'Indolence and Mourning Sit Hovring'." Chapter 2 (pp. 72-118) of her *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism.* (Durham and London: Duke University Press, 1988)

"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).

Baulch, David Monroe. "'Forms sublime': William Blake's aesthetics of the sublime in 'The Four Zoas', 'Milton', and 'Jerusalem'." *DAI*, LVII (1997), 3029. Washington Ph.D., 1996. 362 ll.

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), 279-285

§**Baulch, David M.** "Reading Coleridge Reading Blake." *Coleridge Bulletin*, NS XVI (2000), 5-14.

On Coleridge's letter of February 1818 about Blake's *Songs* (*BR* (2) 336-338) and his term "anacalyptic".

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Baulch, David M. "Reflexive Aesthetics and the Last Judgment: Blake's Sublime and Kant's Third *Critique*." *European Romantic Review*, XII, 2 (March 2001), 198-205.

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).

Baulch, David M. "The Sublime of the Bible." *Romanticism On the Net* 3 (August 1996)

"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".

§**Baulch, David M.** "Time, Narrative, and the Multiverse: Post-Newtonian Narrative in Borges's *The Garden of the Forking Paths* and Blake's *Vala* or *The Four Zoas*." *Comparatist*, XXVII (2003), 56-78.

Baulch, David M. "'To rise from generation': the sublime body in William Blake's illuminated books." *Word and Image*, XIII, 4 (1997), 340-365.

A reading of "To Tirzah" in the context of Burke, Reynolds, and the sublime.

§**Beach, J.M.** "William Blake." In his *Studies in Poetry: The Visionary*. (Dallas: University Press of America, 2004)

§**Beal, Pamela.** "Trembling Before the Eternal Female: Blake's Call to a Transcendental Eros." *Modern Language Studies*, XXX (2000), 75-90.

§**Beck, M.** “William Blake and psycho-biological integration.” *Psychoanalytic Review*, LXVI, 2 (Summer 1979), 245-251.

§***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.

***Bedard, Michael.** *William Blake: The Gates of Paradise*. (Toronto and Plattsburgh [N.Y.]: Tundra Books [12 Sept] 2006) 4°, vii, 192 pp., 91 reproductions, including all of *For Children* (C); ISBN: 088776763X

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”)

D.F.B., *Horn Book Magazine* (**January-February 2007**), 81 (one paragraph: a “valiant biography”)

***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”)

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§*Book List* (“A fine biography”)

Anon., *BCP* (one paragraph: “A wonderful biography”)

Anon., *Through the Looking Glass Children’s Book Review* (“thought-provoking”)

Beeching, H.C. "The Poetry of Blake." *Times Literary Supplement*, 20 June 1902, p. 181.

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.

§**Beer, F.B.** “William Blake.” *American and British* (N.Y.: Scribners, 1998)

§**Beer, John.** “Blake, Coleridge and ‘the Riddle of the World’.” In his *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. (Cambridge and N.Y.: Cambridge University Press, 2009)

***Beer, John.** "Blake's energy and vision." Volume 6: Romantics to Early Victorians, pp. 62-68 of *The Cambridge Guide to the Arts in Britain*. Ed. Boris Ford. (Cambridge, N.Y., Port Chester, Melbourne, Sydney: Cambridge University Press, 1990) Also *passim*.

"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).

***Beer, John.** "Blake's Fear of Non-Entity." Chapter 2 (pp. 12-20, 184-185) of his *Romantic Consciousness: Blake to Mary Shelley*. (N.Y. and London: palgrave macmillan, 2003)
"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), 663-668

Beer, John. *Blake's Humanism (1968)* <BB>

An electronic version was available in 2007 at Humanities-Ebooks.co.uk.

REVIEWS

§**Anon.**, "Blake as Humanist and Craftsman", *Times Literary Supplement*, 27 June 1968, p. 680

§**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), 102-103 (with 2 others)

Patrick J. Callahan, *Blake Newsletter*, II, 4 (1 April 1969), 69-70

D.V. E[rdman], *English Language Notes*, VII (1969), 19-20

G.E. Bentley, Jr., "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

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§**Leonard M. Trawick**, *Studies in Burke and His Times*,
XI (1970), 1509-1513

§**Désirée Hirst**, *Modern Language Review*, LXVI
(1971), 179-180

§**Beer, John**. "Blake's poetry and prophecies." Chapter 23
(pp. 440-455) of *The Cambridge History of English Poetry*.
Ed. Michael O'Neill. (Cambridge: Cambridge University
Press, 2010)

Beer, John, *Blake's Visionary Universe* (1969) <BB>

REVIEWS

§**Anon.**, *Economist* [London], 17 January 1970, p. 50

§**R.E. Scott**, *Library Journal*, 1 April 1970, p. 1370

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), 238-241 (with 4 others)

Brian John, *Blake Studies*, IV, 1 (Fall 1971), 107-110

Irene H. Chayes, *Blake Newsletter*, IV, 3 (Winter
1971), 87-88

John Beer, "A Reply to Irene Chayes", *Blake
Newsletter*, IV, 4 (Spring 1971), 144-147

§**Michael J. Tolley**, "A Superficial Vision", *Southern
Review: An Australian Journal of Literary Studies*,
IV (1971), 242-246

Rejoinder by **Beer**, pp. 247-255

§**Désirée Hirst**, *Yearbook of English Studies*, II (1972),
294-295

§**R.B. Kennedy**, *Notes and Queries*, NS XXII
(February 1975), 79-82 (with 3 others)

§**Beer, John**. "Lamb, Coleridge, and Blake." *Charles Lamb
Bulletin*, CXXXVI (2006), 105-106.

***Beer, John**. "Prophetic Affluence in the 1790s." Chapter 2
(pp. 23-48, 257-262) of his *Romantic Influences
Contemporary-Victorian-Modern*. (N.Y.: St Martin's Press,
1993)

Concerns especially Blake, Wordsworth, and Coleridge.
Blake is also dealt with in "Flowings" (Chapter 1, pp. 1-22,
156-257), and 81-84.

Beer, John. "Romantic Apocalypses." *Wordsworth Circle*,
XXXII (2001), 109-116.

Especially about Blake, Coleridge, and Wordsworth.

Beer, John, *William Blake* (1982) <BBS>

REVIEWS

§**Grevel Lindop**, *Charles Lamb Bulletin*, XLIV (1983),
89-90

James Bogan, *Blake*, XVIII, 3 (Winter 1984-85), 151-
152

Anon, *Romantic Movement ... Bibliography for 1984*
(1985), 98

***Beer, John**. *William Blake: A Literary Life*. (Basingstoke
and N.Y.: palgrave macmillan, 2005) 8°, xi, 250 pp., 23
reproductions; ISBN: 9781403939548

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Critically sensitive and rewarding, but with no attempt to add new biographical details.

REVIEWS

Michael O'Neill, "Glory bound", *Times Literary Supplement*, **2 December 2005**, p. 32 ("Beer conveys readable information about Blake's life")

Jason Whittaker, *Year's Work in English Studies*, LXXXVI, 1 (**January 2007**), 657-658 ("sympathetic and extremely readable")

§Beer, John. "Words or Images – Blake's Representation of History." In his *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. (Cambridge and N.Y.: Cambridge University Press, 2009)

Beer, John; 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.

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.

Behrendt, Stephen C. "History When Time Stops: Blake's *America, Europe, and the Song of Los*." *Papers on Language & Literature*, XXVIII (1992), 379-397.

About the millenarian contexts of the poems.

§**Behrendt, Stephen.** "A Defect in their Education': Blake, Haydon, and the Misguided British Audience." *Keats-Shelley Review*, XXIV, 1 (October 2010), 53-65.

Behrendt, Stephen C., *The Moment of Explosion: Blake and the Illustration of Milton* (1983) <BBS>

REVIEWS

§**Anon.**, *Choice*, XXI (1984), 1130

D.V. E[rdman], *Romantic Movement ... Bibliography for 1983* (1984), 74-75

§**Anne K. Mellor**, *Wordsworth Circle*, XV, 3 (Summer 1984)

§**Joseph Wittreich**, *Milton Quarterly*, XVIII (1984), 92-94

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

Karl Kroeber, *Blake*, XIX, 2 (Fall 1985), 151-152 (with another)

§**Dennis M. Welch**, *Philological Quarterly*, LXIV (1985), 424-426

§**Nelson Hilton**, "The Moment of Implosion", *Eighteenth Century: Theory and Interpretation*, XXVII (1986), 106-112

§**David W. Lindsay**, *Yearbook of English Studies*, XVII (1987), 304-305

§**Dennis M. Welch**, *Philological Quarterly*, LXIV (1985), 424-426

David G. Riede, *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 521-522

Behrendt, Stephen C. *Reading William Blake* (1992) <BBS>

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REVIEWS

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

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")

Philip Cox, *British Journal of Eighteenth Century
Studies*, XVII, 1 (Spring 1994), 103-105

James O. Allsup, *Wordsworth Circle*, XXV (1994),
219-221 ("his readings of Blake [are] bold yet
measured, plucky yet urbane, venturesome yet
steady")

Philip Cox, *British Journal for Eighteenth Century
Studies*, XVI (1994), 103-105 (with another)
(Behrendt's book "can be very rewarding ... but
there are problems")

Robert F. Gleckner, *Eighteenth Century ...
Bibliography*, NS XVI for 1992 (1999), 330

Behrendt, Stephen C. "‘The Soul of Sweet Delight’: Blake
and the Sensual Soul." *European Romantic Review*, XV, 3
(2004), 419-423.

***Behrisch, Erika.** "‘The Great Map of Mankind’: Corporeal
Cartography and the Route to Discovery in William Blake’s
Milton." *English Studies in Canada*, XXVII (2001), 435-58.

She describes Blake "constructing the body as the
landscape to be traversed" (p. 455), focussing on *Milton* pl. 32.

Beichman, Jay, "The Marriage of Heaven & Hell: Notions of Good & Evil in William Blake", www.albionawake.co.uk (the "full version"; the "edited version" appears in *The Blake Journal*, No. 6 (2001), 62-73).

***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>

3 **Harvey F. Bellin**. "'Opposition Is True Friendship': Emanuel Swedenborg and his Influences on William Blake." Pp. 35-67. B. Reprinted as *"'Opposition is True Friendship': Swedenborg's Influences on William Blake." Pp. 91-114 of *Emanuel Swedenborg: A Continuing Vision: A Pictorial Biography & Anthology of Essays & Poetry*. Ed. Robin Larsen, Stephen Larsen, James F. Lawrence, and William Ross Woofenden, with an Introduction by George F. Dole (N.Y.: Swedenborg Foundation, Inc., 1988) 4^o; ISBN: 0877851360

4 **Kathleen Raine**. "The Human Face of God." Pp. 87-101. B. Reprinted in pp. 78-90 in *Emanuel Swedenborg* (1988).

REVIEW

***Inge Jonsson**, *Blake*, XXI, 4 (Spring 1988), 158-160

Belitt, Ben. "Towards a Poetics of Uncertainty." *Southwest Review*, LXXVI (1991), 164-191.

In sections called "Coleridge and Blake: The contrariety principle" (pp. 172-173), "Machado and Blake: The egg and

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the eye" (pp. 178-180), "Blake: The eye and the lie" (pp. 180-183), and "The bird and the airy way" (pp. 183-185), Blake illustrates "the *Uncertainty Principle*, calling all interpretation into doubt" (p. 172).

Bell, Robert, ed.. *The Annotated Edition of the English Poets* (London, 1854-57)

REVIEWS

Anon., "The Growth of English Poetry", *Quarterly Review*, CX, ccxxx (**October 1861**), 435-439. <Michigan> **B.** *London Quarterly Review* [American edition], CX, 220 (**October 1861**), 226-239. <New York Public Library> (Quotes Blake [*Descriptive Catalogue* ¶17]: "As Linnæus numbered the plants, so Chaucer numbered the classes of men" [pp. 438, 228])

Benoit, François, *Un Maître de l'Art: Blake le Visionnaire* (1906)

REVIEW

§*Chronique des arts et de la curiosité: Supplément à la Gazette des beaux-arts* (1907) In French

Benoit, François. "A Master of Art." *Annals of Psychological Science*, VII, 37 (January 1908), 3-22. <BB>

The argument is summarized in Anon., "A French Critic on Blake", 22 January 1908.

Bentley, G.E., Jr. "Annals of Philanthropy: William Blake's Writings and Pictures in Public Collections." *Notes and*

Queries, CCLX, 3 (Sept 2015), 389-400

Donations of works by Blake to public collections, here given in detail, "provide interesting evidence about the annals of philanthropy" (p. 389).

***Bentley, G.E., Jr.** "Bibliomania: The Felicitous Infection and the Comforting Cure." *Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada*, XLV, 1 (Spring [28 May] 2007), 7-41.

"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.

Bentley, G.E., Jr. "Blake and A Fairy's Funeral." *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 65-66.

The number of reports of Fairy Funerals 1824-1840 indicates that Blake's account is scarcely "an indication of 'disordered ... sensations' or fey eccentricity".

Bentley, G.E., Jr. "Blake and God in the Garden: The Life of a Myth." *Descant*, XXXIV, 4 (Winter 2003), 112-123.

Evidence that "the story of Blake and his wife naked in the garden is not true" (p. 118).

***Bentley, G.E., Jr.** "A Blake Letter Found." *Yale University Library Gazette*, LXVIII (1993), 60-64.

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.

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Bentley, G.E., Jr. "Blake on Frye and Frye on Blake." Pp. 177-189 of *The Legacy of Northrop Frye*. Ed. Alvin A. Lee and Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, [31 Dec] 1994) 8^o; ISBN 08023006329 ("bound")

The essay is divided into "Blake's Influence on Frye: 'Read Blake or Go To Hell'" (pp. 177-181), "Frye's Influence on Blake Studies: The Age of Frye, 1947-1992" (pp. 181-183), and a checklist of "Frye's Writings on Blake" 1947-1991 (pp. 183-185).

Bentley, G.E., Jr. "Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake." Online at <http://www.blakequarterly.org/bentleyxenoglots.html> (2004)

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".

Bentley, G.E., Jr., *Blake Records* (1969) **B. Blake Records Second Edition: Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and his Family, Incorporating BLAKE RECORDS (1969), BLAKE RECORDS SUPPLEMENT (1988), and Extensive Discoveries since 1988. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2004) 8^o, xxxiv, 943 pp., 103 reproductions; ISBN: 0300096852**

The Second Edition adds to *Blake Records* and *Blake Records Supplement* "New References to Blake" (pp. xxiii-

xxiv), "Seven Red Herrings" (pp. xxv-xxix, 847-848), "Genealogies of Blake, Armitage, Boutcher-Butcher" (pp. xxx-xxxiv, 848), Appendix I G: "John Clark Strange MS Journal" (1859-61)" (pp. 707-732), Appendix V: "Blake's Poems Reprinted 1806-1849" (pp. 825-828, 878-879), and Appendix VI: "'My Name is Legion: for we are many': 'William Blake' in London 1740-1830" (pp. 829-846, 879). It omits the Introduction: "Blake the Man: The Public and the Buried Life" and Appendix II: "Blake's Library" from *Blake Records Supplement* (1988), xxii-xli, 124-129.

Pp. 346-363 incorporate "Blake's Visionary Heads: Lost Drawings and a Lost Book", Chapter 12 (pp. 183-105) of *Romanticism and Millenarianism*, ed. Tim Fulford (2002).

ADDENDA AND CORRIGENDA

For "Corrigenda and Addenda" to *Blake Records* Second Edition (2004), see Bentley, "William Blake and His Circle", *Blake*, XXXVIII (2004), 151; XXXIX (2005), 32-33; XL (2006), 34-39; XLI (2007), 39-41; XLII (2008); XLIII (2009), 44-45; and Appendix: *Blake Records* Second Edition (2004) Addenda below.

REVIEWS

1969

Thomas J. Galvin, *Library Journal*, XCV (1 April 1970), 1370, and *Library Journal Book Review* (1970), 342

M.D. P[aley], *Blake Newsletter*, III, 4 (May 1970), 90-91

J[ohn] P[eter], *Malahat Review*, No. 15 (July 1970), 121-122

Gilbert Thomas, *English*, XIX (Summer 1970), 66 (with another)

Kenneth Garlick, *Apollo*, XCII (November 1970), 398

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- 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**), 218-219
- F.W. Bateson**, *Review of English Studies*, XXII (**May 1971**), 222-223 ("a biography that is definitive")
- Rodney M. Baine**, *Georgia Review*, XXV (**Summer 1971**), 238-241 (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")
- J.B. Beer**, *Modern Language Review* (**October 1971**), 872-874
- Norman Brennan**, *Blake Studies*, IV, 1 (**Fall 1971**), 103-107 ("a truly major contribution to Blake scholarship")
- Max F. Schulz**, *Eighteenth Century Studies*, IV (**1971**), 490-492
- Jerome K. McGann**, *Modern Philology* (**January 1972**), 261-266 (and 2 others)
- H.B. De Groot**, *English Studies*, LIV (**August 1973**), 398-400 (with another)
- R.B. Kennedy**, *Notes and Queries*, NS XXII (**February 1975**), 79-82 (with 3 others)
- Freda Evelyn Höltgen**, *Anglia*, XCIII (**1975**), 268-270
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** B. Anon., “Chapter and Verse on 2004: Critics select their favourite books of the last 12 months”, *Yorkshire Post Magazine*, **11 December 2004**, pp. 26-27⁸⁸⁸ (John Mullan calls it “a biography unobstructed by the self-regard of a biographer, an achievement of passionate scholarship”)

Morton D. Paley, *Studies in Romanticism*, XLIV (2005), 639-646 (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])

James Fenton, “In my good books: James Fenton on the many Lives of William Blake”, *Guardian* [London], **24 December 2005**, p. 19 (“Put Gilchrist alongside *Blake Records* and you already have an amazing library”)

Jason Whittaker, *Year’s Work in English Studies*, LXXXV covering work published in 2004 (2007),

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.

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612-613 ("one of the most important texts issued in 2004")

Bentley, G.E., Jr., *Blake Records Supplement* (1988) <BBS>
Incorporated in *Blake Records* Second Edition (2004).

REVIEWS

Times Literary Supplement, **14 October 1988**, p. 1159

Eric Shanes, "Books in Brief", *Apollo*, CXXVIII
(**November 1988**), 376-378 ("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**), 421-422 ("This book and its predecessor, the monumental *Blake Records*, are indispensable tools for the Blake scholar ...")

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1988* (**1989**), 107

L.M. Findlay, *Notes and Queries*, CCXXXIV (**December 1989**), 519-521

David Fuller, *Review of English Studies*, NS XLI (**May 1990**), 261

Robert N. Essick, *Studies in Romanticism*, XXIX
(**Summer 1990**), 324-330

Edwina Burness, *English Studies*, LXXI, 5 (**October 1990**), 453-462 (with 5 others)

***David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82
(with 2 others)

Stuart Peterfreund, *Eighteenth Century ...
Bibliography*, NS XIV for 1988 (1995), 270-271

Bentley, G.E. [Jr.]. "Blake's debt to the philosophical alchemists." *Index to [British] Theses*, V (1958), 10 (No. 173). Oxford (Merton) B.Litt. [1954].

The correct title is "William Blake and the Alchemical Philosophers".

***Bentley, G.E., Jr.** "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates." *University of Toronto Quarterly*, LXXVI (2007), 714-770.

Ten tables of tentative data lead to the "stupendous simplification" of Bentley's Theory of Engraving: $E=MG^2$ – 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), 617-641.

***Bentley, G.E., Jr.** "Blake's Murderesses: Visionary Heads of Wickedness." *Huntington Library Quarterly*, LXXII (2009), 69-105; 21 reproductions of portraits of murderesses, 5 by Blake

"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

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Jason Whittaker, *Year's Work in English Studies*, XC, 1
(**January 2011**), 658 ("entertaining and vivid")

Bentley, G.E., Jr. "Blake's shadow." *Times Literary Supplement*, 17 March 1978, p. 320. <BBS>

These letters from Catherine Blake were first published in John Gore, "Three Centuries of Discrimination", *Apollo*, CV (1977), 346-357.

Bentley, G.E., Jr. "Blake's Visionary Heads: Lost Drawings and a Lost Book." Chapter 12 (pp. 183-205) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002)

"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) 346-363.

REVIEW

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

Bentley, G.E., Jr. "Blake's Works as Performances: Intentions and Inattentions." *Text: Transactions of the Society for Textual Scholarship*, IV (1988), 319-341. **B.** *§Ecdotica*, No. 6 (Bologna [Italy], 2009): *Anglo-American Scholarly Editing, 1980-2005*. Ed. Paul Eggert and Peter Shillingsberg, 136-156.

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.

***Bentley, G.E., Jr.** "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings." *Studies in Bibliography*, XLIX (1996), 208-231 plus 6 prints.

"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")

Bentley, G.E., Jr. "Mistakes, Mischief and Murder: Problems of Authority in Literary Texts from Magna Carta to William Blake." Pp. 95-107 of *Fakhruddin Ali Ahmed: Memorial Volume*. Ed. Nazir Ahmad and Asloob Ahmed Ansari. (New Delhi: Ghalib Institute, 1994)

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.

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

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103.

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.

Bentley, G.E., Jr. "A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer", *University of Toronto Quarterly*, LI (1981), 28-35.
<BBS>

Palmer's speculation is merely "idle", for the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies which Hollis gave away in 1762 and 1765 – see David Wilson, "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton", *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36.

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

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")

Bentley, G.E., Jr. "Richard Edwards' Edition of Young's *Night Thoughts* (1797) with Plates Designed and Engraved by William Blake." Vol. I, pp. 9-11 and *passim (especially Vol. I, pp. 5-10, 171-92, 235-40, Vol. II, pp. 390-96) of *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826* (Toronto, Buffalo, London: University of Toronto Press, 2015)

***Bentley, Gerald, Jr.** "The Shadow of Los: Embossing in Blake's 'Book of Urizen'." *Art Bulletin of Victoria*, No. 30 ([Melbourne], 1989), 18-23. <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 15

***Bentley, G.E., Jr.** *The Stranger from Paradise: A Biography of William Blake*. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2001) 8°, xxvii, 532 pp., 182 illustrations; ISBN: 0300089392 B. (2003) ISBN: 0300100302 (paperback)

This is a factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (pp. 493-498), the more important Blake sections from the newly discovered Journal of John Clark Strange.

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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**), 262-263 (“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")

***Richard Edmonds**, "Eyes of a child: language of a saint", *Birmingham Post*, **26 May 2001** ("a fascinating book" in which "Bentley certainly does more than justice" to Blake's life)

***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";⁸⁸⁹ incidentally "Thomas Kilroy's new play, *Blake*, is about William and Catherine Blake")

Lucy Beckett, "Divine madness ...", *Tablet*, **9 June 2001**, p. 840 (this is "an almost encyclopaedic

⁸⁸⁹ Anon., "Biography", *Irish Times* (Dublin), 8 Dec 2001, pp. 10-11, a summary of reviews of "Biography" in *The Irish Times*, says that "Thomas Kilroy hailed [*The Stranger from Paradise*] as a definitive biography".

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volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional?] Christian mystic")

***Andrew Motion**, "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion", *Financial Times*, **23-24 June 2001** ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers. ... It is especially useful in placing Blake within the context of late 18th century dissenting England. ... [in] the Realm of the React [i.e., Beast]")

Bubbles kingpin, "Bentley's Generous Act", Amazon.com, **25 June 2001** ("amazingly well researched ... contextualizes him beautifully ... it is Bentley's sober critical eye (of fairness) which is so refreshing – his sense of balance is impeccable"; N.B. "Bubbles" is not a pseudonym of GEB)

§**Anon.**, *Publishers Weekly*, CCXLVIII, 261 (**25 June 2001**), 65 (writing "affectionately and 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 readableness 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

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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]), 182-183 ("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")

Juan Manuel Vial, "Quién Es: Personages Biografias: William Blake: Entre el cielo y el infierno. 1757-1827", *El Mercurio y La Nacion* (**2001**) online in Spanish ("una monumental biografica")

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**), 661-663 (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])
- Keri Davies**, *Blake Journal*, No. 7 (**2002**), 62-70. ("Despite my caveats ... Bentley's book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed" [p. 69])
- Andrew Elfenbein**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XLII (**2002**), 837-903 ("While Bentley's book is definitive in the amount and accuracy of the information it presents, it is not easy to get from it a sense of Blake's inner life and development"; with "136 plates of high quality", it gives "an excellent visual summary of Blake's art" [p. 846])
- §**Paul Youngquist**, *Nineteenth-Century Literature*, LVII, 3 (**2002**), 572-574
- 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

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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), 405-406 (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]), 737-741 (“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]), 201-208 (“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”)

Nelson Hilton, *Blake*, XXXVII (Winter 2003-04), 107-111 (the book is “the most useful and reliable guide

to Blake's life", "an epitome of scholarship" exhibiting remarkable "sensitivity to tone and content", "a glorious capstone to his [Bentley's] labors" [p. 108])

Judith Mueller, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 295, 298-299 (with 4 others) ("This monumental work" is "simply beautiful"; it "performs an alchemical transformation of cold facts into flesh and blood" [pp. 299, 298])

Jason Whittaker, *Year's Work in English Studies*, LXXXII (2003) ("immensely important scholarship"; Bentley is also significant, of course, for his monumental contributions ... in ... *Blake Books and Blake Records*")

***Jöran Mjöberg**, "Flöjtspelaren som såg himmel och helvete: Som sexåring såg William Blake ett träd fullt av änglar framför sig. Liknande visioner präglade hans liv såväl sol som hans måleri och poesi, där hans politiska patos förenades med ett säreget system av myster och symboler. Nu föreligger en biografi av den framstående Blakekännaren G.E. Bentley Jr." *Svenska Dagbladet*, 4 April 2004, p. 9, in Swedish ("Bentley är en nästan perfektionistisk litteraturvetare, som belyser Blakes liv, familj, tidsbakgrund, arbetssituation och även gravyrteknik samt redovisar [Bentley is an almost perfectionist literary scholar who throws light on Blake's life, family as well as on the times in which he lived, his work situation and even his technique of engraving]")

Robert S. Robbins, "Why Blake Matters", Amazon.

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- com, **14 June 2004** ("bluntly factual")
- Morton D. Paley**, *La Questione Romantica*, Numero 9 (**September 2004**), 211-212 ("G.E. Bentley, Jr., the doyen of Blake archivists has produced the fullest account of its subject yet to be published")
- Anon.**, "The World of Paperbacks", *Critical Review*, **22 September 2006** (by "the leading Blake scholar")
- §**T. McLaughlin**, "Body Electric" (Amazon.com, **2007-0-8-05** ("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")

***Bentley, G.E., Jr.** "The Stranger from Paradise: William Blake in the Realm of the Beast." Pp. 93-111 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: [no publisher] 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English".

"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), 617-641. 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), 714-770.

***Bentley, G.E., Jr.** "William Blake born Nov. 28, 1757, London, England, died Aug. 12, 1827, London." *Encyclopedia Britannica*, 19 pp., 51,409 words, online (2007? discovered 3 March 2008).

Bentley, G.E., Jr. "'William Blake flashed across the path' in Snippets: Blake in the *Ladies' Cabinet* (1840)." *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 73-74.

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

***Bentley, G.E., Jr.** *William Blake in the Desolate Market*. (Montreal and Kingston, London, Ithaca: McGill-Queen's University Press, 2014) 4^o, xx, 244 pp., 34 reproductions; ISBN: 9780773543065; "Issued in print and electronic formats."

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- 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* (**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 Stabler**, "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])

***Bentley, G.E., Jr.**, ed. *William Blake: The Critical Heritage*. (London and Boston: Routledge and Kegan Paul, 1975) The Critical Heritage Series 8^o, xix, 294 pp., 20 plates; ISBN: 0710082347 <BB> **B.** (London and N.Y.: Routledge, 1995) ISBN: 0415134412> **C.** “(Kindle Edition)” published 23 March 2007, wireless delivery

B (1995) is a mere reprint of A (1975).

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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), 397-398 (with another)

Suzanne R. Hoover, *Blake Newsletter*, X, 3 (Winter 1976-77), 89-90

George H. Gilpin, *Wordsworth Circle*, VIII, 3 (Summer 1977), 230-232 (with another)

Penelope B. Wilson, *Modern Language Review*, LXXIII (1977), 913-916 (with 2 others)

Graham Reynolds, *Apollo*, CV (1977), 146-148

Dennis Welch, *Eighteenth Century ... Bibliography*, NS I (1978), 251 (“Bentley’s work is meticulous and ... exhaustive”)

Bentley, G.E., Jr. *William Blake’s Conversations: A Compilation, Concordance, and Rhetorical Analysis*. With a Foreword by **Mary Lynn Johnson**. (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: Edwin Mellen Press, Ltd., 2008) 2 + xli + 300 pp., 7 plates; ISBN: 978077348483

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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).

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Mark Lussier, *University of Toronto Quarterly*, LXXIX, 1 (Winter 2010), 427-428 (with its “superb introduction”, written in an “engaging style”, “Bentley’s *William Blake’s Conversations* will join his other foundational works in exerting an enabling influence on future research”)

Jason Whittaker, *Year's Work in English Studies*, LXXXIX (2010), 637 (“typically scholarly and careful”, with “some extremely useful insights” and “a truly fascinating concordance”)

Alexander Gourlay, *Blake*, XLV, 3 (Winter 2011-2012), 94-96 (Bentley has “created something rich, strange, and likely to prove enduringly useful”,

especially in the concordance and the
"fascinating" evidence" about the way Blake
probably pronounced words")

Bentley, G.E., Jr. "William Blake's World in a Grain of Sand: The Scholar in the World of Books." *Descant*, XXVI, 4 (Winter [November] 1995), 39-51.

An autobiographical account.

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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")

Benton, Michael. "Biographer, Biography, and the Reader." *Journal of Aesthetic Education*, XLI, 3 (Fall 2007), 77-88.

An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (p. 82)

§**Benton, Michael.** "Imagining Blake." Pp. 38-41 of his *Literary Biography: An Introduction*. (Chichester: Wiley-Blackwell, 2009)

An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (2007, p. 82) The essay is from his "Biographer, Biography, and the Reader", *Journal of Aesthetic Education*, XLI (2007), 77-88.

§**Benziman, Galia.** "Two Patterns of Child Neglect: Blake and Wordsworth." *Partial Answers: Journal of Literature and the History of Ideas*, V, 2 (June 2007), 167-197.

***Berger, Harry, Jr.** "Reading Blake's 'The SICK ROSE'."

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Pp. 7-9 of his *Caterpillars: Reflections on Seventeenth-Century Dutch Still-Life Painting*. (N.Y.: Fordham University Press, 2011)

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**
1936

§**L. Cazamian**, *Revue anglo-américaine*, XIII (**1936**), 522, in French

§**Berger, Richard**. "'Never Seek to Tell Thy Love': E-Adapting Blake to the Classroom." Pp. 7-9 of *Redefining Adaptation Studies*, ed. Dennis Cutchins, Laurence Raw, and James M. Welsh. (Lanham: Scarecrow Press, 2010)

Bergevin, Gerald Walter. "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *DAI*, XLVIII (1987), 396A. Washington State Ph.D., 1986. 217 ll.

Blake's political Prophecies "cast doubt on the political efficacy of the imagination".

Bergvall, Åke. "The Blake Syndrome: The Case of 'Jerusalem'." *Literature/Film Quarterly*, XLI, 4 (2013), 254-65

Discusses the use of Jerusalem in films such as *The Loneliness of the Long Distance Runner* (1962) and *Chariots of Fire*.

Bertholf, Robert J., and Annette S. Levitt, ed., *William Blake and the Moderns* (1982) <BBS>

REVIEWS

Kurt Heinzelmann [i.e., **Heinzelman**], *Eighteenth Century ... Bibliography*, VIII (1982), 384-386

§**Anon.**, *Choice*, XX (1983), 1143

§**George Bornstein**, *Wordsworth Circle*, XIV, 3 (Summer 1983), 162-163

§**Stuart Peterfreund**, *Romanticism Past and Present*, VII, 2 (1983), 41-48

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1982* (1983), 77-80

Paul Mann, *Blake*, XVII, 4 (Spring 1984), 169-172

§**Winston Weathers**, *James Joyce Quarterly*, XXI, 2 (Winter 1984), 192-193

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

§**Bernus, Alexander von.** "William Blake." In his *Das Irdische Paradies: Englische Lyriker des XVIII. und XIX. Jahrhunderts*. (Weimar: Erich Lichtenstein, 1930) In German

§**Besson, Françoise.** "Outline for a Commentary on William Blake's 'Introduction' to *Songs of Innocence*." Pp. 176-177 of

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An Introduction to Poetry in English. Ed. Eric Doumerc and Wendy Harding. (Toulouse: PU de Mirail, 2007)

***Betz, Paul F.** "Cover Illustration: William Blake's 'The Eagle,' from Hayley's *Ballads*, 1805." *The Friend: Comment on Romanticism*, I, 4 (October 1992), 43.

Beynon, R. "Uninspired by 'Jerusalem'." *Independent* [London], 21 May, 1996, p. 13.

"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), 361-363.

***Bian, Zhi-Lin.** "Tan Tan Bu Lai Ke de Ji Shou Shi [On Blake's Poems]." *Shi Kan* [*Poetry Periodical*], No. 7 (1957), 87-96. In Chinese

A combination of biographical sketch and critical analysis of several of Blake's poems in *Songs of Innocence* and *Songs of Experience*, e.g., "The Chimney Sweeper" and "The Tyger," to mark Blake's 200th anniversary. It does not distinguish *Innocence* from *Experience*, possibly owing to the failure to realize the differences between the two.

Bicknell, Renchi. *A Pilgrim's Progress & Further Relations.* (Glastonbury [England]: Renchi Bicknell at <http://www.flyingdragon.co.uk>, 2008) 4^o, 32 unnumbered pp., no ISBN

The focus of the book is 12 pages with 6 to 9 monotone images per page printed from copper and aluminium including all 27 of Blake's watercolours for *Pilgrim's Progress*, more or less in order, plus others from *Jerusalem*, *The Gates of Paradise*, and "The Man Sweeping". They illustrate "Seven Synchronised inner and outer journeys particularly honouring William Blake's visual rendition of John Bunyan's – The Pilgrim's Progress" (p. [2]).

Bidlake, Steven, "Blake, the Sacred, and the French Revolution: 18th Century Ideology and the Problem of Violence", *European Romantic Review*, III, (1992), 1-20
<BBS>

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

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§**Christine Gallant,** *Wordsworth Circle*, XX (1989), 216-218 (with another)

§**John [i.e., Jon] Mee,** *Notes and Queries*, XXXVI (1989), 521

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1988* (1989), 107-108

§**J.M.Q. Davies,** *Review of English Studies*, NS XLI (1990), 128-130

§**David V. Pugh,** *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVII (1990), 408-410

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§ **Walter Tonetto**, *Philosophy and Literature*, XIV (1990), 198-199

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

§ **Elizabeth W. Harries**, *Comparative Literature*, XLIII (1991), 391-393

§ **John Osbourne**, *Revue de Littérature Comparée*, LXV (1991), 115-116, in French

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

Robert F. Gleckner, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 271-272

Bidney, Martin. "Neo-Blakean Vision in the Verse of Historian E.P. Thompson: The 'Abstraction' of Labour and Cultural Capital." *Science and Society*, LXVIII (Winter 2004-2005), 396-420.

"E.P. Thompson ... looked to poet William Blake ... as a mentor" (p. 396).

§ **Bidney, Martin.** "Slowed-Down Time and the Fear of History: The Medievalist Visions of William Blake and William Morris." *Journal for Early Modern Cultural Studies*, II, 2 (Fall-Winter 2002), 100-120.

Bidney, Martin. "A Song of Innocence and of Experience: Rewriting Blake in Brodkey's 'Piping Down the Valleys Wild'." *Studies in Short Fiction*, XXXI (1994), 237-245.

Brodkey's story in his *First Love and Other Sorrows* is interpreted here in Blakean ways.

§**Biet, J.** “Leven en Werk van William Blake (1757-1827.” In *Programma AMUZ (Augustinus Muziekcentrum)*, ed. R. Steins. (Antwerpen: Grafische centrum van de stad Antwerpen, 2006) In Dutch

Bigwood, Carol, “Seeing Blake’s Illuminated Texts”, *Journal of Aesthetics and Art Criticism*, XLIX (1991), 307-315 <BBS>
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D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
88 (dismissive)

Biles, Jeremy. “O Rose, I’m Sick, Too: Notes on William Blake’s ‘The Sick Rose’.” *Cultural Society*, 14 May 2007.
On the productive irritants of the poem.

Bill, Stanley. "Crisis in the Christian Dialectic: Czeslaw Milosz Reads William Blake and Fyodor Dostoevsky for a Secular Age." Northwestern University Ph.D., 2013. 371 pp.

§**Billigheimer, Rachel V.** “Conflict and Conquest: Creation, Emanation and the Female Will in William Blake’s Mythology.” *Modern Language Studies*, XXX (2000), 93-120.

§**Billigheimer, Rachel V.** "The Female in Blake and Yeats." *College English Association Critic*, XLVIII-XLIX (1987), 137-144.

§**Billigheimer, Rachel V.** “Interrelations: Blake and Yeats.” *ABEI Journal: Journal of the Brazilian Journal of Irish Studies*, V ([Sao Paulo] 2003), 13-25.

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Billigheimer, Rachel V. "Recurrence and Redemption: The Fallen Vision in Blake's Poetry and Design." *University of Mississippi Studies in English*, NS IX (1991), 77-105.

Billigheimer, Rachel Victoria, *Wheels of Eternity: A Comparative Study of William Blake and William Butler Yeats* (1990) <BBS>

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§**Jacqueline Genet,** *Etudes Irlandaises*, XV, 2 (1990), 239-40, in French

Stephen Carr, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 347-348 AND *Eighteenth Century ... Bibliography*, NS XVII for 1991 (1998), 330-331

Billington, Michael. "Blake revitalized: Tyger New Theatre." *Times* [London], 21 July 1971, p. 10. <BB, here replaced>

A review of a performance of the Adrian Mitchell play.

For a criticism of the Billington review of Adrian Mitchell's *Tyger*, see **N.E.J. Marsh,** "Blake's Disillusion." *Times* [London], 24 July 1971, p. 13 (letter to the editor).

Billington, Michael. "*In Lambeth* [play by Jack Shepherd] review—Blake v. Paine in lively imaginary encounter." *Guardian* [London, seen online], 15 July 2014.

§**Binder, Tim,** and **Ron Owens.** "William Blake." In their *Walk with the Wise: An Invitation to See Life Differently.* (London: Loose Chippings, 2011)

§**Bindman, David.** Essay on “The Virgin Hushing the Young Baptist”, *Artemis Fine Arts* “Review 2002”, pp. 31-33.

§**Bindman, David.** “Blake and Ossian.” Pp. 3-7 of *Songs of Ossian: Festschrift in Honour of Professor Bo Ossian Lindberg*. (Helsinki, 2003) *Taida Historiallisia Titkimuksia*, XXVII

§***Bindman, David.** “Blake and Runge.” Pp. 86-95, 134-135 of *Runge: Fragen und Antworten: Ein Symposium der Hamberger Kunsthalle*. Ed. Hanna Hohl. (Hamburg and Munchen: Prestel Verlag, 1979) In German <BBS gives the editor as A. Höhle>

Bindman, David, *Blake as an Artist* (1977) <BBS>

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§**John Spurling**, *New Statesman*, XCI (18 November 1977), 698

§**Bevis Hillier**, *Times Literary Supplement*, 17 Feb 1978, p. 212

§**Tom Phillips**, “The Heraldry of Heaven and Hell”, *Times Literary Supplement*, 24 March 1978, pp. 349-350 (with 2 others)

Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (July 1978) (with 2 others)

§**Geoffrey L. Keynes**, *Burlington Magazine*, CXX (August 1978), 544-547

Reply in **Anthony Blunt**, *Burlington Magazine*, CXX (October 1978), 675-676

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- ***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
- §**K. Garlick**, *Apollo*, NS CVII (1978), 439-440
- §**Susan Hoyal**, *Connoisseur*, CXCVIII (1978), 174
- §**Edward Larrissy**, "Looking at Blake", *English*, XXVII (1978), 196-200
- §**Adrienne Atkinson**, *Eighteenth-Century Studies*, XII, 2 (Winter 1978/79), 229-234
- §**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), 118-122 (with 4 others)
- §**Zachary Leader**, "Blake's Symbols", *Essays in Criticism*, XXIX (1979), 81-88 (with another)

***Bindman, David**. "Blake, William." Vol. IV, pp. 116-123 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

A good standard account.

§**Bindman, David**. "Blake's Heads." *Guardian Weekly* [London], 5 June 1971.

Binyon, Laurence, *The Followers of William Blake* (1925)
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§**Anon.**, *Christian Science Monitor*, **23 January 1926**
R.R. Tatlock, *Burlington Magazine*, XLVIII, 278 (May
1926), 271-272 (with another) ("Mr. Binyon writes
and thinks with a discriminating eye upon the
works of art before him")

Binyon, Laurence. "William Blake: Painter, Poet, Seer."
Unpublished Manuscript (c. 1932-35), 19 sheets (c. 5,000
words), "written out by Binyon's wife, Cicily, and signed by
Binyon", offered in James Cummins Catalogue 97 (November
2006), No. 10, according to Essick, "Blake in the Marketplace,
2006", *Blake*, XL (2007), 136.

§**Birek, Wojciech**. "Drugie życie Williama Blake'a [The
Second Life of William Blake]." *Fraza, Poezja, Proza, Esej*
No. 24-25 (1999). In Polish

Birenbaum, Harvey, *Between Blake and Nietzsche* (1992)
<BBS>

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Peter J. Kitsch, John Whale, and Susan Matthews,
Year's Work in English Studies, LXXIII for 1992
(1995), 361-362 ("the value of his line of approach
for explicating Blake is questionable")

§**David Punter**, *Studies in Romanticism*, XXXIV, 4
(Winter 1995) (with 2 others)

Stephen Clark, *Blake*, XXXIX (1995), 68-70 ("a helpful
introductory commentary on the relation of Blake

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and Nietzsche" with "the strengths and weaknesses
of its comparative format")

Scott Simpkins, *Eighteenth Century ... Bibliography*, NS
XVI for 1992 (1999), 330-331

Bishop, Morchard [i.e., **Oliver Stoner**], *Blake's Hayley*
(1951) <BB>

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§**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 Gollancz, 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".

§**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

§**Black, John [Mark Booth].** “Swedenborg, Blake and the Sexual Roots of Romanticism.” In his *The Secret History of the World*. (2007) **B.** §Revised Edition. (London: Quercus, 2010)

§**Blackstock, Alan.** “Dickinson, Blake, and the Hymnbooks of Hell.” *Emily Dickinson Journal*, XX, 2 (2011), 33-56, 124-125.

“there is no evidence of Dickinson having read Blake”.

Blackstone, Bernard. *English Blake* (1948). **B.** (Hamden, Connecticut, 1966) <BB> **C.** §(Cambridge: Cambridge University Press, 2015)

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§**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

James Johnson Sweeney, “Blake’s World of Ideas”, *New York Times*, **7 August 1949**, p. 6

§**D[ésirée] Hirst**, *Month*, II, 4 (**October 1949**)

§**Anon.**, *Times Literary Supplement*, **21 October 1950**, p. 678 (with another)

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D.V. E[rdman], *Philological Quarterly*, XXIX (1950), 109

§**P.F. Fisher**, *University of Toronto Quarterly*, XIX (1950), 445-447

§**M.K. Nelles**, *Queen's Quarterly*, LVII (1950), 248-249

§**Edith C. Batho**, *Modern Language Review*, XLVI (1951), 450-451

Northrop Frye, *Modern Language Notes*, LXVI (1951), 55-57. B. *Northrop Frye on Milton and Blake* (2005), 209-211, 448

§**J.G. Davies**, *Review of English Studies*, II (1951), 89-90

§**James Smith**, *English Studies*, XXXII (1955), 177-180

§**Blackwell, J.C.** "William Blake: The Philosophy of East and West." *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], XXIV, 1 (January 1973), 5-12.

§**Blake, David, and Elliott Gruner.** "Redeeming Captivity: The Negative Revolution of Blake's *Visions of the Daughters of Albion*." *Symbiosis: A Journal of Anglo-American Literary Relations*, I, 1 (1997), 21-34.

Blake Newsletter
Volume II, Number 3
15 December 1968 <BB>

G.E. Bentley, Jr. "Answers to Hard Questions: The Residence of Thomas Butts." P. 58. (Answer to a query of Ruthven Todd, *Blake Newsletter*, II, 2 [15 September 1968], 25.)

Blake Newsletter
Volume IV, Number 1
(Autumn 1970) <BB>

Michael Phillips. "Blake's Corrections in *Poetical Sketches*." Pp. 40-47. <BB> **B.** Tr. Antoine Jaccottet as "Les Corrections dans les *Esquisse Poétiques*", pp. 67-72 of Phillips' *William Blake* (1995).

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) <BBS>

Alicia Ostriker. "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 156-165. <BBS> **B.** Reprinted in *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber and Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993). **C.** Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 560-571.

Blake: An Illustrated Quarterly
Volume XVI, Number 4
(Spring 1983) <BBS>

William Blake and His Circle
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Joseph Viscomi. "Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B." Pp. 219-223. <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)

***Anne Maheux.** "An Analysis of the Watercolor Technique and Materials of William Blake." Pp. 124-129.

The essay is silently reprinted from her "An Analysis of the Watercolour Technique and Materials of William Blake", *Papers Presented at the Third [i.e., Eighth] Annual Conference of Art Conservation Training Programmes, May 1982.* (Kingston [Ontario]: Queen's University, 1982).

Blake: An Illustrated Quarterly
Volume XIX, Number 2
(Fall 1985) <BBS>

***Joseph Viscomi.** "Recreating Blake's Illuminated Prints: The Facsimiles of the Manchester Etching Workshop." Pp. 4-11. **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

Blake: An Illustrated Quarterly
Volume XX, Number 1
(Summer 1986) <BBS>

Christopher Heppner. "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified." Pp. 4-11.

<BBS> B. Revised in Chapter 4 of his *Reading Blake's Designs* (1995).

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

Aileen Ward. "Canterbury Revisited: The Blake-Cromek Controversy." Pp. 80-92.

REVIEWS

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

John B. Pierce. "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala or The Four Zoas*." Pp. 93-102. <BBS> B. Reprinted as part of Chapter 3 of his *Flexible Design* (1998).

Blake: An Illustrated Quarterly
Volume XXIII, Number 2
(Fall 1989) <BBS>

***Joseph Viscomi.** "The Myth of the Commissioned Illuminated Book: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs ... of Blake's'." Pp. 48-74. <BBS> Also accessible in his "Collected Essays on Blake and His Times", q.v.

REVIEW

Joseph Viscomi. Review of *Selections from William Blake's Songs*, an album by Gregory Forbes, and *Companion to the New Musical Settings* (with Margaret LaFrance). Pp. 84-89. B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

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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>

Christopher Heppner. "The Good (In Spite of What You May Have Heard) Samaritan." Pp. 64-69. <BBS> **B.** Revised in his *Reading Blake's Designs* (1995). (For a continuation of the discussion in John E. Grant, "On First Encountering Blake's Good Samaritans", see *Blake*, XXXIII [1999-2000], 68-95.

Blake: An Illustrated Quarterly
Volume XXV, Number 3
(Winter 1991-1992) <BBS>

***Eugenie R. Freed.** "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus*, *Thel* and 'The Angel'." Pp. 104-116. <BBS> **B.** Most of it was reprinted in her "*A Portion of His Life*": *William Blake's Miltonic Vision of Woman* [?1994].

Christopher Heppner. "The Chamber of Prophecy: Blake's 'A Vision' (Butlin #756) Interpreted." Pp. 127-131. <BBS> **B.** Revised in his *Reading Blake's Designs* (1995).

Blake: An Illustrated Quarterly
Volume XXVI, Number 2
(Fall 1992 [i.e., February 1993]) <BBS>

Marsha Keith Schuchard. "The Secret Masonic History of Blake's Swedenborg Society." Pp. 40-51. (Blake is very incidental to the essay; "The issue was not so much his response to Swedenborg ... but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians", chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. "The in-fighting was ... confined to a small number, so most admirers of Swedenborg ... were not aware of the controversies" (pp. 46, 45), and she does not allege that Blake was a member of this knowledgeable "small number".)

REVIEW

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 (it manifests "thorough researching")

David Groves. "Blake and the *Edinburgh Evening Post*." P. 51. (An anonymous review of John Abercrombie, *Inquiries Concerning the Intellectual Powers* [1831] in the *Edinburgh Evening Post*, 7 May 1831, draws a parallel between Abercrombie's patients who saw "visual phantasm[s]" and "Blake, the eminent artist, who had such visions", according to Cunningham.)

REVIEWS

Stephen Cox. Review of Vincent Arthur De Luca, *Words of Eternity: Blake and the Poetics of the Sublime* (1991). Pp. 52-57. ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56].)

***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".)

William Blake and His Circle
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Joseph Wittreich. "An Unperishing Sun ... This Golden Age': Joachimism and Heaven in the Age of Blake." Review of Marjorie Reeves and Warwick Gould, *Joachim of Fiore and the Myth of the Eternal Evangel in the Nineteenth Century* (Oxford: Clarendon Press, 1987) and of Colleen McDannell and Bernhard Lang, *Heaven: A History* (New Haven and London: Yale University Press, 1988). Pp. 58-60. (In the book about Joachim of Fiore, "the pages dealing with Blake should be read with a suspicious eye", but those dealing with other authors are "rich, rewarding, riveting" [p. 59]; the work on Heaven is particularly illuminating about Milton.)

Jeffrey D. Parker. Review of *Critical Essays on William Blake*, ed. Hazard Adams (1991). Pp. 60-61. (Mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61].)

Terence Allan Hoagwood. Review of *Jerusalem* [copy E], ed. Morton D. Paley (1991). Pp. 61-69. ("A description of the book [*Jerusalem* (E)] and its contents, an account of its production and history, and a discussion of some features of" this "remarkably good reproduction" and of Paley's generally admirable text [p. 62].)

Blake: An Illustrated Quarterly
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(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
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(Spring 1993)

***Robert N. Essick.** "Blake in the Marketplace, 1992." Pp. 140-159, with an "Appendix: New Information on Blake's Engravings" (pp. 158-159) supplementing his *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991). (A masterly and comprehensive survey.)

G.E. Bentley, Jr. "Cromek's Lost Letter about Blake's *Grave Designs*." P. 160. (A summary of the letter is given in the previously untraced catalogue of its sale in 1885. For Aileen Ward, "Correction" to a footnote, see *Blake*, XXVIII (1994), 79.)

Margaret Storch. "Blake and Women: A Reply to Nelson Hilton." P. 161. ("I would have wished for more direct discussion [in his review in the Spring 1992 issue] of the central thesis of the book")

John Vice. "William Blake--A Man Without Marx." Pp. 162-165. ("The charge that Bronowski's book was Marxist derives [merely] from the amount of economic detail that he included in his book" [p. 163]. For an oblique response, see Chris Rubinstein, "William Blake: A Man without Marx ...?", *Blake*, XXVII (1993-94), 75.)

REVIEW

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

REVIEWS

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Morton D. Paley. "David Bintley's *Job* at the San Francisco Ballet, 17 March 1992." Pp. 166-167. ("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. 168-170. (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].)

***G.E. Bentley, Jr.** "Blake Ephemera." P. 171. (About "The Blake Head" bookshop in York, England.)

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(Summer [November] 1993)

G.E. Bentley, Jr. "Blake ... Had No Quaritch': The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch "correspondence with Muir ... is extremely interesting about the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].)

REVIEW

David Worrall, *Year's Work in English Studies*, LXXIV
for 1993 (1996), 328 ("well-documented,
comprehensively researched")

***Keri Davies.** "William Muir and the Blake Press at Edmonton with Muir's letters to Kerrison Preston." Pp. 14-25. (An extraordinarily detailed biographical account of Muir.

This is a "first version" of Chapter VII of his thesis "William Blake in Contexts" [2003].)

REVIEW

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched")

REVIEWS

Helen P. Bruder. "Conference: William Blake and the Regeneration of London, 19 October 1991." (An account of the papers and entertainment at it.)

***V.A. De Luca**. Review of Peter Otto, *Constructive Vision and Visionary Deconstruction* (1991). Pp. 27-29. (The book "is hobbled by an overall weakness in the treatment of its subject" [p. 27].)

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].)

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(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

I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 67 (a carping summary)

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***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

Laura Mandell. "Rehistoricizing Romantic Ideology: New Perspectives on Class and Gender Conflict, 1730-1800." Review of Henry Abelove, *The Evangelist of Desire: John Wesley and the Methodists* (1990) and of Donna Landry, *The Muses of Resistance: Laboring-Class Women's Poetry in Britain, 1739-1796* (1990). Pp. 46-63. (Neither the books nor the review appear to have any significant direct reference to Blake.)

***Anon.** "Secrets of Eternity." P. 63. (Puff for "a cassette tape of combined music and guided visualization of Blake's myths in *Milton* for therapeutic use" sold by Golgonooza Productions.)

Anon. "*Job* Revival." P. 63. (Dame Ninette de Valois's ballet was revived by the Birmingham Royal Ballet in 1993.)

This issue is accompanied by a separate 15-page "Cumulative Index, Volumes 1-25".

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(Winter 1993/94 [i.e., April 1994])

***Martin Butlin.** "Another Rediscovered Small Color Print by William Blake." P. 68. (The print is from the *design on *Urizen* pl. 3, probably for The Small Book of Designs (B), with an amorphous Blake *sketch on the verso.)

Paula R. Feldman. "Felicia Hemans and the Mythologizing of Blake's Death." Pp. 69-72. (Quotation of Felicia Hemans's "The Painter's Last Work" [1832], based on Cunningham's account of Blake's death, in the uninformed belief that "Hemans's poem has been entirely overlooked; ... modern [Blake] scholars have been unaware of it" [p. 69]. [However, the poem was cited in at least four of the standard works on the subject of 1964, 1973, 1975, 1977].)

REVIEW

I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 43-44 (a summary)

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

I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 45 ("Another argument from coincidence")

Chris Rubinstein. "William Blake: A Man without Marx ...?" P. 75. (Referring to John Vice, "William Blake--A Man Without Marx", *Blake*, XXVI (1993), 162-165, which argued that Bronowski's *William Blake 1757-1827: A Man Without a Mask* (1943) is not significantly Marxist, Rubinstein claims

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that "Blake's and Marx's living faiths significantly overlapped".)

REVIEWS

Angela Esterhammer. Review of D.W. Dörrbecker, *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit* (1992). Pp. 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" [p. 76].)

Ann Mellor. Review of Gary Kelly, *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992). Pp. 78-79. (Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78].)

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].)

Nelson Hilton. Review of *Encyclopedia of Romanticism*, ed. Laura Dabundo (1992), and of *A Handbook to English Romanticism*, ed. Jean Raimond and J.R. Watson (1992). Pp. 81-82. (Despite some valuable entries, the omissions, "howlers and typos" mean that the *Handbook*, like the *Encyclopedia*, is "another reference whose absence from desks won't be regretted" [p. 82].)

Robert Kiely. Review of George Cumberland, *The Captive of the Castle of Sennaar: An African Tale*, ed. G.E. Bentley, Jr (1991). Pp. 82-84. ("An admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84].)

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].)

Morton D. Paley. Review of Jon Mee, *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). Pp. 86-88. ("An important contribution" to the understanding of Blake's radicalism [p. 88].)

George Anthony Rosso [Jr]. Review of Linda Lewis, *The Promethean Politics of Milton, Blake, and Shelley* (1992). Pp. 88-91. (Though this is a "readable book", "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity" [pp. 88, 91].)

Dennis M. Welch. Review of Stephen C. Behrendt, *Reading William Blake* (1992). Pp. 91-94. (Despite some "quibbles", Welch concludes that this is "a splendid advanced introduction to Blake" [pp. 94, 95].)

David Simpson. Review of David Worrall, *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (1992). Pp. 94-97. (Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations.)

NEWSLETTER

***Anon.** "Blake at the Huntington Fall 1994." P. 98. (An exhibition of the Huntington's recently-disbound Blakes, "curated by Robert N. Essick", will be held 27 September 1994-15 January 1995, in conjunction with a symposium on "William Blake's Illuminated Books: Images and Texts" on 29 October 1994, which will be published in the *Huntington*

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Library Quarterly, and a volume of reproductions called *Blake at the Huntington*, ed. Robert Essick, will be published in the autumn of 1994.)

Anon. "William Blake 1794/1994 Conference Wednesday, 13 July-Friday, 15 July 1994, St. Mary's College, Strawberry Hills [sic]." P. 98.

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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***Robert N. Essick.** "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection." Pp. 103-129. (A customarily magisterial survey. 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")

G.E. Bentley, Jr. Review of *Angelica Kauffman: A Continental Artist in Georgian England*, ed. Wendy Wassying Roworth (1992). Pp. 130-131. (Though William Blake is not referred to in *Angelica Kauffman*, the book is "surprisingly illuminating of Blake's context and ambitions.")

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G.E. Bentley, Jr., With the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993." Pp. 4-34. (The Checklist is on a somewhat diminished scale from that provided by Detlef Dörrbecker.)

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

I[rene] H. C[hayes], *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.)

Anon. "An Interior for William Blake." P. 39. ("The House of William Blake [at 17 South Molton Street] is commissioning contemporary artists to decorate Blake's original [sic] lodgings in a way which best expresses Blake's curious spirit today", in "poetry, kitchen ware, textiles, bathrooms ... and cake-making".)

Anon. "Dark Visions: Blake's Night Thoughts Saturday, 1 October 1994." P. 39. (Announcement of a conference at the University of Adelaide.)

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***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

I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 46 ("highly detailed", "enlightened" and "instructive")

David Worrall, *Year's Work in English Studies*, LXXV for 1994 [1997], 392 (a "fine essay", "technically accomplished")

REVIEWS

Nelson Hilton. Review of Marshall Brown, *Preromanticism* (1991) and of G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (1992). Pp. 62-64. (In "These two books, each brilliant and deeply rewarding in its own way, ... Blake ... remains *hors concours*" [p. 62].)

Morton D. Paley. Review of E.P. Thompson, *Witness Against The Beast: William Blake and the Moral Law* (1993). Pp. 65-66. (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [p. 66].)

Robert N. Essick. Review of John Heath, *The Heath Family Engravers 1779-1878*, 2 vols., Vol. I: *James Heath*; Vol. II: *Charles Heath, Frederick Heath, Alfred Heath* (1993). Pp. 67-71. (The work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69]; at the end is a useful "Appendix: Unrecorded Book Illustrations by Thomas Stothard" [pp. 70-71], recording 13 books with 24 Stothard illustrations.)

John E. Grant. Review of Michael Ferber, *The Poetry of William Blake* (1991). Pp. 71-77. (It is "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*.)

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

I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 45 (a summary)

David Worrall, *Year's Work in English Studies*, LXXV for 1994 [1997], 393 ("startlingly original and provocative")

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Aileen Ward. "Correction." P. 79. (Correction of a footnote in Bentley's "Cromek's Lost Letter about Blake's *Grave Designs*", *Blake*, XXVII [1993], 160.)

Anon. "*Romanticism*." P. 79. (Announcement of "the new journal of Romantic culture and criticism".)

Anon. "Blake Online." P. 79. (Announcement of a continuing "electronic conference" on Blake.)

Anon. "NEH Summer Seminar for School Teachers." P. 79. (Announcement of Nelson Hilton's "Lyric and Vision: The Poetry of William Blake".)

***Anon.** "Blake Songs and Other Works: Music of Jonathan Lovenstein." P. 79. (Announcement of a new CD.)

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***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

I[rene] 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].)

***Stephen C. Behrendt.** "A Possible Corollary Source for *The Gates of Paradise* 10." Pp. 92-94. ("The struggling figure in

Blake's 'Help! Help!' [in *Gates* pl. 10] bears striking visual resemblances" to the victim in John Singleton Copley's sensational picture of "Watson and the Shark" exhibited in 1778 [p. 93].)

***Alexander S. Gourlay.** "Philip D. Sherman's Blakes at Brown University." Pp. 94-99. (Previously untraced copies of *Europe* [c] pl. 11, 17, *Songs* [o] pl. 13, 20-21, a posthumous pull from Thornton's Virgil, *Job* [1874] pl. 15, 20, and "Chaucer's Canterbury Pilgrims" fifth state.)

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

REVIEWS

***Ronald Paulson.** Review of Morris Eaves, *The Counter-Arts Conspiracy* (1992). Pp. 101-102. ("This is a fascinating study in historiography" [p. 101].)

D.W. Dörrbecker. Review of Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991). Pp. 103-110. ("This catalogue raisonné deserves the highest possible praise for its reliability" [p. 107]; an Appendix [pp. 108-110] contains minor corrigenda.)

Mark S. Lussier. Review of Charles D. Minahen, *Vortex/t: The Poetics of Turbulence* (1992). Pp. 111-114. (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].)

Alma Bennett. "Teaching Blake." P. 115. (A poem.)

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***Robert N. Essick.** "Blake in the Marketplace, 1994." Pp. 120-141. (A customarily magisterial survey, with an "Appendix: New Information on Blake's Engravings", supplementing his *William Blake's Commercial Book Illustrations* [pp. 140-141].) (A "Corrigendum", *Blake*, XXXI (1998), 135, says that the Essick copies of *Europe* pl. 11, 17 are not from copy c.)

***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1994." Pp. 142-189.

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Lauren Henry. "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11. 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. 1800-03 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

Stephen C. Behrendt. Review of Gerda S. Norvig, *Dark Figures in the Desired Country* (1993). Pp. 25-29. ("A learned and meticulous book ... a trove of valuable visual information", "an immense achievement" [25, 29].)

David Punter. Review of David G. Riede, *Oracles and Hierophants: Constructions of Romantic Authority* (1991). Pp.

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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].)

Alexander S. Gourlay. Review of Viscomi, *Blake and the Idea of the Book* (1993). Pp. 31-35. ("Indispensable for everyone who writes about Blake" [p. 31].)

NEWSLETTER⁸⁹⁰

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 "consist[ed] of the Communist Manifesto, poetry by Blake, Shelley, and Walt Whitman, some Old Testament material ... [and] Henry Morgan's anthropology".)

Anon. "The Blake Society at St. James's Piccadilly: Events in 1995." P. 35.

Anon. "New Blake Journal." P. 35. (*The Journal of The Blake Society at St. James.*)

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'".)

⁸⁹⁰ Omitting entries unrelated to Blake.

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Joseph Viscomi. "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors." Pp. 40-68. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A minutely-detailed account of the 19th-Century ownership of Blake designs.)

REVIEW

Stephen Clark. Review of Harvey Birenbaum, *Between Blake and Nietzsche* (1992). Pp. 68-70. (It is "a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format".)

NEWSLETTER

Michael LaPlace-Sinatra. "Romanticism on the Net." P. 71. (Announcement of "a new electronic journal" beginning in January 1996.)

Anon. "Blake's Web Page." P. 71. (*Blake* will have an electronic address; "Stay tuned for further developments.")

Anon. "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of *Blake*.)

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(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.

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Linton", moved to Felpham, and painted from Revelation "Blakean subjects in totally un-Blakean style".)

Max Browne. "A Blake Source for von Holst." Pp. 78-81. (Theodor von Holst [1810-44] copied figures from *Jerusalem* [B?] pl. 1, 19, 21, 23.)

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].)

Michael Ferber. Review of *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993). Pp. 88-90. ("An altogether splendid volume", with "the most lucid and succinct summary of Blake's methods of book production that I have seen" [p. 88].)

Dennis M. Read. Review of *Milton a Poem and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993). Pp. 91-92. ("There is much to praise, little to question, and less to criticize in this splendid volume" [p. 92].)

Harriet Linkin. Review of Molly Anne Rothenberg, *Rethinking Blake's Textuality* (1993). Pp. 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].)

Andrew Lincoln. Review of George Anthony Rosso, Jr, *Blake's Prophetic Workshop* (1993). Pp. 95-96. ("Some of the assumptions and methods involved seem questionable" [p. 95].)

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].)

Keri Davies. Review of "'The Genitals are Beauty.' Exhibition of 'An Interior of William Blake.' House of William Blake, London. July-August, 1994."⁸⁹¹ Pp. 102-103. (The genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day".)

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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.

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***Robert N. Essick.** "Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership." Pp. 108-130. (A masterfully detailed catalogue, including as an "Appendix: New Information on Blake's Engravings" [p. 130].) (Text inadvertently omitted from pp. 117-118 is given in *Blake*, XXX [1996], 62-63.)

REVIEW

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 [1998], 397

***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1995." Pp. 131-168.

REVIEW

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 [1998], 397 ("an essential supplement to the [*Blake Books*] *Supplement*")
Newsletter⁸⁹²

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".)

⁸⁹² Omitting items irrelevant to William Blake.

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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.)

David Caplan. "Blake in Boca Raton." P. 22. (A poem.)

REVIEWS

Michael Gamer, Paul Wayne Rodney, and Nanora Sweet. Review of David Simpson, *Romanticism, Nationalism, and the Revolt against Theory* (1993). Pp. 23-25. (It is "an embodiment of the romantic 'methods' of Germaine de Staël and Samuel Taylor Coleridge" [p. 23].)

G.E. Bentley, Jr. Review of Donald Fitch, *Blake Set to Music* (1990). Pp. 25-31. ("Fitch's search for music set to Blake

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texts seems to have been wonderfully comprehensive" [p. 27]; the Appendix here [pp. 28-31] lists addenda and corrigenda.) Republished 2001 in www.rochester.edu/college/eng/blake (see *Blake*, XXXV [2001], 63).

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(Fall 1996 [1997])

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].)

REVIEWS

Michael J. Tolley. Review of *The Continental Prophecies*, ed. D.W. Dörrbecker ("199?"). Pp. 54-57. (It is an admirable "variorum edition".)

Morton D. Paley. Review of Peter Ackroyd, *Blake* (1995). Pp. 58-60. (Because "questionable statements pervade Ackroyd's *Blake*", the book "is a disappointment" [pp. 59, 60].)

Sheila A. Spector. Review of Eugenie R. Freed, "*A Portion of His Life*" (1994). Pp. 60-62. ("Freed's book is provocative, relevant, learned, erudite, well documented, and painstakingly designed" [p. 62].)

ERRATA

Robert N. Essick. "Blake in the Marketplace, 1995." Pp. 62-63. (Supplies the text "inadvertently omitted" from pp. 117-118 of *Blake* [1996].)

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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

***D.W. Dörrbecker.** "Veils, Infinity, a Roof, and 'One thought' in Contemporary Art: A Note on Four Exhibitions." Pp. 82-87. (The exhibitions are: [1] Verena Immerhauser, *Vala: Arbeiten zu Blake*, Berner Galerie, 1-24 November 1988, no catalogue; the shimmering plastic veils "irritated and fascinated the eye" [p. 82]; [2] Dieter Löchle, *William Blake: Roof'd in from Eternity*, Universitätsbibliothek, Tübingen, 3 April-25 May 1995; [3] Jaume Plensa, "*One thought fills immensity*", Städtische Galerie, Göppingen, Germany, 2 July-6

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August 1995--Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85]; [4] Nikolaus Utermöhlen, 1992 *Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William Blake 1808*. Zwinger Galerie, Berlin, 5 September-10 October 1992--"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition ... briefly reviewed in *Die Tageszeitung*, 15 Sept. 1992"; "the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83].)

MINUTE PARTICULARS

Helen Hollis. "Seeing Thel as Serpent." Pp. 87-90. (Thel is "a parody or false Christ" whose "transformation into the serpent finally confirms her identity as The – *Female Will*" [pp. 89, 90].)

Deborah McCollister. "The Seduction of Self-Abnegation in *The Book of Thel*." Pp. 90-94. ("If the female driving the snake is Thel, she looks not so much frightened as determined" [p. 94]. For the restoration of a line which had dropped out, see "Correction", *Blake*, XXXI [1997], 39.)

Anon. "Jah Wobble Inspired by Blake." P. 95. (The "rock singer John Wardle, aka Jah Wobble" has recorded *The Inspiration of William Blake*, which, according to Robert Sandall, *Sunday Times* [London], 22 September 1966, p. 28, gives Blake's poetry in a voice "somewhere between that of a panto villain and a loquacious London cabbie".)

Anon. "Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery." P. 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)

Anon. "New Issue of Romanticism on the Net." P. 95.

Anon. "Blake's Notebook Facsimile Available." P. 95. (The Erdman edition at \$13.95.)

Anon. "Romantic Circles Web Site." P. 95. (It is to be "a metaresource that will be opened, collaborative, and porous".)

Anon. "Call For Papers: Carolinas Symposium on British Studies." P. 95.

Anon. "Correction: Blake Archive." P. 95. (The correct address is: <http://jefferson.village.virginia.edu/blake>".)

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***Robert N. Essick.** "Blake in the Marketplace, 1996." Pp. 100-120. (An impressive survey.)

***G. E. Bentley, Jr,** with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1996." Pp. 121-152.

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Wes Chapman. "Blake, Wollstonecraft, and the Inconsistency of Oothoon." Pp. 4-17. ("Blake is consistent with the letter of Wollstonecraft's philosophy, but utterly at odds with its spirit" [p. 13].)

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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 woolled off" his "visual ... reaction" to Blake's *Songs* on top of his transcription of Blake's text [p. 22].)

REVIEWS

Christopher Heppner. Review of Frank Vaughan, *Again to the Life of Eternity* (1995). Pp. 24-29. (The book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24].)

David L. Clark. Review of Angela Esterhammer, *Creating States* (1994). Pp. 29-34. ("Esterhammer's instantiation of Blake's work" is "lucidly argued and elegantly written" [pp. 33, 30].)

John B. Pierce. Review of Andrew Lincoln, *Spiritual History* (1995). Pp. 35-38. (Though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37].)

***James McKusick.** Review of George Coats, *20/20*. Pp. 38-39. (*20/20* is "a dramatic and musical performance based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings

to create the illusion of three dimensions when viewed by the audience through special 3-D glasses".)

"Correction." P. 39. (Restoration of a line which had dropped out of Deborah McCollister, "The Seduction of Self-Abnegation in *The Book of Thel*", *Blake*, XXX, 3 [Winter 1996-97].)

[MINUTE PARTICULARS]

"Tyger and Other Tales." (A CD with "soft and smooth 'art-rock' renderings of romantic poems".)

"Blake Society Web Site." (It is
"http://www.efirstop.demon.co.uk/BlakeSociety/".)
"Blake Society Program for 1997."

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***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

A.A. Gill. "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997." P. 71. Reprinted from *The Sunday*

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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].)

REVIEWS

Nelson Hilton. Review of Marvin Lansverk, *The Wisdom of Many, The Vision of One: The Proverbs of William Blake* (1994). Pp. 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].)

Frank A. Vaughan. Review of Christopher Heppner, *Reading Blake's Designs* (1996). Pp. 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].)

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.)

G.E. Bentley, Jr. Review of Peter Isaac, *William Bulmer: The Fine Printer in Context 1757-1830* (1994). Pp. 94-97. ("An admirable biographical and commercial history of Bulmer" [p. 95].)

Sheila A. Spector. Review of Kathryn S. Freeman, *Blake's Nostos* (1997). Pp. 97-102. ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance", and "her reliance on Eastern mysticism is inconsistent and ahistorical" [pp. 101, 99].)

Sarah Joyce. Review of "South Bank Show Documentary on Blake. Directed by David Thomas. ITV (U.K.), 17 September 1995." Pp. 102-103. ("A very appealing program, made with a great enthusiasm for Blake, and an impulse to celebrate as well as to inform" [p. 102].)

NEWSLETTER

Anon. "Twenty-First Century Blake: Call for Papers". P. 103. (For the 1998 Modern Language Association meeting.)

Anon. "Blake and the Book: The Materiality of Books in the Life and Times of William Blake: Call for Papers, St. Mary's University College, 18 April 1998." P. 103.

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***Robert N. Essick.** "Blake in the Marketplace, 1997." Pp. 108-137. (A masterly survey, with a "Corrigendum" for "Blake in the Marketplace, 1994", *Blake*, XXVIII [1995] [p. 135], "Appendix 1: New Information on Blake's Engravings" for his *The Separate Plates of William Blake: A Catalogue* [p. 136] and *William Blake's Commercial Book Illustrations* [p. 136], and "Appendix 2: Current Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Wood Engravings Illustrating Thornton's Virgil" [pp. 136-137]; silently reprinted in his *A Troubled Paradise* (1999), 33-34.)

***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1997." Pp. 137-175. (With an "Appendix: Watermarks: A Cumulative Table" [pp. 171-173].)

NEWSLETTER

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

Anon. "Correction." P. 175. (The title of Jennifer Davis Michael's unpublished book is *Cities Not Yet Embodied*, not *Cities Not Yet Entombed*, as in *Blake*, XXXI, 3 [Winter 1997-98].)

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***Robert N. Essick** and **Morton D. Paley**. "Dear Generous Cumberland': A Newly Discovered Letter and Poem by William Blake." Pp. 4-13. (Text, reproductions, and essay on Blake's letter of 1 September 1800.)

David Groves. "Blake, the *Edinburgh Literary Journal*, and James Hogg." Pp. 14-16. (A review of Cunningham's life of Blake in the *Edinburgh Literary Journal* [1830] may be by its editor, Henry Glassford Bell, or by his good friend James Hogg.)

Michael Ferber. "The Orthodoxy of Blake Footnotes." Pp. 16-19. (Protests against the needless speculations, often masquerading as well-known facts, in "recent student anthologies" [1979-1995], particularly concerning irrelevant etymologies.)

REVIEW

Nelson Hilton. Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 20-25. (The book is "at times interesting and provocative" [p. 20].)

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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].)

REVIEWS

Sheila A. Spector. Review of Robert M. Ryan, *The Romantic Reformation: Religious Politics in English Literature, 1789-1824* (1997). Pp. 43-46.

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David Worrall. Review of Bentley, *Blake Books Supplement* (1995). Pp. 46-48. ("*Blake Books/Records/Supplements*" are "such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48].)

***Thomas Dillingham.** Review of Finn Coren, *The Blake Project: Spring* (Bard Records, BACD-1) and *The Blake Project: Spring: Appendix* (Bard Records, BACD-2). Pp. 49-50. (In his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive".)

NEWSLETTER

Anon. "*The Blake Journal*." P. 51. (A statement of the editorial policy of what was previously named the *Journal of the Blake Society of St James*.)

Anon. "*Pioneers of the Spirit – William Blake*." P. 51. (Description of a television programme which "will air early next year" [presumably in 1999].)

Anon. "Cruikshank at Princeton." P. 51. (Description of a "website" exhibition of George Cruikshank prints.)

Anon. "Romantic Revelations." Pp. 51. (Description of "the 6th International Residential Conference of the British Association for Romantic Studies" at Keele University in the summer of 1999.)

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***Eugene R. Freed.** "'In the Darkness of Philisthea': 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 Philisthea' (J 78:30 ...)" [p. 70]. For Corrections, see *Blake*, XXXXII, 4 [1999], 150.)

J.B. Mertz. "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

REVIEWS

Alexander S. Gourlay. Review of Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74].)

Alexander S. Gourlay. Review of *The Urizen Books*, ed. David Worrall (1995; paperback 1998). Pp. 76-77. ("A thoroughly creditable performance" [p. 76].)

Jennifer Davis Michael. Review of William Richey, *Blake's Altering Aesthetic* (1996). Pp. 77-80. ("This is the one book I would unhesitatingly recommend to bright undergraduates" [p. 80].)

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].)

Terence Allan Hoagwood. Review of Wayne Glusser, *Locke and Blake: A Conversation Across the Eighteenth Century* (1998). Pp. 84-85. ("What is best about the book, then, is ... its easy-going anecdotalism" [p. 85].)

NEWSLETTER

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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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***Robert N. Essick.** "Blake in the Marketplace, 1998." Pp. 92-113. (The usual masterly summary, with Appendices containing new information on his *Separate Plates of William Blake* [1983] and *William Blake's Commercial Book Illustrations* [1991] [p. 113], plus an Addendum correcting his 1998 account of his own copy of *Europe* pl. 1.)

***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1998." Pp. 114-149.

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.)

Anon. "Blake & the Age of Revolutions: MA in English and History of Art. Convenor: Michael Phillips." P. 150. (Advertisement for a course at York University [England].)

Patrick Noon. "Paul Mellon 1908-1999." Pp. 152-151 (sic). (An obituary, focusing on his Blake collecting.)

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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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***Nelson Hilton.** "www.english.uga.edu/wblake." Pp. 11-16. (A description of the workings of his electronic concordance and "hypertext".)

Joe Riehl. "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter." Pp. 16-20. (An unpublished letter from Barton to Cunningham of 24 February 1830 concerning Lamb's praise of Blake [1824] is important chiefly for "what Barton calls 'fresh channels' of information about Blake" [p. 20].)

REVIEWS

G.E. Bentley, Jr. Review of David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994). Pp. 21-23. (The book "introduces a great deal of new information – and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21].)

***Angela Esterhammer.** Review of William Blake, *Zwischen Feuer und Feuer: Poetische Werke: Zweisprachige Ausgabe*, tr. Thomas Eichorn (1996) and of William Blake, *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring (1995). Pp. 24-27. (Eichorn's "translations, especially of lyric poetry, sound good", and "Möhring's translation of *Milton* is excellent" [pp. 24, 26].)

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].)

REVIEW

Thomas A. Vogler (Santa Cruz Blake Study Group). Review of John B. Pierce, *Flexible Design: Revisionary Poetics in Blake's VALA or THE FOUR ZOAS*(1998). Pp. 51-62. ("It is a promising, but in the end a frustrating and disappointing book" [p. 51].)

NEWSLETTER

Anon. "Books Being Reviewed for *Blake*." P. 63.

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.)

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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.)

Anon. "New Policy on *Blake* Submissions" and "Request to Subscribers." P. 95.

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***Robert N. Essick.** "Blake in the Marketplace, 1999." Pp. 100-127, including Appendix 1: "New Information on Blake's Engravings" (p. 125) for Essick's *Separate Plates* (1983) and *Commercial Book Illustrations* (1991); Appendix 2: "A Census of [8] Complete Copies of [Hayley's] *Designs to a Series of Ballads*, 1802" (pp. 125-127).

***G.E. Bentley, Jr** [with the Assistance of **Keiko Aoyama** for Japanese Publications]. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1999." Pp. 135-167. (It includes particularly a detailed description of *Urizen* [E] [pp. 141-143] and "The Posthumous Distribution of *Poetical Sketches*" [pp. 143-144, concluding that "perhaps [Samuel] Palmer acquired all those left at her [Catherine Blake's] death" in 1831].)

The reproductions on pp. 97, 128-134 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].)

David Worrall. "William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789." Pp. 14-22. (A letter 13 December 1789 from William Bryan, copperplate printer, engraver, and bookseller, serves "to indicate how extensively their [Blake's and Bryan's] lives overlapped" [p. 20].)

MINUTE PARTICULARS

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***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 Britannia and Jerusalem as in Erdman.)

REVIEWS

Carl Woodring. Review of Morton D. Paley, *Apocalypse and Millennium in English Romantic Poetry* (1999). Pp. 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].)

Nicholas M. Williams. Review of *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998). Pp. 26-29.

Anne Birien. Review of François Piquet, *Blake and the Sacred* (1996). Pp. 29-32. (Despite the title of Piquet's book here, the review summarizes the French text; there is apparently no edition translated into English.)

NEWSLETTER

Anon. "Conference at Essex." P. 32. ("Friendly Enemies: Blake and the Enlightenment", University of Essex, 24-26 August 2000.)

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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(Fall [November] 2000)

Kazuya Okada. "Orc under a Veil Revealed: Family Relationships and their Symbols in *Europe* and *The Book of Urizen*." Pp. 36-45. (Identifications of Urizen as Jupiter, Los as Vulcan, Enitharmon as Venus, and Orc as Cupid.)

Hatsuko Niimi. "*The Book of Ahania: A Metatext*." Pp. 46-54. ("Blake is describing in *Ahania* a language situation in which pre-language chaos and oral speech are forcibly suppressed by the written" [pp. 52-53].) Reprinted in her *Blake's Dialogic Texts* (2006).

REVIEWS

Mary Lynn Johnson. Review of Clifford Siskin, *The Work of Writing: Literature and Social Change in Britain, 1700-1830* (1998). Pp. 54-61. (Though "'Blake' is not even in the index", Siskin's book may serve as "a contrasting backdrop for the kind of work Blake did" [pp. 54, 60].)

Alexander Gourlay. Review of Jason Whittaker, *William Blake and the Myths of Britain* (1999). P. 61. (Whittaker's book is "inconsequential", "little more than an index of what is already known, and even as such it will not be very helpful".)

NEWSLETTER

Anon. "Blake Exhibition at Tate Britain." Pp. 62-63. ("Almost verbatim" quotations from the Tate's "press releases".)

Nelson Hilton. "Rodney M. Baine 1913-2000." P. 64. (An obituary, adapted from the *Daily News/Banner-Herald*, 27 June 2000.)

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***Agnes Peter.** "The Reception of Blake in Hungary." Pp. 68-81. ("The real breakthrough ... in the history of Blake's reception in Hungary came when his name was first mentioned as one of the great artists whom Béla Kondor [1931-72] considered to be one of his masters." Most of Kondor's 13 rather scratchy etchings [12 made in 1961-62], including "Blake Dines with Prophets", "represent Kondor's own reading of *The Marriage of Heaven and Hell*" [pp. 70, 75]. The essay is mostly about Kondor.)

Michael Ferber. "Blake's 'Jerusalem' as a Hymn." Pp. 82-94. Translated into Flemish by Fleur De Mayer as "Blakes hymne Jerusalem", *Vlaanderen*, XLVI [2007], 25-32. (A fascinating essay on the origin, history, and sponsors of Parry's setting [1916], with illustrations of its perversion, when Blake's text was either comically altered ["Zion" substituted for "England"] or replaced entirely; it includes a "Discography" [p. 89].)

REVIEWS

Patricia Neill. Review of John Diamond, *The Healing Power of Blake* (1999), 95. (The practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For \$14.95, that's not a bad deal".)

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

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

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(Spring [July] 2001)

***Robert N. Essick.** "Blake in the Marketplace, 2000." Pp. 100-128.

***G.E. Bentley, Jr,** with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2000." Pp. 129-158.

NEWSLETTER

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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(Summer [25 September] 2001)

***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

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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".)

REVIEW

Sheila A. Spector. Review of *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). Pp. 26-30. ("The anthology projects an expanded mode of critical thought" [p. 29].)

CORRIGENDA

Michael Phillips. "*William Blake The Creation of the Songs From Manuscript to Illuminated Printing: Corrigenda* and a Note on the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*." Pp. 30-31. (Corrections of misquotations, of "blue" for "golden ochre", and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book.)

NEWSLETTER

Anon. "*Blake's* Managing Editors, 1986." P. 31. ("A very fond farewell to Patty [Neill], and a hearty welcome to Sarah [Jones].")

Anon. "www.rochester.edu/college/eng/blake" (The title says it all.)

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Andrew M. Stauffer. "Blake's Poison Trees." Pp. 36-39. (A persuasive demonstration that "the Manchineel tree of the tropical Americas ... offers closer parallels to Blake's poem of hypocrisy and wrath" than the better known Upas Tree of Java which is usually taken to be his source [p. 36].)

***Donald Fitch.** "*Blake Set to Music: Supplement 2001.*" Pp. 40-61. ("More than 300 entries" of "Blake-inspired music that has come to light in the past ten years" [p. 40] since the publication of his *Blake Set to Music* [1990].)

REVIEW

Mei-Ying Sung. Review of *The Apocalypse and the Shape of Things to Come*, ed. Francis Carey (2000) Pp. 61-63. ("The exhibition gave Blake a major part in the section on English Apocalypse".)

Anon. "www.rochester.edu/college/eng/blake." P. 63. (The *Blake* "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife", "G.E. Bentley, Jr.'s review of [Donald Fitch's] *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998).")

Anon. "Winter Issue." P. 63. (The next issue will include "Robert N. Essick and Joseph Viscomi ... 'An Inquiry into Blake's Method of 'Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light.")

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***Martin Butlin.** "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." Pp. 68-73. (These 19 designs for Blair's *Grave* [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)

***Robert N. Essick and Joseph Viscomi.** "An Inquiry into William Blake's Method of Color Printing." B. Also accessible in his "Collected Essays on Blake and His Times", q.v. Pp. 74-103, with 52 monochrome reproductions, mostly of print-fragments. (The chief evidence of double-printing in the colour-prints used by Michael Phillips in *William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing* [2000] and in the catalogue of the Tate exhibition [2000]) – pin holes in *Songs* (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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***Robert N. Essick.** "Blake in the Marketplace, 2001." Pp. 108-130. (A customarily magisterial and apparently

comprehensive survey; the reduced black-and-white 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. 129-130.)

REVIEWS

***R. Paul Yoder.** Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp. 130-132. (The book is "generally sound and informative".)

Bo Ossian Lindberg. Review of David Bindman and Simon Baker, *William Blake 1757-1827: Catalogue of the exhibition at the Helsinki City Art Museum, 11 April-25 June 2000*. Pp. 132-135. (The exhibition was "a tremendous success", and the catalogue is "excellent".)

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G.E. Bentley, Jr, With the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001." Pp. 4-37.

***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".)

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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>.”)

REVIEWS

***G.E. Bentley, Jr.** “The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March 24 June 2001, and their Catalogues.” Pp. 64-66. (It was “a major exhibition”, “mounted with enormous éclat and puffery”, and the catalogue is “useful and

responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66].)

Alexander S. Gourlay. Review of Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000). Pp. 66-71. (“A significant, albeit significantly flawed” book, in which some of the evidence is “grievously misinterpreted”, “marred throughout by major and minor errors in interpreting the complex evidence”, so that “important aspects of its most prominent arguments are simply wrong” [pp. 70, 68, 66, 70]. In an “Appendix: Phillips’ Annotated Edition of *Paradise Lost* [ed. Richard Bentley (1732)]”, pp. 70-71, he denies convincingly on the basis of the unBlakean handwriting and sentiments “that the poet William Blake had anything to do with this book” [p. 71].)

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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. 101-104], much of which may have derived

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from “Jackson’s fertile and apparently self-delusive imagination” [p. 102].)⁸⁹³

REVIEWS

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. 106-107. (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)”).

Nelson Hilton. Review of *An Oxford Companion to the Romantic Age: British Culture 1776-1832*, ed. Iain McCalman (Oxford: Oxford University Press, 1999) Pp. 107-111. (There appears to be no entry about Blake.)

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***Robert N. Essick.** “Blake in the Marketplace, 2002.” Pp. 116-137. (A customarily magisterial survey, with an Appendix [p. 137] on New Information for his catalogue of *The Separate Plates of William Blake* [1983].)

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).

W.H. Stevenson. “The Sound of ‘Holy Thursday’.” Pp. 137-140. (About the music played at the ceremony in St Paul’s.)

Wayne C. Ripley. “Erdman’s Pagination of *The Four Zoas*.” Pp. 140-143. (The renumbering of *Vala* pp. 19-21, 87-90, 105-116 in the Erdman-Magno reproduction [1987] is followed “inconsistently” in the text and ignored “completely” in the notes to Erdman’s edition of *The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.)

REVIEWS

Jason Snart. Review of Kathleen Lundeen, *Knight of the Living Dead: William Blake and the Problem of Ontology* (2000). Pp. 144-148. (The book is “most valuable” for its “analysis of Blake’s use of metaphor and rhetorical devices” [p. 146].)

Eugenie R. Freed. Review of Barbara Lachman, *Voices for Catherine Blake* (2000). Pp. 149-151. (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.”

Blake: An Illustrated Quarterly
Volume XXXVII, Number 1
(Summer [July] 2003)

G.E. Bentley, Jr with the Assistance of Dr **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2002.” Pp. 4-31.

William Blake and His Circle
Part VI: Biography and Criticism

(“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

Nelson Hilton. Review of K.E. Smith, *An Analysis of Blake’s Early Writings and Designs to 1790* (1999). Pp. 36-38. (Some useful contextualization notwithstanding, this effort does not live up to its claim to offer ‘An Analysis’” [p. 38].)

Margaret Storch. Review of Christopher Z. Hobson, *Blake and Homosexuality* (2000). Pp. 38-39. (“Hobson’s book opens up the important topic of Blake and homosexuality as never before [showing] Blake’s empathy with male homosexuality”.)

Blake: An Illustrated Quarterly
Volume XXXVII, Number 2
(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].)

***Sheila A. Spector.** “Blake’s Graphic Use of Hebrew.” Pp. 63-79. (“Believing in the Adamic theory of language, Blake incorporated Hebraisms into his verbal art Blake seems to have unified all of his earlier experimentation around the concept of the *alef*” [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.)

Blake: An Illustrated Quarterly
Volume XXXVII, Number 3
(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 dismantled; 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. 100-104. (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.)

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Oskar Wellens. “A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928).” Pp. 104-107. (*The Marriage of Heaven and Hell* was edited by P.N. van Eyck, printed by John Enschedé with Jan van Krimpen’s Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, “a brilliant example of their superior craftsmanship”.)

REVIEW

***Nelson Hilton.** Review of G.E. Bentley, Jr, *The Stranger from Paradise* (2001), 107-111. (The book is “the most useful and reliable guide to Blake’s life”, “an epitome of scholarship” exhibiting remarkable “sensitivity to tone and content”, “a glorious capstone to his [Bentley’s] labors” [p. 108].)

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.)

Anon. “Color-Printing Debate.” P. 131. (Martin Butlin, “William Blake, S.W. Hayter and Color Printing”, and the response of R.N. Essick and Joseph Viscomi “are now available exclusively on the journal’s web site at www.blakequarterly.org.”)

Blake: An Illustrated Quarterly
Volume XXXVII, Number 4
(Spring [14 April] 2004)

***Robert N. Essick.** “Blake in the Marketplace, 2003.” Pp. 116-136. (Masterful.)

***Robert W. Rix.** “Blake, Bacon and ‘The Devils Arse’.” Pp. 137-144.

REVIEWS

Nancy Moore Goslee. Review of Dee Drake, *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake* (2000). Pp. 144-148.

Daniel Gustav Anderson. Review of Subir Dhar, *Burning Bright: William Blake and the Poetry of Imagination* (2001). Pp. 149-150.

CORRIGENDA and ADDENDA

G.E. Bentley, Jr. “*Blake Records*, Second Edition.” P. 151.

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

Andrew Lincoln. Review of *Romanticism and Millenarianism*, ed. Tim Fulford (2002). Pp. 43-47. (A summary of each essay.)

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Blake: An Illustrated Quarterly,
Volume XXXVIII, Number 2
(Fall [28 October] 2004)

***Mary Lynn Johnson.** “Blake’s Engravings for Lavater’s *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips.” Pp. 52-74. (A brilliant analysis of the graphic and bibliographical intricacies of Lavater’s *Physiognomy*, identifying for the first time the sources of three of Blake’s engravings.)

REVIEWS

Jennifer Davis Michael. Review of Kevin Hutchings, *Imagining Nature: Blake’s Environmental Poetics* (2002). Pp. 75-77. (A “powerful”, “impressive book”; “This book will change forever the way we read Blake’s reading of nature.”)

Catherine L. McClenahan. Review of *Visions of the Daughters of Albion*, ed. Robert N. Essick (2002). Pp. 77-79. “*Visions* could scarcely ask for a more experienced and informed editor”, who has provided a “lucid” commentary.)

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].)

Kathleen Lundeen. Review of Nick Rawlinson, *William Blake’s Comic Vision* (2003). Pp. 85-87. (Rawlinson “allows us to hear Blake in a different key”.)

Blake: An Illustrated Quarterly
Volume XXXVIII, Number 3

(Winter 2004-05 [24 January 2005])

***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

***Thomas Frosch.** Review of Tristanne J. Connolly, *William Blake and the Body* (2002). Pp. 102-107. (The book “is more notable for its highlighting of issues, questions, and complexities than for persuasive or vivid formulations” [p. 106].)

Joseph Wittreich. Review of *Prophetic Character: Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Gourlay (2002). Pp. 107-109. (“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].)

Yoko Ima-Izumi. Review of “The Program of the International Blake Conference *Blake in the Orient* and the Catalogue of a Concurrent Exhibition *The Reception of Blake in Japan*” (2003). Pp. 109-115. (“The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115].)

Antoine Capet. Review of “Blake at Work Exhibition, Tate Britain, London.” Pp. 115-119. (“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”.)

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David Shaddock. “Nobodaddy Wakes from His Slumber (After Blake 12).” P. 119. (A poem.)

“Go to <<http://www.blakequarterly.org>> for ... **G.E. Bentley, Jr.**, “Blake and the Xenoglots” [and] “A report by **Suzanne Sklar** on a recent reading of *Jerusalem*” (p. 119).

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Volume XXXVIII, Number 4
(Spring [April] 2005)

***Robert N. Essick.** “Blake in the Marketplace, 2004.” Pp. 124-150. (An invaluable survey.)

REVIEWS

Karl Kroeber. Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003). Pp. 150-154. (“The most attractive aspect of the *Companion*” is its demonstration that “confronting its [Blake’s art’s] difficulties is the best way” [p. 154].)

Jason Whittaker. Review of John B. Pierce, *The Wond’rous Art: William Blake and Writing* (2003). Pp. 155-157. (“What *Wond’rous Art* does is to tease interesting potential from the new bibliography” [p. 156].)

***Sibylle Erle.** Review of David Weir, *Brahma in the West: William Blake and the Oriental Renaissance* (2003). Pp. 157-159. (Weir “argues convincingly for Blake’s participation in the Oriental Renaissance” [in London] [p. 159].)

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Volume XXXIX, Number 1
(Summer [July] 2005)

***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 2004.” Pp. 4-37. (With an Appendix: “Corrigenda and Addenda to *Blake Records*, Second Edition (2004)”, pp. 32-33.)

***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.)

Howard Jacobson. “Blake’s Proverbs of Hell: St. Paul and the Nakedness of Woman.” Pp. 48-49. (Compares Blake’s Proverb of Hell, “The nakedness of woman is the work of God”, with St Paul’s first letter to the Corinthians: “Every woman that prayeth or prophesieth, with her head uncovered dishonoureth her head ...”.)

REVIEW

***Alexander Gourlay.** Review of *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003). Pp. 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].)

Warren Stevenson. “Cold Colloquy.” P. 54. (A poem.)

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Volume XXXIX, Number 2
(Fall [October] 2005)

***Justin Van Kleeck.** “‘Tenderness & Love Not Uninspired’: Blake’s Re-Vision of Sentimentalism in *The Four Zoas*.” Pp. 60-77.

***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.)⁸⁹⁴

Joyce H. Townsend, Bronwyn Ormsby, Julia Jönsson, and Mark Evans. “Blake’s Only Surviving Palette?” Pp. 100-103. (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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Volume XXXIX, Number 3
(Winter 2005-6 [January 2006])

Harry White. “Blake’s Resolution to the War Between Science and Philosophy.” Pp. 108-125. (Blake “questioned the conclusions of speculative philosophy” in the great British tradition of empirical-analytic philosophers from Berkeley to Ayer and “sketched an alternative view of science based on our actual experience of living forms” [p. 109] “completely separate from the concerns and claims of [abstract] philosophy”, a view widely accepted today [p. 123].)

David Groves. “Blake and the *Sheffield Iris*.” P. 125. (Points out a review of Cunningham [1830] focussing on Blake in *The Sheffield Iris* for 9 February 1830.)

⁸⁹⁴ Jason Whittaker calls it “excellent” (*The Year's Work in English Studies* [for 2005], LXXXVI (2007), 661).

William Blake and His Circle
Part VI: Biography and Criticism

***Robert N. Essick.** “A (Self?) Portrait of William Blake.” Pp. 126-139. (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

David Fuller. Review of Morton D. Paley, *The Traveller in the Evening* (2003). Pp. 140-143. (“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].)

Blake: An Illustrated Quarterly
Volume XXXIX, Number 4
(Spring [3 April] 2006)

***Robert N. Essick.** “Blake in the Marketplace, 2005.” Pp. 148-182. (Comprehensive, shrewd, and invaluable. An “Appendix: New Information on Blake’s Engravings” [pp. 181-182] gives information for Eason and Essick, *William Blake: Book Illustrator*, Vol. I [1972], Essick, *The Separate Plates of William Blake* [1983], and Essick, *William Blake’s Commercial Book Illustrations* [1991].)

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. 183-185. (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 166-167.)

***Morton D. Paley.** "William Blake in 'The Vanguard of the Age'." Pp. 185-186. (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

Michael Fischer. Review of Robert D. Denham, *Northrop Frye: Religious Visionary and Architect of the Spiritual World* (2004). Pp. 187-189. ("Denham shows how religion infuses everything that defines Frye as a critic".)

DISCUSSION

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Magnus Ankarsjö. “Blake’s Four ‘Zoas’!” Pp. 189-190. (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. 190-191. (“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.>)

Blake: An Illustrated Quarterly
Volume XL, Number 1
(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

C.S. Matheson. Review of William Vaughan, Elizabeth E. Barker, Colin Harrison, et al, *Samuel Palmer 1805-1881: 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.)

Blake: An Illustrated Quarterly Volume XL, Number 2 (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

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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].)

Mark Crosby, Troy Patenaude, and Angus Whitehead. “William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Centre for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications.” Pp. 72-73. (An impressive course organized by Michael Phillips which produced eleven graduates in six years and seventeen publications, all but one by the authors of the essay.)

REVIEW

Eugenie R. Freed. Review of Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake, A Novel* (2003). Pp. 75-79. (The novel will “charm and beguile any reader ... a bravura performance” [p. 75].)

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(Winter 2006-07 [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. 100-109. (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”.)

Morton D. Paley. “*Milton and the Form of History*.” Pp. 63-76. Reprinted in *Aligarh Journal of English Studies*, X (1985),

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66-80. Rewritten as pp. 75-85 of his *Apocalypse and Millennium in English Romantic Poetry* (1999).

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***Robert N. Essick.** “Blake in the Marketplace, 2006.” Pp. 116-149. (The magisterial survey includes on p. 146 addenda to his *The Separate Plates of William Blake: A Catalogue* [1983] and *William Blake’s Commercial Book Illustrations* [1991].)

J.B. Mertz. “Gilbert Dyer: An Early Blake Vendor?” Pp. 147-149. (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].⁸⁹⁵)

REVIEW

G.E. Bentley, Jr. Review of Marsha Keith Schuchard, *Why Mrs Blake Cried* (2006). Pp. 150-151. (“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]

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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(Summer [6 July] 2007)

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 2006.” Pp. 4-43. (There were “a remarkable number of worthy essays”, particularly those by Keri Davies, Jon Mee, and Joseph Viscomi [p. 7]. There is an Appendix: Addenda to *Blake Records*, 2nd ed. (2004), pp. 39-41.)

REVIEW

Magnus Ankarsjo. “Blake Society Annual Lecture, 28 November 2006. Patti Smith at St. James’s Church, Piccadilly, London.” Pp. 44-45. (She “has taken the anecdotes of Blake’s life to heart.”)

MINUTE PARTICULARS

Keri Davies. “Blake in the *Times Digital Archive*.” Pp. 45-46. (A *Times* review on 3 January 1829 of Edmund Lodge’s *Portraits of Illustrious Personages of Great Britain* [1828] digresses to discuss the “exalted imagination” of “The late Mr. Blake, the engraver” and his interviews with “his distinguished buried [i.e., dead] acquaintance”.)

Angus Whitehead. “Visions of Blake, the Artist’: An Early Reference to William Blake in the *Times*.” Pp. 46-47. (A review in *The Times* on 27 January 1830 of Cunningham’s *Lives* quotes the first three sentences of Cunningham’s life of Blake ¶37 about Blake’s Visionary Heads of William Wallace and Edward I.)

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***Joseph Viscomi.** “Blake’s ‘Annus Mirabilis’: The Productions of 1795.” Pp. 52-83. (A major essay especially about the “sequencing” and supports of the colour-prints of 1795. The 43 reproductions include all of *Song of Los* [B]. “An online version of this essay, with six more illustrations [No. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available online ... at <http://www.blakequarterly.org>.” The essay is a sequel to his “Blake’s Virtual Designs and Reconstruction of *The Song of Los*”, *Romanticism on the Net*, 41-42 [2006]. According to a Corrigendum in *Blake*, XLI (2007-8), 135, the plate identified as *Song of Los* (C) pl. 3 should be identified as *Song of Los* (E) pl. 7.)

REVIEWS

***Karen Mulhallen.** Review of Young, *Night Thoughts* [facsimile], Commentary by Robin Hamlyn (Folio Society, 2005). Pp. 84-91. (A major review, with original identifications of portraits in the drawings. “We can actually climb into these drawings for the first time, and it is a profound experience.” However, there are “remarkable variations in the accuracy of color in the Folio [Society] edition throughout the series ... [In some reproductions, the] coloring is almost unrecognizable”, particularly with respect to “greenishness”, and there are omissions of many significant details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90].)

***Elizabeth B. Bentley.** Review of Michael Bedard, *William Blake: The Gates of Paradise* (2006). P. 91. (“I recommend this book to adolescents and to anyone teaching them”.)

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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Justin Van Kleeck. “A Bibliography for the Study of *VALA / The Four Zoas*.” Pp. 100-124. (“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

Michael Ferber. Review of Jennifer Davis Michael, *Blake and the City* (2006). Pp. 125-126.

Wayne C. Ripley. Review of Jeremy Tambling, *Blake’s Night Thoughts* (2005). Pp. 127-129. (“Tambling moves stylistically in rhapsodic prose from one association to another.”)

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Jennifer Davis Michael. Review of Jason Allen Snart, *The Torn Book: UnReading William Blake's Marginalia* (2006). Pp. 129-131.

***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. 131-133. ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration.")

G.A. Rosso. Review of Magnus Ankarsjö, *William Blake and Gender* (2006). Pp. 133-135. (A "well-meaning book", though "Ankarsjö ... tends to misread and take things out of on text"; "his study appears somewhat reductive in the light of resurgent feminist scholarship.")

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.)

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(Spring [19 April] 2008)

***Robert N. Essick.** “Blake in the Marketplace, 2007.” Pp. 140-163, with an Appendix of “substantive additions or corrections” to his *The Separate Plates of William Blake* (1983) and *William Blake’s Commercial Book Illustrations* (1991). (Impressive and invaluable, as usual.)

Morton D. Paley. “Corrigendum.” P. 163. (A correction to his “*The Last Judgment* by ‘B. Blake’”, *Blake*, XCLI 3 [Winter 2007-8], 135: the mis-attribution of “The Last Judgment” to B. Blake in the Royal Academy catalogue [1808] is “explicitly corrected” in *BB* (2), 250fn.)

REVIEWS

Grant F. Scott. Review of Tracy Chevalier, *Burning Bright* (2007). Pp. 163-164. (The book is a “disappointment” partly because Blake only “flickers dimly in the margins” [p. 163].)

Anne K. Mellor. Review of *Women Reading William Blake*, ed. Helen P. Bruder (2007). Pp. 164-165. (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], 183-185, 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

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1804 on the title page of *Jerusalem*, while Ward placed “*Jerusalem* firmly in the decade of the 1810s”.)

Aileen Ward. “Reply to G.E. Bentley, Jr.” Pp. 166-167. (A polite but unrepentant rejoinder.)

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(Summer [17 July] 2008)

***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 2007.” Pp. 4-46. (“The most exciting Blake discovery of the year was of eight previously unknown versions of colour prints” from the Small Book of Designs [B] “with 13 otherwise unknown lines of text by Blake”. “The most lastingly important essay on Blake will prove to be Joseph Viscomi’s ‘Blake’s Annus Mirabilis’: The Productions of 1795” in *Blake* [pp. 5, 7].)

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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

Justin Van Kleeck, Review of *Blake: The Complete Poems*, ed. **W.H. Stevenson**, 3rd edition [2007]. Pp. 73-75. (*The*

Complete Poems “does an admirable job of serving its intended audience” [p. 75].)

MINUTE PARTICULARS

Angus Whitehead. “‘M^{rs} Chetwynd & her Brother’ and ‘Mr Chetwynd’.” Pp. 75-78. (The M^{rs} 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), 164-165] 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 2008-09 [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

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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

G.E. Bentley, Jr. "The Publication of Ellis and Yeats, *The Works of William Blake* (1893)." Pp. 109-110. (Quaritch's accounts of the number of copies printed, payments for it, and reviews.)

REVIEWS

***James Rovira.** Review of *Wings of Fire: Exhibition at Muhlenberg College 19 March-19 April 2008*. Pp. 110-111. (The exhibition was "curated by Grant Scott and his senior seminar students".)

Robert M. Ryan. Review of Christopher Rowland, "*Wheels within Wheels': William Blake and the Ezekiel's Merkabah in Text and Image* (2007). P. 111 (one paragraph). (The book is "thoughtful".)

NEWSLETTER

Anon. "Blake in Paris." P. 111. (Announcement of the exhibition at the Petit Palais 1 April-28 June 2009.)

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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***Robert N. Essick.** "Blake in the Marketplace, 2008." Pp. 116-146. (Wonderfully detailed and wide-ranging. "Color versions of

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all illustrations are online at ... <http://www.blakequarterly.org>.)

***M. Crosby.** “William Blake’s Miniature Portraits of the Butts Family.” Pp. 147-152. (“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. 153-155. (The Reverend John Gardnor [1778 or 1779-1808] kept a drawing school and exhibited his landscapes frequently, some of which he engraved himself.)

G.E. Bentley, Jr. “The American Blake Foundation.” Pp. 155-158. (Roger and Kay Easson’s “American Blake Foundation was a brave enterprise” [p. 158].)

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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Volume XLIII, Number 1

(Summer [July] 2009)

***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 2008.” Pp. 4-48. (It includes an “Appendix: *Blake Records*, 2nd ed. (2004) Addenda and Corrigenda” [pp. 44-45].)

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(Fall [2 November] 2009)

Céline Mansanti. “William Blake in *transition* Magazine (Paris, 1927-38): The Modalities of a Blake Revival in France during the 1920s and 1930s.” Pp. 52-60. (Wide-ranging and thorough; “the Blake revival which takes place in France at the time is based on serious misconceptions of the poet” [p. 52].)⁸⁹⁶

REVIEWS

Grant F. Scott. Review of the Petit Palais Blake exhibition (2009). Pp. 61-64. (The exhibition “succeeds admirably”, “a magnificent introduction to Blake’s versatility and range”.)

***Alexander S. Gourlay.** Review of **Martin Myrone**, *The Blake Book* (2007). Pp. 64-65. (It is “a sensitive and impressive introduction to Blake’s visual art”.)

***Brent E. Kinser.** Review of **Kevin Hutchings**, *Songs of William Blake* (“Self-published music CD with booklet” (2007). Pp. 65-66. (The CD “is best described as a conventionally polished, over-intellectualized folk recording”.)

Stephen C. Behrendt. Review of **William L. Pressly**, *The Artist as Original Genius: Shakespeare’s “Fine Frenzy” in Late-Eighteenth-Century British Art* (Newark: University of Delaware Press, 2007). Pp. 66-69. (“Blake is mentioned in passing”, but there is a substantial section on Fuseli.)

***Andrew Lincoln.** Review of **Robert Rix**, *William Blake and the Cultures of Radical Christianity* (2007). Pp. 69-71. (“The complexities are expertly unravelled and lucidly explained here” [p. 69].)

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).”)

***Jennifer Crotz.** “The Ladder.” (A poem.)

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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 Pictures*, ed. Martin Myrone. Pp. 96-100. (The exhibition “is

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no more successful than the original ... in communicating Blake's ideas".)

***Nancy M. Goslee.** Review of Matthew J.A. Green, *Visionary Materialism in the Early Works of William Blake* (2005). Pp. 100-104. ("The struggle to understand his study is well worth the time" [p. 104].)

MINUTE PARTICULARS

Morton D. Paley. "'And the sun dial by Blake' (Butlin #374A)." Pp. 105-106. (About a lost drawing by Blake.)

G.E. Bentley, Jr. "Blake Copperplates in the Thomas Ross Archive." Pp. 107-108. (The copperplates in the archive of the print-publishing firm of Thomas Ross are almost certainly copies of Blake's plates, not the originals.)

Wayne C. Ripley. "The Early Marketing of *The Grave* in London and Boston." Pp. 109-110. (About puffs by Cromek in *Universal Magazine* [July 1806], *Monthly Magazine* [August 1806], and *Monthly Anthology* [October 1806].)

Nelson Hilton. "Waxed in Blake." Pp. 110-111. (The first stanza of Bob Dylan's "Gates of Eden" strongly recalls *Marriage* pl. 17-18.)

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(Spring [3 May] 2010)

***Robert N. Essick.** "Blake in the Marketplace, 2009." Pp. 116-148. (Enormously impressive, comprehensive, and detailed. It includes An "Appendix: New Information on Blake's Engravings" for his *The Separate Plates of William Blake: A Catalogue* [1983] and *William Blake's Commercial Book Illustrations: A Catalogue* [1991] [p. 148].)

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REVIEW

***Morton D. Paley.** Review of “William Blake’s World: ‘A New Heaven Is Begun.’” Morgan Library and Museum, 11 September 2009-3 January 2010.” (A “major exhibition”; “Although there is no catalogue, the entire exhibition is posted on the Morgan web site”.)

REMEMBRANCE

Philip Petrov. “Karl Kroeber, 1926-2009.” P. 151. (Reprinted from his “Karl Kroeber, or Living and Dying in the Present”, *Columbia Spectator*, 12 November 2009, 4.)

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”.)

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(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

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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].)

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(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

Jason Whittaker. Review of *Palgrave Advances in William Blake Studies*, ed. Nicholas M. Williams (2006). Pp. 73-75. (It "offers a fairly comprehensive view of critical approaches to Blake in the early twenty-first century" [p. 73].)

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].)

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(Winter 2010-11 [8 January 2011])

***Philip J. Cardinale and Joseph R. Cardinale.** “A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s *The Mystical Initiations; or, Hymns of Orpheus* (1787).” Pp. 84-102. (An admirably argued demonstration that the annotations in a copy of Taylor’s book in Bodley are in a hand “strikingly similar” to that in *An Island in the Moon* [?1784-85], and the extensive underlinings and side-bars in similar inks are probably also by Blake. Colour versions of pp. vii-viii are reproduced at <http://blakequarterly.org>.)

REVIEWS

***Robert N. Essick.** Review of *William Blake’s Watercolour Inventions in Illustrations of The Grave* by Robert Blair, ed. Martin Butlin (2009) and of *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions*, ed. Michael Phillips (2009). Pp. 103-110. (“The reproductions of the twenty *Grave* watercolours are excellent” [p. 104], and the Flying Horse edition “is certainly a handsome object” (p. 106).

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. 110-111. (The exhibition included Phillips’s reproductions of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe* [5], and “inking daubers, historical pigments, ...”; “Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...<http://www.blakequarterly.org>”.)

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(Spring [March 29] 2011)

“Editor’s note: Color versions of all illustrations are online at <http://www.blakequarterly.org>”

***Robert N. Essick.** “Blake in the Marketplace, 2010.” Pp. 116-142. (A customarily meticulous and deft⁸⁹⁷ record of sales and offerings of works by and associated with Blake. An “Appendix: New Information on Blake’s Engravings” [pp. 141-142] has addenda for his *The Separate Plates of William Blake: A Catalogue* [1983] and *William Blake’s Commercial Book Illustrations: A Catalogue ...* [1991].)

REVIEW

Jeremy Tambling. Review of *Mind-Forg’d Manacles: William Blake and Slavery*. Whitworth Art Gallery, University of Manchester, 26 January-6 April 2008. *Blake’s Shadow: William Blake and His Artistic Legacy*. Whitworth Art Gallery 26 January-20 April 2008. Pp. 142-143. (Largely about *Blake’s Shadow*, which seemed “patchy”; in *Mind-Forg’d Manacles*, “some of Bindman’s interpretations ... seemed oversimplifying”.)

NEWSLETTER

Anon. “Blake Goes Online.” P. 143. (From Vol. XLV, No. 1 [Summer 2011], *Blake* will be published both on paper and online: <http://www.blakequarterly.org>; “The online and print content will be the same.”)

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⁸⁹⁷ The sketch of “The Olympic Devils” implausibly attributed to Blake “attracted 17 bidders, 16 of whom were fortunate” (p. 125).

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(Summer [June] 2011)

"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.

***G.E. Bentley, Jr.**, With the Assistance of **Hikari Sato** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2010." Pp.4-36.

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".)

Christopher Rowland, review of Magnus Ankarsjö, *William Blake and Religion: A New Critical View* (2009). Pp. 38-39. ("the book is an interesting read", but it "omits key aspects of Blake's [religious] concerns".)

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(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).

Jennifer Davis Michael. "Eternity in the Moment: William Blake and Mary Oliver." Pp. 44-50. (The 21st Century poet

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Mary Oliver writes poems with faint echoes of Blake.)

***Morton D. Paley.** "William Blake, George Romney, and *The Life of George Romney, Esq.*" Pp. 50-65. (A careful presentation of the context of Hayley's biography and its illustrations.)

***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

***Alexander S. Gourlay,** review of Hazard Adams, *Blake's Margins: An Interpretive Study of the Annotations* (2009) . Pp. 70-71. (Adams's book is "eminently sensible and learned".)

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***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.")

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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.")

***Molly Anne Rothenberg.** Review of R. Paul Yoder, *The Narrative Structure of William Blake's Poem JERUSALEM: A Revisionist Interpretation* (2010). Pp. 99-101. (Because "Yoder has truly understood the purport of the poem's form", his book "offers an indispensable introduction to *Jerusalem*".)

Kathryn Freeman. Review of James Rovira, *Blake and Kierkegaard: Creation and Anxiety* (2010). Pp. 101-102. (The "argument [is] broad and shallow"; "the book's breadth jeopardizes depth".)

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

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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".)

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***Robert N. Essick.** "Blake in the Marketplace, 2011." Pp. 108-143. (Masterful, as always.)

MINUTE PARTICULAR

Angus Whitehead. "Mr CLAY of Hercules Buildings." Pp. 143-144. ("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]

Paul Miner. "denouement." P. 144.

NEWSLETTER

Anon. "*Blake Goes Online Only.*" P. 144.

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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 2011." Pp. [3-45].

***Eliza Barkowska**. "Translating Blake's *Jerusalem* into Polish." Pp. [46-53]. (It includes "some reflections concerning the history of Polish Blake translations" (p. [46]) with a list of Blake "References", mostly from anthologies, in Polish (p. [52]) and English (pp. [52-53]).

REVIEWS

***Grant F. Scott**, review of Sarah Haggerty, *Blake's Gifts: Poetry and the Politics of Exchange*. Pp. [54-56]. (In the "thickets of dense theoretical matter ... perhaps only the veteran Blake scholar will find wisdom along this book's perilous path" [p. (56)].)

***Alexander S. Gourlay**, review of *Songs of Innocence and of Experience*, ed. Robert N. Essick. Pp. [57-59]. ("an intellectual and critical gem" [p. (57)].)

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(Fall [October] 2012)

Abraham Samuel Shiff. "Blake's Hebrew Calligraphy." Pp. [63-90].⁸⁹⁹ (A dauntingly learned essay on the forms of

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.

⁸⁹⁹ Shiff's typescript is in the Pierpont Morgan Library.

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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

G.E. Bentley, Jr. "The Mathews as Patrons." Pp. [91-92]. (New information concerning the Mathew family, especially subscriptions to books [1771, 1782, 1785, 1799, 1810].)

REVIEWS

Alexander Gourlay. Review of Dennis M. Read, *R.H. Cromek, Engraver, Editor, Entrepreneur*. Pp. [93-95]. (A "valuable book" but "a bit slapdash"; it "refines and updates the arguments" in his Cromek articles)

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".)

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Volume XLVI, Number 3
(Winter 2012-2013)

***Sarah Enron.** "'Bound ... by their narrowing perceptions': Sympathetic Bondage and Perverse Pity in Blake's *The Book of Urizen*." Pp.[3-15] ("I read *Urizen* as an outright argument against the evils of sympathetic identification." P. 5.)

***David W. Ullrich.** "Deciphering Blake's 'The Angel that 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

***Mark Crosby.** "The Blake Memorial Window in St. Mary's Church, Felpham." Pp. [25-27] (A description and reproductions of the designs by Meg Lawrence installed in 2011.)

REVIEWS

Dennis M. Read. Tom Dunne and William Pressley, ed., *James Barry, 1741-1806: History Painter*. Pp. [28-29] ("Its scholarship is impressive, its writing stimulating, and its approaches engaging.")

Joseph Wittreich. Karen Mulhallen, *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.* Pp. [30-31] ("a magnificent tribute to G.E. Bentley, Jr", with "many outstanding essays", especially those by Essick, Johnson, Butlin, and Paley.)

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(Spring [online 24 April] 2013)

***Robert N. Essick.** "Blake in the Marketplace, 2012." Pp. [3-50]. (Comprehensive, precise, exciting.)

***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.

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51].

***G.E. Bentley, Jr.** "Blake and Stedman as Costumiers: Curious Copies of Blake's Engravings in 1821." Pp. [65-74]. (Ten of Blake's engravings for Stedman are adapted in the bilingual edition of Jules Ferrario, *Le costume ancien et moderne* (Milan, 1817-1826) with 1,500 folio prints.)

MINUTE PARTICULAR

Angus Whitehead. "'another, but far more amiable enthusiast': References to Catherine and William Blake in the *Literary Gazette* and *La Belle Assemblée* (1830)." Pp. [75-76]. (A review of Cunningham's *Lives* with a significant new account of Blake.)

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(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

***Linda Freedman.** Review of Christopher Rowland, *Blake and the Bible* (2010). Pp. [75-76]. (A “deeply scholarly ... truly valuable contribution to Blake studies”.)

***Vera Serdechnaya.** Review of the exhibition of “William Blake and British Visionary Art, Pushkin State Museum of Fine Arts, Moscow, 28 November 2011-19 February 2012” and of its catalogue, Pushkin State Museum of Fine Arts *Уильям Блейк и британские визионеры. Каталог выставки [Uil'yam Bleik i britanskije 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 НЕВИННОСТИ И ОИЫТА *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 Kruzhev as well as critical commentary by Sasha Dugdale”, with an appendix which gives “alternative translations”.)

***J.B. Mertz.** Review of *The Marriage of Heaven and Hell* [B], ed. Michael Phillips (2011) Pp. 84-86. (This is “a valuable tool”, though “I find several instances where Phillips’s transcription does not agree with ... this reproduction

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of copy B”.)

*Reproduction of The Corporation of the City of London plaque in South Milton Street: “William Blake Poet & Painter Lived Here Born 1757 Died 1827”. P. 87.

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(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

***Michelle Ferriero**, review of *William Blake (1757-1827): Visiones en el Arte británico*, *CaixaForum, Madrid* 4 July-21 October 2012. Pp. [40-43, 13¶]

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.)

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***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.)

***Abraham Samuel Shiff**. "Blake's Priestly Blessing: God Blesses Job." 36 ¶ with 21 Blake reproductions.

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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 ¶

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ARTICLE

***Robert N. Essick.** "Blake in the Marketplace, 2013." [Pp. 3-42], with 15 invaluable reproductions. (A stupendous labour admirably accomplished.)

MINUTE PARTICULARS

Mary Lynn Johnson. "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1802." [Pp. 43-47] (Wonderful details of Elizabeth Mary Cooper (Butts) as a school mistress (1767-1801) and of Thomas Butts (1786-1801) particularly his residences and work in the office of the Commissary General of Musters.)

***Paul Miner.** "Francis Quarles's Influence on *Europe* 11." [Pp. 48-50]

REVIEWS

***Grant F. Scott**, review of **Steve Clark, Tristanne Connolly**, and **Jason Whittaker**, ed., *Blake 2.0: William*

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2009

Blake in Twentieth-Century Art, Music, and Culture, 2012. [Pp. 51-54] ("most of the essays read like standard reception studies", pace the editors.)

***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.")

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(Summer [July] 2014)

ARTICLES

***G.E. Bentley, Jr.** "Inscriptions by Blake for His Designs." [Pp. 3-36, 5 reproductions]

***G.E. Bentley, Jr.**, with the Assistance of **Hikari Sato** for Japanese Publications and **Fernando Castenado** for Spanish publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2013." [Pp. 37-72, 7 reproductions]

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(Fall [22 October] 2014)

***Eliza Borkowaska**. "'Did he who made the Lamb make the ... Tyger?'" [Pp. 3-12] (The question in "The Tyger" "expresses the most fundamental guideline of his philosophy")

REVIEWS

G.A. Rosso. Review of Steven Goldsmith, *Blake's Agitation:*

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Criticism and the Emotions. [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".)

***Sibylle Erle.** Review of Susan Matthews, *Blake, Sexuality, and Bourgeois Politeness.* [Pp. 17-19.] ("a must-read", "fierce, fascinating, and passionate".)

Morton D. Paley. Review of *Genesis: William Blake's Last Illuminated Work*, ed. **Mark Crosby** and **Robert N. Essick.** [Pp. 20-25] (Primarily an analysis of Blake's manuscript.)

ADDENDA

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

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***James F. Moyer.** "'The Daughters Weave their Work in loud cries'" Blake, Slavery, and Cotton." [Pp. 3-16] ("it [*Visions*] shows the brutal facts of New World slavery" [p. 14].)

REVIEWS

***Ossian Lindberg.** Review of **Carl-Johan Malmberg**, *Stjärnan i foten. Dikt och bild, bok och tanke hos William Blake* [*The Star in the Foot: Poetry and Image, Book and Thought in William Blake*] (Stockholm: Wahlström och Wadstrand 2013) 468 pp, In Swedish ("the first book on Blake in Swedish"; "The book would be well worth translating 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.)

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Forty-five back issues of the journal are included in the *William Blake Archive*.

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***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*

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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]

***J.B. Mertz**, review of **Karl Kroeber**, *Blake in a Post-Secular Era: Early Prophecies*, ed., with a foreword by **Joseph Viscomi** (College Park, Maryland: Romantic Circles, 2012), [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")

Joseph Wittreich, "Rediscovering William Hayley: A Review Article" of *William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment*, ed. Paul Foster, with Diana Barsham (Chichester: University of Chichester, 2013) [a collection of essays], and of *William Hayley (1745-1820): Selected Poetry*, ed. Paul Foster with Diana Barsham (Chichester: University of Chichester, 2013), [pp. 49-55] (both volumes suffer from "botched printing" [p. 49]; "What we may learn ... is that, if in life Hayley illustrated the Blakean adage ... 'Corporeal Friends are Spiritual Enemies,' in the aftermath of his death a forgiving Blake ... may have found in their erstwhile friendship grounds for accommodation" [p. 55])

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***G.E. Bentley, Jr.**, with the assistance of **Hikari Sato** for Japanese publications, of **Li-Ping Geng** for Chinese publications, and of **Fernando Castanedo** for Spanish publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2014.” [Pp. 3-41]

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”.)

Alexander S. Gourlay. Review of Martin Priestman, *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*. Farnham, Surrey: Ashgate, 2013. [Pp. 45-48] (Priestman is “edifying and at least occasionally inspirational” but “less penetrating and original as a reader of Blake”.)

***Claire Knowles.** Review of *William Blake*, National Gallery of Victoria International, Melbourne, 4 April-31 August 2014 and its catalogue: Cathy Leahy, *William Blake*. Melbourne: National Gallery of Victoria, 2014. 112 pp. [Pp. 48-55] (The exhibition is rewarding, and “The catalogue ... would be a welcome addition to any Blakean’s library”.)

James Rovira. Review of Roderick Tweedy, *The God of the Left Hemisphere: Blake, Bolte Taylor, and the Myth of Creation*. London: Karnac Books Ltd., 2012. [Pp. 56-58] (“an engaging, journalistic treatment” relying “almost exclusively on S. Foster Damon’s *Dictionary* for his interpretation of Blake ...”.)

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**Blake Society Calendar of Events 2015-2016* (London: The Blake Society, [May] 2015) 15.0 x 21.8 cm, 20 pp.; no ISBN

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***Mei-Ying Sung.** "New Information about William Blake's Pre-Publication Proofs of his *Job* Engravings." [Pp. 3-54] (Working proofs from the Rosenbloom collection are in Yale. The title page is in the published state on india paper, and pl. "19" is not in a new state. All the other prints are in New State 2 save for pl. "15" and "18" in New State 1, pl. "2", "3", and "16" in New State 3, and pl. "1", "10", and "14" in New State 5.)

***Sibylle Erle.** "Lord Tennyson's Copy of Blake's *Illustrations of the Book of Job* (1826)." [Pp. 55-63] (Tennyson's copies of *Job*, given him in 1856 by Benjamin Jowett, Gilchrist (1863), and *Poetical Sketches*, ed. R.H. Shepherd (1868) with Blake-like sketches, are in the Tennyson Research Centre, Lincolnshire County Council. According to a note by Tennyson, *Job* was one of [28 or more] books "On Round Table in Drawing Room".)

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***Joseph Fletcher.** "Ocean Growing: Blake's Two Versions of *Newton* and the Emerging Polypus." 38 ¶ [Pp. 1-24]

Review

Sibylle Erle. Review of Colin Trodd, *Visions of Blake:*

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William Blake in the Art World 1830-1930 [Pp. 25-29]

Minute Particulars

Robert N. Essick and Jenijoy La Belle. "The Blakes at Their Press." [Pp. 30-33]

Angus Whitehead. "'a bite': The First Published Reference to Blake's Ghost of a Flea?" [Pp. 34-38]

***G.E. Bentley, Jr.** "W.S. Blake: New Facts and Engravings." [Pp. 39-48]

The Blake Journal

Number 5

([September] 2000)

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].)

W.H. Stevenson. "William Blake's Ladder." Pp. 23-32. ("There are echoes in the poetry of a [deep] rift between William and Catherine", particularly in the erotic drawings in *Vala* and the text of *Jerusalem* [pp. 25, 23].)

Michael Grenfell. "Bookworks by Linda A. Landers: Review." Pp. 33-34. (A description of her "series of

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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 M^cLean.** P. 56. (A design based on "The Crystal Cabinet".)

"2. The Golden Net." P. 57. (A solicitation of "Comments on this poem".)

***Andrew Solomon.** "To Rise from Generation Free: A View of Blake's *Jerusalem*." Pp. 58-68.

Galina Yackovleva. "Blake in Russia." Pp. 69-70. (A very brief "attempt to outline the history of translating Blake's poetry and the Blake studies in Russia.")

Franca Bellarsi. "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." Pp. 71-86. (An argument "*from within* a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished *William Blake's Songs of Innocence and Experience* (1974-93) is both Blakean and Buddhist [pp. 71, 81].)

REVIEWS

Andrew Lincoln. Review of K.E. Smith, *An Analysis of William Blake's Early Writing and Designs to 1790 Including Songs of Innocence*. Pp. 87-90. (An "informative and carefully argued study" [p. 87].)

Sunao Vagabond. Review of Jason Whittaker, *William Blake and the Myths of Britain*. Pp. 90-94. (He awards it "a hundred out of a hundred!" [p. 94].)

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)

Michael Grenfell and Andrew Solomon. "Editorial." P. 3.

Anon. "The Blake Society at St James's." P. 4.

***Peter Cochran.** "Blake, Byron and the Blushing Archangels." Pp. 5-17. ("I wish to examine some of the

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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].)

***Tim Heath.** "The Botanic Blake: Transcript of a talk given to the Blake Society on 25th. Jan. 2000." Pp. 26-37. (He recalls "a few of the horticultural events of the 1790's and ... how they reappear in the body of his work" [p. 26].)

***Angela Esterhammer.** "Words and Action on Blake's *Songs*." Pp. 38-47.

[**Mark Jeffroy.**] "The Book of Moonlight." Pp. 48-49. (An illuminated poem beginning "Take your silver lyre William Blake".)

***Dee Drake.** "Blake's *Hecate*: A Tribute to Infernal Female Desire." Pp. 50-59. (Apparently a digest of Chapter Two: "Envisioning Hecate's Mysteries" [pp. 73-106] in her *Searing Apparent Surfaces* [2000], though the book is not mentioned.)

[**Mark Jeffroy.**] "God Judging Adam." Pp. 60-61. (An illuminated poem.)

***Jay Beichman.** "The Marriage of Heaven & Hell: Notions of Good & Evil in William Blake." Pp. 62-73. ("Blake's notions of good and evil take on a complexity far beyond a simple morality" [p. 66]; "This is an edited version. A full version can be read at www.albionawake.co.uk" [p. 73].)

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

K.E. Smith. Review of Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000). Pp. 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].)

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. Review of Andrew Solomon, *William Blake's Great Task* (2001). Pp. 81-82. ("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way.")

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".)

Michael Grenfell. "Urthona: Arts and Buddhism." Review of *Urthona*, No. 14 (Autumn 2000). Pp. 85-86. (A summary particularly of Ratnaprabha, "William Blake and the Buddha.")

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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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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.)

***Michael Grenfell.** "John Cowper Powys and William Blake." Pp. 7-17. (Powys wrote: "There is no poet perhaps who gives such an impression of primordial creative force as Blake" [p. 10].)

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) 831-848].)

***Jason Whitaker.** “Newton’s Compass: From Blake to Britart.” Pp. 33-45. (On Blake’s influence on some 20th-century British artists.)

***Andrew Solomon.** “Blake and Music.” Pp. 46-49. (British subscribers received “a ‘home recording’” of some songs from Blake’s time and late-19th century settings of his poems.)

Anon. “Linda Landers.” P. 50. (A reproduction of “‘Welcome to My Garden’ a linocut inspired by the stories of William Blake and his wife in the tree[!] of their garden; and ‘The Shepherd Boy’, based around [sic] Blake’s ‘universal man’.”)

Christopher Rubinstein. “The Mental Traveller and *Lyrical Ballads 1798*.” Pp. 51-61. (“A provisional argument for *The Mental Traveller* as deriving from *Lyrical Ballads*” in the context of Blake’s 1804 trial [p. 56].)

REVIEWS

Keri Davies. Review of G.E. Bentley, Jr, *The Stranger from Paradise: A Biography of William Blake* (2001). Pp. 62-70. (“Despite my caveats ... Bentley’s book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed” [p. 69].)

Sunao Vagabond [Andrew Venede]. Review of Patrick Menneteau, *La Folie dans la Poésie de William Blake; Reflet des enjeux gnoseologiques de la critique littéraire* (1999). Pp. 70-73.

Michael Grenfell. “Blake on CD!” Reviews of Mike Westbrook, “Glad day”: Settings of William Blake, Enja Records ENJA 93672 <http://www.enjarecords.com>” and of John Taverner, “Eternity’s Sunrise”, The Academy of Ancient Music, Harmonia mundi 907231 <http://www.harmoniamundi.com>. Pp. 74-76. (“Each piece on

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the [2 Westbrook] CDs is a rich tapestry of sound”, and “The [Taverner] CD is certainly an experience” [pp. 75,76].)

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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].)

Shirley Mungapen. “Catherine Blake’s Fireside.” Pp. 28-29. (A poem.)

Angus Whitehead. “‘William Blocke’: New References to Blake in *Boyle’s City Guide* (1797) and *Boyle’s City Companion* (1798).” Pp. 30-46.

Shirley Mungapen. “Little Girl Lost.” Pp. 47, 49. (A poem about Blake.)

***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].)

Jim McCord. “17 South Molton Street.” Pp. 64-65. (A poem.)

***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].)

Shirley Mungapen. “Dennis Severs’ Silk-Weaver’s House, Spitalfields.” Pp. 75-78, 80.

“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

Will Easton. Review of K.E. Smith, *William Cowper: A Reappraisal* ([Olney]: Cowper and Newton Museum, 2003). Pp. 87-89.

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”.)

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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].)

***Charlotte Davies.** “Blake and Costume in the *Songs of Innocence and of Experience*.” Pp. 74-86. (Vague “point[s] of commonality between Blake’s work and contemporary fashion”; Blake depicted in his work “fashionable dress during his lifetime” [pp. 83, 85].)

***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.)

Jennifer Schofield. “Encounters with Blake.” Pp. 98-101. (An agreeable poems.)

REVIEWS

Angus Whitehead. Review of Judy Cox, *William Blake: The Scourge of Tyrants* (2004). Pp. 103-109. (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].)

Andrew Solomon. Review of Morton Paley, *The Traveller in the Evening: The Last Works of William Blake* (2003). Pp. 110-114. (“Even if it does not convey the full depth of Blake’s

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vision, it contains much that is interesting and valuable” [p. 114].)

Suzanne Sklar. Review of Kevin Fischer, *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* (2004). Pp. 114-116. (It “contains some of the best insights about Jacob Boehme I’ve yet encountered” [p. 114].)

Minne Tanaka. Review of John B. Pierce, *The Won’drous Art: William Blake and Writing* (2003). Pp. 116-117.

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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. “At the Gates of Death.” P. 25. (A poem.)

Morton Paley. “‘Two Congenial Beings from Another Sphere’: Blake and Coleridge.” Pp. 26-45. (A rewarding Blake Society lecture.)

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].)

Jim McCord. “Visiting the Linnells.” Pp. 65-66. (A poem.)

***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.)

Mavis Howard. “In Paradiso: Dante and William.” P. 86. (A poem.)

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].)

Jim McCord. “Elisha in the Chamber on the Wall.” Pp. 96-97. (A poem.)

REVIEWS

***Angus Whitehead.** “Review of ‘William Blake’s *Milton* adapted and performed by Richard Ramsbotham’, Amador Productions, the Merlin Theatre, Tintagel House, Nether Edge, Sheffield, 4 November 2006.” Pp. 98-102. (A “careful adaptation and exciting performance” [p. 98].)

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Mark Ankarsjö. Review of “Blake Society Annual Lecture, 28 November 2006: Patti Smith at St. James’ Church, Piccadilly, London.” Pp. 103-105.

Tim Heath. “Introduction to the 2006 Blake Society Annual Lecture.” Pp. 106-108.

***The Blake Society.** *Calendar of Events for 2013.* (London: St James's Church, 197 Piccadilly, [May] 2013) Square octavo, 20 pp., no ISBN, handsomely illustrated

“Our present ambitions include buying Blake's two surviving homes” [17 South Molton Street, London, and Blake's Cottage, Felpham, Sussex] (p. 3).

**The Blake Society Calendar of Events for 2014* (London, [May] 2014) Small quarto [i.e., square], 20 pp., no ISBN

Blake Studies
(1968-1980)

An index by **Detlef W. Dörrbecker** is on the *Blake* web site.

Bland, David. *A History of Book Illustration: The Illuminated Manuscript and the Printed Book.* (London, 1958) Pp. 242-246. <BB> **B.** §Second Edition. (Berkeley and Los Angeles: University of California Press, 1969)

§**Blanca, Tusquets, et al.** *L'escalier.* (Paris: Citadelles and Mazenod Editions, 2012) In French
It discusses Blake, inter alia.

§**Bloch, H.** “Defenders of human welfare: William Blake (1757-1827), poet, and Charles Dickens (1812-1870), novelist.” *New York State Journal of Medicine*, LXXIX, 1 (January 1979), 112-113.

§**Bloch, Iwan, tr. Richard Deniston.** "A Private Cabinet of the Erotic Art of William Blake." In their *Ethno logical and Cultural Studies of the Sex Life in England, Illustrated, as Revealed in Its Erotic and Obscene Literature and Art; with Nine Private Cabinets of Illustrations by the Greatest English Masters of Erotic Art.* (N.Y.: Falstaff Press, 1934)

Blondel, Jacques, *William Blake, émerveillement et profanation* (1968) <BB>

REVIEW

***Simone Pignard,** *Blake Newsletter*, VIII, 4 (Spring 1975), 120

Bloom, Harold. “Blake and Revisionism.” Chapter 2 (pp. 28-51) of his *Poetry and Repression: Revisionism from Blake to Stevens.* (New Haven and London, 1976) <BBS> **B.** Reprinted in pp. 53-66 of in his *William Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1987) <BBS 414> **C.** §*Poesía y represión: De William Blake a Wallace Stevens.* (Buenos Aires: Adriana Hidalgo Editora, 2000) In Spanish

Pp. 55-58 are reprinted from 1987 as “Wandering Through ‘London’” in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEW

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§**Robert Pinsky**, *Modern Philology*, LXXVI (1979),
300-302

Bloom, Harold. "Blake to [and] Yeats." Tr. Hiroyuki Shima. *Gendaishi Techo: Gendaishi Techo*, XXVIII, 12 (1985), 134-143. In Japanese <BSJ>

Apparently derived from Bloom's *Yeats* (1970). A translator's commentary is included.

Bloom, Harold. *Blake's Apocalypse: A Study in Poetic Argument*. (London, 1963) B. (Garden City [N.Y.], 1963) C. (Garden City [N.Y.], 1965) D. §(Ithaca [N.Y.], 1970) <BB>

Excerpts appear in pp. 1-24 of *William Blake's THE MARRIAGE OF HEAVEN AND HELL*, ed. Harold Bloom (1987) and in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 590-591; it is "quarried" in the "Introduction" (pp. 1-28) to *William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*, ed. Harold Bloom (1987), and pp. 289-292 from 1963 are reprinted as "'The Mental Traveller' as Standing Alone" on pp. 74-77 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

§**John E. Grant**, "Blake on Bloomsday", *Yale Review*, LII (1963), 591-598

§**Marius Bewley**, *Hudson Review*, XVII, 2 (Summer 1964), 278-285 (with others)

§**R. Mullen**, *Month*, NS XXXI (1964), 61-62

§**Rodney M. Baine**, *Georgia Review*, XXV (Fall 1971), 380-381

§**Edward J. Rose**, *Western Humanities Review*, XXV
(1971), 362

§**Bloom, Harold**, ed. *Bloom's BioCritiques: William Blake*.
(N.Y.: Chelsea House, 2006) 8^o, xiii, 184 pp.; ISBN:
0791085716

It consists of Bloom, "The Work in the Writer" and
"Introduction" plus

Neil Heims. "Biography of William Blake."

Heather Dubnick. "The Poet as Prophet: William Blake,
1757-1827."

Robert F. Gleckner. "The Structure of Blake's Poetic."
<Probably from Gleckner's *The Piper and The Bard* (1959).>

Northrop Frye. "Blake's Introduction to Experience."
<Doubtless reprinted from his essay of this title in *Huntington
Library Quarterly*, XXI (1957), 57-67, reprinted in *William
Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*, ed. Harold
Bloom (1987).>

W.J.T. Mitchell. "Blake's Composite Art." <Probably
reprinted from his essay of this title in *Blake's Visionary
Forms Dramatic*, ed. D.V. Erdman and John E. Grant (1970).>
"Chronology."

"Works by William Blake."

"Works about William Blake."

§**Bloom, Harold**, ed. *Bloom's Classic Critical Views: William
Blake*. ["Volume Editor" **Alexis Harley**] (N.Y.: Bloom's
Literary Criticism, an imprint of Infobase Publishing, 2008)
xiii, 213 pp.; ISBN: 97816041313893

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There are separate sections for Bloom, "Introduction" and **Anon.**, "Biography". Apparently there are no Classical Critical Views on Blake after 1929.

"Personal": excerpts from B.H. Malkin, Charles Lamb, Crabb Robinson, Frederick Tatham, Samuel Palmer, Seymour Kirkup, and Dante Gabriel Rossetti.

"General": excerpts from Allan Cunningham, Anna Jameson (*Sacred and Legendary Art* [1848 ff.]), Walter Thornbury (*British Artists from Hogarth to Turner* [1861]), Dante Gabriel Rossetti ("Supplementary" chapter in Gilchrist [1863], I, 381-382), Mary Abigail Dodge (*Atlantic Monthly* [1864]), Algernon Charles Swinburne (*William Blake* [1866], 298-304), Moncure D. Conway (*Fortnightly Review* [1868]), James Smetham (*London Quarterly Review* [1869]), reprinted in Gilchrist [1880]), Charles Eliot Norton ("Blake's Songs and Poetical Sketches", *North American Review* ([April 1869), 641-643 <not in **BB &c**>, J. Comyns Carr (*The English Poets*, ed. Ward [1880], III, 596-600 <not in **BB &c**>), Margaret Oliphant (*The Literary History of England* [1882]), Coventry Patmore ("Blake", *Principles in Art etc.* [1889]), Richard Henry Stoddard (*Under the Evening Lamp* [1892]), W.B. Yeats and Edwin J. Ellis (*The Works of William Blake* [1893]), Lionel Johnson (*Academy* [1893]), Alfred T. Story, J.J. Jusserand,⁹⁰⁰ John Vance Cheney (*That Dome in Air* [1895]), Stopford A. Brooke (*English Literature* [1896], 223), George Saintsbury (*A History of Nineteenth Century Literature*

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".

[1896]), 9-13 <not in *BB &c*>, W.B. Yeats (“Academy Portraits XXXII. William Blake”, *Academy* [19 June 1897], 634-635 <the whole essay>), and G.K. Chesterton (from *William Blake* [1910])

“Works:” **James Thomson**, “The Poems of William Blake” (*Biographical and Critical Studies* [1896], 240-269 <the whole essay>

Henry G. Hewlett, “Imperfect Genius: William Blake” (*Contemporary Review* [1876], 763-767 <the whole essay is XXVIII (1876), 756-784, XXIX (1877), 207-228>

Lucy Allen Paton [*Poet Lore* (1893) (whole essay)]

A.C. Benson, “William Blake” (*Essays* [1896], 150-162 <the whole essay is pp. 147-179>

Henry Justin Smith, “The Poetry of William Blake” (*Century Illustrated Magazine* [1900], 284-291 <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)

D.J. Sloss and **J.P.R. Wallace**, “‘America,’ ‘Europe,’ ‘The Book of Los,’ and ‘Milton’” (from *The Prophetic Writings of William Blake*, ed. D.J. Sloss and J.P.R. Wallis [1926])

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.

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Bloom, Harold. "Dialectic in *The Marriage of Heaven and Hell*." *PMLA*, LXXIII (1958), 501-504. B. Pp. 78-83 of *English Romantic Poets: Modern Essays in Criticism*. Ed. M.H. Abrams. (N.Y., 1960) <BB> C. Reprinted as Chapter 4 (pp. 55-62) of his *The Ringers in the Tower: Studies in the Romantic Tradition*. (Chicago and London, 1971) D. Reprinted in Ratomir Ristić, *Introducing William Blake* (1996).

Pp. 56-60 from his *The Ringers in the Tower* (1971) were reprinted as "The Contraries in 'The Marriage of Heaven and Hell'" on pp. 116-120 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

Bloom, Harold. "William Blake." Pp. 1-119 of *The Visionary Company: A Reading of English Romantic Poetry*. (N.Y., 1961) B. (Garden City [N.Y.], 1963) Pp. 1-130. C. *The Visionary Company*. Revised and Enlarged Edition. (Ithaca [N.Y.] and London, 1971) Pp. 5-123, 471 D. §*Los Poetas Visionarios del Romanticismo Inglés*. Tr. M. Antolin. (Barcelona, 1974) In Spanish E. §*La Compañía Visionaria: William Blake*. (Buenos Aires: Adriana Hidalgo editoria, 1999) In Spanish F. §(2002) In Spanish G. §(2011) ISBN: 9789879396063 In Spanish

The section on *The Four Zoas* was reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (Englewood Cliffs, N.J., 1965) Twentieth Century Views.

The 1961 edition is excerpted in Ratomir Ristić, *Introducing William Blake* (1996).

The section on *Poetical Sketches* is reprinted in pp. 271-273 of *Poets of Sensibility and the Sublime*, ed. Harold Bloom.

(N.Y.: Chelsea House Publishers, 1986) Modern Critical Views

***Bloom, Harold.** “William Blake (1757-1827).” Pp. 696-703, part of “Lustre 18: William Blake, D.H. Lawrence, Tennessee Williams, Rainer Maria Rilke, Eugenio Montale” in his *Genius: A Mosaic of One Hundred Exemplary Creative Minds*. (N.Y.: Warner Books, 2002)

“This book is a continuous protest against historicizing and contextualizing the imagination of genius”. “My reverence for Blake goes back sixty years” (p. 696).

***Bloom, Harold,** ed. *William Blake: Comprehensive Research and Study Guide*. (Broomall, Pennsylvania: Chelsea House, 2003) Bloom’s Major Poets 4^o, 143 pp.; ISBN: 0791068129

“Introduction.” Pp. 10-11.

“Biography of William Blake.” Pp. 12-16.

“Critical Analysis of ‘The Tyger’.” Pp. 17-19

“Critical Views on ‘The Tyger’”

“**Hazard Adams** on Blake’s System.” Pp. 20-22. (From “Reading Blake’s Lyrics: ‘The Tyger’”, *Discussions of William Blake*, ed. John E. Grant [1961], 53-54.)

“**John E. Grant’s** Questions for the Reader and Writer.” Pp. 22-26. (From “The Art and Argument of ‘The Tyger’”, *Discussions of William Blake*, ed. John E. Grant [1961], 66-68.)

“**Harold Pagliaro** on the Changing View of ‘The Tyger’.” Pp. 26-28. (From his *Self and Redemption in Blake’s Songs* [1987], 86-88.)

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“**Martin K. Nurmi** on ‘The Tyger’: Revisions Mirroring Changes in Society.” Pp. 29-32. (From “Blake’s Revisions of ‘The Tyger’”, *William Blake: The Tyger*, ed. Winston Weathers [1969], 104-106.)

“**Stewart Crehan** on ‘The Tyger’ as a Sign of Revolutionary Times.” Pp. 32-33. (From his *Blake in Context* [1984], 104-106.)

“**Morton D. Paley** on Differing Viewpoints on ‘The Tyger’.” Pp. 34-38. (From “Tyger of Wrath”, *Discussions of William Blake*, ed. John E. Grant (1961), 70-74.)

“**Martin Price** on Terror and Symmetry in ‘The Tyger’.” Pp. 38-40. (From “The Vision of Innocence”, in *Critics on Blake*, ed. Judith O’Neill [1970], 106-107.)

“Critical Analysis of ‘London’.” Pp. 41-43.

“Critical Views on ‘London’”

“**David V. Erdman** on People in Blake’s ‘London’.” Pp. 44-47. (From “Infinite London: The Songs of Experience in their Historical Setting”, *Critics on Blake*, ed. Judith O’Neill [1970], 65-68.)

“**Kenneth Johnston** on the Vocabulary of Blake’s ‘London’.” Pp. 47-49. (From “Blake’s Cities: Romantic Forms of Urban Renewal”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 417-419.)

“**E.P. Thomson** on the Ways in Which Words Change in ‘London’.” Pp. 49-51. (From “London”, *Interpreting Blake*, ed. Michael Phillips [1978], 5-8.)

“**John Beer** on ‘London’ as Open to Interpretation.” Pp. 51-53. (From “Influence and Independence in Blake”, *Interpreting Blake*, ed. Michael Phillips [1978], 220-222.)

“**Stewart Crehan** on the Social System of ‘London’.” Pp. 54-57. (From his *Blake in Context* [1984], 73-79.)

“**Gavin Edwards** on Repetition in ‘London’.” Pp. 57-61. (From “Repeating the Same Dull Round”, *New Casebooks: William Blake*, ed. David Punter [1996].)

“**Harold Bloom** on Wandering Through ‘London’.” Pp. 61-62. (From “Blake and Revisionism” in his *William Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* [1987], 55-58.)

“Critical Analysis of ‘The Mental Traveller’.” Pp. 63-65

“**Critical Views on ‘The Mental Traveller’**”

“**Northrop Frye** on ‘The Mental Traveller’ as a Life Journey.” Pp. 66-68. (From “The Keys to the Gates”, *Modern Critical Views: William Blake*, ed. Harold Bloom [1985], 56-57.)

“**John H. Sutherland** on Irony and Oppression.” Pp. 68-72. (From “Blake’s Mental Traveller”, *Critics on Blake*, ed. Judith O’Neill [1970], 74-77.)

“**David Wagenknecht** on Blake’s History.” Pp. 72-74. (From his *Blake’s Night* [1973], 169-171.)

“**Harold Bloom** on ‘The Mental Traveller’ as Standing Alone.” Pp. 74-77. (From his *Blake’s Apocalypse* [1963], 289-292.)

“**Alicia Ostriker** on Sound and Structure.” Pp. 77-78. (From her *Vision and Verse in William Blake* [1965], 94-99.)

“**Victor Paananen** on Nature.” Pp. 79-81. (From his *William Blake: An Updated Edition* [1996], 120-123.)

“**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 Analysis of ‘The Crystal Cabinet’.” Pp. 86-88.

“**Critical Views on ‘The Crystal Cabinet’**”

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“**Irene Chayes** on the Influence of Myth.” Pp. 89-92. (From “The Presence of Cupid and Psyche”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 214-217.)

“**Robert E. Simmons** on Blake’s Balance.” Pp. 92-93. (From “Urizen; The Symmetry of Fear”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 167-169.)

“**Hazard Adams** on Innocence and Images.” Pp. 94-97. (From “The Crystal Cabinet and the Golden Net”, *Blake*, ed. Northrop Frye [1965], 80-83.)

“**Victor Panaanen** on Sexual Expression.” Pp. 97-99. (From his *William Blake: An Updated Edition* [1996], 123-124.)

“**Kathleen Raine** on Alchemy in ‘The Crystal Cabinet’.” Pp. 99-102. (From her *Blake and Tradition* [1968], 274-276.)

“Critical Analysis of ‘The Marriage of Heaven and Hell’.” Pp. 103-106.

“Critical Views on ‘The Marriage of Heaven and Hell’”

“**Joseph Anthony Wittreich Jr** on Parody of Religious Writers.” Pp. 107-109. (From “Opening the Seals: Blake’s Epics and the Milton Tradition”, *Blake’s Sublime Allegory*, ed. Stuart Curran and J.A. Wittreich Jr [1973], 29-32.)

Max Plowman on Hope and Fear.” Pp. 110-112. (From his *An Introduction to the Study of Blake* [1967], 116-119.)

“**David V. Erdman** on Spirituality Versus Society.” Pp. 112-116. (From his *Blake: Prophet Against Empire* [1969], 178-182.)

“**Harold Bloom** on the Contraries in ‘The Marriage of Heaven and Hell’.” Pp. 116-120. (From his *The Ringers in the Tower* [1971], 56-60.)

“**W.J.T. Mitchell** on The Marriage of Images and Words.” Pp. 120-124. (From “Blake’s Composite Art”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 63-66.)

“**Algernon Charles Swinburne** on Music and Meaning.” Pp. 124-125. (From “Critics on Blake: 1803-1941”, *Critics on Blake*, ed. Judith O’Neill [1970], 21-22.)

“**Mark Bracher** on How ‘The Marriage of Heaven and Hell’ Changes the Reader.” Pp. 125-128. (From “Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader”, *Critical Paths: Blake and the Argument of Method*, ed. Dan Clinton Miller, Mark Bracher, and Donald Ault [1987], 168.)

Bloom, Harold, ed., *William Blake: Modern Critical Views* (1985) <BBS>

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

§**Dean Wentworth Bethea**, *South Atlantic Review*, LVI (1990), 114-116

Bloom, Harold, ed., *William Blake’s THE MARRIAGE OF HEAVEN AND HELL* (1987) <BBS>

REVIEW

Nelson Hilton, *Eighteenth Century ... Bibliography*, NS XIII (1994), 385-386

Blunden, Edmund. “[William Blake: London’s Wise Eye.]” *Wen Huei Pao* [Hong Kong], 21 December 1957, p. 9. In Chinese

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§**Blunden, Edmund.** “William Blake: Songs of Innocence (1789).” *Favourite Studies in English Literature: Lectures Given in 1948 and 1950.* (Tokyo: Keio University, 1950) 2000 copies. B. Second Printing (1970), 2000 copies

***Blunt, Anthony.** *The Art of William Blake.* (N.Y., 1959) ...
<BB>

Apparently an excerpt is printed as "*Obraz – slowo-mysl* [Picture Word Thought]", pp. 169-182 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

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), 306-308

Martin Butlin, *Burlington Magazine*, CII, 693 (December 1960), 544-546

§**J.M.,** *Connoisseur*, CXLVI (1960), 266-267

§**Seymour Howard,** *Journal of Aesthetics and Art Criticism*, XIX (1961), 487-488

§**Gert Schiff,** *Zeitschrift für Kunstgeschichte*, XXV, 1 (1962), 88-92

§**Blythe, Ronald.** "Ronald Blythe examines Blake's influence on the work of the 19th-century artist Samuel Palmer." *Spectator* (20 December 2008), 78.

§**Boaten, Ernest Timothy.** "A Diunital Vision: William Blake's Response to the Newtonian World View: A Study in the History of Ideas." New Mexico Ph.D., 1983. 364 leaves.

§**Bock, Michel.** *Les Voies Lumineuses de la Religion: Sur les Quêtes du Salut chez Gérard de Nerval et William Blake.* (Luxembourg, 2005) 30 cm, 69 pp. In French
A thesis.

Bode, Christoph. "Schreiendes Baby! Grausamer Mann! William Blake, entwickelt (anglistische Perspektiven)." *Anglistik*, XV (2004), 119-135. In German

Boer, Roland. "E.P. Thompson, Antinomianism, and the Theology of William Blake [additional title in Chinese]." *Sino-Christian Studies* [Taiwan], No. 8 (2009), 31-52.
A thoughtful and persuasive essay.

§**Boer, Roland.** "William Blake and the Politics of Radical Dissent." In his *Criticism of Theology: On Marxism and Theology III.* (Leiden [Holland] and Boston: Brill, 2010) Historical Materialism Book Series 27

Bogan, James, and Fred Goss, ed., *sparks of fire: Blake in a New Age* (1983) <BBS>

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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

§**Bogoeva Sedlar**. "On Blake." *O promeni*. (Niš: Prosveta, 2002), 107-116.

Transcript of lecture delivered on 25 March 1996 at the Faculty of Niš.

§**Bogoeva, Ljiljana**. "U Traganju za Identitetom: Primer Vilijama "Blejka i Vilijama Butlera Jejtisa [In Search of Identity: Examples of William Blake and William Butler Yeats]." *Gradina*, IX (1980), 44-53. In Serbian

§**Boime, Albert**. "William Blake's Graphic Imagery and the Industrial Revolution." *Art Magazine* (June 1985), 107-119. B. *Reprinted as pp. 414-461 of *A History of Book Illustration: 29 Points of View*. Ed. Bill Katz. (Metuchen [N.J.] and London: Scarecrow Press, 1994) The History of the Book, No. 1. C. An expanded version was printed as *"William Blake" (pp. 349-370, 505-508) in Chapter IV: "The Industrial Revolution: Post-American Independence Phase" in his *Art in an Age of Revolution 1750-1800*. (Chicago and London: University of Chicago Press, 1987) A Social History of Art Volume I <BBS for 1987 only>.

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. 144-149. ([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), 559-580.

Boldina, Alla B. "Androgynous Imagination in Romantic and
Modernist Literature: From William Blake to Elizabeth
Barrett Browning to D.H. Lawrence and H.D." State
University of New York (Binghamton), Ph.D., 2007. 308 ll.
It was published in her 2007 book.

§**Boldina, Alla.** *Androgynous Imagination of Difference:
From William Blake and Elizabeth Barrett Browning to D.H.
Lawrence and H.D.* (Saarbrücken: VDM Verlag Dr. Müller,
2007) ISBN: 9783836461788

Apparently derived from her thesis.

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§**Boldina, Alla.** *Androgynous Imagination of Difference: From William Blake and Elizabeth Barrett Browning to D.H. Lawrence and H.D.* (Saarbrücken: VDM Verlag Dr. Müller, 2007) ISBN: 9783836461788

Apparently derived from her thesis.

Bolton, Betsy. "A Garment dipped in blood': Ololon and Problems of Gender in Blake's *Milton*." *Studies in Romanticism*, XXXVI (1997), 61-101.

About "the consequences of Blake's 'misreading' of Ololon" and "*Milton's* confusion over gender and eroticism" (pp. 66, 67).

***Bonnefoy, Yves**, ed. *William Blake*. ([No place:] Éditions Hazan, 2013) 224 pp., 34 reproductions; ISBN: 9782754106030 In French

- 1 **Yves Bonnefoy.** "*Blake aujourd'hui*." Pp. 1-13.
- [2] **Roland Recht.** "*Entre Moyen Age et avènement d'un art nouveau: William Blake et la ligne prophétique*." Pp. 14-51.
- [3] **Patrizia Lombardo.** "*La netteté du trait*." Pp. 52-77.
- [4] **Michael Phillips.** "*Parodie et jeu dans l'art composite de William Blake*." Tr. Jean-François Allain. Pp. 78-120.
- [5] **E.P. Thompson.** "'London' ('Londres')." Tr. Jean-François Allain. First published in *Interpreting Blake*, ed. Michael Phillips (1978). Pp. 121-162.
- [6] **Pascal Griener.** "⌈⌋ and his two Sons Satan & Adam: *La planche du Laocoon, un testament artistique de William Blake*." Pp. 163-185.

- [7] **Michael Edwards.** "Voir: *Blake et Dante.*" Pp. 186-209.
- [8] **Michael Phillips.** "*Recréer les plaques des livres enluminés de William Blake (ill. 31 à 34).*" Tr. Jean-François Allain. Pp. 210- 217.

Booth, Mark. See John Black, his pseudonym.

Borkowska, Eliza. *But He Talked of the Temple of Man's Body: Blake's Revelation Un-Locked.* (Newcastle upon Tyne: Cambridge Scholars, 2009) 22 cm, xi, 289 pp.; ISBN: 97814438039298

A philosophical consideration of Blake and John Locke.

Boruch, Marianne. "Three Blakes." *American Poetry Review*, XLIII, 1 (Jan-Feb 2014), 41-45

About aspects of Blake which inspire her.

Boswell, Maia. "Sites of impasse: Crossing and transgression in D.H. Lawrence, Elizabeth Barrett Browning and William Blake." *DAI*, LIX (1999), 4433A. North Carolina (Chapel Hill) Ph.D., 1998. 271 ll.

Blake's impasse is in ethics.

Botero, Manuel José. "Física y Metafísica: notas sobre el espíritu poético de Blake y Whitman." *Estudios Ingleses de la Universidad Complutense*, XXI (2013), 107-125 In Spanish

§**Bottrall, Margaret,** ed. *William Blake: Songs of Innocence and [of] Experience: A Casebook* (1970) <BB> **B.** (Nashville and London, 1970) <BBS> ... **E.** 5th Reprint. (Basingstoke: Macmillan, 1980) 22 cm, 245 pp.; ISBN: 0333093925

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§**W.M. Weinberg**, *UNISA English Studies*, VIII (1970),
34-36

§**Bouchet, Claire**. "Les métaphores dans la poésie de William Blake: enjeux de traduction." Université Sorbonne nouvelle-Paris III Ph.D., 2004. In French

§**Bourget, Jean-Loup**. "William Blake: Albion-Babylone-Jérusalem." *Critique (Editions de Minuit)*, No. 745-746 (June 2009), 562-570. In French

Boutang, Pierre, *William Blake* (1970) <BB>

REVIEWS

André Dalmas, *Le Monde*, **20 November 1970**, p. 17,
in French; tr. Lee Johnson, *Blake Newsletter*,
IV (1971), 70-71 (enthusiastic)

See **Pierre Leyris and Pierre Boutang**, "A propos de William Blake", *Le Monde*, **19 February 1971**, p. 15, **5 March 1971**, p. 14, in French; tr. Lee Johnson, "About William Blake", *Blake Newsletter*, IV (1971), 72-73 (attack and reply) <BB #2125>

§**Robert Louit**, "Blake Le Libérateur", *Magazine Littéraire*, No. 48 (**January 1971**), 38-39, in French

Simone Pignard, *Blake Newsletter*, VI, 2 (**Fall 1972**), 55-56

Boutang, Pierre, *William Blake, Manichéen et visionnaire* (1990) In French <BBS>

REVIEW

§**Jean Mambrino,** *Etudes*, CCCLXXIV (February 1991), 269-270, in French

Boutilier, Emily Gold. "Showstopper." *Amherst*, LXIV, 2 (Winter 2012), 26-29.

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.

***Bowden, Betsy.** "Reading/Riding between the Lines: Mortimer, Stothard, and Blake." Pp. 193-200 of "Visual Portraits of the Canterbury Pilgrims 1484(?) - 1809." Pp. 171-204 of *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens and Daniel Woodward. (San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995)

About their illustrations of Chaucer.

***Bowden, Betsy.** "Transportation to Canterbury: The Rival Envisionings by Stothard and Blake." *Studies in Medievalism*, XI (2001), 73-111.

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

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does not have his feet in the stirrups, and another has his reins fastened to the saddle.

***Bowen, John.** "Practical Criticism: 'THE LITTLE BLACK BOY' by William Blake." *English Review*, III, 4 (April 1993), 33-35.

"Blake wants to leave us with a vision of the difference between black and white finally abolished".

Bowen, Meirion. "Britten and Blake." *Observer* [London], 27 June 1965.

On the performance of Britten's "Songs and Proverbs of William Blake" at the Aldeburgh Festival.

Bower, Charis May. "The function of *femina vita*: Annunciate images of women in William Blake's 'Visions of the Daughters of Albion', Nathaniel Hawthorn's 'The Marble Faun', and Max Ernst's 'La femme 100 têtes'." *DAI*, LIV (1993), 2140A. State University of New York (Buffalo) Ph.D., 1993.

Oothoon et al are "versions of the Immaculately Conceived Virgin Mary".

Bower, Peter. "The Evolution and Development of 'Drawing Papers' and the Effect of their Development on Watercolour Artists, 1750-1850." Pp. 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*. Ed. Peter Bower. (Oxford and N.Y.:

British Association of Paper Historians, 1996) *Studies in British Paper History* Vol. I.

“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.

§**Bowra, Cecil Maurice.** "On Blake's 'The Tiger [sic]'. " Vol. II, p. 84, of *Readings for Liberal Education*. Ed. Louis Glenn Locke, William Merriam Gibson, and George Warren Arms. (Rinehart, 1948) B. Revised edition. (1952)

[**Bowyer, Robert.**] "Mr. Bowyer's Address to the Patrons of the Fine Arts, Respecting his *Splendid National Undertaking* of the History of England." ([London: Robert Bowyer, **1793**]) <Gottingen University>

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

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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.)

Boyce, Michele Dellafield. "Blake and the emanation." *DAI*, LXIV (2003), 532C. Southampton Ph.D., 2001.

Comparison of Blake with Jung "and his modern interpreter James Hillman" in the context of Rousseau.

§***Bracewell, Michael.** "Touched by the Spirit of Blake." *Tate*, No. 23 (Winter 2000), 26-33.

On Patti Smith's view of Blake.

Bracher, Frederick Mark, *Being Form'd: Thinking through Blake's MILTON* (1985) <BBS>

REVIEWS

D[avid] V. E[rdman], *Romantic Movement ... Bibliography for 1985* (1986), 83

§**Nelson Hilton,** *Romanticism Past and Present*, X, 1 (1986), 67-70

§**Joseph Wittreich,** *Religion and Literature*, XVIII, 1 (1986), 79-82

Brian Wilkie, *Blake*, XXI, 1 (Summer 1987), 43-44

§**Stephen C. Behrendt,** *Journal of English and Germanic Philology*, LXXXVI (1987), 256-259

§**Andrew Lincoln**, *Review of English Studies*, NS XXXVIII (1987), 85-87

David Riede, *Eighteenth Century ... Bibliography for 1985*, XI (1990), 495-496

Bracket, Geoffrey L. "William Blake's response to John Milton." *Index to [British] Theses*, XLIII (1993) (No. 43-8107). Oxford D.Phil., 1993.

Concerns "the way in which Blake's poetry revises Milton's theology and politics".

Bradford, Richard. "Blake and the Arbitrary Use of Language." Pp. 111-118 of his *A Linguistic History of English Poetry*. (London and N.Y.: Routledge, 1993) The Interface Series.

§**Braida, Antonella.** "William Blake: The Romantic Illustrator of Dante." Chapter 6 (pp. 151-178) of *Dante and the Romantics*. (Basingstoke: Palgrave Macmillan, 2004)

The book is on Shelley, Blake, and Keats.

Brammer, Marsanne Carolee. "Poetics of the Incommensurable: Classical Scientific Epistemology and Mystical Discourse in Nineteenth and Twentieth Century British Literature." *DAI*, LVI (1995), 353A. California (San Diego) Ph.D.

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.

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Brandist, Craig. "Deconstructing the Rationality of Terror: William Blake and Daniil Kharmis." *Comparative Literature*, XLIX (Winter 1997), 59-75.

"For Bakhtin, Kharmis, and Blake, to think critically is to be aware of the reverse of the actual" (p. 74).

§**Bratcher, Meredith Lynn.** "The Demiurge: A Study of the Tradition from Plato to Joyce." Duke Ph.D., 1985. 231 leaves.

It is especially about Blake, Hardy, and Joyce.

Bräuer, Annika. *The Representation of London in William Blake's "London" and William Wordsworth's "Composed upon Westminster Bridge": Seminar Paper.* (Norderstedt, Germany: Druck und Bindung: Books on Demand GmbH, 2008) 8°, 24 pp. (one side only); ISBN: 9783640784738

There is no indication of the university at which the seminar took place.

Bray, Mrs [A.E.], *Life of Thomas Stothard, R.A. (1851)* <BB> B. §[Whitefish (Montana): Literary Licensing LLC, 2014) 272 pp.; ISBN: 978497909267

REVIEW mentioning Blake

Anon., "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVII (1852), 146-150 (includes Cromek's letter to Blake of May 1807 [pp. 149-150] and derogatory references to Blake's picture from Chaucer) <BB #969>

***Brearton, Steve.** "All Things Blake." Pp. 30-31 of "Battle on Vimy Ridge and Other Stories: What a bullet-scarred book and eight other intriguing objects tell us about UofT." *UofT: University of Toronto Magazine*, XXXV, 4 (Summer 2008), 26-31.

About the Bentley Collection.

§**Brenkman, John.** "A utopia concreta da poesia: 'uma árvore de venene' ['A Poison Tree'] de Blake." *Teresa: revista de litteratura brasileira*, No. 12-13 (2013), 244-56 In Portuguese

Breslin, Stephen L. "Blake and Allegory." State University of New York (Buffalo) Ph.D., 2004. 171 pp.

§**Bresson, Marianne.** *William Blake: som teologisk udfordrin.* (Copenhagen: Forlaget Arken, 1992 [i.e., 1993]) Arken-Tryk 105 61 pp.; ISSN: 01074520 [there is no ISBN] In Danish

***Brett, Bernard.** "The Visionaries." Chapter 24 (pp. 152-158) of his *A History of Watercolour.* (London: Optimum Books, 1984)

A standard chapter on Blake, with references to his disciples (including Flaxman), and a paragraph on Fuseli.

§**Brett, Louise.** "Paper Tiger? William Blake at 10 + 2 Level." *Journal of NELTA* [Nepal English Language Teacher's Association, Kathmandu], III, 1-2 (2011), 52-58.

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Brewster, Glenn. "From Albion to Frankenstein's Creation: The Disintegration of the Social Body in Blake and Mary Shelley." Pp. 64-82 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

Brewster, Glen Edward. "'Severe Contentions of Friendship': Gender Roles and Re-Figurations in the Poetry of William Blake." *DAI*, LV (1994), 572A. Duke Ph.D., 1994. 183 ll.

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.

§**Briedis, Hassanah.** "The Language of Reproduction: The Worm and the Womb in William Blake's Virgins, Harlots and 'breeding women', 1789-1794: A Hallidayan Discourse Analysis." Monash Ph.D., 2003. 389 leaves.

Brierre de Boismont, A[lexandre Jacques François]. *Des Hallucinations ou Histoire Raisonnée des apparitions, des visions, des songes, de l'extase, du magnétisme et du somnambulisme. Second édition entièrement refondue.* (Paris, Londres, Lyon, Strasbourg, Saint-Pétersbourg, Madrid, New-York, Montpellier, Toulouse, Florence, 1852) Pp. 94-96. In French **B.** *Hallucinations: or, The Rational History of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism. First American, from the Second Enlarged and Improved Paris Edition.* (Philadelphia: Lindsay and

Blakiston, **1853**) Pp. 85-87. **C.** *A History of Dreams, Visions, Apparitions, Ecstasy, Magnetism, and Somnambulism. First American [sic], from the second enlarged and improved Paris edition.* (Philadelphia: Lindsay and Blakiston, **1855**) Pp. 85-87. **D.** *On Hallucinations: A History and Explanation of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism.* Tr. Robert T. Hulme. (London: H. Renshaw, **1859**) Pp. 83-85. <BB #1278A-D> **E.** (Columbus, Ohio: Joseph H. Riley, **1860**) Pp. 86-88. **F.** *Des Hallucinations ...* (Paris: Germer Ballière; N.Y.: Hipp. Ballière Brothers, **1862**) In French <BB #1278E> **G.** *Hallucinations or, The Rational History of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism.* (N.Y.: Classics of Psychiatry and Behavioural Sciences Library, 1995)

§**Brion, Marcel.** “Les Livres prophétiques de William Blake.” *Cahiers du Sud*, LXXVI (February 1926), 108-132. In French.

Discusses *Tiriél*, *Thel*, *Marriage*, and *Visions*.

§**Brion, Marcel.** “William Blake Today.” Tr. **Robert Sage** [the journal’s editor]. *transition* [Paris], I (December 1927), 204-207.

§**Britton, Andrew.** “The Devil, Probably: The Symbolism of Evil.” Pp. 34-42 of *American Nightmare: Essays on the Horror Film*. (Toronto: Festival of Festivals, 1979)

About Blake’s poetry and the Gothic tradition.

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[Britton, John]. THE | PLEASURES | OF | HUMAN
LIFE: |

INVESTIGATED CHEERFULLY,
ELUCIDATED SATIRICALLY,
PROMULGATED EXPLICITLY, and
DISCUSSED PHILOSOPHICALLY.

IN | A DOZEN DISSERTATIONS | ON | *MALE, FEMALE,*
AND NEUTER PLEASURES. | Interspersed with various
Anecdotes | and expounded by numerous | ANNOTATIONS
| BY HILARIS BENEVOLUS, & CO. Fellows of the
“London Literary Society of Lusorists.” | [8 lines of
quotations] | *Embellished with five Illustrative Etchings and*
Two | HEAD-pieces. | *London:* | PRINTED FOR
LONGMAN, HURST, REES, & ORME, | PATERNOSTER-
ROW. | - | **1807.** Pp. x-xii. <Massey College Library,
University of Toronto>**B.** (Boston: Oliver and Munroe, and
Joseph Greenleaf, **1807**) Pp. x-xii.

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”).

The Blake reference was first pointed out by Wayne C. Ripley, “An Unrecorded Attack on William Blake”, *Notes and Queries*, CCLIII (2008), 418-420.

§**Britton, Ronald.** "William Blake and Epistemic Narcissism." In his *Belief and Imagination: Explorations in Psychoanalysis*. (London: Routledge, 1998) New Library of Psychoanalysis, 31

§**Brock, A.J.** "William Blake Psychologized." *British Medical Journal*, I, 4507 (24 May 1947), 740-741.

§**Broeke, Isabelle van den.** "Visions of Death: Robertson's Phantasmagoria as a Visual Paradigm for Goya and Blake." *Journal of the LUCAS Graduate Conference* [Leiden], No. 2 (2014), 60-81.

§**Broeke, Isabelle van den.** "Visual Anti-Tales: The Phantasmagoric Prints of Francisco Goya and William Blake." Pp. 142-151 of *Anti-Tales: The Uses of Disenchantment*. Ed. Catriona McAra and David Calvin. (Newcastle upon Tyne: Cambridge Scholars, 2011)

§**Brogaard, Jens Johan.** *Urizenskikkelsen i Blakes Mytologi*. (København, 1973) In Danish

Broglio, R. "Becoming-zoa." *Visible Language*, XXXIII (1999), 128-149.

"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.

Broglio, Ron, ed. *Digital Designs on Blake*. (College Park, Maryland: University of Maryland Press, 2005) Romantic Circles Praxis Series Online

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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

Broglio, Ronald S. "Romantic Transformation: Visions of Difference in Blake and Wordsworth." *DAI*, LX (2000), 3372A. Florida Ph.D., 1999.

"The instability of the [*Four*] *Zoas* defies and critiques the political, economic, and industrial machinery of publication during the turn of the century."

***Bromberg, Pamela S.** "Visions of Ulro: Landscape and Architecture in Blake's Illustrations of Dante's *Divine Comedy*." Pp. 41-51 of *Spectrum of the Fantastic: Selected Essays from the Sixth International Conference on the Fantastic in the Arts*. Ed. Donald Palumbo. (1988) <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 16

***Bronowski, J.** "Artist in Revolt: What do YOU know about William Blake, whose bicentenary is now being celebrated? Here the famous writer, scientist and brains-truster presents a new view of the artist." *Books and Art*, December 1957.

A general introduction.

Bronowski, Jacob, *William Blake 1757-1827: A Man Without a Mask* (1943 [i.e., 1944]) **B.** (1944) **C.** (1945) **D.** (1947) **E.** (1954) **F.** (1961) **G.** (1964) **H.** Revised as *William Blake and the Age of Revolution* (1965). **I.** (1967) **J.** (1969) **K.** (1976) [in Japanese] **L.** *Blake kakumei no jidai no yogensha*, tr. Susumu Takagi (1976) in Japanese **M.** *William Blake and the Age of Revolution* (London: Faber and Faber, 2008) ISBN: 9780571241880 **N.**(2009) (1954 edition as an E-book) **O.** §(N.Y.: Faber and Faber, 2012) 314 pp.; ISBN: 9780571286935

REVIEWS

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

1947

W.H. Auden, "Mystic and Prophet", *New York Times*, **14 December 1947**, pp. BR4, 27

D.V. E[rdman], *ELH*, XV (1948), 9-10

1954

§**Jean Wahl**, *Etudes anglaises*, IX (1956), 262, in French

§**Aileen Ward**, *Herald Tribune* [N.Y.], **23 January 1966**, pp. 4, 14 (with another)

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§**Anon.**, "Is There a Natural Blake?", *Times Literary Supplement*, **28 April 1972**, p. 470 (with 2 others)
§**John Vice**, "William Blake – A Man Without Marx",
Blake, XXVI, 4 (**Spring 1993**), 162-165

Brook, Clodagh. "Giuseppe Ungaretti: Translator of William Blake." *Forum Italicum*, XXXV, 2 (2002), 368-382.
About Ungaretti's faithfulness to Blake.

Brooke, Stopford A. "William Blake." Pp. 10-54 of his *Studies in Poetry*. (London, 1907) <BB> **B.** §*Great English Poets and their Works*. (Delhi: Shubhi, 2002)

§**Brooks, Harold F.** "III: Reintegration." *Aligarh Critical Miscellany*, V, 1 ([India] 1992), 41-89.

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), 158-184. <BBS>

***Brooks, Richard.** "Bring me my buyers: Blake homes for sale." *Sunday Times* [London], 16 March 2014.

"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".

§**Brooks, Richard.** "Britart star to make Blake the movie." *Sunday Times* [London], 31 October 2004.

§**Brett, Louise.** "Paper Tiger? William Blake at 10 + 2 Level." *Journal of NELTA* [Nepal English Language Teacher's Association, Kathmandu], III, 1-2 (2011), 52-58.

[**Brown, Samuel**]. "Ghosts and Ghost-Seers." *North British Review* [Edinburgh], IX, 18 (**August 1848**), 393-416. **B.** American Edition [N.Y.], IV (**August 1848**), 213-226. **C. Anon.**, "Ghost and Ghost-Seers", "From the North British Review." *Littell's Living Age* [Philadelphia and N.Y.], XVIII, 226 (**9 September 1848**), 490-500 (Blake on p. 493). **D. Anon.**, "Ghost and Ghost-Seers. From the North British Review." *Eclectic Magazine* [N.Y.], XV, iii (**November 1848**), 348-362 (Blake on p. 353). <Indiana> **E. Samuel Brown**, "Ghosts and Ghost-Seers." Pp. 348-384 of his *Lectures on Atomic Theory and Essays Scientific and Literary*. (Edinburgh: Thomas Constable and Co.; London: Hamilton, Adams and Co., **1858**) Blake reference on pp. 360-361. <Harvard>

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)

Brown, Marshall. "Stealing a Self: Schiller and Blake." Pp. 104-112 of Chapter Five (pp. 81-112), "The Economy of Sensibility", in his *Preromanticism*. (Stanford: Stanford University Press, 1991)

Browning, Elizabeth. *The Brownings' Correspondence*. Ed. Philip Kelley and Ronald Hudson, V (1987), 308.

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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)
<BB>

REVIEWS

- ***Charles de Kay**, "Ghosts Did Not Startle William Blake, He Could Summon Faces and Figures in His Day-Dreams and Depict Them Exactly on Paper", *New York Times*, **10 May 1925**, p. BR12
- §**Anon.**, "The Complete Blake", *Times Literary Supplement*, **8 October 1925** (with another)
- Joseph Collins**, "The Sanity of William Blake", *Bookman* [N.Y.], LXI (1925), 553-555 (Blake is less interesting for his work than for his biography); B. Pp. 154-158 of his *The Doctor Looks at Biography: Psychological Studies of Life and Letters* (N.Y., 1925) <BB #1408>

Bruder, [Helen] P. "Historicizing Blake in 'a land of Men and Women too!'" *Index to [British] Theses*, XLIV (1995), 26. Oxford Brookes [formerly Oxford Polytechnic] Ph.D., 1993.

"The proto-feminist aspect ... of his work ... is one of the best reasons for our continued reading and viewing of his texts".

Her book entitled *William Blake and the Daughters of Albion* grew out of the dissertation.

***Bruder, Helen P.** *William Blake and the Daughters of Albion*. (N.Y.: St. Martin's Press, 1997) 8°, ix, 291 pp., 8 reproductions; ISBN: 0312174810 B. §(London: Macmillan Press, 1997) ISBN: 0333640365

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. 147-158 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)

§**G.A. Cevasco**, *Choice*, XXXV (1997), 633 ("provocative", "erudite", "deserves close reading")

§**Steve Clark**, *Times Literary Supplement*, 5 December 1997, p. 26 ("thorough and astute")

David Worrall, *Year's Work in English Studies*, LXXVIII (2000), 492-493

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Jason Whittaker, *Romanticism*, VII, 1 (April 2001), 96-99 (Bruder's "readings ... are polemical, provocative, and stimulating" [p. 95])

***Bruder, Helen P.**, ed. *Women Reading William Blake*. (Basingstoke and N.Y.: palgrave macmillan, 2007) 8^o, xx, 286 pp.; ISBN: 9781403997043

Helen P. Bruder. "Introductory Note: 'look over the events of your own life ...' (E 617)." Pp. xv-xx.

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.)

Addie Stephen. “How to Nearly Wreck Your Life by Living Blake.” Pp. 62-69.

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].)

Yoko Ima-Izumi. “The Impact of Feminism on Blake Studies in Japan.” Pp. 91-99.

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***Mary Lynn Johnson.** “Blake’s Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels.” Pp. 100-108. (An impressive essay focussing upon Blake’s watercolour of “The Hymn of Christ and the Apostles”.)

Kathryn Sullivan Kruger. “The Trimurti Meet the Zoas: ‘Hindoo’ Strategies in the Poetry of William Blake.” Pp. 109-117. (“Nothing in western literary or biblical tradition can explain their [the Zoas’] existence”, but representations of Brahm can [p. 110].)

Jacqueline M. Labbe. “Towards an Ungendered Romanticism: Blake, [Mary] Robinson and [Charlotte] Smith in 1793.” Pp. 118-126. (Especially about responses to Marie Antoinette.)

Harriet Kramer Linkin. “William Blake and Romantic Women Poets: ‘Then what have I to do with thee?’” Pp. 127-136. (About “how contemporary women poets [Ann Batten Cristall, Mary Tighe, Charlotte Smith, Felicia Hemans, and Lucy Hooper] read and responded to Blake” [p. 127].)

Catherine L. McClenahan. “‘Endless Their Labour’: Women in Blake’s Illuminated Works and in the British Workforce.” Pp. 137-147. (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. 148-158. (“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. 159-169. (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. 170-178. (“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. 179-188. (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].)

Alicia Ostriker. “Re-Deeming Scripture: My William Blake Revisited.” Pp. 189-199. (A sequel to her “The Road of Excess: My William Blake”, in *The Romantics and Us*, ed. Gene W. Ruoff [1990]: “is Blake of the woman’s party without knowing it?” [p. 192])

Tilottama Rajan. “The Gender of Los(s): Blake’s Work in the 1790s.” Pp. 200-208.

Marsha Keith Schuchard. “The ‘Secret’ and the ‘Gift’: Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle.” Pp. 209-218. (The “Suppressed Religious Heritage” is Moravianism.)

Sheila A. Spector. “A Kabbalistic Reading of *Jerusalem’s* Prose Plates.” Pp. 219-227. (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].)

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June Sturrock. “Britannia Counter Britannia: How *Jerusalem* Revises Patriotism.” Pp. 228-236. (It is “through female personages – Jerusalem, Mary, Erin, Dinah – that Blake disputes entrenched assumptions about British nationhood” [p. 229].)

Irene Tayler. “Blake: Sex and Selfhood.” Pp. 237-246.

Janet Warner. “Blake Moments.” Pp. 247-253. (Autobiographical moments with Blake which changed her life.)

Brenda Webster. “Blake, Sex and Women Revisited.” Pp. 254-260. (“His attitude towards women seems saturated with conflicted feelings toward a mothering figure”, especially in *Visions of the Daughters of Albion* [p. 255].)

Susan J. Wolfson. “The Strange Difference of Female ‘Experience’.” Pp. 261-269.

Julia M. Wright. “Baillie and Blake: at the Intersection of Allegory and Drama.” Pp. 270-278. (Joanna Baillie, *Plays on the Passions*, and “Blake are responding in similar ways to the impact of sensibility on understandings of human character” [pp. 274-275].)

REVIEWS

§**Susan Matthews**, *BARS Bulletin and Review*, No. 32 (December 2007), 33-34

Anne K. Mellor, *Blake*, XLI (2008), 165-165 (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), 117-122

***Bruder, Helen P.**, and **Tristanne J. Connolly**, ed. *Blake, Gender and Culture*. (London: Pickering and Chatto, 2012) Body, Gender and Culture, No. 10 24 cm, xvii, 242 pp.; ISBN: 9781848933040

Helen P. Bruder and **Tristanne Connolly**. "Introduction: Naked History Displayed." Pp. 1-10, 177-178.

1 ***Mark Crosby**. "'Merely a Superior Being': Blake and the Creations of Eve." Pp. 11-23, 178-180.

2 **G.A. Rosso**. "The Last Strumpet: Harlotry and Hermaphroditism in Blake's Rahab." Pp. 25-36, 180-183.

3 ***Peter Otto**. "Sex, Violence and the History of this World: Blake's Illustrations to the Book of Enoch." Pp. 37-56, 183-186.

4 **Keri Davies**. "Bridal Mysticism and 'Sifting Time': The Lost Moravian History of Blake's family." Pp. 57-70, 186-189.

5 **Marsha Keith Schuchard**. "'A Secret Common to Our Blood': The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts." Pp. 71-82, 189-192. (The focus is on Mary Butts and Jacobitism.)

6 **Catherine L. McLenahan**. "Changing Sexual Garments: The Regeneration of Sexuality in *Jerusalem*." Pp. 83-97, 192-195.

7 **David Fallon**. "Philoprogenitive Blake." Pp. 99-110, 195-197.

8 **Elizabeth Bernath**. "'Seeking Flowers to Comfort Her': Queer Botany in Blake's *Visions*, Darwin's *Loves* and Wollstonecraft's *Rights of Woman*." Pp. 111-122, 197-198.

9 **Elizabeth Effinger**. "'Or Wilt Thou Go Ask the Mole?': (Con)Figuring the Feminine in Blake's *Thel*." Pp. 123-131, 200-204.

10 ***Luisa Calè**. "Gendering the Margins of Gray: Blake, Classical Visual Culture and the Alternative Bodies of Ann Flaxman's Book." Pp. 133-143, 204-207. ("Ann Flaxman's Book"

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is Blake's volume of illustrations to Gray.)

11 ***Bethan Stevens**. "The *Virgil* Woodcuts Out of Scale: Blake's Gigantic, Masculine Pastoral." Pp. 145-163, 207-209.

12 **Steve Clark**. "Closet Drama: Gender and Performance in Blake and Joanna Baillie." Pp. 165-175, 205-213.

REVIEW

§**Nicholas M. Williams**, *BARS Review*, No. 45 (2015)

***Bruder, Helen P.**, and **Tristanne Connolly**, ed. *Queer Blake*. (Basingstoke: Palgrave Macmillan, 2010) ISBN: 9780230218369

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].)

5 ***Martin Myrone**. "The Body of the Blasphemer." Pp. 74-

86. (About Blake's picture of the stoning of "The Blasphemer".)
6 **Jason Whittaker.** "Trannies,⁹⁰¹ Amputees and Disco Queens: Blake and Contemporary Queer Art." Pp. 87-96.
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. 116-139. (Tracy Emin is an artist and poet.)
9 **Bethan Stevens.** "'Woes & ... sighs': Fantasies of Slavery in *Visions of the Daughters of Albion*." Pp. 140-152.
10 **Caroline Jackson-Houlston.** "'The lineaments of ... desire': Blake's *Visions of the Daughters of Albion* and Romantic Literary Treatments of Rape." Pp. 152-162.
11 ***Steve Clark.** "'Yet I am an identity / I wish feel & weep & groan': Blake's Sentimentalism as (Peri)Performative." Pp. 163-185.
12 **David Fallon.** "'By a False Wife Brought to the Gates of Death': Blake, Politics and Transgendered Performances." Pp. 186-198.
13 **Mark Crosby.** "'No Boys Work': Blake, Hayley and the Triumphs of (Intellectual) *Paidierastia*." Pp. 199-208. (About Hayley teaching boys such as the sons of the Earl of Egremont and E.G. Marsh, as well as Blake.)
14 **Susan Matthews.** "'Hayley on his Toilette': Blake, Hayley and Homophobia." Pp. 209-220. (About "Blake's use of the satirical figure of the effeminate man in post-1800 references to William Hayley" ([p. 209].)
15 **Keri Davies.** "'My little Cane Sofa and the Bust of Sappho': Elizabeth Iremonger and the Female World of Book-Collecting."

⁹⁰¹ A "tranny" is apparently a transvestite.

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Pp. 221-235.

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

***Bruder, Helen**, and **Tristanne Connolly**, ed. *Sexy Blake*. (N.Y.: palgrave macmillan, 2013) 8°, xii, 260 pp., ISBN: 9781137332837
Helen Bruder and **Tristanne Connolly**. "Introduction: 'Bring me my Arrows of desire': Sexy Blake in the Twenty-First Century." Pp. 1-18.

I: Violence and Dominance

- 1 ***Lucy Cogan**. "Subjectivity, Mutuality and Masochism: Ahanian in *The Book of Ahanian* 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 ***Yoko Ima-Izumi**. "Blood in Blake's Poetry of Gender Struggle." Pp. 47-63.
- 4 **Michelle Leigh Gompf**. "Ripped from Complacency: Violence and Feminist Moments in Blake." Pp. 65-80.

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 Lost in Paradise." Pp. 99-112.
- 7 **David Shakespeare**. "'The Sight of All These Things' Sexual Vision and Obscurity in Blake's *Milton*." Pp. 113-124.
- 8 ***Susanne Sklar**. "Erotic Spirituality in Blake's *Last Judgement*." Pp. 125-140.

9 **Kathryn Sullivan Kruger.** "Blake's Bower of Bliss: The *Gitagovinda*, *The Four Zoas*, and Two Illustrations for *L'Allegro*." Pp. 141-158.

III: Conceptual Sex, Conceptual Art

10 **Tommy Mayberry.** "Hélyos and Celèn [A Poison Tree]." Pp. 161-176.

11 **Paige Morgan.** "The Hinges on the Doors of Marriage: The Body's Openness to Information in the Art of Stelarc and Blake." Pp. 177-192.

12 **Angus Whitehead and Joel Gwynne.** "The Sexual Life of Catherine B.: Women Novelists, Blake Scholars and Contemporary Fabulations of Catherine Blake." Pp. 193-210. (The women novelists are Lachman and Warner.)

13 **Philippa Simpson.** "Blake and Porn." Pp. 211-218.

Coda

14 **Christopher Z. Hobson.** "Normalizing Perversity: Blake and Homosexuality in 2013." Pp. 221-234.

15 **Christopher Z. Hobson.** "Commemorating the Vere-street 'Monsters.'" Pp. 235-237.

***Brus, Günter.** *Brus's + Blake's Jobs: Bild-Dichtung, Werke auf Papier, Nachwort, Transkription, Impressum, Vorzugsausgaben.* (Klagenfurt: Ritter Verlag, 2008) 4^o (30 cm), 162 + 22 pp., ISBN: 978385414327 In German

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 |

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PAINTERS AND ENGRAVERS, | FROM THE | REVIVAL OF
THE ART UNDER CIMABUE, || AND THE | ALLEDGED
DISCOVERY OF ENGRAVING BY FINIGUERRA, | *TO THE
PRESENT TIME:* | WITH THE | CIPHERS, MONOGRAMS,
AND MARKS, USED BY EACH ENGRAVER; | AND AN
AMPLE LIST OF THEIR PRINCIPAL WORKS. | TOGETHER
WITH | TWO INDEXES, | ALPHABETICAL AND
CHRONOLOGICAL. | TO WHICH IS PREFIXED | AN
INTRODUCTION, | CONTAINING | A Brief Account of the
Painters of Antiquity. | - | BY | MICHAEL BRYAN. | - | *IN FOUR
VOLUMES.* | VOL. IV. | = | OMNES ARTES QUÆ AD
HUMANITATEM PERTINENT, HABENT QUODDAM
COMMUNE VINCULUM, ET QUASI COGNATIONE | INTER
SE CONTINENTUR.----CICERO. | = | *LONDON:* | PRINTED
FOR CARPENTER AND SON, OLD BOND STREET; J.
BOOKER, NEW BOND | STREET; AND WHITTINGHAM AND
ARLIS, PATERNOSTER-ROW. | - | **1816.** <*Biblioteca la Solana*>

In an Appendix to Vol. II of 1816 (p. 717) is a list of the "principal works" of Luigi Schiavonetti, including "A set of etchings, illustrative of Blair's Grave; after the designs of *Blake*."

In "A new edition, revised, enlarged, and continued to the present time ... By George Stanley" (1849) was added a biographical account of Blake, largely from Cunningham <*BB* #1305>, reprinted (1865) <*BBS*, 427>, which was revised by Mrs M. Heaton in the edition revised by Robert Edmund Graves, Vol. I (1886) <*BB* #1822>, (1898), and again revised by E.M. Oldmeadow in the edition revised by George C. Williamson, Vol. I (1904), and Vol. I (1920) <*BB* #2321>.

Bryan, Michael. *A Biographical and Critical Dictionary of Painter and Engravers ...* (1849) <BB #1305 omits “and Critical”>

§**Brylowe, Thora.** "Of Gothic Architects and Grecian Rods: William Blake, Antiquarianism and the History of Art." *Romanticism*, XVIII, 1 (April 2012), 89-104.

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

Buchsbaum, Julianne. "Abjection and the Melancholic Imagination: Towards a Poststructuralist Psychoanalytic Reading of Blake's *The Book of Urizen*." *Romanticism and Victorianism on the Net*. No. 56 (November 2011), 22 pp.

§**Bucke, Richard Maurice.** “William Blake.” Chapter II (pp. 192-198) of Part IV (“Instances of Cosmic Consciousness”) of his *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. (Philadelphia: Innes and Co, 1901) Pp. 159-164 <BBS 427-428>. **B.** (Philadelphia, 1905) <BB #A1306> ... **D.** §Fourth Edition. (N.Y.: E.P. Dutton and Company, 1923) <BBS 427-428> **E.** *Kosmisches Bewusstsein (Cosmic Consciousness)*. Tr. Elisabeth von Brasch. (Celle: Kampmann, 1925) In German **F.** §*Cosmic Consciousness*. Fifth Edition. (N.Y., 1926) <BBS 427-428> **G.** §[Sixth Edition.] (N.Y., 1928) <BBS 427-428> **H.** §Seventh Edition. (N.Y.: E.P. Dutton, 1931) <BBS 427-428> **I.** §*Kosmisch bewustzijn: een studie in de evolutie van den*

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menschelijken geest. (Amsterdam: Gnosis, 1934) In Dutch **J.** §*Cosmic Consciousness.* Eighth Edition. (N.Y., 1935) <BBS 427-428> ... **M.** §Tenth Edition. (N.Y., 1943) <BBS 427-428> ... **O.** §Twelfth Edition. (N.Y., 1946) <BBS 427-428> **P.** §[Thirteenth Edition.] (N.Y., 1947) <BBS 427-428> **Q.** [Fourteenth Edition] (N.Y., 1948) <BBS 427-428> ... **R.** [Sixteenth Edition] (N.Y., 1951) <BBS 427-428> **S.** §(N.Y., 1964) **T.** §(N.Y.: E.P. Dutton, 1967) **U.** §(N.Y.: E.P. Dutton, 1968) **V.** §(N.Y.: Dutton, 1969) **W.** §*Die Erfahrung des kosmischen Bewusstseins: eine Studie zur Evolution des menschlichen Geistes.* Tr. Karin Reese. (Freiburg im Bregau: Aurum-Verlag, 1975) Veröffentlichungen den "Forschungsgesellschaft für Ostliche Weisheit und Westliche Wissenschaft" In German **X.** §(1988) **Y.** §*La Conscience Cosmique: une étude de l'évolution de la conscience humaine.* (Sherbrooke, Québec: Editions du IIIe millénaire, 1989) In French **Z.** §*Cosmic Consciousness.* (Penguin Books, 1991) **AA.** §*Komisches Bewusstseins: zur Evolution des menschlichen Geistes.* (Frankfurt am Main and Leipzig: Insel-Verlag, 1993) Insel-Taschebuch, 1491 In German **BB.** §*Cosmic Consciousness.*(Penguin Books, 1995) **CC.** §*Kosmischeskoe soznanie.* (Moskva: Izd-vo "Nik", 1995) In Russian **DD.** §*Das kosmische Bewusstseins seine Weg und Prinzipien* (Schäffern Arcturus-Verlag, 2005) In German... **EE.** §"Instances of Cosmic Consciousness: Gautama the 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).

§**Buckland, Raymond.** "Blake, William (1757-1827)." In his *The Spirit Book: The Encyclopedia of Clairvoyance, Channeling, and Spirit Communication*. (Canton [Michigan]: Visible Ink, 2005)

§**Buckland-Wright, John.** *Etching and Engraving: Techniques and the Modern Trend*. (1953) **B.** (N.Y.: Dover Publications, 1973)

Includes a brief section on the “Hayter/Blake method” of relief etching.

***Buckley, Peter J., M.D.** “Images in Psychiatry: William Blake (1757-1827).” *American Journal of Psychiatry*, CLII, 5 (May 2005), 866.

Buckley, Vincent. "Blake's Later Lyrics." *Quadrant* (August 1973), 34-47.

Blake's lyrics after 1800 "show a radical change in Blake's conception of the lyric as a poetic form" (p. 34).

§**Bucklow, Christopher.** “The Sea of Time and Space: William Blake and Religion as a Human Creation.” *Sea of Faith Magazine* (England, 1998)**B.** In his *If this Be Not I*.

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([London:] British Museum; [Ambleside:] Wordsworth Trust, 2004)

§**Budziak, Anna.** "Genius and Madness Mirrored: Rossetti's and Yeats' Reception of Blake." In *Crossroads in Literature and Culture*. Ed. Jacek Fabiszak, Ewa Urbaniak-Rybicka, Bartoszi Wolski. (Berlin and London: Springer, 2012) Second Language Learning and Teaching

§**Bulckaer, D.** "'Apocalypse Now': Blake and Millennialism." Pp. 103-112 of *Millennialism and Utopianism in Anglo-Saxon Countries--Millenarism et Utopie dans les Pays Anglo-Saxons*. Ed. W. Rotge. ([no place]: Presse universitaire Mirail [1998]) Anglophonia 3 ISBN: 2858963510

Bull, Malcolm. "Blake and Watts in *Songs of Experience*." *Notes and Queries*, CCXLI [NS XLIII] (1996), 27-29.

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".

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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 ..."

Christopher Heppner. "Reading Blake's Designs: *Pity and Hecate*", pp. 337-361. <BBS> B. Revised in Chapter 5 of his *Reading Blake's Designs* (1995).

Patrick J. Kean, "The Human Entrails and the Starry Heavens ..." <BBS>

REVIEW

D.V. E[rdman], *Romantic Movement ... Bibliography for 1984* (1985), 99

[**Bulwer Lytton, Edward.**] "Conversations with an Ambitious Student in Ill Health", *New Monthly Magazine*, XXIX (December 1830), 511-519. **B.** *The Student ...* (1835) <BB A-B> **C.** (1835) **D.** (1835) **E.** (1835) <BBS 429, B-E> **F.** *Der Gelerhte.* Vol. VI of *E.L. Bulwer's sämtliche Werke.* Tr. Louis Lax. (Aachen und Leipzig: Jacob Anton Meyer; Brüssel: I. A. Mayer and Somerhausen, 1835) Pp. 103, 123. In German <Michigan> **G.** (1868) **H.** (1868) <BBS 429, F-G>

[**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."

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***Bunce, Kim.** "Blake heaven: Kim Bunce on The Great Poets: William Blake." *Observer* [London], 2 July 2007.

Review of an audio-book.

Bungey, Margurite. "Well-loved family hymns: No. 6: Jerusalem by William Blake (1757-1827)." *This England*, XVIII, 1 (Spring 1985), 26-28.

With photographs of Blake's Cottage and the Fox Inn at Felpham.

***Bungey, Marguerite.** "William Blake: The Man who saw 'Heaven' in England's green and pleasant land." *This England*, XVIII, 1 (Spring 1985), 28-29.

Burdett, Osbert. *William Blake* (London, 1926) English Men of Letters <BB> **B.** (N.Y., 1926) **C.** (N.Y., 1974) Studies in Blake No. 3 <BBS> **D.** (London: Parkstone, 2009) The Temporis Series

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. 357-358 (with another)

***Richard Le Gallienne,** "Undisciplined Genius. In

William Blake. Mr. Burdett's 'Revelation' Reveals a Fine Artist with Inferior Models", *New York Times*, **13 March 1927**, p. BR2

George Saintsbury, "Things About Blake", *Dial*, LXXXII (1927), 251-260; reprinted as pp. 233-239 of *A Last Vintage*, ed. John W. Oliver, Arthur Melville Clark, and Augustus Muir (London, 1950) <BB #2616>

§**Burdett, Osbert**. *William Blake's Poland Street in the Early Prophecies*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 17.8 x 25.4 cm, 26 pp.; ISBN: 9781161538748

An extract from Burdett's *William Blake* (1926) <BB>.

§**Burdon, Christopher**. "William Blake." Pp. 448-469 of *The Oxford Handbook of English Literature and Theology*. Ed. Andrew Hass, David Jasper, and Elizabeth Jay. (Oxford: Oxford University Press, 2007)

***Bürger, W.** [i.e., **T. Thoré**]. "William Blake, né en 1757. Mort en 1828 [i.e., 1827]." Vol. IV, pp. 1-4, of *Histoire des Peintres de toutes les écoles* (Paris: J. Renouard, 1863) In French <Bavarian Royal Library> <BB, p. 774, here amplified> **B.** (§1865) **C.** (§1867) **D.** (§1868) **E.** (§1871) **F.** (§1883) **G.** (§1884) **H.** (§Berlin, 1924)

The 1863 edition seems to consist of individually paginated chapters first issued separately.

The reproductions are of the portrait of Blake by Thomas Phillips for Blair's *Grave* (signed "E. Bocourt D." and "J Guillaume S"), plus the designs on the title page of Blair's *Grave* and "Death's Door" (both reversed).

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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] á soizante et onze" (recte 69) and under Thomas Phillips (p. 19 -- Phillips painted his portrait).

Burgess, Joanne Harris. "A Methodist Imagination: The Redemptive Vision of Northrop Frye." *DAI*, LIV (1994), 3480A. Concordia University Ph.D., 1991.

"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.'"

Burgham, R.I.T. "William Blake, traditionalist: a reassessment of Blake's theory of imagination." *Index to [British] Theses*, XXX (1982), 189 (#4484). Edinburgh M.Litt., 1980.

§**Burkett, Andrew.** "William Blake and the Emergency of Romantic Media Studies." *Literature Compass*, XII, 9 (Sept 2015), 439-47

§**Burstall, Christopher.** "Tyger Tyger." *Radio Times*, 2 November 1967.

⁹⁰² See R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 130.

Burt, Daniel S. "William Blake 1757-1827." Chapter 28 (pp. 104-107) of his *The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time*. (N.Y.: Checkmark Books, 2001)

***Burwick, Frederick.** "Blake and the Blighted Corn." Chapter 6 (pp. 180-199) of his *Poetic Madness and the Romantic Imagination*. (University Park: Pennsylvania State University Press, 1996)

***Burwick, Frederick.** "Blake's *Laocoön* and *Job*: or, On the Boundaries of Painting and Poetry." Pp. 125-155 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996)

[**Bury, Lady Charlotte.**] *Diary Illustrative of the Times of George the Fourth* Ed. John Galt. In Four Volumes. (London, [Vol. I-II] 1838, [Vol. III-IV] 1839. <BB #1323A> **B.** §**Lady Charlotte Bury.** (London: Henry Colburn, 1839)

§[**Bury, Lady Charlotte.**] *The Separation: A Novel. By the Authoress of "Flirtation"*. In Three Volumes. (London: Henry Colburn and Richard Bentley, 1830) **B.** 2 vols. (N.Y.: 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

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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,⁹⁰³ 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) 333-334).

Bury, Edward. "Mysticism surrounds Blake display." *Daily Vidette* [Normal, Illinois], (c. September 1976)

An account in the student newspaper of the Center for the Study of William Blake founded by Roger and Kay Easson at Illinois State University.

***Buryn, Ed.** *The William Blake Tarot of the Creative Imagination. Created by Ed. Buryn. Based on the Works of*

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]."

William Blake. Ed. Mary K. Greer. (Hammersmith [London] and San Francisco: Thorsons, 1995) 8°, 166 pp.; ISBN: 1855383306 **B**. **Handbook for the William Blake Tarot of the Creative Imagination (Revised Edition) Created by Ed Buryn featuring the Art and Ideas of William Blake (1757-1827)* (Nevada City [California]: Tools And Rites of Transformation, October 2010 (250 copies), in a box with 80 Tarot cards with coloured Blake designs with hundreds of small changes from the 1995 version; 8 x 12 cm, 32 pp., ISBN: 9780916804008

See "Revised Edition of The William Blake Tarot." *Mary K. Greer's Tarot Blog*, 9 September 2010. "Revised Edition of The William Blake Tarot." *Mary K. Greer's Tarot Blog*, 9 September 2010.

"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)

His **William Blake Tarot Triumphs: Interpretive Book*. (Nevada City, California: T.A.R.O.T.: Tools And Rites of Transformation, December 1991) Large 8°, 16 pp.; ISBN: 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

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to do with it.

§**Busque, Toni Le, Chris Meade, and Saska Hoare**, ed. "Songs of Imagination and Digitisation." *Wired UK*, No. 1 (March 2009) (London: if:book, 2009) online

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".

Buss, R.W., ed. "William Blake, an artist of singular taste and flightiness of imagination" *The Almanack of the Fine Arts for the Year 1850*, ed. R.W. Buss (London: George Rowney and Co., 1850), 90-92. <New York Public Library

A summary from Cunningham, especially about Job and music; "Blake's designs ... are the grandest of anything produced by the English School" (p. 91).

***Butlin, Martin**. "The Blake Collection of Mrs. William T. Tonner." *Bulletin Philadelphia Museum of Art*, LXVII (1972), 5-31 (the whole issue).

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 *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam (London: UCL [University College, London],

2015)

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

§**Butlin, Martin.** "Correction: The Bicentenary of William Blake." *Burlington Magazine*, C, 661 (April 1958), 141.

Corrects his essay on pp. 40-44 <BB #1324>.

Butlin, Martin. "William Blake, S.W. Hayter, and Color Printing." electronic (2003) <www.blakequarterly.org>

See R.N. Essick and Joseph Viscomi, "Response".

***Butlin, Martin.** "Word as Image in William Blake." Chapter 13 (pp. 207-217) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002)

"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)

Butt, William. "Robert Gourlay's *Millennial Vision: A Reader's Guide*." *Journal of Canadian Studies: Revue d'études canadiennes*, XXIV (1989), 66-80.

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.

§**Butts, Mary Jane Briggs.** *Proceedings of the Dorset Natural History and Antiquarian Field Club* (1898), lvi-lxix.

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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,⁹⁰⁴ 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), 630-631. In French

About the Blake centenary "D'après Louis Buzzini, *Le Figaro*, supplément: littéraire, 12 août 1927".

***Bygrave, Stephen.** "Romantic Poems and Contexts." Chapter One (pp. 3-46) of *Approaching Literature: Romantic Writings*. Ed. Stephen Bygrave. (London: Routledge, 1996)

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), 131-136

Johnson did not publish *The Gates of Paradise*.

§**Byrne, Joseph.** "William Blake's Illustrations to *Night Thoughts*: Resistance to Rationalisation in the Late Eighteenth-Century Book Trade." Pp. 115-155 of *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text*. Ed. Christina Ionescu. (Newcastle upon Tyne: Cambridge Scholars, 2011)

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

A study of William Wordsworth, William Godwin, Mary Wollstonecraft, and William Blake.

C

***C., G.** "Blake's Cottage, Felpham, Sussex." *Country Life*, 4 August 1917, 119.

A letter to the editor remarking that Blake's Cottage "has lately changed hands".

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C., P.M. “British Artists. Thomas Stothard.” *Scrap Book of Literary Varieties*, II (25 February 1832), 79-80.

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, 661-662), 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.

§**Cabañas Alamán, Rafael.** “Del tigre de la ira al tigre del ensueño: William Blake y Jorge Luis Borges.” *Revista de Filología y Lingüística de la Universidad de Costa Rica*, XXX (2004), 9-18. In Spanish

§**Cabrera, Victor.** “William Blake arriba a la estación violente.” In *Anuario de poesía mexicana 2008*. Ed. María Baranda. (Mexico, d.f.: Fondo De Cultura Económica, 2009) A poem in Spanish

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.

Caine, Sabrina. "Eros and the visionaries: A depth psychological approach." *DAI*, LIV (1994), 3424A. State University of New York (Buffalo) Ph.D., 1993.

About W.B. Yeats, D.H. Lawrence, Robert Duncan, and Blake, especially *Visions* and *Milton*.

Call, Thomas C. "Science and the Spirit of the Age: Blake, Wordsworth, and the Romantic Scientific Paradigm." University of Tennessee Ph.D., 2006. 207 pp.

§**Calloway, Stephen.** *English Prints for the Collector*. Foreword by John Russell Taylor. (Guildford and London: Lutterworth Press; Woodstock [N.Y.]: Overlook Press, 1980)

Includes a discussion of Blake and his followers.

Campbell, Grant. "Starry Wheels and Watch-Fiends: Clocks and Time Pieces in William Blake's *Milton*." *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies; Travaux choisis de la Société canadienne d'étude du dix-huitième siècle*, XVII (1998), 165-174.

"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).

§**Campbell, Rachel.** "The heir to Blake, via Wacky Races." *Times* [London], 6 December 2005.

Blake's heir is Simon Starling, a Turner Prize candidate..

Campbell-Johnson, Rachel. "Palmer Meets Blake." Chapter

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7 (pp. 68-75) of her *Mysterious Wisdom: The Life and Works of Samuel Palmer*. (London, Berlin, N.Y., Sydney: Bloomsbury, 2011)

§**Campbell-Johnston, Rachel**. "Top Five Galleries." *Times* [London], 2 February 2008

Merely a notice of the Tate exhibition.

§**Campbell-Johnston, Rachel**. "Top Five Galleries: Jerwood Art Prize, William Blake." *Times* [London], 5 April 2008.

Campbell-Johnson, Rachel. "William Blake." Chapter 6 (pp. 60-67) of her *Mysterious Wisdom: The Life and Works of Samuel Palmer*. (London, Berlin, N.Y., Sydney: Bloomsbury, 2011)

§**Cana, Shernaz**. "The Emergence of Consciousness: Parallels in Zoroastrian Myth and Blake's Jerusaloem [sic]." *Aligarh Critical Miscellany*, VIII, 2 (1995), 192-161.

§**Canaday, John**. *The Lives of the Painters Volume Three: Neoclassic to Post-Impressionist*. (N.Y.: W.W. Norton and Company, 1969) Vol. II, 674-685. Vol. III, 762-766.

Cantor, Paul A. "Blake and the Archaeology of Eden." Pp. 229-243 of *A Walk in the Garden: Biblical, Iconographical and Liturgical Images of Eden*. Ed. Paul Morris and Deborah Sawyer. (Sheffield: JSOT Press, 1992) *Journal for the Study of the Old Testament Supplement Series* 136

"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 poesía de Vicente Huidobro; William Blake, Visiones; Baroque poetry* [with J.P. Hill]." Essex Ph.D., 1976.

Cao, Liang-cheng. "Qing Ai de Xian Zhuang Shi Jian He Li Xiang--Bu Lai Ke Ai Qing Shi Lun Li Fen Xi: The reality, Practice and ideal of love--Ethical analysis of William Blake's love poems." *Changchun Gong Cheng Xue Yuan Xue Bao: Journal of Changchun Institute of Technology (Social Science Edition)*, XIV, 2 (2013), 76-78. In Chinese, with an abstract in English

"Blake's love ideal involves the love morals of the ideal human society."

Cao, Liang-Cheng. "'Si' Chu 'Ai' Mo [The Loss of Love and the Birth of Death]." *An Hui Wen Xue [Anhui Literature]*, No. 9 (2008), 202-204. In Chinese

A deconstructive reading of "The Garden of Love."

§**Caravaca, Fabrice.** "Ossuaire: William Blake et ses visions." *La Vie* (2010) In French

§**Cárcano, Enzo.** "El cuerpo como via Mystica en Algunos Textos de Blake y de Viel Temperly." *palabra*, No. 25 (2014), 87-92. Abstract in Spanish and English.

Héctor Viel Temperly is a prestigious Argentine

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poet.

Carey, Alice. *Clovernook or, Recollections of Our Neighborhood in the West. Second Series.* (N.Y.: Redfield, 1854) P. 361. <New York Public Library>

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.

Carey, Brycchan. "Slavery and Romanticism." *Literature Compass* (February 2006). On line <www.Blackwell-compass.com and www.Blackwell-synergy.com>

 Gives examples from Wordsworth, Blake, and minor poets.

Carey, William Paulet. *Critical Description of the Procession of Chaucers Pilgrims to Canterbury, Painted by Thomas Stothard, Esq. R.A. (1808).* **B.** Second Edition (1818). <BB>

 The second edition, ed. Maria McGarrity, is reprinted in Appendix 2 (pp. 379-422) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003).

§**Cargnel, Gabriela.** "William Blake: itinerario en la noche. *Cantares de inocencia y experiencia y El Libro de Job.*" *Letra y espíritu : diálogo entre literatura y teología*, Cecilia Inés Avenatti de Palumbo, Hugo Rodolfo Safa (coords.) (Buenos Aires: Facultad de Teología UCA, 2003), 358-380 ISBN: 9504400272 In Spanish

Cariou, Warren Gerald. "Mixed media: Intention and contrariety in Blake's art." *DAI*, LIX (1999), 4433-4434A. Toronto Ph.D., 1998.

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.

Carner, Frank K[enneth]. "Four Contexts for the Study of the Relationship of Text and Design in the Illuminated Books of William Blake." Toronto Ph.D., 1976. See *DAI*, XXXVIII (1978), 6138-9A. 211 ll.

It includes a "close reading of *Milton*".

§**Carnevale, Susana.** *Fotos tan íntimas: Emily Dickinson, William Blake, Jacques Lacan.* (Buenos Aires: Vinciguerra, 2010) 23 cm, 118 pp.; ISBN: 9789508437969 In Spanish

§**Carnevale, Susana.** "El loco Blake." In *Fotos tan íntimas: Emily Dickinson, William Blake, Jacques Lacan.* (Buenos Aires: Vinciguerra, 2010) 23 cm, 118 pp.; ISBN: 9789508437969 In Spanish

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§**carnochan, w.b.** *Confinement and Flight: An Essay in English Literature of the Eighteenth Century*. (Berkeley, Los Angeles, London, 1977) Pp. 183-189. <BBS gives the author's name as "carno chan".>

§**Caro, Ann.** "William Blake (1757-1827): A Bibliographical Continuation to the Grolier Bibliography of 1921." London Diploma in Librarianship, 1963. 144 leaves.

A supplement to Geoffrey Keynes, *A Bibliography of William Blake* (N.Y.: The Grolier Club, 1921).

***Carpenter, Caroline.** "Blake Society urges support for 'Jerusalem' cottage [in Felpham] buy." *The Bookseller* [online], 25 November 2014

§**Carr, J. Comyns.** "William Blake." In *The English School: Selections with Critical Introductions by Various Writers*. Ed. Ward. (N.Y.: Macmillan, 1880) The English Poets vol. 3: Addison to Blake

*[**Carr, J. Comyns**] **J.C.C.** "William Blake." *Cornhill Magazine*, XXXI (1875), 721-736 ... <BB>

Anon., "William Blake's Belief About Painting", *New York Times*, 4 July 1875, is from the *Cornhill Magazine*.

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, Jest, 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).

Carroll, Robert P. "Revisionings: Echoes and Traces of Isaiah in the Poetry of William Blake." Pp. 226-241 of *Words Remembered, Texts Renewed: Essays in Honour of John F.A. Sawyer*. Ed. Jon Davies, Graham Harvey, and Wilfred G.E. Watson. (Sheffield: Sheffield Academic Press Ltd, 1995) *Journal for the Study of the Old Testament Supplement Series* 1995.

It is "a simple meditation on aspects of the bible and aspects of Blake" (p. 239).

Carson, Jamin. "The Sublime and Education." *Journal of Aesthetic Education*, XL (Spring 2006), 79-93.

“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.

Carson, Ricks. "Blake's INFANT SORROW." *Explicator*, LII (1994), 150-151.

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>
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David Wade, "Blake and the Highland Clearances", *Times* [London], **12 May 1975**, p. 14 (Highland Clearances refers to a different book)

E.B. Bentley, "Vision in Fiction: Two Novels About William Blake", *Blake*, XII, 3 (**Winter 1978-79**), 209-210 (with another) <BBS>

§**Cary, Elisabeth Luther**. *The Art of William Blake: His Sketch-Book, His Water-Colours, His Painted Books*. (N.Y.: Moffat, Yard and Company, 1907) <BB> **B.** §([Charleston, South Carolina]: Nobu Press, 2010) 25 cm, xi, 56 pp., xlix leaves of plates; ISBN: 9781146920360

REVIEW

John La Farge, *Burlington Magazine*, XII, 60 (**March 1908**), 388-390 (a "careful" and "interesting analysis")

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

***Cary, Elisabeth Luther**. "An Extensive Series: William Blake, a Mystic With Clear Vision, Worked Diligently and Practiced Thrift." *New York Times*, 19 August 1928 <BB #1350, vMKN with different title>

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

§**Casey, Cheryl.** *Tyger, Tyger Burning Bright Journal: Famous Manuscripts, the Tyger.* (CreateSpace Independent Publishing Platform, 2014) 6 x 9", 200 pp. [sic]; ISBN: 9781500839703

Blake's poem is followed by "lined pages".

§**Cassill, V.A.** "The Folly & Imagination of Wm. Blake." *Iowa Defender*, V, 9 (20 November 1961). **B.** *December*, XXII (1981), 49-54. <BBS>

Castanedo, Fernando. "Blake, a vueltas con Dios." *El País (Babelia)* [Madrid], 22 September 2012, p. 2. In Spanish.

On Blake's visionary powers versus his mysticism.

Castanedo, Fernando. "Imaginación y naturaleza en William Blake." *VII Encuentro de la Ilustración al Romanticismo* (Cádiz: Universidad de Cádiz, 1994), 433-441 ISBN: 8477861838 In Spanish

Castanedo, Fernando. "Génesis y estructura de la ansiedad de la influencia." Tesis Doctoral, Universidad Autónoma de Madrid (1998), 459 pp.

Includes "Capítulo segundo, La adopción de un paradigma poético: William Blake", pp. 71-156 and "Capítulo quinto, Deslectura de William Blake en *Poetry and*

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Repression", pp. 363-408; In Spanish

<https://www.educacion.gob.es/teseo/mostrarRef.do?ref=202533>

Traces William Blake's influence on Harold Bloom.

§**Castellani, Aldo.** "Montale e Blake: il caso dell'*Angelo Nero*." *Strumenti critici* [Turin], XXI (2006), 447-452. In Italian

Castellano, Katey Kuhns. "Rage for Order: British Conservatism and Romantic Revolutionary Aesthetics." *DAI* online. Duke Ph.D., 2006. 262 pp.

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.

Castellano, Katey. "'The Road of Excess Leads to the Palace of Wisdom': Alternative Economies of Excess in Blake's Continental Prophecies." *Papers on Language and Literature*, XLII, 1 (2006), 3-24.

§**Castillejo, Jorge.** "Notas sobre la poesia de William Blake." *Razon y Fabula* [Santafe de Bagota], No. 29 (May-August 1972), 6-15. In Spanish

§**Castoren, Gunnar.** "William Blake." *Svenska Dagbladet*, 11, 14 January 1909. In Swedish

§**Castro Hidalgo, Maria de los Ángeles.** "William Blake: Innocence in Childhood and Adulthood." *Repertorio Americano*, No. 17 (January-June 2004), 129-131.

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), 141-144.

Cates, W.L.R. "Chronology." *Encyclopaedia Britannica*. Ninth Edition. (N.Y.: Henry G. Allen and Company, 1833), V, 744.

Under 1757 is "Birth of William Blake (died, 1827)."

§**Cauchi, F.** "The Cash Nexus of Blood and Iron in William Blake's *The Four Zoas*." *Southern Humanities Review*, XLVI, 2 (Spring 2012), 126-141.

§**Cavill, Paul, Heather Ward, et al.** "William Blake: Songs of Innocence and [of] Experience." Pp. 262-265 of their *The Christian Tradition in English Literature: Poetry, Plays, and Shorter Prose*. (Grand Rapids, Michigan: Zondervan, 2007)

Cernuda, Luis. §"William Blake." *Pensiamiento poético en la lirica inglesa (Siglo XIX)*. (Mexico [City]: Imprenta Universitaria, 1958) B. §*Pensiamiento poético en la lirica inglesa del siglo XIX*. (Madrid: Tecnos, 1986) Colección Metrópolis C. (Madrid: Tecnos-Alianza Editorial, 2002) Colección Neometrópolis In Spanish

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The essay was also printed in *El matrimonio del cielo y del infierno*, tr. Soledad Capurro y prologo de Luis Cernuda (Madrid: Vissor, 1977) and §*El Matrimonio del Cielo y del Infierno y Cantos de Innocencia y de Experiencia*, tr. Soledad Capurro (Madrid, 1979) Colección Visor de Poesia Vol. 87. 210 pp. B. (Madrid, 1983) 210 pp. <BBS>

§**Cerovac, Branko**, and **Ivo Antič**. "Blake/Allison: ob razstavi kolografij in akvatint Dana Allisona, ZDA, v Malem salonu, org. Moderna galerija Rijeka, 2.--14.4.1991 ha Reki." *Likovne besede*, xix-xx (Avgust 1991), 85-86. In Slovenian

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

Toni Cerutti. "Introduzione". Pp. 5-8.

Luisa Pontrandolfo. "Di alcune 'Cellule Orfiche' nel Mondo Poetico di William Blake." Pp. 11-31.

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.

Carla Marengo Vaglio. "Joyce e Blake: 'Non call'Offichio ma Oltre l'Occhio l'Anima Daveva Guardame." Pp. 65-92.

Annamaria Sportelli. "Blake nella critica Modernista." Pp. 93-108.

Carla Pomaré. "'A Broken Charm': *Christabel* e il Safrificio della Parola." Pp. 109-140.

Anna Maria Piglionica. "*The Palimpsest of the Human Brain* di Thomas de Quincey." Pp. 141-154.

Vittoria Infanti. "*A Portrait of the Artist as a Young Man* tra Fiction e Autobiografia." Pp. 155-169.

Erina Siciliana. "William Butler Yeats: 'A Great Poet but a Dramatist Manqué'." Pp. 171-258.

Cervo, Nathan A. "THE GARDEN OF LOVE." *Explicator*, LIX, 3 (2001), 121-122.

About "Thou shalt not".

§**Chahina, Anis.** "Gibran entre W. Blake et Nietzsche." Doctorat d'Etat, Lyons, 1988. In French

***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.

§**Chambers, John.** "The Horse's Mouth: William Blake (1757-1827)." Chapter 6 (pp. 68-77) of his *The Secret Life of Genius: How 24 Great Men and Women Were Touched by Spiritual Worlds*. (Rochester, Vermont: Destiny Books, 2009)

§**Chambers, John.** "Victor Hugo, James Merrill and William Blake: Three Visionaries, One Vision." In *Conversations with Eternity* (1998) **B.** Revised and expanded in §*Victor Hugo's Conversations with the Spirit World: A Literary Genius's Hidden Life*. Introduction by Margin Ebon. Second Edition,

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revised and expanded (Rochester [Vermont]: Destiny Books, 2008)

§Chambers, Leslie. "The Swedenborgian influence on William Blake." *DAI*, LVI (1995), 3156C, 2 vols., 395 pp.. Open University (United Kingdom) Ph.D., 1993.

Deals especially with the *Marriage and Songs*.

Chambers, R., ed. *The Book of Days: A Miscellany of Popular Antiquities in Connection with the Calendar including Anecdote, Biography, and History, Curiosities of Literature and Oddities of Human Life and Character.* In Two Volumes – Vol. II. 1832. Numerous Engravings. (London and Edinburgh: W. and R. Chambers [1832, i.e., 1862]) <Stanford>

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).

Chandler, David. "Blake's Man in the Iron Mask." *Notes and Queries*, CCXLII [NS XLIV] (1997), 321-322.

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).

Chang, Han-liang. "Blake de shi zhong hua yu hua zhong shi [Blake's Painting in Poetry and Poetry in Painting]."

Zhongghuo shibao [*China Times*, Taipei], 9 April 1981, p. 8 (*Literary Supplement*). B. Pp. 205-210 of his *Bijao wenxue lilun yu shijian* [*Theory and Practice of Comparative Literature*]. (Taipei: Dongda tushu gongsi, 1986) In Chinese Description of Blake's life, his engravings, paintings, writings, from a comparative point of view.

Chapman, Gerald Wester, Jr. "Anxious Appropriations: Feminism and Male Identity in the Writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.197 ll.

"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."

§**Chapman, M.** "William Blake, Hubert Parry, and the Singing of 'Jerusalem'." *Hymn*, LXII, 2 (2011), 41-51.

§**Chapman, Wayne K.** "Blake, Swedenborg, and *A Vision*: A Case for Recombinate Influence." Chapter 7 (pp. 154-185) of his *Yeats's Poetry in the Making: Sing Whatever Is Well Made* (Basingstoke: Palgrave Macmillan, 2010)

§**Charbonneau, Léo.** "The songs of ... William Blake?" *University Affairs*, 3 November 2008.

"Dr. [Kevin] Hutchings puts Blake's poems to music", which are audible on his web-site.

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§**Chatterjee, Debases.** “Blake’s Lyrics: ‘Plowman in Darkness’ – A Study of Blake’s Development as a Lyric Poet.” Kolkata [India] University Ph.D., 1999. 194 pp.

§**Chatterjee, Visvanath.** *Four Romantic Poets: Blake, Wordsworth, Shelley and Keats.* (Kolkata [India]: Saha Book Company, 2005) 23 cm, 200 pp.

REVIEW

§*Bulletin of Ramakrishna Mission Institute of Culture*
[Calcutta], LVII, 2 (February 2006), 93-94

Chatto, William Andrew. *A Treatise on Wood Engraving Historical and Practical with Upwards of Five Hundred Illustrations Engraved on Wood by John Jackson. A New Edition with an Additional Chapter by Henry G. Bohn.* (London: Chatto and Windus, n.d. [?1840]) 4°

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, Utilogo de William Blake (Barcelona: Circulo de Lectores [1997]) Biblioteca Universal, Clásicos Ingleses In Spanish

§**Chauvin, Danièle.** "Apocalypse romantique: William Blake et Victor Hugo." *Questione Romantica: Rivista Interdisciplinare di Studi Romantici*, II (1996), 89-100. In French

§**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

§**Chauvin, Danièle.** "Images de l'Apocalypse: William Blake et Victor Hugo." Grenoble Thèse de troisième cycle en Littérature Générale et Comparée, 1981 In French

§**Chauvin, Danièle.** "Londres dans l'oeuvre poétique de William Blake: La mémoire, le mythe et l'art." Pp. 19-30 in *La Mémoire des Villes: The Memory of Cities*. Ed. Yves Clavaron and Bernard Dieterle. (St Etienne: Université de Saint-Etienne, 2003) In French

Compares London and Jerusalem.

***Chauvin, Danièle.** *L'Œuvre de William Blake: Apocalypse et Transfiguration*. (Grenoble: Ellug: Université Stendhal, 1992) 8°, 286 pp., 38 reproductions; ISBN: 2902709773 In French

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. 103-160), "Le Spirale: les structures

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progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-264).

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).

It is based on her Thèse d'Etat.

REVIEW

Robert Davreu, *Romantisme*, No. 83 (1994), 115-116,
in French ("lumineuse et convaicante")

§**Chauvin, Danièle**. "William Blake et l'Apocalypse: le verbe et l'image." Grenoble Thèse d'État en Littérature Générale et Comparée, 1987 207 ll. In French

Her *L'Œuvre de William Blake: Apocalypse et Transfiguration* (1992) is based on the Thèse d'Etat.

***Chayes, Irene**. "Night Thoughts 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young." *Colby Quarterly*, XXXI (1995), 123-141.

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).

Chayes, Irene H. "Picture and Page, Reader and Viewer in Blake's *Night Thoughts* Illustrations." *Studies in Romanticism*, XXX (1991), 439-471. <BBS>

REVIEW

D.V. E[rdman], *Romantic Movement* for 1993 (1994),
64-65 ("A valuable program from which all
Blakeists can benefit")

Chayes, Irene H., "Words in pictures: Testing the boundary:
inscriptions by William Blake", *Word & Image*, VII (1991),
83-97 <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
90

Chen, Guang-Ming. "Wei Lian Bu Lai Ke de Shi Yu Hua
[The Poetry and the Painting of William Blake]." *Zhong Guo
Mei Shu Guan* [China's Art Gallery], No. 5 (2005), 96. In
Chinese

***Chen, Guang-Ming.** "Wei Lian Bu Lai Ke de Shi Yu Hua
[The Poetry and the Painting of William Blake]." *Zhong Guo
Du Shu Bao* [China Reading Newspaper], 30 March 2005, 18.
In Chinese

Chen, Hong. "Bu Lai Ke de 'Hu' de 'Tian Zhen Shi Yue Du'
[An 'Innocent' of Blake's 'Tyger']." *Wan Guo Wen Xue Yan
Jiu* [Foreign Literature Studies], No. 2 (2011), 79-85. In
Chinese

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, Hui-Lan. "Bu Lai Ke 'Lun Dun' Yu Hua Zi Hua Si

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‘Zai Xi Min Si Qiao Shang’ zhi Bi Jiao [A Comparative Study of Blake’s ‘London’ and Wordsworth’s ‘Composed Upon Westminster Bridge 1802’].” *Su Zhou Jiao Yu Xue Yuan Xue Bao* [*Journal of Suzhou Education College*], XVIII; 1 (2001), 57-59. In Chinese

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

Chen, Mei. “Mei Li Yu Chou Lou—Hua Zi Hua Si He Bu Lai Ke Shi Zhong Lun Dun Xing Xiang [Beautiful and Ugly: On the Images of London in the Poems by Wordsworth and Blake].” *Yun Yang Shi Fan Gao Deng Zhuan Ke Xue Xiao Xiao Bao* [*Journal of Yunyang Teachers' Training College*], XXIII, 1 (Feb. 2003), 86-88. 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."

Chen, Peng-hsiang. “Social Satire and Humanitarianism in William Blake’s Poetry.” *Studies in English Literature & Linguistics* [Taipei], II (April 1977), 23-24.

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”.

Chen, Xiao-Ling. “Lun Dun Shi Tian Tang Hai Shi Di Yu — Hua Zi Hua Si Yu Bu Lai Ke de Lun Dun Shi Bi Jiao [Is London Heaven or Hell: A Comparative Study of the Two London Poems by Wordsworth and Blake].” *Huang Shi Jiao Yu Xue Yuan Xue Bao* [*Journal of Huangshi Education College*], XXI, Issue 1 (March 2004), 54-57. In Chinese

An attempt to analyze the social differences between the two London poems by Wordsworth and Blake.

Chen, Yang-Bo. “Wei Lian Bu Lai Ke Shi Ge Lun Dun De Wen Ti Fen Ti [Stylistic Analysis of William Blake’s Poem ‘London’].” *Hai Wai Ying Yu* [*Overseas English*], No. 6 (2014), 170-71. In English

Chen, Zhifan. “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 (*Literary Supplement*). In Chinese

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An account of his experience visiting exhibits of Blake's poetry and painting. For a response, see Mu Yang.

Chen, Zhifan. "Wen dao yu mang [Seeking advice from an Ignorant Person]." *Lianhe bao* [*United Daily News*, Taipei], 1 November 1993, p. 37 (*Literary Supplement*). In Chinese
For a reply, see Mu Yang.

Cheney, Sheldon. "A Mystic in the Age of Enlightened Scepticism: William Blake." Pp. 309-377 of *Men Who Have Walked with God: Being the Story of Mysticism through the Ages Told in the Biographies of Representative Seers and Saints with Excerpts from their Writings and Sayings*. (N.Y., 1945) <BB #1378>

The Blake section is reprinted in §*William Blake: A Mystic in the Age of Enlightened Skepticism*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 8.5" x 11", 88 pp.; ISBN: 9781161595062

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.

§**Chernik, Aria F.** "The 'Peculiar Light' of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime." *Romanticism and Victorianism on the Net*, No. 50 (2008).

Chesterton, Gilbert Keith. **William Blake*. (London and N.Y., 1910) **B.** *(London, 1920) The Popular Library of Art <BB> **C.** §(Havertown and Philadelphia, 1973) **D.** §(Folcroft, Pennsylvania, 1976) **E.** §*(Norwood, Pennsylvania, 1977) **F.** *(Philadelphia, 1978) **G.** (Darby [Pennsylvania]: Arden Library, 1980) 24 cm, viii, 210 pp., no ISBN (reprint of 1910 edition; "This is a limited edition of 150 copies") **H.** Tr. and ed. Francis Bourcier, introduction François Rivière. (Paris: Nouvelles Editions Oswald, 1982) 22 cm, 174 pp.; ISBN: 9782730401258 In French **I.** Tr. Kii Nakano as "William Blake." Chapter I (pp. 71-115) of *William Blake: Robert Browning: G.K. Chesterton: Chosaku shu* (Hyoden hen) 3 [*William Blake: Robert Browning: Collected Writings of G.K. Chesterton* Vol. III: *Critical Biography*]. (Tokyo, 1991) In Japanese <BBS> **J.** §*William Blake* (London: House of Stratus, 2000) Tr. Victoria León, prólogo Antonio Rivero Taravillo, epílogo de André Maurois. ([Seville]: Espuela de Plata, 2007) 17 cm, 246 pp.: ISBN: 97884951339 In Spanish **K.** (2010) 17 cm, 246 pp.: ISBN: 9788415177029 In Spanish **L.** In English. (Breinigsville [Pennsylvania]: Nobu Press, 2010) 25 cm, viii, 210 pp.; ISBN: 9781172347506 **M.** Tr. Lionel Forestier. (Paris: Gallimard, 2011) Le Cabinet des lettres (Paris) 17 cm, 168 pp.; ISBN: 9782070132072 In French **N.** *William Blake y otros temperamentos*. Tr. **Juan Antonio Montiel** and **Natalia Babasrovic**. (Santiago de Chile: Universidad Diego Portales, 2012) 8°, 208 pp.; ISBN: 9789563141801 In Spanish Life of Blake on pp. 17-137 **O.** §Charleston [South Carolina]: BiblioLife, 2014) 249 pp.; ISBN: 9781294784616

An excerpt appears as §"William Blake." In *The*

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Chesterton Review (The Light Within: The New Age and Christian Spirituality) XXVI, 1-2 (2000), 19-21.

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**), 776-778

§**Anon.**, *Times Literary Supplement*, **6 July 1911** (with another)

Toda Motoi, "Review of G.K. Chesterton: *William Blake, Robert Browning*, tr. Kii Nakano", *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (**1992**), 160-163, in Japanese

Camillo Marks, "Brillante, heterodoxo, inclasificable", *El Mercurio* (Revista de los Libros) [Mexico] (**11 August 2013**), p. E14 In Spanish

***Chesterton, G.K.** "William Blake and Inspiration." *Illustrated London News* (1929). B. Reprinted in pp. 78-81 of Chesterton's *A Handful of Authors*, ed. Dorothy Collins (N.Y., 1953). <BB> C. Tr. Akinobu Okuma as "William Blake to Reikan." *Yuriika: Eureka*, XXI, 9 (1989), 64-67. In Japanese <BSJ>

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

About research for her Blake novel.

Chevalier, Tracy. *Burning Bright.* (N.Y.: Dutton, 2007) 4°, 311 pp.; ISBN: 9780525949787 **B.** *L'Innocence.* Tr. Marie-Odile Fortier-Masek. (Paris: Quai Voltaire, 2007) 393 pp.; ([Paris:] Gallimard, 2008) Collection Folio 4772 18 cm, 423 pp. **In French** **C.** §*Ártalanok.* (Budapest: Gespen Könyvkiadó, 2007) 21 cm, 431 pp.; ISBN: 9639574977+ **In Hungarian** **D.** §*Siim kwa Sók'ôsa.* Tr. Chin Yi. (Seoul: Pich'ae, 2007) 21 cm, 435 pp.; ISBN: 8992036504 **In Korean** **E.** *Plameni Sjaj.* Tr. Trajsi Ševalieje. (Beograd: Laguna, 2007) 20 cm., 336 pp.; ISBN: 9788674366431 **In Serbian** **F.** §*Oskold och enfarenhet.* Tr. Anne Strandberg. (Stockholm: B. Wahlström, 2007) 22 cm, 335 pp.; ISBN: 9132333606 **In Swedish** **G.** §(N.Y.: Penguin, 2008) A Plume book 21 cm, 336 pp., ISBN: 9780452289079 **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** **K.** *Płonął ogień twoich oczu,* Tr. Zofia Uhrynowska-Hanasz. (Warszawa: Albatros, 2008) 24 cm, 311 pp.; ISBN: 9788373596900 **In Polish** **L.** §*Tigr, svetlo goriaschchii.* Tr. Treisi Sheval'e. (St Petersburg: Domino: Moskva: Eksmo, 2008) Mona Lisa [series] 373 pp. **In Russian** **M.** §*El Maestro de la Inocencia.* Tr. José Luis López Muñoz. (Barcelona: Lumen, 2008) 24 cm, 373 pp. ISBN: 978426426416469 **In Spanish** It is also available as an E-book, an Audiobook, and on CD. **N.** §*Bo'er be-or.* Tr. Edna Shemash. (Or Yehudah: Zemorah-Bitan, 2009) 332 pp. **In**

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Hebrew O. §*Der Lieder des Mr. Blake Roman.* Tr. Ursula Wulferkamp. (Rheda-Wiedenbrück Gütersloe: RM-Buch- und-Medien-Vertrieb, 2009) 22 cm, 397 pp. In **German P.** *Das Mädchen mit den funkelnden Augen historischer Roman.* Tr. Ursula Wulferkamp. (Berlin: List, 2010) List-Taschenbuch No. 60940 19 cm, 397 pp.; ISBN: 9783548609409 In **German Q.** §*El Maestro de la Inocencia.* Tr. José Luis López Muñoz. (Barcelona: Deboisillo, 2009) 19 cm, 375 pp.; ISBN: 9788483468852 In Spanish

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)

§***Nicholas Delbanco**, "Innocence and Experience: Two children spark the imagination of William Blake", *Book World*, 18 March 2007, p. 6

§**Chevrier, Jean-François**, "William Blake: la démonologie

romantique." Chapter III of his *L'hallucination artistique: de William Blake à Sigmar Polke*. (Paris: Editions L'Arachnéen, 2012) 23 cm, 683 pp.; ISBN: 9782952930291 In French

REVIEW

§**Tristan Trémeau**, *Critique d'art* (2013) In French

Child, Mrs. D.L [Lydia Maria Francis]. "Good Wives. No. I. – Mrs. Blake, wife of William Blake." *Ladies Pocket Magazine*, Part 2 (1833), 1-5. **B.** "Mrs. Blake, Wife of William Blake." Pp. 128-133 of her *Good Wives* (Boston, 1833) **C.** §Reprinted in pp. 125-128 of L. **Maria Child**, *Biographies of Good Wives* (N.Y. and Boston, 1846) **D.** Third Edition, Revised (N.Y. and Boston, 1847) Francis and Co.'s Cabinet Library of Choice Prose and Poetry. **E.** *Biographies of Good Wives*. (London and Glasgow, 1849) Pp. 123-128. **F.** (Boston and N.Y., 1850) **G.** §(Boston and N.Y., 1855) <BB> **H.** "Blake, Mrs, Wife of William Blake." Pp. 124-128 of *Biographies of Good Wives*. Eighth Edition, Revised (N.Y.: C. S. Francis and Co., 1859) **I.** *Married Women: Biographies of Good Wives* (N.Y., 1871) Pp. 124-128. <BB>

§**Childers, Joseph**. "Opposing the Paradigm: The Example of Blake." *Dalhousie Review*, LXVI (1986), 201-210.

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

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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'".

§**Chiramel, P. Jose.** "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies*, XVII (1995), 25-47.

§**Cho, Nancy Jiwon, and David Worrall.** "William Blake's Meeting with Dorothy Gott: the Female Origins of Blake's Prophetic Mode." *Romanticism*, XVI, 1 (2010), 60-71.

§**Chong, Cue-huan.** "'Bard's Song': Blake, Hayley, and the Milton Connection." *Milton Studies: The Journal of Milton Studies in Korea*, VII (1997), 257-295.

§**Chong, Cue-Huan.** "[Blake's Poetics of Self-Liberation and Holistic Imagination]." *Yonguhyongmoonhak [Journal of English Language and Literature]* [Seoul, South Korea], XLIV (1998), 275-298. In Korean, with an English summary

§**Chong, Cue-huan.** "[Blake's Poetry in the Judeo-Christian Line of Prophecy.]" *Milton Studies: The Journal of Milton Studies in Korea*, XI (2001), 171-201. In Korean, with a summary in English

§**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), 119-149. In Korean, with an English summary

Choon, Ban Kah. “William Blake and the Ontology of Romanticism.” *Focus, the Magazine of the Literary Society of the University of Singapore*, No. 1 (1967), 42-51.

Chou, Man-wen. “A Study of William Blake’s *Songs of Innocence* and *Songs of Experience* Reflecting the Two Contrary States of the Human Soul.” *Taipei shangyie zuanke xuebao* [*Journal of National Taipei College of Business*], III (January 1974), 223-253.

A detailed analysis of “The Lamb”, “The Tyger”, “Holy Thursday”, “The Chimney Sweeper”, “Nurse’s Song”, “Infant Joy”, “The Divine Image”, and “The Human Abstract”.

§**Christensen, Rupert.** *Once More with Feeling: A Book of Classic Hymns and Carols.* ([London:] Short Books [?2007]).

An excerpt about the “Jerusalem” hymn from *Milton* appeared as “The Story behind the Hymn”, *Telegraph* [London], 27 September 2007, online>.

§**Chossegros, Aurélia.** “Le Site à la loupe: The William Blake Archive.” *L’Observatoire Critique*, 17 January 2007. In French, with an English abstract

§**Church, Michael.** “The Story Behind: Jerusalem.” *Times Educational Supplement*, 28 March 2003, p. 15

On the background of the “Jerusalem” lyric from *Milton*.

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***Churton, Tobias.** *Jerusalem: The Real Life of William Blake* (London: Watkins, 2015) 8°, xxxix, 360 pp., 44 reproductions; ISBN: 9781780287508

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. 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].⁹⁰⁶

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 said "with.^t 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

§**Ciez, Kathleen Ann.** "Blake's *Milton*: Re-fabricating the Metaphor of the Female." Florida Ph.D., 1993. 72 leaves [sic]

§**Ciampi, Fausto.** "Le introduzioni ai *Songs of Innocence and of Experience* di William Blake: Sulle soglie dell'ispirazione romantica." *Anglistica Pisana*, 1/2 [Pisa] (2004), 21-56. In Italian

§**Ciseri, Ilaria.** *Il Romanticismo: 1780-1860: La Nascita di una Nuova Sensibilità: Joseph Wright of Derby, Heinrich Füßli, Francesco Goya, Jacques Louis David, William Blake* (Milano: Mondadori, 2003) In Italian **B.** §*Romanticism 1780-1860: The Birth of a New Sensibility: Joseph Wright of Derby, Heinrich Fuseli, Francisco Goya, Jacques-Louis David, William Blake.* (N.Y.: Barnes and Noble, 2004) 32 cm, 399 pp.; ISBN: 9780760759417 **C.** §*Le Romantisme 1780-1860: La Naissance d'une Nouvelle Sensibilité.* (Paris: Gründ, 2004) In French

A picture book with scattered references and reproductions of Blake, Fuseli, and the sixteen other artists named on the title page.

"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.^t a servant" (*BR* (2) 71).

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***Clark, David L.** "Against Theological Technology: Blake's 'Equivocal Worlds'." Pp. 164-222 of *New Romanticisms: Theory and Critical Practice*. Ed. David L. Clark and Donald C. Goellnicht. (Toronto, Buffalo, London: University of Toronto Press, 1994) Theory/Culture [series]

"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

***Clark, David L.** "How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's *Pity*." Chapter 7 (pp. 106-133, 167-173) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal and Kingston:] McGill-Queen's University Press, 1992)

"Pity" "stands in a striking revisionary relationship with its Shakespearean source" (p. 106).

Clark, David L. "'Visibility Should Not Be Visible': Blake's Borders and the Regime of Sight." *Wordsworth Circle*, XXV (1994), 29-36.

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.

Clarke, John C. *The God of Shelley and Blake.* (London, 1930) **B.** (N.Y., 1966) 21 pp. <BB #1396> **C.** (Folcroft Edition, 1973) 4°, 36 pp.

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), 143-144

Clark, Lorraine, *Blake, Kierkegaard, and the Spectre of Dialectic* (1991) <BBS> **B.** §(Cambridge: Cambridge University Press, 2009) ISBN: 9780521110471+

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")

Michael Fisher, *Wordsworth Circle*, XXIV (1993), 230-232 (An "intelligent, if somewhat disappointing" book [p. 230]).

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)

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- Peter Kitson**, *Year's Work in English Studies*, LXXII (1993), 279-280 ("lucid and intelligent", but "it denies the historic specificity of the writers")
- David Fuller**, *Literature & Theology*, VIII (1994), 331-332 ("Blake is made to seem more like Kierkegaard than he really is")
- Jeremy Tambling**, *Modern Language Review*, LXXXIX (1994), 457-458 ("this insightful and clever piece of reasoning actually moves in a very traditional path")
- Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-105 (along with Behrendt and Mee; Clark sets out a "subtle and clearly presented argument")
- François Piquet**, *Etudes anglaises*, XLVII (1994), 478-479, in French (a work of "érudition précise")
- § *Journal of Religion*, LXXIV (1994), 144-145
- § **David L. Clark**, *European Romantic Review*, V, 2 (Winter 1995)
- § **David Punter**, *Studies in Romanticism*, XXXIV, 4 (Winter 1995) (with another)
- § *Church History*, LXIV (1995), 694-696
- Stephen L. Carr**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 262

***Clark, Madeline**. "The Theosophy of William Blake." *Sunrise Magazine* (December 2000-January 2001) online. B. "De Theosofie van William Blake." <http://www.theosofie.net/sunrise/sunrise2001/meijuni2001/bla ke.html>, 14 September 2006. In Dutch

§***Clark, Roger.** "O Clouds Unfold!" *Independent*
[London], 3 June 1997, Supplement, pp. 6-7.

Interest in Blake is high.

Clark, S.H. "Blake's *Milton* as Empiricist Epic: 'Weaving the Woof of Locke'." *Studies in Romanticism*, XXXVI (1997), 457-482.

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).

Clark, S.H. "Blake and Female Reason." Chapter 5 (pp. 138-187) of his *Sordid Images: The Poetry of Masculine Desire*. (London and N.Y.: Routledge, 1994)

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".

***Clark, Stephanie Brown, M.D.** "Behaviour, Biology and William Blake: the History of a Paradigm Shift." *Humane Medicine*, IX (1993), 189-200.

"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).

Clark, Steve. "Blake." *Year's Work in English Studies*, LXXX (Covering work published in 1999) (2001), 455-465.

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Clark, Steve. “‘Visionary Forms Dramatic’ in Blake and Baillie.” Pp. 321-351 of *Yuruginaki Shinnen: Igrisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki. (Tokyo: Sairyusha, 2012)

Clark, Steve, and Masashi Suzuki, ed. *The Reception of Blake in the Orient*. (London, and N.Y.: continuum, 2006) 4^o, xii, 348 pp., 61 reproductions (many of lamentable quality); ISBN: 0862490077

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 silently in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006).

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.)

Minne Tanaka. “Colour Printing in the West and the East: William Blake and Ukiyo-e.” Pp. 77-86.

***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].)

***Susan Matthews.** “Africa and Utopia: Refusing a ‘local habitation’.” Pp. 104-120. (In part about “Blake’s fear of territorializing the imagination” [p. 104].)

***Ashton Nichols.** “An Empire of Exotic Nature: Blake’s Botanic and Zoomorphic Imagery.” Pp. 121-133. (“Blake’s [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. 134-144. (“Blake acquired his knowledge of Indian scenery and culture under the guidance of Hayley who had a good collection of Oriental literature” [p. 143].)

Tristanne J. Connolly. “The Authority of the Ancients: Blake and Wilkins’ Translation of the *Bhagvat-Geeta*.” Pp. 145-158. (The essay is chiefly about Charles Wilkins and his patron Warren Hastings.)

Part II: Blake in the Orient:

The Early-Twentieth-Century Japanese Reception

Ayako Wada. “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” Pp. 161-171. (“Yanagi particularly marked Blake’s heterodoxy as ... ‘Oriental pantheism’”, especially “a kinship ... between Blake and the ancient scriptures of Brahmanism” [p. 167].)

Hatsuko Nimii [i.e., Niimi]. “Self-Annihilation in *Milton*.” Pp. 172-180. (An analysis of “the last five plates of *Milton*, with reference to Yanagi’s approach to Blake” [pp. 173-174]).

Kazuyoshi Oishi. “An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in early-twentieth-century Japan.” Pp. 181-194. (“Yanagi’s misreading of Blake” is “self-reflexive”, “essentially self-serving” [pp. 190, 183].)

***Yoko Ima-Izumi.** “The Female Voice in Blake Studies in Japan, 1910s-1930s.” Pp. 195-211. (Concerned chiefly with Yanagi and Jugaku.)

Shunsuke Tsurumi. “Blake as Inspiration to Yanagi and Jugaku.” Pp. 212-215.

***Yumiko Goto.** “**Individuality and Expression: The *Shirakaba* Group’s Reception of Blake’s Visual Art in Japan.**” Pp. 216-233.

Part III: Blake in the Orient:

Later Responses

Jeremy Tambling. “Blake’s Night: Tanizaki’s Shadows.” Pp. 237-245. (A comparison of Blake with Jun’ichiro Tanizaki, *In Praise of Shadows* [“1933; 1984”].)

Barnard Turner. “_e Kenzaburo’s Reading of Blake: an Anglophonic Perspective.” Pp. 246-259.

***Peter Otto.** “Nebuchadnezzar’s Sublime Torments: William Blake, Arthur Boyd and the East.” Pp. 260-271. (“Blake’s multifaceted treatment of Nebuchadnezzar is the iconographic starting-point for more than 70 Nebuchadnezzar designs produced between 1966 and 1972 by Arthur Boyd (1920-99), one of the greatest Australian painters” [p. 261].)

Ching-erh Chang. “William Blake in Taiwan.” Pp. 272-278.

Jason Whittaker. “‘Walking thro’ Eternity’: Blake’s Psychogeography and other Pedestrian Practices.” Pp. 279-287. (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].)

John Phillips. “Blake’s Question (from the Orient).” Pp. 288-300.

Elinor Shaffer. “Afterword.” Pp. 301-302.

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), 330-332 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), 108-116

Jason Whittaker, *Year's Work in English Studies*,

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LXXXVII (2008), 726 ("a marvellous introduction to Blake's effect on Japanese culture")

Mark Lussier, *European Romantic Review*, XI, 1
(February 2010), 131-137 (with two others)

Clark, Steve, and **Jason Whittaker**, ed. *Blake, Modernity and Popular Culture*. (Basingstoke and N.Y.: Palgrave Macmillan, 2007) 8^o, x, 240 pp.; ISBN: 9780230008441

A collection of essays, preceded by Clark and Whittaker, "Introduction: Blake, Modernity and Popular Culture." Pp. 1-11.

G.A. Rosso. "Popular Millenarianism and Empire in Blake's *Night Thoughts*." Pp. 12-25.

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].)

Colin Trodd. "Emanation and Negations of Blake in Victorian Art Criticism." Pp. 39-57.

Shirley Dent. "'Esoteric Blakists' and the 'Weak Brethren': How Blake Lovers Kept the Popular out." Pp. 57-68.

Edward Larrissy. "Blake: Between Romanticism and Modernism." Pp. 69-77.

Steve Clark. "'There is no Competition': Eliot on Blake, Blake in Eliot." Pp. 78-99.

James Keery. "Children of Albion: Blake and Contemporary British Poetry." Pp. 100-112.

Mark Douglas. "Queer Bedfellows: William Blake and Derek Jarman." Pp. 113-126. (Jarman [1942-94] was a filmmaker.)

Matt Green. “‘This Angel, who is now become a Devil, is my particular Friend’: Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie.” Pp. 127-139. (Salman “Rushdie himself lists *The Marriage* as a seminal text in the development of the oppositional standpoint presented in *The Satanic Verses*” [p. 128].)

Christopher Ranger. “Friendly Enemies: A Dialogical Encounter between William Blake and Angela Carter.” Pp. 140-150.

Mark Lussier. “Blake beyond Postmodernity.” Pp. 151-162.

Wayne Glausser. “What is it Like to be a Blake? Psychiatry, Drugs and the Doors of Perception.” Pp. 163-178. (A comparison of the ideas on Blake’s mental state of Kay Redfield Jamison, *Touched with Fire: Manic Depressive Illness and the Artistic Temperament* [1996], Aldous Huxley, *The Doors of Perception* [1994], and Huston Smith, *Cleansing the Doors of Perception: The Religious Significance of Entheogenic Plants and Chemicals* [2000].)

Michelle Gompf. “The Silence of the Lamb and the Tyger: Harris and Blake.” Pp. 179-191. (On Thomas Harris’s fictional trilogy *Red Dragon* [1981], *Silence of the Lambs* [1988], and *Hannibal* [1999].)

Jason Whittaker. “From Hell: Blake and Evil in Popular Culture.” Pp. 192-204.

Susan Matthews. “Fit Audience Tho Many: Pullman’s Blake and the Anxiety of Popularity.” Pp. 205-220. (On “Philip Pullman’s trilogy for children, *His Dark Materials*”: *Northern Lights* [1995], *The Subtle Knife* [1997], and *The Amber Spyglass* [2000].)

REVIEWS

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Helen M. Bruder, *BARS Bulletin and Review*, No. 32
(December 2007), 36-38

Hatsuko Niimi, *Igirisu Romanha Kenkyu* [*Essays in English Romanticism*], XXXIII (2009), 135-139 in Japanese

Jason Whittaker, *Year's Work in English Studies* [for 2007], LXXXVII, 1 (2009), 731-732

***Clark, Steve**, and **David Worrall**, ed. *Blake in the Nineties* (Basingstoke: Macmillan Press Ltd, 1999) 8°, xiii, 240 pp.; ISBN: 0333681606. B. (N.Y.: St. Martin's Press, Inc., 1999) ISBN: 0312220545

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.)

Joseph Viscomi. "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (The "essay focuses on Blake's allusions to printmaking" in pl. 10-11, 14-17, and 20 [p. 28], as a sequel to his "The Evolution of *The Marriage of Heaven and Hell*", *Huntington Library Quarterly* [1997] and "The Lessons of Swedenborg: or, The Origin of William Blake's *The Marriage*

of *Heaven and Hell*" in *Lessons of Romanticism*, ed. Thomas Pfau and Robert Gleckner [1998].)

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

Stephen C. Behrendt. "Something in My Eye: Irritants in Blake's Illuminated Texts." Pp. 78-95. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 547-554.

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. 114-132. ("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. 133-152. ("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. 153-172. (About Blake's responses to war.)

Marsha Keith Schuchard. "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?" Pp. 173-193. ("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].)

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Keri Davies. "Mrs Bliss: a Blake Collector of 1794." Pp. 212-230. ("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), 165-166 (with another) (a summary of the 12 essays)

Morton D. Paley, *Romanticism*, VIII, 1 (2002), 90-93 (especially on Essick, Viscomi, and Keri Davies)

***Clark, Steve,** and **David Worrall,** ed. *Blake, Nation and Empire.* (Basingstoke and N.Y.: palgrave macmillan, 2006) 8^o, xii, 263 pp.; ISBN: 9780333993149

Steve Clark and **David Worrall.** "Preface." P. ix. ("The present volume grew out of the 2000 William Blake conference held at Tate Britain".)

Steve Clark and **David Worrall.** "Introduction." Pp. 1-19. ("Above all, the book wishes to challenge the still powerful orthodoxy of a retreat from radical engagement into visionary other-worldliness" [p. 5].)

Saree Makdisi. "Immortal Joy: William Blake and the Cultural Politics of Empire." Pp. 20-39. ("Blake was basically the only major poet of the late-eighteenth and early

nineteenth centuries who categorically refused to dabble in recognizably Orientalist themes or motifs” [p. 24].)

“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).

Jon Mee. “Bloody Blake: Nation and Circulation.” Pp. 63-82. (“The sudden infusion of blood into his poetry [especially *Urizen* (1794) pl. 1-5] suggests that he read it [John Brown, *The Elements of Medicine* (May 1795)] or knew something of it” [p. 74].)

Susan Matthews. “Blake, Hayley and the History of Sexuality.” Pp. 83-101. (Deals with “the ways in which Blake writes about sex and texts by Fuseli and William Hayley”, particularly Hayley’s *Essay on Old Maids* [1785] [p. 88].)

James Chandler. “Blake and the Syntax of Sentiment: An Essay on ‘Blaking’ Understanding.” Pp. 102-118.

Morris Eaves. “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” Pp. 119-135. (“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].)

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Christopher Z. Hobson. “‘What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” Pp. 136-152. (“As he grew older, ... he increased his attention to male and female homosexuality in texts and art” [p. 139].)

Andrew Lincoln. “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” Pp. 153-166. (In his later works, “Blake’s prophetic mission began to run parallel to that of the more orthodox British Christians” “to restore Britain to Christianity” [pp. 156, 153].)

Steve Clark. “*Jerusalem* as Imperial Prophecy.” Pp. 167-185. (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].)

Jason Whittaker. “The Matter of Britain: Blake, Milton and the Ancient Britons.” Pp. 186-200. (Milton’s *History of Britain* is “one source for Blake’s strange history of Britain ... [especially] in *Jerusalem*” [p. 186].)

Robert N. Essick. “Erin, Ireland, and the Emanation in Blake’s *Jerusalem*.” Pp. 201-213. (“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. 214-250. **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), 330-332 and online (20 August 2007)

§**Morton D. Paley**, *European Romantic Review*, XX (2009), 418-429 (with another)

Julia M. Wright, *Romantic Circles* (19 January 2009 online

Steven Goldsmith, *Studies in Romanticism*, XLVIII (2009), 527-533 (“useful”)

Jason Whittaker, *Year's Work in English Studies*, LXXXVII (2008), 726-728

***Clark, Steve**, and **David Worrall**, ed. *Historicizing Blake*. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1994) 8°; ISBN: 0333568192

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.

Steve Clark and **David Worrall**. "Introduction." Pp. 1-23.

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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].)

Jon Mee. "Is there an Antinomian in the House? William Blake and the After-Life of a Heresy." Pp. 43-58. (The antinomians William Huntington of the Providence Chapel and his publisher Garnet Terry "illustrate the vigorous survival of the Antinomian heresy in Blake's London" [p. 55].)

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. 105-124. (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. 125-146. ("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. 147-158. (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. 159-178. (The possibilities that Blake's Enoch designs may be earlier than 1821 and that "his writing of *Milton*" may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [February 1801] [p. 173]. The reproductions include six for the apocryphal Book of Enoch.)

REVIEWS

Michael Grenfell, *Journal of the Blake Society at St James*, I (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world For this, I have not come across a better book")

§**Jason Whittaker**, *BARS Bulletin and Review*, No. 9
(November 1995), 19

***Clark, Steve, Tristanne Connolly, and Jason Whittaker**, ed. *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. (Basingstoke and N.Y.: palgrave macmillan, 2012) 23 cm, xiii, 309 pp.; ISBN: 9780230280335

Steve Clark, Tristanne Connolly, and Jason Whitaker. "Blake 2.0: Introduction." Pp. 1-10.

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 Age!': William Blake, Theodore Roszak, and the Counter Culture of the 1960s-1970s." Pp. 27-40.

3 *Roger Whitson. "Digital Blake 2.0." Pp. 41-55.

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.)

5 Angus Whitehead. "'New matter!': Mona Wilson's *The Life of William Blake 85 Years On*." Pp. 69-88. (He explores "the troubling and hitherto unexplored complexity of Mona Wilson's 'popular' 1927 biography of Blake" [p. 69] with many biographical details and an account [pp. 78-80] of the differences in the editions of 1927, 1932, 1948, and 1971.)

Part II Blake and Visual Art

6 Colin Trodd. "Celebration and Censure: William Blake and Stories of Masterliness in the British Art World, 1930-59." Pp. 91- 101. (He proposes that "Blake's relation to masterliness became the rocket fuel for his take-off in art historical and curatorial discourses" [p. 92].)

7 Mei-Ying Sung. "Blake and Surrealism." Pp. 102-119.

8 *Mark Crosby. "'The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." Pp. 120-131. (Concerned especially with Eduardo Paolozzi and Helen Martins.)

9 Philippa Simpson. "'Mental Joy & Mental Health / And Mental Friends & Mental Wealth': Blake and Art Therapy." Pp. 132-145.

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. 149-161.

11 Mark Douglas. "Film in a Time of Crisis: Blake, *Dead Man*, *The New Math(s)*, and *Last Days*." Pp. 162-174.

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. 175-186. (Concerned with comics and graphic novels.)

Part IV Blake in Music

13 Keri Davies. "Blake Set to Music." Pp. 189-201.

"Appendix 13.1. Blake Set to Music: Selected Recordings." Pp. 202-208.

14 Steve Clark and James Keary. "'Only the wings on his heels': Blake and Dylan." Pp. 209-229.

15 Tristanne Connolly. "'He Took a Face from the Ancient Gallery': Blake and Jim Morrison." Pp. 230-247.

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16 David Fallon. "Hear the Drunken Archangel Sing': Blakean Notes on 1990s Pop Music." Pp. 248-262.

17 Jason Whittaker. "Mental Fight, Corporeal War, and Righteous Dub: The Struggle for 'Jerusalem', 1979-2009." Pp. 263-273.

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)

Masashi Suzuki, *Igirisu Romanha Kenku [Essays in English Romanticism]*, XXXVIII (2014), 85-88. In Japanese

Clark, Thomas. "The Art of Poetry VIII: Allen Ginsberg", *Paris Review*, No. 37 (1966), 13-55. <BB> Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 519-523.

§**Clarke, Jay A.**, ed. *Landscape, Innovation, and Nostalgia: The [Sir Edward G.] Manton Collection of British Art*. (New Haven: Yale University Press, Distributed for the Sterling and Francine Clark Art Institute, Williamstown [Massachusetts], 2012) 311 pp.

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, John Henry, M.D.; Alfred Tressider Sheppard. "Was Blake Insane?" *Sunday Times* [London], 26 July 1926.

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, Ellen C. *English Female Artists*. In Two Volumes. (London, 1876) I, 370-375, II, 406. **B.** Ruskin's letter is reprinted in *The Letters of John Ruskin*. Volume I, 1827-1869. (Vol. XXXVI of *The Works of John Ruskin*. Ed. E.T. Cook and Alexander Wedderburn. Library Edition) (London and N.Y., 1909) P. 110. <BB #1400A-B, omitting the 11 paragraphs about Catherine Blake in Vol. I>

§***Clayton, Ellie.** *Divine Economy With Illustrations by William Blake*. (2014) A free e-book.

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

REVIEWS

Anon., "William Blake", *Times* [London], **30 May 1933**, p. 5

§**Anon.,** *Times Literary Supplement*, **24 August 1933**, p. 558

§**Cockburn, Andrew.** "'The Furnaces of Affliction become Fountains of Living Water': A Psychotherapist Looks at William Blake." *Winnicott Studies*, No. 5 (1990).

§**Cody, John,** "A Grain of Sand." In *The Visual Arts and Medical Education*. Ed. Geri Berg. (Carbondale: Southern Illinois University Press, 1983)

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Includes a discussion of Blake's "Elohim Creating Adam".

§**Cogan, Lucy Nicole.** "William Blake's Bible of Hell, and the Fall into Materialism and Language." Cambridge Ph.D., 2010. 271 ll.

§**Cogan, Lucy.** "William Blake's *The Book of Los* and the Female Prophetic Tradition." *Romanticism*, XXI, 1 (April 2015), 48-58.

"Blake's mythopoeia reveals an intimate familiarity" with the "distinct female prophetic tradition".

§**Cogeval, Guy.** "L'Apocalypse selon William Blake." *Beaux Arts Magazine* (1999). In French

Cohen, Adam Max. "Genius in Perspective: Blake, Einstein and Relativity." *Wordsworth Circle*, XXXI (2000), 164-169.

Blake in the *Marriage* and Einstein in his Theory of Relativity "share an anti-Newtonian belief in a reality" (p. 164).

Cohen, Michael. "Addison, Blake, Coram, and the London Foundling Hospital: Rhetoric as Philanthropy and Art", *Centennial Review*, XXXIV (1990), 540-566 <BBS>

REVIEW

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

91

§Cohen, Michael. "Engaging Metaphors: Comparative Figures in Hogarth and Blake." Pp. 49-76 of his *Engaging English Art: Entering the World in Two Centuries of English Painting and Poetry*. (Tuscaloosa: University of Alabama Press, 1987) <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90),
128

Cohn, Jesse S. "Blake's THE MENTAL TRAVELLER." *Explicator*, LVIII, 3 (2000), 130-133.

The poem is "a description of a cyclical world".

Colaiacono, Paola. "La figura dell'antico." Vol. II, pp. 237-245 of *Bologna, la cultura italiano e le letterature straniere moderne: Atti del Congresso Internatiozionale "Bologna, la cultura italiana et le letterature straniere moderne, Bologna 17-22 ottobre 1988"*. Ed. Vita Fortunati. (Ravenna: Longo, 1992) Alma Mater Studiorum Sæcularia Nona In Italian

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

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***Cole, William.** "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation." *Modern Philology*, XCVI, 4 (May 1999), 485-491.

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).

§**Colebrook, Claire.** *Blake, Deleuzian Aesthetics and the Digital.* (London, N.Y.: Continuum, 2012) ISBN: 9781441155337

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)

§**Colebrook, C.M.** "John Milton, William Blake and the History of Individualism." Edinburgh Ph.D., 1992.

§**Colebrook, Claire.** "The End of Redemption and the Redemption of Ends: Apocalypse and Enlightenment in Blake's Prophecies." *SoRA*, XXVII, 1 (March 1994), 79-92.

Coleman, Deirdre, and Peter Otto, ed., *Imagining Romanticism* (1992) <BBS>

J.M.Q. Davies, "Blake's *Paradise Lost* Designs Reconsidered", is adapted in Chapter III of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

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.

Collins, J. Churton. "The 'Quarterly Review' and Mr. Andrew Lang." *Times Literary Supplement*, 23 May 1902, pp. 148-149.

"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;

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Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

Collins, J. Churton. "The 'Quarterly Review' and Mr. Stephen Phillips's Critics." *Times Literary Supplement*, 9 May 1902, p. 132.

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 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.

§**Collins Baker, C.H.** "Some Illustrators of Milton's *Paradise Lost* (1688-1850)." *Library*, III, 1 (June 1948).

Includes a section on Blake.

Colmer, John, "Lawrence and Blake." Chapter One (pp. 9-20, 133-135) of *D.H. Lawrence and Tradition*. Ed. Jeffrey Meyers. (Amherst: University of Massachusetts Press, 1985)

Concerns "Lawrence as writing within the Blake tradition".

§**Colté-Bak, Nathalie.** "Spiritual Transfers: William Blake's Iconographical Treatment of John Bunyan's *The Pilgrim's Progress*." *Bunyan Studies*, No. 16 (2012), 32-51.

Colvin, Sidney. *Memoirs & Notes of Persons & Places 1852-1912*. (N.Y.: Charles Scribner's Sons, 1922), 250-251

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.

§**Comfort, Alex.** "Individuative Cosmologies – Blake." Pp. 119-123 of his *I and That: Notes on the Biology of Religion*. (London: Mitchell Beazley Publishers; N.Y.: Crown Publishers, 1979)

Connolly, Tristanne. "Nourished with milk ye serpents': Blake, Infant Nursing, and Female Bloods." Pp. 353-379 of *Yuruginaki Shinnen: Igirisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko

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Niimi and Masashi Suzuki. (Tokyo: Sairyusha, 2012)

Connolly, Tristanne Joy. "Reading Bodies in William Blake's 'Jerusalem'." *DAI*, LX (2000), 4438A. Cambridge Ph.D., 1999.

She "examines images of the human body in Blake's designs and verse".

Her *William Blake and the Body* is based on the thesis.

***Connolly, Tristanne J.** *William Blake and the Body*. (Houndmills and N.Y.: Palgrave, 2002) xvii, 249 pp.; ISBN: 0333968484

Based on her Cambridge dissertation (1999)

REVIEWS

***Thomas Frosch**, *Blake*, XXXVIII (2004-2005), 102-107 (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), 197-199 (the book is "not for the uninitiated" but "a must for Blake scholars" [p. 199])

Jeremy Tambling, *Modern Language Review*, XCIX (2004), 752-754 (with another) ("Connolly's work most certainly convinced this reader" [p. 754])

Mark Lussier, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others)

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2005)

W.B. Gerard, *Eighteenth-Century Book Reviews Online*, 13 July 2009

***Connolly, Tristane J.** "William Blake and the Spectre of Anatomy." Pp. 19-42 of *The Influence and Anxiety of the British Romantics: Spectres of Romanticism*. Ed. Sarah Ruston With Assistance by Lidia Garbin. (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: Edwin Mellen University Press, 1999) Salzburg Studies in English Literature: Romantic Reassessment Volume 143

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).

§**Conway, Moncure.** "William Blake." *Fortnightly Review*, NS III (February 1868), 216-217.

§***Cook, Jon.** "Blake's London." *Tate*, No. 23 (Winter 2000).

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

Cooper, Andrew. "Apocalypse Now: The Lives of William Blake." *ANQ*, VI (1993), 79-89.

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

Cooper, Andrew M. "Freedom From Blake's Book of Urizen." *Studies in Romanticism*, XLVIII (2009), 187-218.

William Blake and His Circle
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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).

Cooper, Christine Marie. "Revolutionary burden: The reproduction of political agents in Britain, 1790-1826." *DAI*, LVII (1996), 1146A. Michigan Ph.D., 1995.

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.

Cooper, H.F. "The relationship between the texts and the designs of William Blake's *Songs of Innocence and of Experience*." *Index to [British] Theses*, XXV (1977), 7 (#5468). Southampton M.Phil.

[**Cooper, Joe and Edna.**] "Did You Know that the Mother of William Blake (1757-1827) Was a Moravian[?]" *Moravian History Magazine*, No. 20 (18th and 19th Century Personalities) (September 2001), 31.

§**Copeland, Ann.** "Works and Digital Resources in the Catalog: Electronic Versions of *Book of Urizen*, the Kelmscott Chaucer and *Robinson Crusoe*." *Classification Quarterly*, XXXIII, 3-4 (2002), 161-180.

Copley, Barbara A. "'Imagination Is Existence': The Psychology of William Blake." *Comprehensive Dissertation Abstracts Ten Year Cumulation 1973-1982* (Ann Arbor: University Microfilms International, 1984), XXXV, 71. State University of New York (Buffalo) Ph.D., 1980.

Not in *DAI*.

§**Corbett, William.** "William Blake." *World Poets*, I (2000).

Cords, John N. "'Word, work, & wish': Labor and Productivity in William Blake." University of Michigan Ph.D., 2011. 335 pp.

About "the political valence of labor in William Blake's aesthetic practice".

***Coren, Giles.** "To the rescue of a cockney prophet: Peter Ackroyd tells Giles Coren why William Blake is unjustly neglected." *Times* [London], 11 September 1995.

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)

§**Cormack, Alistair.** "J.G. Ballard and William Blake: Historicizing the Reprobate Imagination." In *J.G. Ballard: Visions and Revisions*. Ed. Jeanette Baxter and Rowland Wymer (Basingstoke and N.Y.: Palgrave Macmillan, 2012)

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§**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.

§**Connolly, Tristanne Joy.** "Giant Forms: Reading Bodies in William Blake's *Jerusalem*." Cambridge Ph.D., 1999.

Cooper, Andrew M. "Freedom from Blake's *Book of Urizen*", *Studies in Romanticism*, XLVIII (2009), 187-218.

A longer version appeared as Chapter 6 ("Freedom from *The Book of Urizen*") in Cooper's *William Blake and the Productions of Time* (2013).

Cooper, Andrew M. *William Blake and the Productions of Time*. (Farnham, Surrey, and Burlington, Vermont: Ashgate, 2013) 4°, xiv, 348 pp., 36 black-and-white reproductions; ISBN: 9781409444411

"Two or three pages from Chapter 2 ['Seeing Voices in *Songs of Innocence*'] were co-authored with Michael Simpson" in "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking", *Wordsworth Circle*, XXX (1999), 125-131, and "A shorter version of Chapter 6" ("Freedom from *The Book of Urizen*") appeared as "Freedom from Blake's *Book of Urizen*", *Studies in Romanticism*, XLVIII (2009), 187-218 (p. xiv).

"This book ... is a biography ... of the life allegory disclosed by his [Blake's] developing poetic practice" (p. xv).

REVIEW

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)

Cooper, Andrew M., and **Michael Simpson**, "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking", *Wordsworth Circle*, XXX (1999), 125-131.

"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).

§**Corby, James**. “Blake, Yeats, Larkin: Nihilism and the Indifferent Consolation of Post-Romanticism.” *New Questions on Literary Criticism*, ed. Efe Duyan (Istanbul: DAKAM Publishing, 2012), 159-169.

§**Cornils, Ingo**. "Furchtbare Symmetrien. Romantische Verwandtschaften im Werk der Dichter-Maler Hermann Hesse und William Blake." *Arcadia: Internationale Zeitschrift für Literaturwissenschaft*, XLVI, 1 (July 2011), 149-166. On line, in German

"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".

William Blake and His Circle
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§**Correa Urquiza, Martín.** “William Blake: Dulce Corazón Satánico.” *Cáñamo: La revista de la cultura del cannabis*, n° 130 (octubre 2008), 58-59. In Spanish

§**Corti, Claudia.** "Blake e Hume: schiave delle passioni?" *Mnema: Per Line Falzon Santucci*, ed. Paola Pugliatti. (Messina: Armando Siciliano, 1997), 165-170. In Italian

§**Corti, Claudia.** "Blake, Cartesio e il vortice." In *Semeia: Itinerari per Marcello Pagnini*. Ed. L. Innocenti, F. Marucci et P. Pugliatti. (Bologna: Il Mulino, 1995) In Italian

§**Corti, Claudia.** "Blake contro Newton, demiurgo del colore." In *Dipingere l'idea: Interpretazioni tra poesia e pittura*. Ed. F. Biasutti. (Ancona: Il Lavoro editoriale, 1996) In Italian

Corti, Claudia. “Blake, Goethe e le arti sorelle.” Pp. 191-202 of *Il Primato dell’Occhio: Poesia e pittura nell’età di Goethe*. Ed. Emilio Bonafatti and Maria Fancelli. (Roma: Artemide Edizioni, 1997) “Proteo” 41 In Italian

Concerned with “Arti sorelle o arte composita?” (p. 198).

§**Corti, Claudia.** “Dell’infinito al finito: Lostrano percorso iniziatico del ‘Thel’ di W. Blake.” *Rivista di Letterature Moderne e Comparate*, LIII, 2 (2000), 147-165. In Italian

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

§Corti, C. "“Fuga per canonem’: lo slittamento dei valore nella disseminazione romantica: L’Esempio di William Blake.” In *Il Giudizio di Valore e il Canone Letterario*. Ed. Loretta Innocenti. (Roma: Bulzoni, 2000) In Italian

Papers presented at a conference in 1997 at Sant’Arcangelo di Romagna, Forli, Italy.

§Corti, Claudia. "L'inutile fatica di creare: il Demiurgo, Blake e Urizen." In *Gli amici per Nando: Giornata di studi in onore di Fernando Ferrara*. Ed. L. Curti e L. Di Michele. (Napoli: I.U.O, 1998) In Italian

Corti, Claudia. "Il Perdono comme Paradigma Escatologico nelle 'Visioni' et nei 'Libri Profetici' di William Blake." Pp. 121-141 of *Interpretazione e Perdonno*. Ed. Giuseppe Galli. (Genova: Marietti, 1992) Atti del Dodicesimo Coloquio sulla Interpretazione, Macereta 18-19 Marze 1991. Pubblicazioni della Facoltà de Lettere e Filosofia, Università degli Studi di Macerata 60. In Italian

Corti, Claudia. *Il primo Blake: Testo e sistema* (1980) In Italian <BBS>

REVIEW

§Serena Cenni, *Rivista di Letterature Moderne e Compare*, XXXI (1980), 313-315, in Italian

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§***Corti, Claudi.** *Rivoluzione i rivelazione: William Blake tra profeti, radicali et giacobini.* (Napoli: Giannini, 2000) Bibliotheca di anglistica Fernando Ferrara No. 2 165 pp. In Italian

Corti, Claudia. *Stupende Fantasie: Saggi su William Blake.* (Pisa: Pecini editore, 2002) Studi di Letterature Moderne e Compare 4°, 249 pp.; ISBN: 887781442X In Italian

It consists of "Introduzione: William Blake nel canone romantico" (pp. 5-18) and three parts: "Linguaggi e Discorse" (pp. 19-88), "Transgressioni e Prococazioni" (pp. 99-148), and "Filosofi' Amici" (especially Descartes, Newton, and Hume) (pp. 153-244).

The 16 much reduced black-and-white Figures include *Visions* pl. 1-11 with no identification of the original.

§**Corti, Claudia.** "William Blake: la mitopoiesi come esperienza visionaria." In *William Blake et la mitopoiesi.* Ed. A. Frintino. (Pistoia: Brigata del Leoncino, 1997) In Italian

§**Corti, Claudia.** "William Blake, ovvero: C'è passione e passione." Pp. 117-133 of *Le passioni tra ostensione e riserbo.* Ed. Romana Rutelli e L. Villa. (Pisa: ETS, 2000) Memorie e Atti di Convegno In Italian

Compares Blake with Hume's "Of the Passions".

§***Corty, A.** "William Blake, l'événement." *Connaissance des Arts*, No. 638 (May 2006), 125. In French

Cosby, Charles Carlyle, III. "Indo-Tibetan Buddhist perspectives on William Blake's 'Songs of Innocence and of Experience'." California Institute of Integral Studies Ph.D., 2015 190 pp.

***Coughlan, Sean.** "School librarian finds fake Blake poem." *New York Times*, 19 June 2013.

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.

§***Coupe, Lawrence.** "Rewriting the Cosmos: The Radical Vision of William Blake." *English Review*, VII, 3 (February 1998), 38-41.

§**Courthope, William John.** "Democracy and Lyric Poetry, Scottish and English." Vol. VI, pp. 52-83 of his *A History of English Poetry*. (London and N.Y.: Macmillan, 1895-1910). B. §(London: Macmillan and Co., 1922-1925) C. §(N.Y.: Russell and Russell, 1962)

Said to concern Blake.

§**Coverley, Merlin.** "William Blake (1757-1827) and the New Jerusalem." In his *Occult London; The Pocket Essential Guide*. ([No place]: Summersdale Publishing, 2008) An e-book

[**Cox, George Valentine.**] *Jeanette Isabelle: A Novel*. In

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Three Volumes. (London: John Richardson, 1837)
<Harvard>

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].

***Cox, Judy.** *William Blake; The Scourge of Tyrants.* (London: Redwords 2004) Revolutionary Portrait Six 12°, 96 pp.; ISBN: 1872208215 **B.** **William Blake: Flagelo de tiranos.* Tr. Gemma Galdón. (Madrid: Ediciones de Intervención Cultural, 2006) 12°, 118 pp., 23 reproductions; ISBN: 89495356690 In Spanish

“Blake was a Jacobin” (p. 12); a simplistic and assertive work which is often right.

REVIEW

Angus Whitehead, *Blake Journal*, No. 9 (2005), 103-110 (“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])

Cox, Kenyon. “William Blake.” Pp. 127-132 of his *Old Masters and New: Essays in Art Criticism.* (N.Y., 1905) <**BB**> **B.** (N.Y.: Duffield, 1908). **C.** §(Freeport [N.Y.]: Books for Libraries Press [1969]). **D.** §([Whitefish, Montana]: Kessinger Publishing, 2006).

Cox, Philip. "Blake, Hayley and Milton: A Reassessment." *English Studies*, LXXV (1994), 430-442.

"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), 391-392 (Cox corrects Wittreich)

Cox, Stephen, *Love and Logic: The Evolution of Blake's Thought* (1992) <BBS>

REVIEWS

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 91

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")

Peter J. Kitsch, John Whale, and Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 362 ("the major book on Blake this year")

Kathleen Lundeen, *European Romantic Review*, V (1994), 127-131 ("challenging, controversial" [p. 131])

§**David Punter**, *Studies in Romanticism*, XXXIV, 4 (Winter 1995) (with 2 others)

Marsha Keith Schuchard, *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 331-332

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Crafton, Lisa Plummer. "The 'Ancient Voices' of Blake's *The French Revolution*." Pp. 41-57 of *The French Revolution Debate in English Literature and Culture*. Ed. Lisa Plummer Crafton. (Westport [Connecticut]: Greenwood Press, 1997) Contributions to the Study of World Literature, Number 87.

About "verbal warfare" in *The French Revolution* (p. 48).

§**Crafton, Lisa Plummer.** "Blake's 'Swinish Multitude': The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism*, II, 1 (April 1993), 1-12.

Craig, Robin Kundis. "Romantic transformations: The poetics of change and history in a context of mythography and science." *DAI*, LIV (1993), 937A. California (Santa Barbara) Ph.D., 1993.

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

Craik, George L[illie] and Charles Mac Farlane. *The Pictorial History of England During the Reign of George the Third: Being a History of the People, As Well As a History of the Kingdom ...* (London: Charles Knight, 1843) Vol. III, p. 751. <Harvard>

A paragraph under engravers: "It is not denied that this vigorous mind was diseased".

Cranston, Maurice. *The Romantic Movement.* (Oxford and Cambridge [U.S.A.]: Blackwells, 1994). Pp. 52-56.

§**Crawford, Joseph.** "I Beheld Milton with Astonishment': The Case of William Blake." In his *Raising Milton's Ghost: John Milton and the Sublime of Terror in the Early Romantic Period.* (London and N.Y.: Bloomsbury Academic, 2011) Warwick Interdisciplinary Studies in the Humanities

Crehan, Stewart. *Blake in Context* (1984) <BBS>

“Producers and Devourers” is reprinted in *William Blake*, ed. John Lucas (1998), and pp. 104-106 are reprinted as “‘The Tyger’ as a Sign of Revolutionary Times” on pp. 32-33 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003) and pp. 73-79 as “The Social System of ‘London’” on pp. 45-57 of Bloom.

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), 113-116

For responses, see **Crehan**, “Blake, Context and Ideology”, *Blake*, XX (1986-87), 104-107, and

William Blake and His Circle
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Peterfreund, "Reply to Stewart Crehan", pp. 108-109 <BBS>

§**Maria José Barroso Horrillo**, *Anglo-American Studies* [Salamanca, Spain], VI (1986), 177

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, X (1987), 110

Mark L. Greenberg, *Eighteenth Century ... Bibliography for 1984* (1989), 559-561

Crehan, Stewart. "William Blake." Chapter 4 (pp. 119-149) of *The Romantic Period*. Ed. David B. Pirie. Volume 5 of the Penguin History of Literature. (London, N.Y., Ringwood [Victoria], Toronto, Auckland: Penguin Books, 1994)

A responsible general account, focusing on the *Songs*

***Crespo Martín, Bibiana**. "El Libro de Artista de ayer a hoy: seis ancestros del Libro de Artista contemporáneo. Primeras aproximaciones y precedentes inmediatos." *Arte, individuo y sociedad*, XXVI, 2 (2014), 311-328. In Spanish
Pp. 317-319 are about Blake's printing method and *Songs of Innocence* as precursors of Artist's Books.

***Cripps, Charlotte**. "William Blake's [Felpham] cottage for sale." *Independent* [London], 18 July 2014.

Crisman, William C. "Blake's 'The Crystal Cabinet' as a Reworking of Thomson's *The Castle of Indolence*." *English Language Notes*, XXIX (1991), 52-59 <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
91-92

Crisman, William. "Songs named 'Song' and the Bond of the Self-Conscious Lyricism in William Blake." *ELH*, LXI, 3 (1994), 619-633.

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

REVIEW

I[rene] H. C[hayes], *Romantic Movement* for 1994
(1995), 43 (a summary)

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

Review of a BBC television program about Blake.

Crocco, Francesco. "Conclusion: William Blake's Prophecies and the Limits of Nationalism." Pp. 182-191 of his *Literature and the Growth of British Nationalism: The Influence of Romantic Poetry and Bardic Criticism*. (Jefferson [North Carolina]: McFarland and Company, 2014)

§**Cronin, Grover, Jr.** "William Blake." In his *The Romantic Poets*. (N.Y.: Monarch Press, 1963) Monarch Review Notes

Cronin, Richard. "William Blake and Revolutionary Poetry." Chapter 2 (pp. 48-60, 203-204) of his *The Politics of Romantic Poetry: In Search of the Pure Commonwealth*. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 2000) Romanticism in Perspective

Chiefly about the *Marriage of Heaven and Hell*.

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Crosby, Mark. “‘A Fabricated Perjury’: The [Mis]Trial of William Blake.” *Huntington Library Quarterly*, LXXII (2009), 29-47.

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).

§***Crosby, M.** “‘The sweetest spot on earth’: Reconstructing Blake’s cottage at Felpham Sussex.” *British Art Journal*, VII, 3 (Winter 2006-7), 46-53.

A densely factual and rewarding essay.

***Crosby, Mark.** “William Blake in Westminster Abbey,

1774-1777.” *Bodleian Library Record*, XXII, 2 (October 2009 [i.e., May 2010]), 162-180.

“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).

Crosby, Mark. “William Blake’s Annotations to Milton’s *Paradise Lost*.” *Book Collector*, LVII (2008), 513-546.

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).

§**Crnjanski, Milos.** “Viljem Blejk [William Blake].” *Srpski Književni Glasnik*, XXII, 2 (16 September 1927), 157-158. In Serbian

***Crosby, Mark, Troy Patenaude, Angus Whitehead**, ed. *Re-envisioning Blake*. (Basingstoke and N.Y.: Palgrave Macmillan, 2012) 8^o, xv, 262 pp.; ISBN: 9780230275515

Mark Crosby, Troy Patenaude, and Angus Whitehead. “Introduction: ‘the fierce rushing of th’inhabitants together’.” Pp. 1-12. (The volume draws from the papers at the conference on “Blake at 250” [July 2007] at York University [p. 7].)

1 Saree Makdisi and Jon Mee. “‘Mutual interchange’: Life, Liberty and Community.” Pp. 13-29.

2 Keri Davies and David Worrall. “Inconvenient Truths:

William Blake and His Circle
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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.)

3 Shirley Dent. “‘Thou readst white where I read black’: William Blake, the Hymn ‘Jerusalem’, and the Far Right.” Pp. 48-62.

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. 108-129. (“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. 130-143. (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].)

8 *Mary Lynn Johnson. “The Death and Assumption of Blake’s Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts.” Pp. 144-159. (On Blake’s watercolours of “The Death of the Virgin” [1803] and “The Assumption of the Virgin” [1806].)

9 Craig D. Atwood. “Christ and the Bridal Bed: Eighteenth-Century Moravian Erotic Spirituality as a Possible Influence on Blake.” Pp. 160-179. (A careful account of the beliefs and practices of the London Moravian congregation at the time when Blake’s mother joined it.)

10 *Troy Patenaude. “‘nourished by the spirits of forests and floods’: Blake, Nature, and Modern Environmentalism.” Pp. 180-206.

11 Jason Whittaker. “Zoamorphosis: 250 Years of Blake Mutations.” Pp. 207-224.

12 Morris Eaves. “Afterword: The End? Remember Me!” Pp. 225-231.

REVIEW

§**Steven Vine**, *BARS Review*, No. 45 (2015) (with another)

§**Crowder, Craig Alan.** *Once Only Imagined: Proto-Marxist Materialism in the Early Illuminated Manuscripts [sic] of William Blake.* (Ann Arbor: ProQuest.LLC, 2009) 54 pp.; ISBN: 781243440693
Originally an Arkansas Masters thesis.

Crown, Sarah. "Blake's Vision Tree Returns to Peckham Rye." *Guardian* [London], 20 September 2012.

An oak sapling was planted at Peckham Rye to commemorate Blake's vision there, sponsored by the Blake Society and the Forestry Commission.

Crutchfield, Will. “Balcom Sets Blake to Several Kinds of Music.” *New York Times*, 9 January 1987, p. C15.

***Csikós, Dóra Janzer.** *“Four Mighty Ones Are in Every Man”*: *The Development of the Fourfold in Blake*. (Budapest: Akadémiai Kiadó; Distributed by International Specialized Book Services, Portland, Oregon, 2003) Philosophiae Doctores [No. 15] 24 cm, 137 pp.; ISBN: 9630579367

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.

Csikós, Dóra. “Is He the Divine Image? Blake’s Luvah and Vala.” *AnaChronisT 1996: a collection of papers* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary]* ([1996?], 162-184.

An “essentially psychological” argument based on “[Lipót] Szondi’s fate analysis (commonly known as Schicksal analysis)” (pp. 162, 173).

Csikós, Dóra. “Narrative Technique in *The Four Zoas*.” *AnaChronisT 1997: a collection of papers from the Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary]* ([1997?], 29-38.

“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).

§**Csikós, Dóra Janzen.** "O Why Was I Born With a Different Face': Diverse Trends and Tendencies of Blake Reception." *Neohelicon*, XXVI (1999), 97-109.

Csikós, Dóra. “‘Urizen Who Was Faith & Certainty Is Changed to Doubt.’ The Changing Portrayal of Urizen.” *Hungarian Journal of English and American Studies* [Debrecen, Hungary], III, 2 (1997), 131-159.

Using as her “main framework” “Lipót Szondi’s theory of ... personality typology”, she concludes that “Urizen has an intrinsically progressive role in *The Four Zoas*” (pp. 132, 150).

Cumberland, G. “Hints on various Modes of Printing from Autographs.” *Journal of Natural Philosophy*, XXVIII (January 1811), 56-59. <BB> **B.** “Hints on Various Modes, etc.” from “Journal de NICHOLSON, No. 126”. *Bibliothèque britannique, ou Recueil Extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76. In French (The Blake reference is on p. 71.)

§**Cundall, H.M.** “William Blake and His Disciples.” In his *A History of British Water Colour Painting*. Foreword by Herbert Hughes-Stanton. (1908) **B.** §Second Edition. (London: B.T. Batsford, 1929)

Cunningham, Allan. *The Cabinet Gallery of Pictures, selected from The Splendid Collections of Art, public and*

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private, which adorn Great Britain; with Biographical and Critical Descriptions. [2 vols.] (London: [Vol. I] **1833**, [Vol. II] **1834**) Vol. I, pp. 111-13. **B.** *The Gallery of Pictures by The First Masters of the English and Foreign Schools, with biographical and critical dissertations.* [2 vols.] (London: George Virtue, Ivy Lane [**1835?**]). Vol. I, pp. 115-116. <BB#1431A-B> **C.** §*The Cabinet Gallery of Pictures by the First Masters of the English and Foreign Schools, in Seventy-Two Line Engravings: with Biographical and Critical Dissertations.* [2 vols. in 1] (London: John Major and George and William Nicol, **1834**) **D.** § ... *in Seventy-Three Line Engravings* ... (London: George and William Nicol, and Hodgson and Graves, **1836**) Vol. I, pp. 11-13. <BBS> **E.** §*Pictori englezi*, tr. Georgetu Pudureleanu. (Bucaresti: Editura Meridiane, 1987) 365 pp. In Romanian

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>

Cunningham, Allan. “William Blake.” Vol. II, pp. 140-179 of his *The Lives of the Most Eminent British Painters, Sculptors, and Architects* ... (**1828** ff.) <BB, BBS>

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 Francis⁹⁰⁷ 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 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

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

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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**), 103-104 (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 344-345> The essay is quoted

extensively by David Groves, "Blake and the *Edinburgh Literary Gazette* – with a Note on Thomas De Quincey", *Blake*, XXV (1991-2), 133-135, 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**), 112-114 (quotations from ¶9-10 ["Blake's Courtship and Marriage"] and ¶47-49 and end of 52 ["Blake's Last Illness and Death"]) justify the conclusion that Blake was "one of the happiest of his race; and ... this happiness is mainly to be attributed to his wife" [p. 112]. <BBS 347> The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, "Blake, the *Edinburgh Literary Journal*, and James Hogg", *Blake*, XXXII [1998] 14-16)

Anon., "*The Lives of the most eminent British Painters, Sculptors, and Architects*. By Allan Cunningham. Vol. II. Murray. 1830", *Gentleman's Magazine*, C (**February 1830**), 141-143 <BB #974>

Of Blake, the visionary, we hardly know how to speak: he appears to have been an amiable enthusiast on the wrong side of the line of demarcation as it respected his sanity. "His fancy overmastered him," says Mr. C. until he at length confounded 'the mind's eye'

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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), 120-123 <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., “Art. X. – *Lives of the Most Eminent British Painters, Sculptors, and Architects*. By Allan Cunningham, Esq. 2 vols. 12mo. London: J. Murray, 1830”, *Monthly Review*, XIII (**March 1830**), 453-454 (a very cursory account of Blake describes him as “an extraordinary lunatic”) <BB #829>

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**), 231-232 (an extract from Cunningham ¶36-39, 41) <BB #1045>

L. Sw.-Belloc,⁹⁰⁸ *Revue encyclopédique, ou Analyse*

⁹⁰⁸ The list of collaborateurs includes “M^{me} 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);

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raisonnée des Productions les plus remarquables dans les Sciences, les Arts industriels, la Littérature, et les Beaux-Arts de tous les personnages qui figureent dans la dernière partie la galerie; par un Réunion de Membres de l'Institut et d'autres Hommes de Lettres [Paris], XLVI (juin 1830), 664-667, 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 la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie" [pp. 666-667])

Anon., "From the Literary Gazette. The Family Library, No. X", *Museum of Foreign Literature and Science* [Philadelphia and N.Y.], XVI (**June 1830**), 498-501 <Michigan>, reprinted "From the [London] Literary Gazette" [**6 February 1830**] <BB #938>

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., "Lives of the Most Eminent British Painters. By Allan Cunningham. Vol. I. & II. London: Murray, 1830", *Library of the Fine Arts*, I (**February 1831**),

her grand-son was Hillair Belloc.

35- 40 (“In the second volume, Mr. Cunningham has given us accounts of the lives of West, Barry, Blake, Opie, Morland, Bird, and Fuseli, all painters of great though unequal merit” [p. 35]) <BBS>

Anon., “Literary Notices”, *Spirit of the English Magazines*⁹⁰⁹ [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”)

Anon., “Family Library”, *Cabinet of Religion, Education, Literature, Science, and Intelligence*, V, 6 [del; 5] (May 1831), 284 <Harvard> (it has “condensed biographies of ... William Blake”)

Anon., “Lives of the Painters. By Allan Cunningham. Messrs. Harpers”, *American Monthly Magazine*, III (1831), 155-174 (introduces anecdotes concerning Blake [pp. 164-171] 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), 124-125 <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

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

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(22 June 1833), 405-407 <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])

§**Cunningham, Peter**. *Hand-Book of London: Past and Present*. 2 vols. (London: John Murray, **1849**) **B**. A New Edition, Corrected and Enlarged. (London: John Murray, **1850**) <Harvard>

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).

Curnutte, Rick. “Mad Poets: William Blake, Jim Jarmusch and *Dead Man*.” *film journal*, I (2002), no pagination, online

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*”.

§**Curran, Stuart**, ed. *The Cambridge Companion to British Romanticism*. (Cambridge: Cambridge University Press, 1993) B.§*Second Edition (2010)

Curran, Stuart, and **Joseph A. Wittreich, Jr**, ed., *Blake's Sublime Allegory* (1973) <BB #A1437>.

Joseph Anthony Wittreich, Jr. “Opening the Seals: Blake’s Epics and the Milton Tradition.” Pp. 23-58. Pp. 29-

32 are reprinted as “Parody of Religious Writers”, pp. 107-109 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEW

Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (William Blake), 155-165 (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

Dai, Liu-Ling. “Lun Bu Lai Ke de ‘Lun Dun’ [On Blake’s ‘London’].” *Zhong Shan Da Xue Xue Bao [Journal of Sun Yat-Sen University]*, No. 3 (1957), 48-58. In Chinese

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.

Dai, Xing-Wei. “Xiang Yi De Wen Ming Tu Rang Xiang Tong De Pu Shi Qing Huai—Zheng Xie Wei Lian Bu Lai Ke Zhi Bi Jiao Yan Jiu [A Comparative Study of Zheng Xie and William Blake].” *Ke Ji Chuang Ye Yue Kan [Pioneering with Science and Technology Monthly]*, No. 5 (2014), 132-34. In Chinese

§**Dale, Margaret.** "When the morning stars sang together."
Ballet Review, XIX, 1 (Spring 1991), 68-77.

Analysis of Ninette de Valois's dance piece based on
Blake's illustrations of Job.

***Dalman, Miquel.** "Un visionari en el segle de la raó."
Panorama [Barcelona: Fundació "la Caixa"] (Abril 1996), 16.
In Catalan

An essay related to the Barcelona exhibition: "William
Blake constitueix un cas únic en la historia del'art."

§**D'Alonso, Hiram.** "Il senso della visione nella poesia
hermetica di William Blake." *Hiram*, No. 4 (2002), 69 pp. In
Italian

Damon, S. Foster. *A Blake Dictionary: The Ideas and
Symbols of William Blake* (Providence, Rhode Island, 1965)
B. (1965) [i.e., Second Printing, 1967] **C.** (N.Y., 1971)
Dutton Paperbacks **D.** (London, 1973) <BB> **E.** With a
New Index by Morris Eaves (London, 1979) **F.** Revised
Edition with a new foreword and annotated bibliography by
Morris Eaves (Hanover [New Hampshire] and London, 1988)
<BBS> **G.** *Updated Edition with a new foreword and
annotated bibliography by Morris Eaves (Hanover, New
Hampshire: Dartmouth College Press, 2013) 4^o, xxvii, 552
pp.; ISBN: 9781611684438

Morris Eaves, "Foreword: Blake as Conceived: Lessons
in Evidence." Pp. ix-xxii.

2013: "Updated Edition" with a revised foreword and
annotated bibliography.

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REVIEWS

- §**Harold Bloom**, *New Republic*, **5 June 1965**, pp. 24-25
- ***John E. Grant**, *Philological Quarterly*, XLV, 3 (**July 1965**), 533-535
- §**Anon.**, “Blake More or Less”, *Times* [London], **2 September 1965** (with 2 others)
- §**Anon.**, *Times Literary Supplement*, **2 September 1965**, p. 756
- §**Kathleen Raine**, “Once More, O Ye Laurels,” *Sewanee Review*, LXXIII (**Autumn 1965**), 711-719
- §**F.W. Bateson**, *New York Review of Books*, **28 October 1965**, pp. 24-25
- §**David V. Erdman**, *Journal of English and Germanic Philology*, LXV, 3 (**July 1966**), 606-612
- §**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**), 269-277 (with 4 others)
- §**Anon.**, “Guides to a New Language”, *Times Literary Supplement*, **3 October 1968**, 1098 (with another)
- §**Vivian de Sola Pinto**, *Modern Language Review*, LXV (**January 1970**), 153-155 (with 2 others)
- 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)
- §**Mary Peel**, “Symbolism in Blake”, *Books & Bookmen*, XVIII (September 1973), 58-59
- ***John E. Grant** [bis], *Blake*, XIV, 3 (**Winter 1980-81**), 131-135
- §**Anon.**, *Forum for Modern Language Studies*, XXV (**1989**), 278
- B[ishop] 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**), 455-462 (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”)

***Damon, S. Foster.** *William Blake, His Philosophy and Symbols* (1924) **B.** (1924) **C.** (1947) **D.** (1958) **E.** (1969) <BB, BBS> **F.** (2006) ISBN: 9781428632141 **G.** §([Whitefish, Montana]: Kessinger Publishing, 2006) Paperback **H.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 510 pp.; ISBN: 9781161609417 Hard cover

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Apparently an excerpt is printed as "*Swiat Ulro* [The World of Ulro]", pp. 183-186 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

REVIEWS

1924

§**Anon.**, *Times* [London], **24 April 1924** (notice of forthcoming publication)

§**Anon.**, *Times Literary Supplement*, **26 June 1924**

Richard Le Gallienne, "William Blake, an Impossible Man of Genius", *New York Times*, **3 August 1924** ("a fascinating book of the highest value")

§**Robert Hillyer**, "William Blake the Philosopher", *Dial*, LXXVII (**September 1924**), 257-259 ("a book which must serve as a foundation to all future study of William Blake")

1947

§**E.E. Bostetter**, *Modern Language Quarterly*, XI (**1950**), 249-251

§**Damon, S. Foster**. *William Blake's Doctrine of Job*. ([No place: no publisher], 1948) 16 pp.

***Damrosch, Leo**. *Eternity's Sunrise: The Imaginative World of William Blake* (New Haven & London: Yale University Press, 2015) 17.8 x 22.9 cm, ix, 332 pp. + 40 unpaginated colour plates, 96 reproductions; ISBN: 9780300200676

A critical study of Blake's literary works.

REVIEWS

§**Erica Wagner**, "Divine Machinations: The

1918

Imaginative World of William Blake" *Publisher's Weekly*, CCLXII, 34 (24 Aug 2015), 76

***William Pritchard**, *Wall Street Journal*, 31 Oct-1 Nov 2015, Section C, p. 7

***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

§**Daniel Karlin**, *Times Literary Supplement*, 26 June 1981, p. 738

§**Michael Ackland**, "Blake and His Analysts", *Southern Review*, XIV (1981), 302-307 (with another)

§**Anon.**, *Choice*, XVIII (1981), 1544

§**Stuart Curran**, *Modern Language Quarterly*, XLII (1981), 303-305

***Nelson Hilton**, *Blake*, XV, 4 (Spring 1982), 192-196

§**Morris Eaves**, *Journal of English and Germanic Philology*, LXXXI, 3 (July 1982), 438-441

§**Robert F. Gleckner**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 666-674

§**Jacques Blondel**, *Etudes anglaises*, XXXV (1982), 332-333, in French

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- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1981* (1982), 79-80
- §**Hazard Adams**, *Modern Philology*, LXXX (Feb 1983), 316-320
- §**Thomas R. Frosch**, *Wordsworth Circle*, XIV, 3 (Summer 1983), 152-156
- §**Nelson Hilton** [bis], *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)
- §**Edward Larrissy**, "Horses of Instruction", *Art History*, VI (1983), 478-481
- §**Kevin Lewis**, *Religious Studies Review*, IX (1983), 370
- §**Andrew Lincoln**, *Review of English Studies*, NS XXXIV (1983), 345-346
- §**Henry Summerfield**, *Studies in Mystical Literature*, III (1983), 75-79
- §**John Beer**, *Modern Language Review*, LXXIX, 2 (April 1984), 425-430 (with others)
- §**J.M.Q. Davies**, *Durham University Journal*, XLV (1984), 300-303
- Leland E. Warren**, *Eighteenth Century ... Bibliography*, NS VII (1985), 393-394
- §**A.A. Ansari**, *Aligarh Critical Miscellany*, II, 2 (1989), 231-239
- §**James K. Bracken**, *American Reference Books Annual*, XX (1989), 1,100
- §**M.E. Devine**, *Choice*, XXVI (1989), 1656

§**Dane, Joseph A.** *Out of Sorts: On Typography and Print Culture*. (Philadelphia: University of Pennsylvania Press,

2011)

The William Blake Archive is discussed on pp. 136-140.

§**Daniel, John Moncure.** "Edgar Allan Poe [book review]." *Southern Literary Messenger*, XVI, 3 (March 1850), 172-184.

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*.

Daniels, Molly A. "The Blakean Double Vision and the Prophetic." Chapter 1 (pp. 13-19) of her *The Prophetic Novel*. (N.Y., San Francisco, Bern, Frankfurt am Main, Paris, London: Peter Lang, 1991) American University Studies, Series 4: English Language and Literature 166

There is "the same fluidity" in Blake and in E.M. Forster's *A Passage to India*.

§**Darnill, Elizabeth Jane.** "'Four-fold Vision See': Allegory in the Poetry of Edmund Spenser and William Blake." Exeter Ph.D., 2010.

§**Datry, Pierre.** "De 'l'alliance inédite' entre la poésie de William Blake et 'Dead Man' de Jim Jarmusch." *CinémAction*, No. 157 (2015), 102-7. In French

§**Davidson, Ryan J.** "Affinities of influence: exploring the relationship between Walt Whitman and William Blake." Glasgow Ph.D., 2014.

Davie, Donald. "Conclusion." Pp. 155-158 of his *The Eighteenth-Century Hymn in England*. (Cambridge: Cambridge University Press, 1993)

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Blake's "point of view [was] unChristian" and his "Jerusalem" from *Milton* is not a hymn, partly because it "has no *argument* at all".

Davies, Alan Philip Keri. "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England." Surrey Ph.D., 2003. 374 pp., 27 reproductions

An extraordinarily original and mature dissertation, with valuable new information.

- I "Catherine Armitage: the family context." Pp. 34-58. (Blake's mother was baptised on 25 November 1725 in Walkeringham, Nottinghamshire. Davies' essay "William Blake's Mother: a New Identification", *Blake*, XXXIII [1999], 36-50 "forms the basis of ... Chapter I" [p. 3].)
- II "Rebekah Bliss: a book-collecting context." Pp. 59-91. (Her extraordinary library, including *For Children* (A) and *Songs* (P), is "a possible vector of influence on Blake's art" [p. 63]. The chapter "began" in his "Mrs Bliss: a Blake Collector of 1794", pp. 212-230 of *Blake in the Nineties*, ed. Steve Clark and David Worrall [1999].)
- III "Richard Twiss: the context of a circle of connoisseurs." Pp. 92-133.
- IV "Alexander Tilloch: the context of printing technology." Pp. 134-186. (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. 134-186. (Books in Tilloch’s remarkable library included scientific, alchemical, and astrological works which could have influenced Blake.)
- VI “Samuel Varley: the context of (al)chemical science.” Pp. 225-250. (“Inflammable Gass, the Wind Finder” in *An Island in the Moon* is “most likely Samuel Varley” [p. 232], uncle of Blake’s friend John Varley.)
- VII “William Muir: a context for the *Blake Press* facsimiles.” Pp. 251-278. “A first version” of Chapter VII was published in his “William Muir and the Blake Press at Edmonton with Muir’s Letters to Kerison Preston”, *Blake*, XXVII (1993), 14-25 (p. 4).
- 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])
- [3] “Descendants of William Muir of Kilmarnock” (p. 368)
- [4] “Descendants of John Tilloch (including Alexander Tilloch and William Muir)” (pp. 369-370)

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- [5] "Descendants of----Twiss (grandfather of Richard)" (pp. 371-372)
- [6] "Descendants of John Varley (father of Samuel, grandfather of John)" (pp. 373-374)
- [7] "Descendants of Gervase Wright (grandfather of William Blake) (p. 375)
- 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].

Davies, Damian Walford. "Blake's Man in the Iron Mask: A Visual Source." *Notes and Queries*, CCXLIV (NS XLVI) (1999), 29-30.

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

1924

- §**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
- §**Northrop Frye**, *Review of English Studies*, I, 1 (January 1950), 77-78; reprinted on pp. 207-208, 447-448 of *Northrop Frye on Milton and Blake*, ed. Angela Esterhammer (2005)
- D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 110
- §**Howard Davis Spoerl**, *Review of Religion*, XIV (1950), 177-182
- §**W.D. Dunkel**, *Theology Today*, VII, 4 (January 1951), 560-562

Davies, J.M.Q. "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs." Pp. 3-40. B. Adapted in Chapter IV of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

Davies, J.M.Q. "'Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism." *Durham University Journal* (1989) <BBS> B. Adapted in Chapter II of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

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Davies, J.M.Q. "Blake's Designs for *Paradise Lost*: A Critical Analysis", Iowa Ph.D., 1972 <BB> **B**. Adapted in his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

Davies, J.M.Q. *Blake's Milton Designs: The Dynamics of Meaning*. (West Cornwall, CT: Locust Hill Press, 1993) 8°; ISBN: 093395140X

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).

The work is a revision of his doctoral dissertation on "Blake's Designs for *Paradise Lost*: A Critical Analysis" (1973), and Chapters II-IV, VI adapt his published essays called (1) "'Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism", *Durham University Journal* (1989), (2) "Blake's *Paradise Lost* Designs Reconsidered", *Imagining Romanticism*, ed. Deirdre Coleman and Peter Otto (1992), (3) "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs", *Blake and His Bibles*, ed. David V. Erdman (1990), and (4) "'Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs", *Durham University Journal* (1981).

REVIEWS

1926

- §*Bookwatch*, XIV (1993), 5
- G.A. Cevasco**, *Choice*, XXXI (1993), 445 ("rewarding--albeit challenging")
- David Gay**, *Wordsworth Circle*, XXIV (1993), 210-212 (a "fine book", which "combines impressive scholarship and challenging and original critical insight" [pp. 212, 210])
- I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 65-66 (a carping summary)
- Robert Dingley**, *AUMLA* [Australasian Universities Language and Literature Association], LXXXII (1994), 129-130 ("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, J.M.Q. "Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs", *Durham University Journal* (1981) <BBS> **B**. Adapted in Chapter VI of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

§**Davies, J.M.Q.** "Iconography and Construal in Some of Blake's Designs to Milton's Poetry." *AUMLA: Journal of the Australasian Universities Language and Literature Association*, LXXV (1991), 65-81.

Davies, J.M.Q. "Reflections on William Blake's putative Nietzschean perspectivism." *Jinbun Shakaikagaku Kenkyu*,

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Waseda Daigaku Rikogakubu Ippankyoiku Jinbunshakai Kagaku Kenkyuki: Journal of Humanities and Social Sciences, Division of Multidisciplinary Studies, School of Science Engineering, Waseda University, No. 40 (2000), 143-153.

§**Davies, Keith G.** "What links Aristotle, William Blake, Darwin and GM crops?" *nature*, CCCVII, 135 (14 September 2000)

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 <www.Blackwell-compass.com and www.Blackwell-synergy.com>

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.

Davies, Peter. *William Blake.* (London: Greenwich Exchange, 1996) Greenwich Exchange Student guide 8°, vii, 76 pp.; ISBN: 1871551277 **B.** §(2002)

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). **Davies, Walford.** "Blake and Parry." *Times* [London], 27 August 1927, p. 11.

About Parry's setting of Blake's "Jerusalem" lyric [from *Milton*]. This is part of an extensive correspondence; see *BB* #2429.

Davis, E. Jeffries. "Blake and London." *Times Literary Supplement*, 8 September 1927.

A study should be made of the "local allusions" to London in Blake's poetry.

Davis, Michael, *William Blake: A new kind of man* (London, 1977) **B.** (1977) <*BBS*>

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

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- §**Anon.**, *Choice*, XIV (1977), 1211-1212
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXVII, 1 (January 1978), 144-146
- §**Morhard Bishop**, *Times Literary Supplement*, 20 May 1978, p. 622
- ***Susan Fox**, *Blake*, XI, 4 (Spring 1978), 289-290
- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)
- §**Bruce Stillians**, *Biography*, VI, 3 (Summer 1978), 86-88
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)
- §**Diana Hume George**, *Racar: Revue d'Art Canadienne*, VI (1979), 69-71
- §**François-Marie Piquet**, *Dix-huitième Siècle*, XI (1979), 528-529
- §**Eban E. Bass**, *Christian Scholar's Review*, IX (1980), 365-366
- §**P.v.S.**, *UNISA English Studies*, XX (1982), 73

Davis, Patricia Elizabeth. "William Blake (1757-1827)." Pp. 44-51 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)

Davray, Henry-D. "William Blake." *Mercure de France*, 15 August 1927, pp. 5-21. In French

Davreu, Robert. "Londres, Blake et Wordsworth: genèse poétique d'une vision moderne de la ville." *Romantisme*, No. 83 (1994), 38-48. In French

See especially "W. Blake: Londres, ville maudite, promesse de cité sainte" (pp. 40-42).

§**Dawson, Terence.** "Here I Stand: Blake's *The Marriage of Heaven and Hell* as Confessional Writing." *Jung Journal: Culture & Psyche*, VI, 2 (Spring 2012), 43-67.

About the *Marriage of Heaven and Hell* as "within the tradition of confessional writing".

Day, Aidan. *Romanticism*. (London and N.Y.: Routledge, 1996) The New Critical Idiom.

Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic".

§**Day-Lewis, Sean.** "Points Lost by Dr. Bronowski versus Blake." *Daily Telegraph* [London], 7 Feb 1969.

Review of a BBC program.

§**Deane, John F.** Essay on Blake in his *Dogged Loyalty: The Religion of Poetry the Poetry of Religion* (Blackrock, Co. Dublin: Colombe Press, 2006)

§**De Angelis, Michael.** "Gender and Other Transcendences: William Blake as Johnny Depp [in *Deadman*]." Pp. 283-299 of *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century*. Ed. Murray Pomerance. (Albany: State University of New York Press, 2001) Cultural Studies in Cinema/Video

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***Deen, Leonard**, *Conversing in Paradise: Poetic Genius and Identity-as-Community in Blake's Los* (1983) <BBS>

REVIEWS

§**Edward J. Rose**, *Wordsworth Circle*, XV, 3 (Summer 1984), 111-112

D.V. E[rdman], *Romantic Movement ... Bibliography for 1983* (1984), 77

§**Charlene Werner**, *Milton Quarterly*, XVIII (1984), 35-36

***Stephen Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 390-405 (with 6 others) <BBS 444>

§**Andrew Lincoln**, *Review of English Studies*, XXXVI (1985), 576-577

§**Victoria Myers**, *Journal of English and Germanic Philology*, LXXXVI (1985), 141-143

Mary Lynn Johnson, *Blake*, XIX, 3 (Winter 1985-86), 115-116

Harold E. Pagliaro, *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 523-524

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§**Delaney, Peter**. "William Blake & Mystery." In *The Artist and His Exploration into God: Sermons*. (London: All Hallows by the Tower, 1983)

Deligiannakis, Panagiotis. "Religiosidad y lírica: una lectura de Friedrich Hölderlin y de William Blake en la perspectiva de dos humanistas griegos." Universidad Nacional Autónoma de México [México DF] Ph.D., 2008. In Spanish

De Luca, Vincent Arthur. *Words of Eternity: Blake and the Poetics of the Sublime.* (Princeton: Princeton University Press, 1991) <BBS> B. §(Princeton: Princeton Legacy Library, 2014)

Chapter One, "Blake's Concept of the Sublime" (pp. 15-52), is reprinted in *Romanticism: A Critical Reader*, ed. Duncan Wu (Oxford and Cambridge [England]: Blackwell, 1995), 17-54.

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§**Morton D. Paley**, *Wordsworth Circle*, XXII, 4 (Autumn 1991), 215-216

§**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XXXI, 4 (Autumn 1991) (with 4 others)

§**Norma Greco**, *Dalhousie Review*, LXXI (1991), 372-374 ("an enlightened exploration of Blake's textuality")

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. S[mith], *Romantic Movement ... Bibliography for 1991* (1992), 83-84

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 92

Barbara S. Worden, *Christianity and Literature*, XLI (1992), 357-358

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- §**William Richey**, *European Romantic Review*, III (1992-93), 93-97
- P.H. Butter**, *Modern Language Review*, LXXXVIII (1993), 413-414 ("one of the best recent books on Blake")
- Peter Kitson**, *Year's Work in English Studies*, LXXII (1993), 279 ("his arguments are detailed and ingenious, although sometimes unconvincing")
- §**Jonathan Lamb**, *Huntington Library Quarterly*, LVI (1993), 191-207
- Andrew Lincoln**, *Literature & Theology*, VII (1993), 408-409 (with another) (De Luca "throws light on a surprisingly wide range of Blake's poetic practises" [p. 408])
- Masashi Suzuki**, *Jissen Eibungaku, Jissen Eibungakkai: Studies in English Literature: The English Literary Society of Japan* (English Number, 1993) 100-104, in English
- Brian Wilkie**, *Journal of English and Germanic Philology*, XCII (1993), 133-137 ("a marvellous book", "absolutely persuasive", which "ranks with" the five best [critical] books on Blake" previously published)
- Michael Ferber**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 331-332

§**Demidova, O.R.** "Nekotorie stilisticheskie osobennosti perevodov stikhotvoreniya V. Bleika 'Tigr' K. Balmontomi i S. Marshakom [Some Particular Features in the Stylistics of K. Balmont's and S. Marshak's Translations of Blake's Poem 'The

Tyger']." *Analiz Stilei Zarubezhnoi Chudozhestvennoi i Nauchnoi Literaturi* [*Analysis of Styles in Foreign Fiction and Scientific Literature*], V (Leningrad, 1987), 126-133. In Russian

Den Otter, A.G. "Displeasing Women: Blake's Furies and the Ladies of Moral Virtue." *European Romantic Review*, IX, 1 (Winter 1998), 35-58.

"Many of the patriarchal biases normally associated with men were indulged and presented by middle- and upper-class [18th Century] women themselves" (p. 36).

Den Otter, A.G. "Thel: The Lover." *English Studies in Canada*, XVI (1990), 385-402.

"Thel's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).

Den Otter, A.G. "True, Right, and Good: Blake's Argument for Vision in *Jerusalem*." *Philological Quarterly*, LXXII (1993), 73-96.

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), 278-291

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<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].)

§**Deniz, Joseph.** "L'Imagination créatrice chez William Blake et James Joyce." Université de Paris III doctorat, 2001. 411 leaves. In French

§**Denize, Joseph.** "La Nature naturante: Blake et la Bhagavad-Gita." *Rivista di Letterature Moderne e Comparate* [Pisa] LIII (2000), 381-407. In French

§**Dent, Shirley.** "Iniquitous Symmetries: Aestheticism and Secularism in the Reception of William Blake's Works in Books and Periodicals during the 1860s, 1870s, and 1880s." Warwick Ph.D., 2000. xi, 308 leaves, an E-book.

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]), 168-169 (with 3 others)

***De Selincourt, Basil.** *William Blake.* (London and N.Y., 1909) <BB #1480A> **B.** §(London: Duckworth; N.Y.: Scribner's, 1911) The Library of Art series **C.** (N.Y., 1971) <BB #1480B> **D.** §*William Blake: A Biography.* (2001) Book Tree Vol. 258 384 pp.; ISBN: 1585092258 "Publisher Paid Annotation" **E.** §([Charleston, South Carolina]: Nabu Press, 2010) 400 pp.; ISBN: 9781178354799

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")

***de Selincourt, Ernest.** "Blake, William." *Enciclopedia Italiana di Scienze, Lettere et Arte*, VII (Milano-Roma: Besteiti and Tummineli, 1930), 176-178. In Italian

Illustrated with a reproduction of a fine medieval manuscript subtitled "William Blake, frontispizio del *The Book of The*".

§**Devi, G.N.** "Jerusalem: Apocalypse Against Design." *Journal of the University of the Maharaja Sayaji Rao University of Baroda* [India], XXX, 1 (1981), 59-69.

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Dhar, Subir. *Burning Bright: William Blake and the Poetry of Imagination.* (Kolkata (Calcutta) India: G.J. Book Society, 2001) 8°, 240 pp.; no ISBN

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]).

§**Dhar, Subir.** "Reading Between the Lines: Interlinear Iconography in Blake's *The Marriage of Heaven and Hell*." *Dibrugarh University Journal of English Studies*, No. 12 (1996-97), 5-12.

§**Dhar, Subir.** "William Blake and the Experience of 'Experience'." *Rabindra Bharati University Journal of the Department of English*, VI: issue on Re-assessing Romanticism: Millennial Perspectives (2000-2001), 131-142.

Dibdin, Michael. *Dark Spectre.* (London and Boston: faber and faber, 1995) B. §(1998)

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>.

Dick, Thomas. *The Philosophy of Religion, or, An Illustration of the Moral Laws of the Universe.* (Philadelphia: E.C. and J. Biddle; N.Y.: Saxton and Miles; Boston: Saxton and Kelt, 1845) <Harvard>

"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.

***Dickinson, Patric.** *William Blake: Three Talks: 22 September The man and his background; 29 September Engraver and painter; 6 October The Poet.* Pp. 3-11 ([?London, ?1962])

Dietz, Michael. "Auguries of Experience: Prophecy and historicity in Langland, Shakespeare, Milton, Blake." *DAI*, LIV (1994), 4448A. Yale Ph.D., 1993. 223 ll.

"Readings of *Piers Plowman*, *Macbeth*, 'Lycidas', and *Jerusalem*" show that "prophecy is increasingly emptied of any properly [sic] historical content".

Digby, George Wingfield, *Symbol and Image in William Blake* (1957) <BB>

REVIEWS

§**J[acob] Bronowski**, “The Mind of Blake”, *Listener*, **5 December 1957** (with another)

W.W. Robson, *Spectator*, CXCIX (**6 December 1957**), pp. 806-808 (with 2 others) <BB #2495>

For protests, see **William Empson**, **Geoffrey Keynes**, **W.W. Robson**, **Philip Sherrard**, **G.W. Digby**, **John Wain**, “Kidnapping Blake”, *Spectator*, CXCIX (**13, 20, 27 December 1957**), 833, 869-870, 894; CC (**3, 10 January 1938**), 18, 47 <BB>

§*Times Literary Supplement*, **27 December 1957**, p. 789

See **Kerison Preston**, **G.W. Digby**, 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**), 143-143

§**V. de Sola Pinto**, *Modern Language Review*, LIV (**January 1959**), 100-101

Henri Lemaitre, “Blake Revisited”, *Etudes anglaises*, XII (**1959**), 151-155, in French (with others) <BB #2114>

§**H.M. Margoliouth**, *Review of English Studies*, NS X,
38 (May 1959), 202-203

§**Albert S. Roe**, *Art Bulletin*, XLII, 1 (March 1960), 79-
81

See replies by Digby, p. 315, and Rose, pp. 315-
316

§**T.A. Birrell**, *English Studies*, XLII (1961), 62

§**Diggory, Terence**. “Allen Ginsberg’s Urban Pastoral.”
College English, XXVII (2000), 103-118.

§**Dimitrakopoulou, Georgia P.** “Exuberance is Beauty: A
Study of William Blake’s Visionary Aesthetics.” Leicester
Ph.D., 2005.

***Dimock, Wai Chee**. “Nonbiological Clock: Literary
History Against Newtonian Mechanics.” *South Atlantic
Quarterly*, CII (2003), 153-177.

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”)

Ding, Hong-Wei. “Ling Shi Yu Yu Bi: Bu Lai Ke Mo Gui
Zuo Fang de Si Xiang Yi Yi [Vision and Allegory: The

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Significance of Blake's Devil's Workshop]." *Wai Guo Wen Xue Ping Lun* [*Foreign Literature Review*], No. 2 (2007), 79-88. In Chinese

A reading of "A Vision of the Last Judgment" and some poems by Blake, giving the author's interpretations of Blake's thoughts.

DIRECTORIES⁹¹⁰
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

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 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.

Blake, James, *Haberdasher*, 28, Broad-str.
Carnaby-Market

Blake and Parker, *Print-sellers*, 27, Ditto ...
Stephen Horncastle, Stationer, 29 Broad
Street, Carnaby Market⁹¹¹

Boyle's City Companion to the Court Guide for the Year 1798
(1798) is merely a reprint of *Boyle's New London Guide*
(1797)

Boyle's New London Guide (London: P. Boyle, 1795), 26, for
"Blake & Sons, hosiers and haberdash. 28, Broad-st.
Carnaby-mar."

Boyle's New London Guide for the Year 1797 (London: P.
Boyle, 1797), 34, for "Blocke, William, – 13 Hercules
[Buildings, Lambeth]" and, under 13, Hercules
Buildings, Lambeth "William Blocke", at the address of
the poet.

[W.] *Holden's Triennial Directory* [Corrected to the end of
April] 1799 (London, [1799]) for "Blake William
Engraver Lambeth Green" and "Blake, James *Hosier*,
28, Broad-street, Carnaby-market", the poet's brother.

[W.] *Holden's Triennial Directory for 1802, 1803, 1804*
(London, 1802) for "Blake and Son, *hosiers and*
haberdashers, 28, Broad st. Soho"

⁹¹¹ See Angus Whitehead, "A Reference to William Blake and James Parker, Printsellers, in *Bailey's British Directory* (1785)", *Notes and Queries*, CCI [NS LII] (2005), 32, 35.

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- [W.] *Holden's Triennial Directory for 1805, 1806, 1807*, Second Volume (London, **1805**) for "Blake James, *Hosier* 28, Broad street, Golden sq."
- [W.] *Holden's Triennial Directory* Fourth Edition, Including the Year 1808 (London, **1808**) for "Blake, James, *Hosier*, 28, Broad street, Golden sq."
- [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 1793* (London, **1793**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar."
- 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 1800* (London, **1800**) 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 Literary Pocket Book, Or, Companion to the Lover of Nature and Art 1819* [compiled by Leigh Hunt] (London: Printed for C. and J. Ollier ..., **1818**) under “Eminent Living Artists” is “Blake, W. Poetry” (Vol. I, p. 167); ... 1820 (**1819**) “Blake, W. Poetical subjects” (Vol. II, p. 169); ... 1822 (**1821**) “Blake, W. Visions” (Vol. IV, p. 156) and, under Line Engravers, “Blake, W.”; ... 1823 (**1822**) “Blake, W. Visions” (Vol. V, p. 148)⁹¹²

⁹¹² There is no Blake entry in the issue for 1821, and the journal ceased publication after 1822; see “Leigh Hunt’s ‘Literary Pocket-Book’ 1818-22: A Romantic Source Book”, *Victorian Periodicals Newsletter*, III, 4 (Dec 1975), 125-128.

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- 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

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New Annual Directory For the Year 1814 (1814), Hosier, 7,
Buckingham-street Fitzroy-square; (1823, 1824, 1825,
1826, 1827) J. Blake, Haberdasher and Furrier, 134, St
Martin's-lane; (1829) James Blake, Haberdasher, 218
Oxford street

Universal British Directory (London, 1797), 77

WILLIAM STADEN (or W.S.) BLAKE, engraver

The Universal British Directory, I (1797), at 16 Exchange
Alley

[P.] *Boyle's City & Commercial Companion to the Court
Guide for the Year 1803* (London, 1803) at Change alley,
Lombard St

[W.] *Holden's Triennial Directory (1799)*; ... for 1802, 1803,
1804 (1802); ... for 1805, 1806, 1807 (1805); ... for 1817,
1818, 1819 (1817); ... for 1822, 1823, 1824 (1822) at 16,
'Change Alley, Cornhill

Kent's Directory For the Year 1808 (1808); ... (1810); ...
(1815); ... (1816) at 16, 'Change Alley, Cornhill

New Annual Directory For the Year 1801 (1801); ... (1803); ...
(1806); ... (1807); ... (1808); ... (1809); ... (1810); ...
(1811); ... (1812); ... (1813); ... (1814); ... (1815)
"Engraver & Printer, 16, Change alley"

The Post-Office Annual Directory (1812), Engraver and
Printer, 16, Change-alley (p. 34)

BUTTS

The Universal British Directory, V (1797): "Mrs Butts" in
Great Marlborough Street

New Annual Directory For the Year 1806 (London, **1806**), ...
1807 (London, **1807**), ... *1808* (London, **1808**), ... *1809*
(London, **1809**), ... *1810* (London, **1810**), ... *1811*
(London, **1811**), ... *1812* (London, **1812**), ... *1813*
(London, **1813**), ... *1814* (London, **1814**), ...
1815(London, **1815**): “Butts, Thos. Commissary of
Musters, office, Whitehall”; (**1817**) at 53, Parliament-
street; (**1819**) at Duke-str. Westminster

REV MR. MATHEW, 27 RATHBONE PLACE

*Directory to the Nobility, Gentry, and Families of Distinction,
in London, Westminster, &c* (London [**1796**])
The Universal British Directory, V (1797)

Most of these Directories are in the British Library, a few
in Bodley. See Charles W.F. Gosse, *The London Directories
1677-1855: A Bibliography* (London, 1932) and Gareth Shaw
and Allison Tipper, *British Directories* (Leicester: Leicester
University Press, 1988)

Ding, Xiao-Xia. “Qian Xi Bu Lai Ke Lao Hu de Xiang Zheng
Yi Yi [Analysis of the Symbolic Meaning of Blake’s
‘Tyger’].” *Qing Nian Wen Xue Jia* [*Young Writers*], 27
(2012), 13-15. In Chinese

Ding, Yan. “Hu Dan Ying Xiong Q--'Lao Hu' Yu 'Tie Lan Yu
Huo' zhi Bi Jiao [As Brave as a Tyger: A Comparative Study
of ‘The Tyger’ and ‘Metal Railing and Fire’].” *Zuo Jia*
[*Writers*], 16 (2013), 114-115. In Chinese

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DiSalvo, Jackie, *War of Titans: Blake's Critique of Milton and the Politics of Religion* (1983) <BBS>

REVIEWS

§**Anne Ferry**, *Romance Quarterly*, XXXVII (1984), 671-672

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1983* (1984), 78-79

§**Joseph Wittreich**, *Milton Quarterly*, XVIII (1984), 92-94

Robert F. Gleckner, *Blake*, XIX, 4 (Spring 1986), 146-150

§**Jacques Blondel**, *Etudes anglaises*, XXXIX (1986), 97, in French

§**Andrew Lincoln**, *Review of English Studies*, XXXVII (1986), 105-107

§**George Anthony Rosso, Jr**, *Studies in Romanticism*, XXVI, 2 (Summer 1987), 317-321

Joseph Wittreich [bis], *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 524-525

***DiSalvo, Jackie, G.A. Rosso, and Christopher Z. Hobson**, ed. *Blake, Politics, and History*. (N.Y. and London: Garland Publishing, 1998) Wellesley Studies in Critical Theory, Literary History, and Culture Volume 17; Garland Reference Library of the Humanities Volume 1842. 8°, xxxii, 386 pp., 27 Blake reproductions; ISBN: 0815316798

It consists of

Jackie DiSalvo. "Introduction." Pp. xiii-xxxiii. (A survey of Blake criticism: "So – is Blake dead" politically? [p. xiii].)

Christopher Z. Hobson. "The Myth of Blake's 'Orc Cycle'." Pp. 5-36. (Parts of it were reprinted in Chapter 2 ["Interpretation and Ideology: The Myth of Blake's 'Orc Cycle', pp. 46-92] of his *The Chained Boy* [1999].) ("The 'Orc cycle' is almost entirely a product of Frye's imagination, not Blake's", a "liberal venture into conservative political theory" [pp. 6, 29].)

Stephen C. Behrendt. "Blake's Bible of Hell: Prophecy as Political Program." Pp. 37-52. (About the "political dimensions" of *Urizen*, *Book of Ahania*, and *Book of Los*; "William Blake's works stand as powerful testimony to the proposition that all writing--indeed all art--is inherently political" [p. 37].)

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

James E. Swearingen. "William Blake's Figural Politics." Pp. 80-94. (Reprinted from *ELH*, LIX [1992], 125-144.)

Jon Mee. "'The Doom of Tyrants': William Blake, Richard 'Citizen' Lee, and the Millenarian Public Sphere." Pp. 97-114. (Mee "develops a parallel between Blake's brand of millenarian radicalism and the politics of Richard 'Citizen' Lee" who combined "intense religious feeling and violent republicanism" [pp. 97, 106].)

Marsha Keith Schuchard. "Blake's *Tiriël* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal." Pp. 115-135. (She is persuaded that "*Tiriël* 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. 136-143. (In recent Blake criticism, "The Blake of popular

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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. 150-168. ("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. 169-184. [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.

Michael Ferber. "The Finite Revolutions of *Europe*." Pp. 212-234.

Peter Otto. "Re-Framing the Moment of Creation: Blake's Re-Visions of the Frontispiece and Title Page to *Europe*." Pp. 235-246. ("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. 251-272. (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. 273-298. (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].)

June Sturrock. "Maenads, Young Ladies, and the Lovely Daughters of Albion." Pp. 339-349.

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

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1862 [see *BR* (2) 328 fn] offered, transcribed, and reproduced in the Lion Heart Autograph auction catalogue of 15 May 2015, lot 29:

There are some drawings, I believe a considerable number by Blake, in this collection. It is many years since I have seen them, but my impression is, that they are, in a great degree, rather his own etchings, colored by himself, than, strictly speaking, drawings.

I leave this place tomorrow, for a fortnight, but on my return, if M.^r Rossetti care to examine them, I will give orders, that they[?] shall be prepared for his inspection--

I am sorry to say, there is not the slightest foundation for any of the statements contained in the letter, to which you refer. My father was not acquainted with M.^r Blake nor is there a single volume, in the Hughenden⁹¹³ library, enriched by his drawings.

Dixon, Jeffrey John. *The Glory of Arthur: The Legendary King in Epic Poems of Layamon, Spenser and Blake.* (Jefferson [North Carolina] McFarland and Company, 2014) 4^o, viii, 204 pp.; ISBN: 9780786494569 Especially pp. 1-23, 26-32, 35-41, 73-80, 171-182

"I explore some of the ways in which Blake was himself inspired by ... Edmund Spenser" (p. 1).

⁹¹³ Hughenden was the name of Benjamin Disraeli's house in High Wycomb.

***Doce, Jordi**, ed. "Dossier William Blake." Pp. 5-76 of *Cuadernos Hispanoamericanos*, No. 607 (2001) In Spanish

It consists of

*"Canciones y epigramas." Ed. Jordi Doce. Pp. 6-19.

***Henry Crabb Robinson**. "Reminiscencias de William Blake." Tr. Jordi Doce. Pp. 20-27.

***Northrop Frye**. "El tratamiento del arquetipo en William Blake." Tr. Jordi Doce. Pp. 28-47. (From *English Institute Essays* [1951] via *Discussions of William Blake*, ed. John Grant [1961].)

***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

Doi, Kochi. "Blake no Choshi 'Milton' [Blake's Long Poem Milton]." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, A Quarterly Review Compiled & Issued by The English Literary Society of Japan, English Seminar, Tokyo Imperial University*, XXIII, 2 (1943), 153-172 <BB> **B**. *Pp. 162-185 of his *Eibungaku no Kankaku: Doi Kochi Chosakushu, Dai 1-kan* [*Senses of English Literature: Collected Writings of Doi Kochi, Vol. 1*] (Tokyo: Iwanami Shoten, 1977) In Japanese <BSJ>

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***Doi, Kochi.** "Blake no 'Job-ki' Kaisetsu [Interpretation of Blake's 'Job']." Pp. 102-138 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <BB> **B.** *Pp. 136-161 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <BSJ>

Each includes reproductions of all the *Job* prints.

***Doi, Kochi.** "William Blake no Shochoshugi [Symbolism of William Blake]." *Kaizo: KAIZO, A Monthly Review of Politics, Literature, Social Affairs*, IX, 4 (April 1927), 148-160. **B.** *"Blake no Shocho [Blake's Symbolism]." Pp. 35-101 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <BB> **C.** *Pp. 88-135 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <BSJ>

Donnelly, Gerard Edward. "Dickens and Romantic imagination: Novels of memory, vision, and redemption." *DAI*, LIX (1999), 2159A. Mississippi Ph.D., 1998.

Evidence for Romantic imagination comes from Blake and Wordsworth.

§***Dolowska, Ewa**, ed. *Wielcy Malarze – ich Życie, Inspiracje i dzieło. Cz. 155, William Blake*. (Wrocław: P.O. Polska, 2005) 29 cm, 31 pp.; ISBN: 8389788565X In Polish

A biography.

§**Dominiczak, M.H.** "Poetry, images and visions: William Blake." *Clinical Chemistry and Laboratory Medicine*, XL, 10 (October 2002), 1066-1070.

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 [Foregrounding 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), 104-107. In Chinese

An analysis of Blake's poem with the help of "Halliday's foregrounding theory."

§**Doody, Margaret Anne.** "Nuttall and Gnosticism." *Raritan: A Quarterly Review*, XX (2000), 106-113.

Presumably related to A.D. Nuttall, *The Alternative Trinity: Marlowe, Milton and Blake* (1998).

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Dorfman, Deborah, *Blake in the Nineteenth Century: His Reputation as a Poet From Gilchrist to Yeats* (1969) <BB>

REVIEWS

- §**Anon.**, “Some Anglo-American Divergences in the Appraisal of William Blake”, *Times Literary Supplement*, **25 December 1969**, pp. 141-143 (with 2 others)
- §**S.K. Freiberg**, *Dalhousie Review*, XLIX (1969), 431-432
- George Mills Harper**, *Blake Studies*, II, 1 (1969), 103-104
- §**Kerry McSweeney**, *Queen’s Quarterly*, LXXVI (1969), 731-733 (with others)
- John E. Grant**, *Philological Quarterly*, XLIX, 3 (July 1970), 328-329
- Irene H. Chayes**, *Blake Newsletter*, III, 4 (May 1970), 91-94
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXIX (July 1970), 515-528
- 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), 237-239
- §**Alicia Ostriker**, *Victorian Studies*, XIV (1970), 113-114

- §**W.H. Stevenson**, "Perennial Philosophistory", *Essays in Criticism*, XX (1970), 251-259 (with 2 others)
§**E.E. Bostetter**, *Modern Philology*, LXVIII (1971), 385-388
H.B. De Groot, *English Studies*, LIV (August 1973), 398-400 (with another)

Dörrbecker, D.W. "Blake, William." Vol. XI, pp. 359-366 of *Allgemeines Künstler-Lexikon: Die Bildenden Künstler aller Zeiten und Völker*. (München-Leipzig: K.G. Saur, 1995)

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]).

It is a kind of replacement for A.G.B. Russell, "Blake, William", Vol. IV, pp. 84-88 of *Allgemeines Lexicon der Bildender Künstler*, ed. Ulrich Thieme and Felix Becker (1910).

***Dörrbecker, D.W.** *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit*. (Berlin: Kommissionsvertrieb Wasmuth Buchhandlung und Antiquariat, 1992) 8°, 423 pp., 53 reproductions; ISBN: 3929392003 In German <BBS§>

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")

***Dörrbecker, D.W.** "Schriftbilder und Bildzeichen, William Blakes Experimente." *Paragrana: Internationale Zeitschrift für Historische Anthropologie*, I (2005), 41-70. In German

***Dortort, Fred.** *The Dialectic of Vision: A Contrary Reading of William Blake's JERUSALEM.* Foreword by **Donald Ault.** (Barrytown [N.Y.]: Station Hill Arts, 1998) The Clinamen Studies Series 8^o, xxviii, 468 pp.; ISBN: 188644949X

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; 155-163; 256-271; 384-400).

Appendix A, "A Critical Review", gives critics' views of *Jerusalem* (pp. 421-448).

REVIEW

R. Paul Yoder, *Studies in Romanticism*, XLII, 3 (2003), 405-412 ("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])

Doskow, Minna. "William Blake and the Wheels of Compulsion." Pp. 53-72 of *History & Myth: Essays on English Romantic Literature*. Ed. Stephen C. Behrendt. (Detroit: Wayne State University Press, 1990)

About "Blake's relation to the history of ideas" (p. 53).

Doskow, Minna, *William Blake's JERUSALEM: Structure and Meaning in Poetry and Picture* (1982) <BBS>

REVIEWS

§**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 Ault**, *Review of English Studies*, XXXVI (1985), 434-436 (with another)

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§**Donald John**, *Review of English Studies*, XXXV, 143
(**August 1985**), 434-436 (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.

d'Ottavi, Stefania. "Frye e Blake." Pp. 217-224 of *Ritratto di Northrop Frye*. Ed. Agostino Lombardo. (Roma: Bulzoni Editore, 1989) Studi e Ricerche 27. English abstract ("Frye and Blake") on p. 426. <BBS>

"Frye's explanation of Blake's mythological universe is central for understanding his own theory of archetypal meanings ... " (p. 426).

§**D'Ottovi, Stefannia**. *Frye e Blake*. (Rome: Bulzoni, 1990).
In Italian

Presumably related to her "Frye e Blake", pp. 217-224 of *Ritratto di Northrop Frye*, ed. Agostino Lombardo (Roma, 1989).

§**Downes, Peg**. "'Enough! or too much': The Blakean Paradox of the COPLAC English Department." *Pedagogy*, X, 2 (2010), 295-315.

***Downing, Jonathan**. "How I discovered a priceless set of William Blake engravings: Jonathan Downing, a theology

DPhil student at Trinity, agreed to feature in our latest video feature to share his big discovery." *Oxford Today*, XXVI, 2 (Trinity Term, 2014), 6.

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

Reynaldo Nera Obed, *Oxford Today*, XXVII, 1
(**Michaelmas Term [Oct] 2014**), 6

Doyle, Brian. "Billy Blake's Trial." *American Scholar*, LXIII (1994), 557-568. B. §"Billy Blake's Trial: The Exuberant Poet William Blake." In his *Spirited Men: Story, Soul, & Substance*. (Cambridge, Massachusetts: Cowley Publications, 2004)

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).

§**Doyle, D.** "These the visions of eternity: the 'nature' poetry of William Blake." *Orion*, XVI (Autumn 1997), 38-41.

***Drake, Dee**. *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake*. (Stockholm: Almqvist and Wirsell International, 1999) Acta Universitatis Stockholmiensis: Stockholm Studies in English XC 4°, 178 pp.; ISBN: 9122018565

A doctoral dissertation at Stockholm University (2000), complete with abstract.

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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.

Drechsler, Maximiliane. "Geister und Dämonen aus dem Jenseits: William Blakes 'Pitt' und 'Nelson'." Pp. 103-107, 178-179 of Drechsler's *Zwischen Kunst und Kommerz: Zur Geschichte des Ausstellungswesens zwischen 1775 und 1905*. (München und Berlin: Deutscher Kunstverlag, 1996) Kunstwissenschaftliche Studien 63 In German

Part of a dissertation turned into a book on Blake's exhibition (1809-10). Other sections are on Barry's exhibition strategies.

§***Drehkopf, Jutta.** "Zum Problem der Wechselseitigen Erhellung der Künste am Beispiel William Blakes." Hamburg dissertation, 1976. 158 leaves. In German

§**Drennan, William.** “Blake and Gnosis.” Liverpool Ph.D., 1999.

***Drinkwater, John.** "Solitary Genius: John Drinkwater's Poem for Saturday: William Blake 1757-1827." *Evening Standard* [], p. 17.

Prints the "Jerusalem" lyric from *Milton*.

§**Drummond, Harriet.** “Christ the Mediator.” *Christie’s International Magazine*, May-June 2005.

Du, Ke-Fu. “Wei Lian Bu Lai Ke de ‘Lao Hu’ Yin Yun Xiao Guo Qian Xi [An Analysis of the Sound Effects of William Blake’s ‘Tyger’].” *Wai Guo Wen Xue Yan Jiu* [*Foreign Literature Studies*], No. 4 (1992), 125-127. In Chinese

Du, Ke-Fu. “Wei Lian Bu Lai Ke—Fan Di de Kuang Ren [William Blake — a Madman against the Empire].” *Shan Dong Wai Yu Jiao Xue* [*Shandong Foreign Language Teaching Journal*], Issue 105; No. 2 (2005), 96-99. In Chinese

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.

Du, Ke-Fu. “Wei Lian Bu Lai Ke Shi Ge de Zhe Xue Jie Du [Philosophical Analysis of William Blake’s Poems].” *Anhui Shi Da Xue Xue Bao* (Zhe She Ban) [*Journal of Anhui Normal University* (Philosophy and Social Sciences Edition)], XXVI, 2 (1998) 214-218. In Chinese

The essay agrees with the general critical claim of "the dialectic of contraries and progression" in Blake's poems.

William Blake and His Circle
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Du, Wei-Ping. “Bu Lai Ke Shi ‘Lun Dun’ Shang Xi Bu Zhui [An Appreciation of Blake’s ‘London’].” *Qi Ha Er Da Xue Xue Bao [Journal of Qiqihar University]*, No. 1 (1999), 39-41. In Chinese

A comment on Blake's "London" focusing on its theme and form.

§**Duarte, Flavia Maris Gil.** "Londres dos limpadores de chaminés: literatura e experiência história 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.

§**Duerden, Paul.** "Producing Blake." Wales (Swansea) Ph.D., 1999.

Dugaw, Dianne. “Lessons of the ‘Natural’ World from Gay to William Blake: The Animal Fables.” Chapter 10 of her “*Deep Play*”: *John Gay and the Invention of Modernity*. (Newark [Delaware]: University of Delaware Press; London: Associated University Presses, 2001)

§**Duhet, Paule-Marie.** "Signes traditionnels, symbole et invention dans l'oeuvre graphique de William Blake." Université François Rabelais (Tours), Thèse de 3e cycle, 1971. 263 leaves. In French

Duhet, Paul-Marie. "William Blake et *The French Revolution*." Pp. 31-39 of *Revolution française peuple et littérature: images du peuple révolutionnaire: Théatralité sans Frontières*. Ed. André Peyronie. (Paris: Klincksieck, 1991) Actes du XXII^e congrès de la Société Française de Littérature Générale et Comparée (Nantes-Anger, 1989) In French

"Le poème est assez déconcertant" (p. 31).

Dumbaugh, Winnifred, *William Blake's Vision of America* (1971) <BB>

REVIEW

§**Max F. Schultz,** *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-123 (with 6 others)

§**Dumintrana, Magdalene.** "The Christian Poetry and the Formation of Intercultural Attitude: 'The Little Black Boy' by William Blake." *Euromentor Journal*, II, 2 (June 2012), 1.

Dumitrana, Magdalena. "The Christian Poetry and the Formation of an Intercultural Attitude: 'The Little Black Boy' by William Blake." *Euromentor Journal*, II, 2 (June 2012), [9 pp.]. <Blake§>

"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]

Dunbar, Pamela, *William Blake's Illustrations to the Poetry of Milton* (1980) <BBS>

REVIEWS

Michael Mason, *Times Literary Supplement*, Feb 1981

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(with another)

Michael Mason, "Blake and His Commentators", *Times Literary Supplement*, **20 Feb 1981**, p. 199 (a correction to his review) <*BBS 560*>

Stephen Wyller and G. Inqli James, "Blake", *Times Literary Supplement*, **13 and 27 March 1981**, pp. 285, 351 (Mason's review is "retrogressive" [Wyller] and "downright misleading"[James]) <*BBS 686*>

§**Marcia Pointon**, *Burlington Magazine*, CXXIII, 938 (May 1981), 313-315

§**Peter Quennell**, *Apollo*, CXIV (August 1981), 136-137 (with 3 others)

§**J. Karl Franson**, *Milton Quarterly*, XV (1981), 99-101

§**Anon.**, *Choice*, XVIII (1981), 931

Anthony Payne, "Conversing in Paradise", *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Jean-Jacques Mayou**, *Etudes anglaises*, XXXV (1982), 216-217, in French

§**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (with 2 others)

§**Désirée Hirst**, *Review of English Studies*, XXXIV, 135 (May 1983), 222-224 (with another)

Bette Charlene Werner, *Blake*, XVIII, 1 (Summer 1984), 33-34

§**Joseph Wittreich**, *Yearbook of English Studies*, XIV (1984), 329-331

Robert F. Gleckner, *Eighteenth Century ... Bibliography*, NS VII (1985), 395-396

§**Duncan, Robert.** "Variations on Two Dicta by William Blake." In *Buying Time: An Anthology Celebrating 20 Years of the Literature Program of the National Endowment for the Arts*. Ed. Scott Walker. (Saint Paul [Minnesota]: Graywolf Press, 1985) **B.** "Variations on Two Dicta of William Blake: Mental Things Alone Are Real. The Authors Are in Eternity." Pp. 141-45 of *Robert Duncan: The Collected Later Poems and Plays*, ed. Peter Quartermain (Berkeley: University of California Press, 2014)

§**Durr, Uli.** *Race, Slavery and Abolitionism in the Romantic Period -- William Blake's "Little Black Boy". Seminar Paper.* (Norderstedt [Germany]: Druck und Bindung: Books on Demand GmbH, 2011) vi, 15 pp; ISBN: 9783656100867
No institution identified.

§**Dykstra, James A.** "Exploitation, Rape, Bondage--Blake's Revolutionary Reaction." *Rollins Undergraduate Research Journal*, V, 1 (2011).

E

***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.

§**Easthope, M[alcolm].** *Students' Guide to A Choice of Poets:*

William Blake and His Circle
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Wordsworth, Blake, Lawrence, Grave, Frost. (Singapore: G. Brash, 1986) 19 cm, 126 pp.; ISBN: 9789971947989

Based on *A Choice of Poets: An Anthology of Poets from Wordsworth to the Present Day*, ed. R.P. Hewett (1968).

***Eaves, Morris**, ed. *The Cambridge Companion to William Blake.* (Cambridge: Cambridge University Press, 2003) Tall 8°, xix, 303 pp., 36 reproductions; ISBN: 0521781477

The chief contents are

Morris Eaves. "Introduction: to paradise the hard way." Pp. 1-16. ("His poetry risks every kind of excess to achieve revelation" [p. 1].)

[Part] I Perspectives

Aileen Ward. "William Blake and his circle." Pp. 19-36.

***Joseph Viscomi.** "Illuminated printing." Pp. 37-62. (A concise, masterful account.) **B.** It was incorporated in 2004 in The William Blake Archive with almost 90 additional reproductions. **C.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

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].)

David Bindman. "Blake as a painter." Pp. 85-109. (An admirably comprehensive account.)

Saree Makdisi. "The political aesthetic of Blake's images." Pp. 110-131. ("The 'meaning' of Blake's text emerges from the process of reading itself" [p. 112]. Material from it reappears in his *William Blake and the Impossible History of*

the 1790s [2003] Chapter 4: “Weary of Time: Images and Commodity in Blake” [pp. 155-203].)

Jon Mee. “Blake’s politics in history.” Pp. 133-149. (A sophisticated argument that “Blake was always a deeply political writer” [p. 133].)

Robert Ryan. “Blake and religion.” Pp. 150-168. (An intelligent and perceptive account.)

David Simpson. “Blake and Romanticism.” Pp. 169-187. (About definitions of Romanticism, sometimes related to Blake.)

[Part] II **Blake’s Works.**

***Nelson Hilton.** “Blake’s early works.” Pp. 191-209. (A responsible outline.)

***Andrew Lincoln.** “From *America* to *The Four Zoas*.” Pp. 210-230. (A useful summary.)

Mary Lynn Johnson. “*Milton* and its contexts.” Pp. 231-250.

***Robert N. Essick.** “*Jerusalem* and Blake’s final works.” Pp. 251-271. (“Is *Jerusalem* unreadable? ... Blake questions the very grounds of understanding” [pp. 251, 252].)

Alexander Gourlay. “A Glossary of Terms, Names, and Concepts in Blake.” Pp. 272-287⁹¹⁴

Alexander Gourlay. “Guide to Further Reading.” Pp. 288-293.

Alexander Gourlay. “Seeing Blake’s Art in Person.” Pp. 294-295. (About where Blake’s originals are and why one should see them.)

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⁹¹⁴ See also Alexander S. Gourlay, glossary of Blake terms (2003) in the William Blake Archive.

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- 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”)
- Ralph Pordzik**, *Anglia*, CXXII, 2 (2004), 334-338, in German
- Karl Kroeber**, *Blake*, XXXVIII (2005), 150-154 (“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), 270-275
- Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2005) (“an excellent introduction”)
- R. Paul Yoder**, *Romantic Circles* (28 July 2009) online

***Eaves, Morris**. *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (Ithaca and London: Cornell University Press, 1992) 8° height, 4° width, 131 reproductions (38 of them after Blake); ISBN: 0801424895

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**), 205-210 **B.** 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**), 139-146 (with another) (an "illuminating", "extremely ambitious and thorough investigation of the history of the English School of art and the

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fundamental argument Blake and others had with it" [pp. 142, 140])

§**Tim Cloudsley**, *History of European Ideas*, XVIII (1994), 1042-1044

Ronald Paulson, *Blake*, XXVIII, 3 (Winter 1994-95), 101-102 ("This is a fascinating study in historiography" [p. 101])

David Worrall, "Art and Industry in the Age of Blake", *Print Quarterly*, XII (1995), 195-197 (it is "a major contribution to Blake studies")

§**Mark Hallett**, *Art History*, XVIII (1995), 608-609

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), 175-181 (with another) (Eaves's book is "highly informative and detailed" despite "the thinness of his overall argument" [pp. 182, 180])

Eaves, Morris. "Crafting Editorial Settlements." *Romanticism on the Net*, No. 41-42 (2006).

About the history of editing Blake and the William Blake Archive.

§**Eaves, Morris.** "Multimedia Body Plans: A Self-Assessment." Pp. 210-213 of *Electronic Textual Editing*. Ed. Lou Burnand, Katherine O'Brien O'Keefe, and John

Unsworth. (N.Y.: Modern Language Association of America, 2006) 1 CD Rom

***Eaves, Morris**, *William Blake's Theory of Art* (1982) <BBS>
REVIEWS

§**Andrew Lincoln**, "Lines of Identity", *Times Literary Supplement*, 4 Feb 1983, p. 111

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

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

§**Edward Larrissy**, "Horses of Instruction", *Art History*, VI (1983), 478-481 (with others)

§**Raymond Lister**, *Journal of the Royal Society of Arts*, CXXXII (1983), 86-87

David Wagenknecht, *Wordsworth Circle*, XIV (1983), 157-159

Morris Eaves, "Morris Eaves Replies", *Wordsworth Circle*, XIV (1983), 159-160 (a courteous reply) <BBS 459>

Hazard Adams, *Blake*, XVII, 3 (Winter 1983-84), 107-111

§**Richard Harter Fogle**, *Clio*, XIII (1984), 293-295

§**Peter A. Taylor**, *Queen's Quarterly*, XCVI (1984), 719-722 (with another)

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXIV, 1 (January 1985), 138-140

***Stephen Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (1985), 390-405 (with 7 others) <BBS 444>

§**Thomas A. Vogler**, *Studies in Romanticism*, XXIV, 2 (Summer 1985), 289-300

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§**Eaves, Morris**, with Blake Archive editors and staff. "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews*, IV, 1 (Feb 2000), online.

Echeruo, Michael J.C. "Theologizing 'Underneath the Tree': an African Topos in Ukawsaw Gronniosaw, William Blake, and William Cole." *Research in African Literature*, XXIII, 4 (Winter 1992), 51-58.

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".

Echion [Edward Chatfield].⁹¹⁶ "Poetic Painting and Sculpture." *New Monthly Magazine and Humorist*, ed. Theodore Hook, LV, 218 (Feb 1839), 196-205. <New York Public Library>

"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)

§**Eaves, Morris**. "Picture Problems: X-Editing Images 1992-2010." *Digital Humanities Quarterly*, III, 3 (Summer 2009).

⁹¹⁵ See Paul Edwards. "An African Literary Source for Blake's 'Little Black Boy'?" *Research in African Literature*, XXI, 4 (Winter 1990), 179-181.

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

On work at the William Blake Archive.

***Eaves, Morris, Eric Loy, Hardeep Sidhu, Laura Whitebell.** "Prototyping an Electronic Edition of William Blake's Manuscript of *Vala or the Four Zoas*: A Progress Report." *19: Interdisciplinary Studies in the Long Nineteenth Century*, No. 21 (2015).

A very long progress report.

§**Edgar, Brian Windsor.** "Pity and Anger in the Poetry of William Blake from 'Poetical Sketches' to 'Milton'." *DAI*, LVIII (1998). Open University (England), 1996

Edgerton, Miss S.C. "Night Studies of the Artist." Pp. 113-118 of *The Rose of Sharon: A Religious Souvenir, for MDCCCXLII*. Ed. Miss **Sarah C. Edgerton**. (Boston: A. Tompkins and B.B. Mussey, 1842) <California (Berkeley)>

A poem about Blake's Visionary Heads "suggested by some peculiar traits of his [Blake's] genius" by Cunningham.

Edgecombe, Rodney Stenning. "William Blake, Edward Young and 'The Sick Rose'." *Notes and Queries*, CCLIII, 4 (December 2008), 416-417.

Young's *Night Thoughts* Night I has a "Worm [that] riot[s] on that Rose so red", as in Blake's poem.

***Edinger, Edward F.** *Encounter with the Self: A Jungian Commentary on William Blake's ILLUSTRATIONS OF THE BOOK OF JOB*. (Toronto, 1986) *Studies in Jungian Psychology by Jungian Analysts*, 22. <BBS> **B.** §*Setkáni s Bytostným já: Jungianský Komentár k Ilustracim Williama Blakea ke Knize*

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Jóbov_. [Tr. Št_pan Ka_a.] (Brno [Czech Republic]): Nakladatelství Tomáše Jane_ka, 2003) 20 cm, 91 pp.; ISBN: 8085880296 In Czech

REVIEW

§**Kate Newton**, *Journal of Analytical Psychology*,
XXXII (1987), 293-296

§**Edmundson, M.** "Under the Sign of Satan: William Blake in the Corporate University." *Hedgehog Review*, XIV, 1 (2012), 8-16.

***Edmundson, Mark.** "William Blake's America, 2010." *Chronicle of Higher Education* online, 24 October 2010.

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.)

§**Edwards, David L.** *Poets and God: Chaucer, Shakespeare, Milton, Wordsworth, Coleridge, Blake* (London: Darton, Longman, and Todd, 2005)

REVIEW

David Jasper, *Literature and Theology*, XX, 1 (March 2006), 87-88

§**Edwards Dykehouse, Carol.** "An Examination of the Verbal and Visual Images of Slavery in William Blake's *Jerusalem*." *DAI*, LXXV, 5 (Nov 2014), University of Houston Ph.D., 2013, 336 pp.

***Edwards, Gavin.** "Blake's Illuminated Books." Pp. 18-19 of *The Word and the Visual Imagination: A Decade in the Lampeter MA in Literature and the Visual Arts*. Ed. William Marx, Peter Miles and Gordon Williams (Lampeter, Dyfed, Wales: Published by the English Department, St David's University College, 1989)

Description of a post-graduate course.

Egarr, Tristan. "A conversation between the editor, William Blake and Friedrich Nietzsche about technology." *Salient: The Student Magazine of Victoria University, Wellington* [New Zealand], 15 September 2008 online.

Eglinton, Guy. <BB gives "Eglinton">

Eguchi, Asuika. "William Blake no fukugo geijutsu to 'kami no image' [William Blake's Composite Art and 'The Divine Image']." *Shukyo Kenkyu* [*Journal of Religious Studies*], LXXIX (2006), 1080-1081. In Japanese

Ehrstine, John W., *William Blake's POETICAL SKETCHES* (1967) <BB #1540>

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Michael J. Tolley, *Blake Newsletter*, II, 3 (15 December 1968), 55-57

§**Vivian de Sola Pinto,** *Modern Language Review*, LXIV (1969), 404-407 (with others)

Eichler, Jeremy. "Blake's Prophecy, Bolcom's Symphony." *Boston Globe*, 1 March 2008, online.

Eigo Seinen: The Rising Generation
Volume LXVII, Numbers 1-5
(Tokyo, 1927)

***Kochi Doi**, tr. *The Marriage of Heaven and Hell*. Pp. 256-258, 291-292, 330-331, 372-373, 403-404. In Japanese <BB> **B**. Reprinted in *Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tonno Kekkon* [*Blake's Poems:*] *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*, tr. Kochi Doi (1995)

§**Eitner, Lorenz**. "British Neoclassicism and William Blake: William Blake, 1757-1827." In his *An Outline of Nineteenth Century European Painting: From David through Cézanne*. (1987) **B**. (1992) **C**. §Revised edition: *Nineteenth Century European Painting: David to Cézanne*. (Boulder [Colorado]: Westview Press, 2012)

El Younssi, Anovar. "The Sufis and William Blake: When Islamic Mysticism and English Romanticism Intersect." *Morocco World News* [online], 17 August 2012.

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).

***Elfenbein, Andrew.** "Genius and the Blakean Ridiculous." Chapter 6 (pp. 149-176, 245-248) of his *Romantic Genius: The Prehistory of a Homosexual Role*. (N.Y.: Columbia University Press, 1999) Between Men – Between Women: Lesbian and Gay Studies B. "Genio y ridículo en Blake." Tr. Jordi Doce. Pp. 46-63 of "Dossier William Blake", ed. Jordi Doce, *Cuadernos Hispanoamericanos* No. 607 (2001).

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).

El-Hage, George Nicolas. "William Blake and Kahlil Gibran: Poets of Prophetic Vision." *DAI*, XLI (1981), 4024A. State University of New York (Binghamton) Ph.D., 1981. <BBS> **B. William Blake & Kahlil Gibran: Poets of Prophetic Vision.** (Louaize [Lebanon]: NDU [Notre Dame University], 2002)

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

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and published selected chapters in Arabic” (p 13), but these are not recorded in *BB*, *BBS*, or *Blake*.

Eliot, T.S., "Blake", *The Sacred Wood* (1920) Tr. **Alberto Marsicano** with *Escritos de William Blake* (Porto Alegre [Brazil]: L & PM, 2007)

Eliot, T.S. "Mad Naked Blake." (1920) <*BB*> Tr. Yi Yang with her *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988). In Chinese ... "William Blake." *Valitud esseesidl*. Tr. Jaak Rähesoo. ([Talinn, Estonia]: Hortus Litterarum, 1997) In Estonian

Eliot, T.S. "The Naked Man." ... (1920) <*BB* #1544, *BBS* 461> **Q.** Reprinted as §"William Blake (1920)." *Selected Essays*. New Edition. (N.Y.: Harcourt, Brace and World, 1960) Tr. **D. Smirnov-Sadovsky** into Russian in *Language, Philology, Culture*, No. 1 ([March] 2013), 46-51.

§**Elistratova, A.** "Itogi dvukhsotletnego iubileya Vil'yam Bleika [A Summary of Works on the Bicentennial Jubilee of William Blake]." *Voprossi Literaturi* [*Literary Sketches*], XII (1959), 222-231. In Russian <*BB* #A1546, here expanded>

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*>

§**Ellerström, Jonas.** "Att öppna eller sluta till sinnena: nedslag hos Hjalmar Gullberg, William Blake och Meret Oppenheim." In

Utopin i vardagen: sinnen, kvinnor, idéer: en vänbok till Elisabeth Mansén. Ed. Jenny-Leontine Olsson, Yvla Söderfeldt, Anna Ohlsson, and Jonas Ellerström ([Lund]: Ellerström, 2014) In Swedish

Elliott, Clare. “‘A Backward Glance O’er’ the (Dis)United States: William Blake, Ralph Waldo Emerson and the ‘Authentic American Religion’.” *European Journal of American Culture*, XXVIII, 1 (2009), 75-93.

“Emersonian self-reliance, when read through this Blakean lens, needs serious consideration ...” (p. 91).

Elliott, Clare. “William Blake and America: Freedom and Violence in the Atlantic World.” *Comparative American Studies*, VII, 3 (September 2009), 209-224

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).

§**Elliott, Clare Frances.** “William Blake’s American Legacy: Transcendentalism and Visionary Poetics in Ralph Waldo Emerson and Walt Whitman.” Glasgow Ph.D., 2009, 277 pp.

Ellis, Edwin J. *The Real Blake: A Portrait Biography.* (London, 1907) <BB> **B.** (N.Y.: McClure, Phillips and Co., 1907)

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William Aspenwell Bradley, “William Blake, Poet, Painter, Prophet: Significance of the Revival of Interest in the Personality and Work of the Artist-Seer – Emancipation from Reality Through the Spirit and Power of

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Imagination – Two New Books”, *New York Times*, **6 December 1907** (with another)

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)

Ellmann, Richard. *The Identity of Yeats*. (London, 1954) *Passim*, especially pp. 25-29 and 91-98. <BB> **B.** §(N.Y.: Oxford University Press, 1964)

***Elouson, Harald.** "Blake [bleik], William." *Svensk Uppslagsbok*, IV (Malmö: Norden AB, 1958) In Swedish

Elton, Oliver. "William Blake." Vol. I, pp. 137-171 of *A Survey of English Literature 1780-1830*. In Two Volumes. (London, 1912) <BB> **B.** §(London: Edward Arnold and Co., 1933)

Emmer, Huib. *Bethlehem Hospital: William Blake in Hell: Opera in three acts 1985-1988*. Libretto by Ken Hollings. (Amsterdam: Donemus, [1990]) Folio, 3 vols., 341 pp.; no ISBN

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".

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Frits van der Waa, *De groene Amsterdamer*, in Dutch; tr. Jules van Lieshout, "Opera on William Blake Destroyed

by Its Own Radicalism", *Blake*, XXV (1991), 90-91 (on the performance, not the book)

Jacqueline Oskamp, *De Volkskrant*, in Dutch; tr. Jules van Lieshout in *Blake*, XXV (1991-92), 91-92 (on the performance, not the book)

Engelstein, Stefani. "Natural Reproduction and Reproducing Nature." Chapter 2 (pp. 61-112) of her *Anxious Anatomy: The Conception of the Human Form in Literary and Naturalist Discourse*. (Albany: State University of New York Press, 2008) SUNY Series, Studies in the Long Nineteenth Century

The chapter has sections on "William Blake's Bodies" and "Prolific Devourers in Blake".

***Endo, Toru**. "Blake ni okeru Poripu no Imeji: The Image of Polyps in Blake's Poetry." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 29-38. In Japanese

***Endo, Toru**. "Blake ni okeru Ryutai Imegi--18-seiki Kagaku Shiso to Blake: Images of Liquid in Blake's Poetry [– Science in the 18th Century and Blake]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 49-58. In Japanese

Endo, Toru. "Blake no Genten--'Itamu' Shintai no Hakken [The Starting Point of Blake – Discovering 'Pain' of Body]." Pp. 41-51 of *Eibungaku no Genfukei–Kiten ni tatsu Sakkatachi [Original Landscapes in English and American Literature--Writers Standing*

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on their Starting Points]. Ed. Shinsei Gengo Bunka Kenkyukai [New Study Group of Language and Culture]. (Tokyo: Otowashobo Tsurumi Shoten, 1999) ISBN: 455302137 In Japanese

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 Graduate School of Education, Waseda University*], Bessatsu [Extra Issue], No. 1 (1993), 15-30. In Japanese

Endo, Toru. "Fudoten to shite no Jerusalem [Jerusalem as a Fixed Point]." *Fochun, Shinsei Gengo Bunka Kenkyukai* [*Fortune, New Study Group of Language and Culture*], No. 6 (1994), 57-68. In Japanese

Jerusalem as a city and a woman in *Jerusalem* is said to be like "a fixed point" in mathematics.

Endo, Toru. "'Kyomu' to 'Eien'--kukyo na Mugen to chumitsu na Mugen ['Void' and 'Eternity'--Vacuous Infinity and Filled Infinity]." *Horaizun, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature*], *Waseda Daigaku Eibeibungaku Kenkyukai* [*The Society of English and American Literature in Waseda University*], No. 27 (1995), 25-36. In Japanese

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".

Endo, Toru. "Nikutai no mittsu no Dankai (Reveru)--Blake *Urizen no Shi* ni okeru [Three Levels of the Body--In Blake's *The Book of Urizen*]." *Horaizun, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature*], *Waseda Daigaku Eibeibungaku Kenkyukai* [*The Society of English and American Literature in Waseda University*], No. 26 (1994), 13-23. In Japanese

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).

Endo, Toru. "Sora o tobu fukashi no Mushi (worm)--William Blake no Eikibyokan [An Invisible Worm Flying in the Sky--On William Blake's View of Pestilence]." *Eigo Eibungaku Soshi* [*Collected Essays on English Language and English Literature*], *Waseda Daigaku Eigo Eibungakkai* [*The Society of English and American Literature, Waseda University*], No. 24 (1994), 30-38. In Japanese

Engel, Manfre. "Neue Mythologie in der deutschen und englischen Frühromantik: William Blakes *The Marriage of Heaven and Hell* und Novalis' Klingsohr-Märchen", *Arcadia*, XXVI (1991), 225-245
<BBS>

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

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§**Engelstein, S.** "Winner 1999 NEMLA [*North East Modern Language Association*] Graduate Student Prize: The Regenerative Geography of the Text in William Blake." *Modern Language Studies*, XXX, Part 2 (2000), 61-88.

About birth.

§**Engelstein, Stefani.** "William Blake's Bodies." In her *Anxious Anatomy: The Conception of the Human Form in Literary and Naturalist Discourse*. (Albany: State University of New York Press, 2008) SUNY Series, Studies in the Long Nineteenth Century

***Engetsu, Katsuhiko.** "Meikyu no Blake--*Mil/ton* Zen [1]2 kan o yomu: Blake in the Labyrinth--Reading *Mil/ton* in [1]2 Books." *Doshisha Daigaku Eigo Eibungaku Kenkyu: Doshisha Studies in English, the Literary Association, Doshisha University*, No. 65 (1995), 19-52. In Japanese, with an English abstract on pp. 51-52

England, Martha Winburn, and John Sparrow, *Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson and the Hymnographers* (1966) <BB>

REVIEWS

§**R.L. Colie,** *Modern Languages Quarterly*, XXVIII (December 1967), 496-497

M.K. N[urmi], *English Language Notes*, V (1967), 22

§**Edna Parks,** *Notes* [Music Library Association], **March 1968**, pp. 487-488

§**Erik Routley,** *Bulletin* [Hymn Society of Great Britain and Ireland], VI (1967), 111-113

English Institute Essays (1950); **D.V. Erdman**, "Blake: the Historical Approach" <BB #1562>; **Northrop Frye**, "Blake's Treatment of the Archetype" <BB #1645>; **Josephine Miles**, "The Language of William Blake" <BB #2220>

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§**Mark Schorer**, *Philological Quarterly*, XXXI (July 1952), 253-254

§**Edwin R. Clapp**, *Western Humanities Review*, VI (1952), 193-195

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".

§**Enright, D.J.** "William Blake and the Middle Way." Pp. 112-118 of his *Literature for Man's Sake: Critical Essays*. (Tokyo, 1955) <BB> **B.** (Norwood [Pennsylvania]: Norwood Editions, 1975) **C.** (Philadelphia: R. West, 1976)

*§**Eörsi, Istvan**. *Utasok a Senkiföldjen: Jóbok Könyve*. ([Budapest]: Palatinus, 1998) 20 cm, 197 pp. In Hungarian With illustrations by William Blake

§**Eppink, Norman R.** "Blake's Technique." In his *101 Prints: The History and Techniques of Printmaking*. (1967) 15 copies **B.** (Norman: University of Oklahoma Press, 1971)

Epstein, Daniel Mark. "The two William Blakes." *New Criterion*, XIII, 2 (October 1994), 10-22.

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An occasionally factual biographical account is used to explain the "two William Blakes": "sweet William", who wrote "crystalline lyrics" and short prophecies before 1800, and "mad, bad Willie" after 1800, who claimed that the "inscrutable", "incoherent" long prophecies such as *Jerusalem* were great epics; the cause of this "delusion" was a "robust narcissism" (pp. 11, 19).

Erdman, David V., ed. *Blake and His Bibles* (1990) <BBS>

7 **Sheila A. Spector**. "Blake as an Eighteenth-Century Hebraist". Pp. 179-229. "Much of the discussion is abstracted" in Chapter 1: "Contexts: The Language of Eighteenth-Century England" (pp. 35-56) in her *"Glorious incomprehensible": The Development of Blake's Kabbalistic Language* (2001).

REVIEWS

§**G.A. Cevasco**, *Choice*, XXVII (July/August 1990), 134-135

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), 217-229

Karen Shabetai, *Blake*, XXV, 2 (Fall 1991), 92-93

§**Peter Lundman**, *Wordsworth Circle*, XXII (1991), 217-220

§**David Fuller**, *Durham University Journal*, NS LIV (January 1993), 115-119 (with another)

Brian Wilkie, *Yearbook of English Studies*, XXIII (1993), 351-352 (praise)

***Erdman, David V.** *Blake: Prophet Against Empire: A Poet's Interpretation of the History of his Own Times*. (Princeton:

Princeton University Press, 1954) **B.** *Revised Edition. (Garden City [N.Y.], 1969) <BB> **C.** Third Edition. (Princeton, 1977) **D.** (N.Y., 1991) <BBS>

Chapter X of 1954 is reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965) Twentieth Century Views; part of Chapter XIII (“Infinite London”) of 1969 is reprinted in *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*, ed. Morton D. Paley (1969); excerpts of 1969 appear in pp. 37-47 of *William Blake’s THE MARRIAGE OF HEAVEN AND HELL*, ed. Harold Bloom (1987); Chapter XIII is reprinted in *William Blake*, ed. John Lucas (1998); and part of Chapter XIII and pp. 178-182 are reprinted from *Critics on Blake: Readings in Literary Criticism*, ed. Judith O’Neill (1970); as “People in Blake’s ‘London’” and “Spirituality Versus Society” on pp. 44-47, 112-116 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

See *The International Blake Conference “Blake in the Orient”*: Programme (2003) for Eric K.W. Yu, “Blake as Prophet Against Empire: Erdman’s Interpretive Legacy Reexamined”.

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1954

§**John Coleman**, *News-Leader* [Richmond], **2 April 1954**

§**S. Foster Damon**, *Saturday Review of Literature*, **1 May 1954**, p. 29

§**Alexander Buchan**, *Post-Dispatch* [St Louis], **30 May 1954**, p. 4B

§**Anon.**, *Times Literary Supplement*, **25 June 1954**, p. 410

§**Joseph Warren Beach**, “Blake the Seer as Artist and Poet”, *Sewanee Review*, LXII, 3 (**Summer 1954**), 527-534
(with another)

§**Anon.** [?Elizabeth O’Higgins], *Dublin Magazine*, XXX
(**July-September 1954**), 557-60

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- §**H.M. Margoliouth**, *Oxford Magazine*, **28 October 1954**
- §**Hazard Adams**, *Accent*, XIV (1954), 300-301
- §**Anon.**, *United States Quarterly Book Review*, X (1954), 320
- §**R.T.F.**, *Personalist*, XXXV (1954), 432-434 (with another)
- §**Nicholas Joose**, *Poetry*, LXXXIV (1954), 364-365
- §**Martin Price**, *Yale Review*, XLIII (1954), 629-633
- §**K[enneth] N. C[ameron]**, *Philological Quarterly*, XXXIII (1954), 105-106
- Northrop Frye**, *Philological Quarterly*, XXXIV, 3 (July 1954), 273-274
- §**Anna Balakian**, *Comparative Literature*, VII (1955), 174-175
- §**James R. Caldwell**, *Modern Language Quarterly*, XVI (1955), 87-88
- §**Robert F. Gleckner**, *Modern Language Notes*, LXX (1955), 299-302
- §**Lodwick Hartley**, *South Atlantic Quarterly*, LIV (1955), 147-149
- §**H.M. Margoliouth** [bis], *Review of English Studies*, NS VI (1955), 324-326
- §**Alfred Neumeyer**, *Journal of Aesthetics and Art Criticism*, XIV (1955), 542
- §**Hans Snyder**, *Anglia*, LXXIII (1955), 242-244
- §**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), 208-210
- Anthony Blunt**, *Burlington Magazine*, XCIX, 648 (March 1957), 101-102 (with two others) ("in many cases his arguments are entirely convincing" but some seem "rather strained")

1969

1992

- §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
§Max F. Schultz, *Western Review*, VII (1970), 66-67
§Rodney M. Baine, *Georgia Review*, XXV, 2 (Summer 1971), 238-241 (with 4 others)
§Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-1539 (with 12 others)
§John E. Grant, *Philological Quarterly*, L (1971)
§Jerome J. McGann, *Modern Philology*, LXIX, 3 (February 1972). 261-266 (with 2 others)

*Erdman, D.V. "Blake's Vision of Slavery." *Journal of the Warburg and Courtauld Institute*, XV (1952), 242-252. <BB> B. Reprinted in pp. 229-244 of *Enslavement and Emancipation*. Ed. Harold Bloom and Blake Hobby. (N.Y.: Bloom's Literary Criticism, 2010) Bloom's Literary Themes

Erdman, David V., et al, ed., *A Concordance to the Writings of William Blake* (1967) <BB>

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), 356-357
§F.W. Bateson, *Library*, XXIV (1969), 170-171
H.I. C[hayes], *English Language Notes*, VII (1969), 21-22
§Vivian de Sola Pinto, *Modern Language Review*, LXV (January 1970), 153-155 (with 2 others)
§Harold E. Pagliaro, "A New Concordance to Blake",

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Computing and the Humanities, IV, 4 (March 1970), 283-285

G.E. Bentley, Jr., "Blake Scholars and Critics: The Texts",
University of Toronto Quarterly, XXXIX (1970), 274-287 (with 5 others)

***Erdman, David V., and John E. Grant**, ed. *Blake's Visionary Forms Dramatic*. (Princeton: Princeton University Press, 1970)
<BB>

- 1 **George Quasha.** "Orc as a Fiery Paradigm of Poetic Torsion." "Reproduced in a slightly abbreviated form" in *William Blake*, ed. David Punter (1996), pp. 16-35.
- 3 **W.J.T. Mitchell.** "Blake's Composite Art." Pp. 57-81. Pp. 63-66 are reprinted as "The Marriage of Images and Words" on pp. 120-124 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003); apparently reprinted in *Bloom's Bio-Critiques: William Blake* [2006].
- 7 **Robert E. Simmons.** "*Urizen*: The Symmetry of Fear." Pp. 146-173. Pp. 167-169 are reprinted as "Blake's Balance" on pp. 92-93 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).
- 10 **Irene H. Chayes.** "The Presence of Cupid and Psyche." Pp. 214-243. Pp. 214-217 are reprinted as "The Influence of Myth" on pp. 89-92 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).
- 20 **Kenneth R. Johnson.** "Blake's Cities: Romantic Forms of Urban Renewal." Pp. 413-442. Pp. 417-419 are reprinted as "The Vocabulary of Blake's 'London'" on pp. 47-49 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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1994

- § **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), 210-212 (with 2 others)
- § **Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-1539 (with 12 others)
- Martin K. Nurmi**, *Blake Newsletter*, V, 3 (Winter 1971-72), 207-208
- G.E. Bentley, Jr.**, *Apollo*, XCV (January 1972), 72 (with another)
- § **Daniel Hughes**, "The Luck of William Blake", *Massachusetts Review*, XIII, 4 (Autumn 1972), 717-725 (with 2 others)
- § **Anthony Blunt**, "Blakomania", *Yale Review*, LXI (Winter 1972), 301-306 (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), 120-123 (with 6 others)
- § **Mario Praz**, *English Studies*, LIV (1973), 516-518
- David Bindman**, *Burlington Magazine*, CXVI, 857 (August 1974), 482-483 (with another) ("the variation in quality [of the essays] in this book is unusual ... many of them are of an inexcusably low quality")

Erle, Sibyle. "Blake, Colour and the Truchsessian Gallery: Modelling the Mind and Liberating the Observer." *Romanticism and Victorianism on the Net*, No. 52 (November 2008).

Especially about the 12 great colour-prints.

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§**Erle, Sibylle.** *Blake, Lavater, and Physiognomy.* (London: Legenda, 2010) Studies in Comparative Literature 21 Pp. xii, 232; ISBN: 9781906540692

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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")

§**Erle, Sibylle I.** "From Face Values to Inner Visions: Blake and Lavater's Perception of Body and Soul." Nottingham Trent Ph.D., 2004.

***Erle, Sibylle.** "Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on *Aphorisms on Man*." *Comparative Critical Studies*, III, October 2006), 347-369.

Particularly concerned with "the early history of physiognomy in England, Lavater's reception and his English connections" (p. 348).

§**Erle, Sibylle.** "The Myth of the Lost Original: Blake and Lavater's Search for Divine Likeness." Pp. 211-30 of *In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory*. Ed. Rüdiger Görner and

Angus Nicholls. (Berlin and N.Y.: Walter De Gruyter, 2010)
Spectrum Literaturwissenschaft / Spectrum Literature 18

§**Ernst, C.** "The Vocation of Nature." Pp. 59-73 of *The Limits of Human Nature: Essays Based on a Course of Lectures Given at the Institute of Contemporary Arts, London*. Ed. Jonathan Benthall. (London: Dutton, 1974)

Said to concern Blake.

Essick, Robert N. "Blake [*née* Boucher] Catherine Sophia (1762-1831), wife and assistant to William Blake" Vol. VI, p. 94, of *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004)

Essick, Robert N. "Blake, William (1757-1827), engraver, artist, and poet" Vol. VI, pp. 190-231, of *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004)

It replaces the account by Anne Gilchrist in Vol. V, pp. 180-184 of *The Dictionary of National Biography* (1886). <BB>

*Essick, Robert N. "Representation, Anxiety, and the Bibliographic Sublime." *Huntington Library Quarterly*, LIX (1998), 503-528.

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. 511-513, 523-527). *Marriage* (L) pl. 25-27 ("A Song of Liberty"), "almost certainly printed as a small, independent pamphlet" (pp. 523-524), is reproduced entire.

***Essick, Robert N.** *A Troubled Paradise: William Blake's Virgil Wood Engravings*. with an afterword on collecting William Blake by **John Windle**. (San Francisco: John Windle Antiquarian Bookseller, 1999) Tall 8°, 48 pp. including 30 designs reproduced on 9 leaves; no ISBN

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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), 136-137]), 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), 274-275
("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), 642-643 (with 4 others)

***Thomas L. Minnick**, *Blake Newsletter*, VIII, 4 (Spring 1975), 130-132

Brian Wilkie, *Blake Studies*, VI, 2 (1975), 204-208

§**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975), 48-49 (with 3 others)

§**Dennis M. Welch**, *Philological Quarterly*, LIII (1975)

***Essick, Robert N.** "Visual/Verbal Relationships in Book Illustration." Pp. 169-204 of *British Art 1740-1820: Essays in Honor of Robert Wark*. Ed. Guiland Sutherland. (San Marino: Huntington Library, 1992)

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

Essick, Robert N. *William Blake and the Language of Adam* (1989) <BBS>.

REVIEWS

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90), 129-130

§**Robert F. Gleckner**, *Wordsworth Circle*, XX, 4 (Autumn 1989), 118-120

§**David Fuller**, *Durham University Journal*, NS LI, 1 (January 1990), 118-120

§**Dean Wentworth Bethea**, *South Atlantic Review*, LV, 2 (May 1990), 147-149

§**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), 173-176

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- §**Edwina Burness**, *English Studies*, LXXI, 5 (**October 1990**), 455-462 (with 5 others)
- ***Nelson Hilton**, *Blake*, XXIV, 2 (**Fall 1990**), 67-70
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1989* (**1990**), 97-98
- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1989* (**1990**), 98-99
- §**Brian Wilkie**, *Modern Language Review*, LXXXVI, 3 (**July 1991**), 670-671
- §**James C. McKusick**, *Huntington Library Quarterly*, LIV, 4 (**Fall 1991**), 353-362
- Angela Esterhammer**, *Studies in Romanticism*, XXX, 4 (**Winter 1991**), 685-688 ("a well-balanced and insightful study" [p. 685])
- James C. McKusick**, *Huntington Library Quarterly*, LIV, 4 (**October 1991**), 553-562 ("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**), 252-255 ("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")
- N.M. Davis**, *British Journal for Eighteenth-Century Studies*, XV (**1992**), 90-92 (a "convincing", "ambitious, pertinaciously argued book" [p. 92])
- Michael McMahon**, *Year's Work in English Studies*, LXX for 1989 (**1992**), 87-88

R. Paul Yoder, *Eighteenth Century ... Bibliography*, NS XV
for 1989 (1996), 285-286

Essick, Robert N., *William Blake Printmaker* (1980) <BBS>

REVIEWS

§**Grace Anne A. DeCandido**, *Library Journal*, **December 1980**

§**Anon.**, *Choice*, XVIII (1980), 517

§**Michael Mason**, *Times Literary Supplement*, **13 February 1981**, p. 169 (with another)

For complaints and corrections, see **Mason**, "Blake and His Commentators", **Stephen Wyler** and **G. Ingle James**, "Blake", *Times Literary Supplement*, **20 February, 13, 27 March 1981**, pp. 199, 275, 351 <BBS 560, 686>

§**David Bindman**, *London Review of Books*, **2-16 April 1981**

§**David Alexander**, *Burlington Magazine*, CXXIII, 928 (**May 1981**), 311-312

§**David E. McKenty**, *College Literature*, VIII, 2 (**Spring 1981**), 196-197

§**Peter Quennell**, *Apollo*, CXIV (**August 1981**), 136-137
(with 3 others)

§**Anon.**, *Art Express*, **September/October 1981** (with 2 others)

§**John Gage**, "Printing Coloured Pictures", *Art History*, IV, 4 (**December 1981**), 470-474

§**Robert H. Getscher**, *ARLIS/NA Newsletter*, IX, 6 (**December 1981**), 253-254 (with another)

§**Anon.**, *Antioch Review*, XXXIX, 1 (**Winter 1981**)

§**Leopold Damrosch, Jr**, *Studies in Romanticism*, XX, 4 (**Winter 1981**), 544-545

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- ***Ossian Lindberg**, *Blake*, XV, 3 (Winter 1981-82), 140-148
- §**David Irwin**, *Durham University Journal*, XLIII (1981), 112-113
- §**George Quasha**, "The Infernal Method," *Parabola*, VI, 1 (1981) (with 2 others)
- §**Mark Trevor Smith**, *American Book Collector*, II, 2 (1981)
- §**Brian Alderson**, *Times Higher Education Supplement*, 15 January 1982 (with 2 others)
- §**Zachary Leader**, *Art Book Review*, I, 1 (March 1982) (with 3 others)
- §**Anthony Payne**, "Conversing in Paradise", *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)
- §**Dennis M. Read**, *Wordsworth Circle*, XIII, 3 (Summer 1982), 139-141
- §**Brian Alderson** [bis], *Phaedrus* (annual) (1982)
- §**Nelson Hilton**, *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)
- Jim Springer Borck**, *Eighteenth Century ... Bibliography*, NS VI (1984), 398-399
- ***Stephen Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (1985), 390-405 (with 6 others) <BBS 444>
- Michael Mason**, *Times Literary Supplement*, 13 February 1981, p. 169 (with another)
- Michael Mason**, "Blake and His Commentators", *Times Literary Supplement*, 20 February 1981, p. 199 (a correction to his review) <BBS 560>
- Stephen Wyller and G. Inqli James**, "Blake", *Times Literary Supplement*, 13 and 27 March 1981, pp. 285,

351 (Mason's review is "retrogressive" [Wyler] and
"downright misleading" [James]) <BBS 686>

Essick, Robert N., "William Blake, Thomas Paine, and Biblical
Revolution", *Studies in Romanticism*, XXX (1991), 119-212
<BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 94

Peter Kitson, *Year's Work in English Studies*, LXXII (1993),
281(admiring)

Essick, Robert N., "William Blake's 'Female Will' and its
Biographical Context", *Studies in English Literature 1500-1900*,
XXI (1991), 6145-630 <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 94

Essick, Robert N., *William Blake's Relief Inventions* (1978) <BBS>

REVIEWS

§**Joan M. Friedman**, *Fine Print*, VI, 1 (January
1980)

David Bindman, *Blake*, XIV, 2 (Fall 1980), 106-107

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. 128-144), was reprinted in Adams's
Antithetical Essays in Literary Criticism and Liberal Education
(1990), 184-198 <BBS> and revised in his *Blake's Margins: An*
Interpretive Study of the Annotations (2009), 109-138.

REVIEWS

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- §**Joan Owen**, *Library Journal*, CIII (1978), 1478
- §**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**), 160-162
- §**Zachary Leader**, *Studies in Romanticism*, XIX, 3 (**Fall 1980**), 419-433 (with another)
- §**Spencer Hall**, *Southern Humanities Review*, XIV, 1 (**Winter 1980**), 75-76
- ***W.J.T. Mitchell**, *Blake*, XIV, 3 (**Winter 1980-81**), 116-120
- §**Maurits Engelborghs**, *Deutsche Warande en Belfort*, CXXVII, 4 (**May 1982**) (with 2 others)in German
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS V (1983), 349-352

***Essick, Robert N.**, and **Joseph Viscomi**. "Inquiry into Blake's Method of Color Printing." www.iblio.org/jsviscom [2001] and www.blakequarterly.org (2001), 81 colour reproductions. **B**. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

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 passing the copperplate through the press twice, first with the text and then with the colours. However, these "pin-holes" 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.

Essick, Robert N., and Joseph Viscomi. "Response" (2003) <www.blakequarterly.org> to Martin Butlin, "William Blake, S.W. Hayter, and Color Printing."

§**Esterhammer, Angela.** "Blake's *Jerusalem* and Hölderlin's *Patmos*." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington [Vermont]: Ashgate, 2001)

Esterhammer, Angela. "The Constitution of Blake's Innocence and Experience." *English Studies in Canada*, X (1993) [an issue dedicated to the work of Northrop Frye], 151-160.

⁹¹⁷ In any case, registration by pin-holes requires at least two pin-holes and preferably four.

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"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to *Experience*" (pp. 151-152).

REVIEW

David Worrall, *Year's Work in English Studies*,
LXXIV for 1993 (**1996**), 328 (it shows "elegant
clarity")

***Esterhammer, Angela.** *Creating States: Studies in the Performative Language of John Milton and William Blake.* (Toronto, Buffalo, London: University of Toronto Press, 1994) 8°; ISBN: 0802005624

She is concerned with "two types of performativity, the sociopolitical and the phenomenological" (p. 219); the Blake sections concern particularly the *Songs* (pp. 119-145), *Marriage* and *Urizen* (pp. 146-173), and *Jerusalem* (pp. 174-219).

REVIEWS

Stephen C. Behrendt, *Wordsworth Circle*, XXVI, 4 (**1995**), 201-203 (with another) (an "insightful book" which "at least significantly replots some venerable literary-critical fields")

David Gay, *English Studies in Canada*, XXIII (**1996**), 347-349 (it is "timely and important" [p. 347])

Terence Allan Hoagwood, *Modern Language Review*, XCI, 4 (**1996**), 974-976 ("gracefully written")

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), 284-291 (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")

Esterhammer, Angela. "Romantic Voices, Romantic
Curses: Blake's *Tiriel*, Hölderlin's *Tod des Empedokles*,
Shelley's *Prometheus Unbound*." Pp. 21-32 of *Romantic
Voices, Romantic Poetics: Selected Papers from the
Regensburg Conference of the German Society for English
Romanticism*. Ed. Christoph Bode and Katharine Rennhak.
(Trier [Germany]: WVT Wissenschaftlicher Verlag Trier,
2005) Studien zur Englischen Romantik (Neue Folge) Band
1.

"The most relevant context for analysing Romantic
curses ... is the powerful philosophy of performative
language" (p. 22).

Evans, B. Ifor. "Thomas Gray and William Blake."
Chapter VII (pp. 99-108) of his *Tradition and Romanticism*.
(London, 1940) <BB> **B**. *Tradition and Romanticism:
Studies in English Poetry from Chaucer to W.B. Yeats*.
(Hamden [Connecticut]: Archon Books, [c. 1964])

§**Evans, Lloyd**. "Fine Arts Special--William

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Blake." *Spectator* (27 October 2007), 68.

***Evans, Lloyd.** "Incapable of Promise." *Spectator*, 27 October 2007, p. 68.

Ill-informed remarks stimulated by the celebrations of Blake's 250th anniversary.

§**Evans, Lloyd.** "Theatre: The Dysfunkshonalz!: Some Kind of Bliss: William Blake's Divine Humanity." *Spectator*, 1 December 2007, p. 82.

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, John; Ruthven Todd. "Blake's Dante Plates." *Times Literary Supplement*, 12 September 1968, p. 1032 <BB>; 26 September 1968, p. 1090.

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'."

Eyres, Harry. "A modern Jerusalem." *Financial Times*, 24-25 December 2011, p. 11.

Reflections on singing Blake's "Jerusalem" hymn in school.

F

F., J.H. "Blake the Visionary." *True Briton: A Weekly Magazine of Amusement and Instruction*, NS, I, 11 (part 1); 12 (1852), 163-164; 12 (part 2) (1852), 179-180. <Princeton>

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)

§**Fabre, Silvia Diaz.** "Rewriting the Blakeian 'Invisible Worm' in the Work of Jennifer Johnston." *Cuadernos de Literatura Inglesa Norteamericana* [Aires, Argentina], II, 2 (May 1997), 39-52.

Apparently about Johnston's novel called *The Invisible Worm*.

***Fahrner, Barbara.** *Blake--notizbuch begonnen 13. July 1990 in Frankfurt ... beendet Anfang August 90 in Browborough (Surrey).* ([No city: The Artist], 1990)

24 pages of doodles, Blake poems, imitations.

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§**Fahrner, Barbara.** *The Marriage of Heaven and Hell; A Reading & Study.* (N.Y.: Granary Books, 1993) 41 pp.

A folio flyer for it announces that it is "a reading and study with original drawings and paintings by Barbara Fahrner" (the drawings "executed by hand in each copy"), with letterpress in four colors by Philip Gallo in a "cyber-punk flavor", printed in 41 copies, 30 for sale at \$3,000.

Fairchild, B.H., *Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake* (1980) <BBS>

REVIEWS

§**Stuart Peterfreund,** *Wordsworth Circle*, XII, 3
(**Summer 1981**), 167-169

***James A. Winn,** *Blake*, XV, 2 (**Fall 1981**), 94-96

§**Martha Winburn England,** *Studies in Romanticism*, XX, 4 (**Winter 1981**), 545-549

D.V. E[rdman], *Romantic Movement ... Bibliography for 1980* (**1981**), 76

§**Brian Wilkie,** *Rocky Mountain Review of Language and Literature*, XXXV, 2 (**1981**), 165-166

§**Douglas M. Catron,** *South Central Bulletin*, XLII, 1/2 (**Spring-Summer 1982**), 20

Stephen Leo Carr, *Eighteenth Century ... Bibliography*, NS VI (**1984**), 399-400

***Fairer, David.** "Experience Reading Innocence: Contextualizing Blake's *Holy Thursday*." *Eighteenth-Century Studies*, XXXV, 4 (2002), 535-562.

The political contexts of the ceremony at St Pauls
“can illuminate our responses to Blake’s poem” (p. 540).

§**Faller, Frances.** "How Long Is the Present? Reflections on Teaching William Blake's *Songs*, and Our Measure(s) of Time." *English Academy Review*, XX, 1 (2003), 115-136.

Fallon, David. “‘Creating New Flesh on the Demon cold’: Blake’s Milton and the Apotheosis of the Poet.” *Literature Compass* (March 2005) on line <www.Blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.3005.00121.x>

In *Milton* Blake portrays Milton as “a self-divided poet composing *Paradise Lost*.”

Fallon, D.J. “‘Devouring Fiery Kings’: William Blake and the Politics of Apotheosis.” Oxford D.Phil., 2007. 418 ll.

***Fallon, David.** “‘That Angel Who Rides the Who Rides the Whirlwind’: William Blake’s Oriental Apotheosis of William Pitt.” *Eighteenth-Century Life*, XXXI, 2 (Spring 2007), 1-28.

On the context of official statues of Pitt.

§**Fallon, David.** "‘That I may awaken Albion from his long & cold repose’: William Blake Addresses the Nation." In *Transnational England: Home and Abroad, 1780-1860*. Ed. Monika Class and Terry F. Robinson. (Newcastle: Cambridge Scholar, 2009)

§**Fallon, David.** "The Sensational Mind of William Blake." *Réfléchir [sur] la sensation* [Paris], XX (Littérature et création dans le monde britannique) (2014), 103-113.

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"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), 125-129. 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>

B. *The Farington Diary*. Ed. **James Greig**. [8 vols.] (London, [Vol. I] 1922, [II] 1923, [III-IV] 1924, [V] 1925, [VI] 1926, [VII] 1927, [VIII] 1928) <BB>

C. *The Diary of Joseph Farington* [1793-1820]. Ed. **Kenneth Garlick** and **Angus Macintyre** [Vol. I-VI] or **Kathryne Cave** [Vol. VII-XVI]. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1978 [Vol. I-II], 1979 [Vol. III-VI], 1982 [Vol. VII-X], 1983 [Vol. XI-XII], 1984 [Vol. XIII-XVI], 1999 [Index by Evelyn Newby]).

C The important references to Blake of 19 February, 24 June 1796, 12 January 1797, 30 November 1805, first given in the edition of James Greig (1922-1928), are reprinted less inaccurately on II, 497, 588-589, III, 756-757, VII, 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as Food, Illness, Travel, and Inns

§***Farrell, Michael.** “Blake and the Methodists.” Oxford D.Phil., 2010. 363 ll.

Farrell, Michael. *Blake and the Methodists* (Houndmills, Basingstoke: palgrave macmillan, 2014) 21.4 cm high, x, 202 pp.; ISBN: 9781137455499

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).

Farrell, Michael. “John Locke’s Ideology of Education and William Blake’s ‘Proverbs of Hell’.” *Notes and Queries*, CCLI [NS LIII] (2006), 310-311.

In “Sooner murder an infant in its cradle than nurse unacted desires”, “Blake may be referring ironically to

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Locke's" "Children should ... go without their longings even from their very Cradles".

§**Farrell, Michael.** "Revolution and Revelation: William Blake and the Moral Law." *Postgraduate English*, XV (March 2007), no pagination.

Farrell, Michael. "William Blake and the Bible: Reading and Writing the Law." Chapter Three (pp. 27-36) of *Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*. Ed. Darby Lewes (Lanham, Maryland, Boulder, N.Y., Toronto, Plymouth [U.K.]: Lexington Books, 2008)

"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.

§**Faunce, B.K.** "Shadows of Desire: Feminine Discourse in William Blake." California (Riverside) Ph.D., 1992. 323 leaves.

Fausset, Hugh I'anson. "William Blake." Chapter VI (pp. 152-164) of his *Studies in Idealism*. (London and N.Y., 1923)
<BB> **B.** §(Port Washington [N.Y.], Kennikat, 1965)

Fauvet, P. "Blake, Wordsworth and late eighteenth century radicalism." *Index to [British] Theses*, XXX (1982), 189 (#4491). Keele Ph.D., 1979. <BBS under §Faucet>

Feldman, Travis. "The Contexts and Production of William Blake's 'The Four Zoas': Towards a Theory of the Manuscript." University of Washington (Seattle) Ph.D., 2005. 298 pp.

§**Felstiner, John.** "The Stationary Blasts of Waterfalls': Blake, the Wordsworths, and the Dung." *Can Poetry Save the Earth? Field Guide to Nature Poems*. (New Haven: Yale University Press, 2009), 34-38, 361.

§**Feng, Ke-Fei.** "Ren Lei Ling Hun de Liang Zhong Dui Li Zhuang Tai [On the Two Opposing States of the Human Soul--An Analysis of Blake's Dissection of the Human Soul as Represented by 'The Lamb' and 'The Tyger']." *Anhui Wen Xue [Anhui Journal of Literature]*, No. 2 (2010), 116. In Chinese

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

***Fenton, James.** "Colour blind: James Fenton wonders what William Blake really thought about slavery." *Guardian*, 5 May 2007.

Ferber, Michael, *The Poetry of William Blake* (1991) <BBS>

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D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 20

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- §**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

Ferber, Michael. *The Social Vision of William Blake*. (Princeton: Princeton University Press, 1985) <BBS> B. §(Princeton: Princeton Legacy Library, 2014) ISBN: 0691083827

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
- §**Jenijoy La Belle**, *Romanticism Past and Present*, X, 1 (1986), 63-66
- §**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

- §**Morton D. Paley**, *Journal of English and Germanic Philology*, LXXXVI, 4 (**October 1987**), 567-570
- §**Marcia Bunge**, *Journal of Religion*, LXVI, 3(**July 1987**), 410-413
- §**David Worrall**, *British Journal for Eighteenth-Century Studies*, X (**1987**), 110-112
- §**James K. Chandler**, *Modern Language Review*, LXXXIII, 2 (**April 1988**), 412-414
- Nelson Hilton**, *Modern Language Studies*, XVIII, 1 (**Winter 1988**), 195-197 (a "useful book")
- §**François Piquet**, *Etudes anglaises*, XLI (**1988**), 358-359, in French
- §**Leslie-Ann Hales**, *Heythrop Journal*, XXX (**1989**), 109-110
- William Frost**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (**1990**), 497-498

§**Ferguson, J.** "'The voices of children': William Blake's *Songs of Innocence and of Experience*." *Use of English*, LI (2000), 207-218.

The *Songs* are useful in the classroom.

Ferguson, J.B. "A study of William Blake's *Jerusalem*, with special reference to the Book of Ezekiel." *Index to [British] Theses*, XXVI (1977), 7 (#344). Edinburgh Ph.D., 1975.

***Ferguson-Wagstaffe, Sarah.** "'Sullen Fires Across the Atlantic': Points of Context: Blake and Whitman." *Romantic Circles Praxis Series*, online, 2007.

Eighteen paragraphs about the adaptation of Blake's design of "Death's Door" for Whitman's Tomb.

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Fernández Campón, Miguel. “William Blake (el libro como concreción de lo humano).” *Libros con arte, arte con libros*. María del Mar Lozano Bartolozzi (coord.) (Badajoz: Universidad de Extremadura, 2007) Pp. 279-289. ISBN: 9788498520262 In Spanish

§**Fernie, Ewan.** "*The Marriage of Heaven and Hell*." Chapter 13 (pp. 165-168) 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.

Ferrara, Mark S. "[Zen] Buddhism and the Prophetic Poems of William Blake." *Journal of Chinese Linguistics*, XXIV (1997), 59-73.

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." In his *Freedom and Limit: A Dialogue Between Literature and Christian Discourse*. (N.Y.: St Martin's Press, 1991)

§**Fievet, A.** “William Blake’s Conception of Marriage: A Re-Vision of Difference.” *Topic*, LV (2007), 1-12.

***Finch, Christopher.** *Nineteenth-Century Water-Colors.* (N.Y., London, Paris: Abbeville Press, 1991) Pp. 123-130.

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

Finch, G.J. "Blake and Civilization." *English: The Journal of the English Association*, XL (1991), 193-203.

"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).

Finkelman, Louis. "The Romantic Vindication of Cain: A Study of Sympathetic Presentations of Cain by Seven Major Romantic Poets in England and France (Volumes I and II)." *DAI*, LIII (1992), 1151A. City University of New York Ph.D., 1992.

"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"

Finnegan, Ann Jennifer. "Fine charting of the passions: Sex and metaphysics in English Romantic poetry." *DAI*, LIX (1999), 2999A. New South Wales Ph.D., 1998. "1 pp."

Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.

***Fisch, Harold.** "Blake." Part III (pp. 207-325) of his *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study.* (Oxford: Clarendon Press, 1999) 8^o, xiv, 331 pp.; ISBN: 0198184891

Part III consists of

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Chapter 7 (pp. 209-234): "Mock on Voltaire Rousseau." (Blake manifests "the assumption by the poet of the biblical writers themselves" [p. 210].)

Chapter 8 (pp. 235-258): "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 9 (pp. 259-287): "The Golden Sandals of Hermes." (In *Milton*, based on Milton, Virgil, and Homer.)

*Chapter 10 (pp. 288-235): "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.)

§***Fischer, Gisela.** *William Blakes Illustrations of the Book of Job: Das Verhältnis von Text und Bild mit einer Untersuchung der Bild- und Symbolsprache in den Kupferstichen.* (Saarbrücken [Germany]: Verlag Dr. Müller, 2009) 237 pp.; ISBN: 9783639211283 All the Job prints are reproduced, poorly.

Fischer, Kevin. *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit.* (Madison, Teaneck: Fairleigh Dickinson University Press, 2004) 4^o, 258 pp.; ISBN: 0838640060

"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).

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- §**Bryan Kirby**, *German Quarterly*, LXXVIII, 3 (Summer 2005), 385-386
- Suzanne Sklar**, *Blake Journal*, No. 9 (2005), 114-116
(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), 614-615

Fisher, Peter F. *The Valley of Vision: Blake as Prophet and Revolutionary*. Ed. Northrop Frye. (Toronto, 1961) University of Toronto Department of English Studies and Texts, No. 9. **B.** (Toronto, 1971) <BB> **C.** §(Temecula [California]: Textbook Publishers, 2003) 261 pp.; ISBN: 0758115156

Frye’s Preface (pp. v-viii) is reprinted in *Northrop Frye on Milton and Blake* (2005), 313-315, 456-457.

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- §**Anon.**, “Language of Divine Anthology”, *Times* [London], **3 August 1962** (plus another)
- §**Hazard Adams**, *University of Toronto Quarterly*, XXXI (1962), 473-475
- D.V. E[rdman]**, *Philological Quarterly*, XL (1962), 658
- §**John K. Mathison**, *Western Humanities Review*, XVII (1963), 365-366
- §**H.S. Whittier**, *Dalhousie Review*, XLIII (1963), 103-109
- §**James R. Wilson**, *Books Abroad*, XXXVII (1963), 74-75

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Fitzsimons, Andrew. "Blessed William Skullbullet: Blake, Thomas Kinsella and Digital Humanities." *Eibungaku Kenkyu Shibu Togo Go (Studies in English Literature, Regional Branches Combined Issue)*, IV (2012), 191-199.

§**Fitzsimons, Andrew.** "William Blake's Tavern." *Gakushuin Daigaku Eibun Gakkaishi 2012 [Journal of the English Literary Society of Gakushuin University 2012]*, (2013), 35.

***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.

§**Flores Moreno, Cristina.** "El legado de William Blake en la poética y poesía madura de Miguel de Unamuno [William Blake's Legacy in Miguel de Unamuno's Mature Poetry and Poetics]." *Estudios Ingleses de la Universidad Complutense*, XIX (2011), 89-104. In Spanish

§**Flory, Wendy Stallard.** "'The Diving and Ducking Moralities': Sendak's *Pierre*, Blake, and the Vulnerabilities of the Artist." *Melville Society Extracts*, No. 111 (December 1997), 7-17.

§***Földényi, László.** *Newtons Traum: Blake's Newton.* Tr. aus dem Ungarischen von Akos Doma. (Berlin: Matthes and Seitz, 2007) 272 pp.; ISBN: 9783882218602 In Hungarian

The Hungarian National Library and WorldCat have no record of an edition in Hungarian.

Follansbee, Eleanor. *Heavenly History: An Account of Heavenly Architecture After Dante, Milton, Swedenborg and Blake With a Complete History of the Genesis and Hierarchy of the Blessed Angels and Sundry Apocrypha.* (Chicago: P. Covici, 1927) <BB #1625> **B.** §(2011) ISBN: 9781258024888 A digitized version

Foote, G.W. "William Blake." *National Reformer*, 14, 21, 28 February, 21 March 1875, 100-101, 114-115, 131-132, 181-182.

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]).

§**Forbes, Nicholas George.** "The Encyclopaedia of Hell: William Blake and the Differential Imagination." Bristol Ph.D., 2011.

Jerusalem "is analysed in relation to the encyclopaedic discourse of Walter Benjamin's Arcades Project."

Ford, Talissa J. "'Jerusalem is scattered abroad': Blake's Ottoman Geographies." *Studies in Romanticism*, XLVII (2008), 529-548.

On British plans to populate Palestine.

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§**Ford-Jones, J.**, ed. "William Blake." In his *A Short History of Painters, Engravers, Sculptors, &c.* (Liverpool: E. Grindley and Palmer, 1897)

§**Forsythe, Sally.** "Blake and the Child." *Manuscripts*, XVII, 1 (1949), 13 ff.

***Fosso, Kurt.** "'Feet of Beasts': Tracking the Animal in Blake." *European Romantic Review*, XXV, 2 (2014), 113-138

A philosophical examination of "Blake's distinctive *mingling* of the human animal".

§***Fostowicz, Michal.** *Boska Anologia: William Blake a sztuka starożytności [William Blake and the Art of Antiquity]*. (Gdansk: Wydawnictwo Słowa/obraz Terytoria, 2008) 23 cm, 563 pp.; ISBN: 9788374538121 In Polish

§**Fostowicz, Michal.** "Przekładanie Blake'a [The Translation of Blake]." *Odra*, No. 7-8 (2002) In Polish

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

§**Fostowicz, Michal.** "Sztuka w świątyni węża [Art in the Temple of the Snake]." *Fraza, Poezja, Proza, Esej*, No. 24-25 (1999) In Polish

About Druid temples in *Europe*, *Urizen*, and *Jerusalem*.

Fox, Barclay. *Barclay Fox's Journal.* Ed. R.L. Brett. (London: Bell and Hymes, 1979) P. 359.

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)

Fox, Susan, *Poetic Form in Blake's MILTON* (Princeton: Princeton University Press, 1976) <BB> **B.** §(Princeton: Princeton University Press, 2016) Princeton Legacy Library

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§**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)

§**Leslie Brisman,** *Studies in Romanticism*, XVI, 2 (Spring 1977), 260-267

Joseph A. Wittreich, Jr, *Blake*, XI, 2 (Fall 1977), 115-117

§**Stanley K. Freiburg,** *Ariel: A Review of International English Literature*, VIII, 2 (1977), 97-99

§**Donald Wesling,** *Wordsworth Circle*, VIII (1977), 233-236

§**Stuart Curran,** *English Language Notes*, XVI, 1 (September 1978), 55-58

§**P. Malekin,** *Review of English Studies*, NS XXIX (1978), 101-103

Dennis M. Welch, *Eighteenth Century ... Bibliography*, NS II (1979), 231-232

§**W.J.T. Mitchell,** *Modern Philology*, LXXVII, 2 (November 1979), 234-238

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§**Piloo Nanavutty**, *Aligarh Journal of English Studies*,
IV (1979), 195-201

Foy, Roslyn Reso. *Ritual, Myth, and Mysticism in the Work of Mary Butts: Between Feminism and Modernism.* (Fayetteville: University of Arkansas Press, 2000) Pp. 14-18 and passim.

About the poems and novels of the great grand-daughter of Blake's patron Thomas Butts.

*fragmentum*⁹¹⁸

*N. 34: "**William Blake, Poeta, Pintor e Artista-Gravurista**"
(April 2012)

Enéias Farias Tavares. "William Blake, Poet, Painter, and Artist-Printmaker: An Interview with Michael Phillips." (An illuminating autobiographical account of the life and scholarly career of Michael Phillips from 1940 in New York to 2012.)

Enéias Farias Tavares. "William Blake, Poeta, Pintor e Artista-Gravurista: Uma Entrevista com Michael Phillips." In Portuguese.

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."

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. "Autores." Pp. 52-53. In Portuguese. (On Blake, Phillips, and Tavares.)

Franklin, William Neal, Jr. "Awen barddas and the age of Blake." *DAI*, LVIII (1997), 883A. North Texas Ph.D., 1997. 212 ll.

It is especially about Blake and "the transcendental source of inspiration within the context of the Welsh writers of his era."

§***Frayling, Christopher.** *Horace Walpole's Cat Illustrated by Richard Bentley, William Blake, and Kathleen Hale* (London: Thames and Hudson, 2009) 32 cm, 79 pp.; ISBN: 9780500514917

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.

***Freed-Isserow, Eugenie.** "'Building the Stubborn Structure of the Language': The Dynamic of Blake's Poetic Art." *English Studies in Africa*, XLI, 1 (1998), 11-28.

It deals especially with the images of women weaving on *Jerusalem* pl. 59.

***Freed, Eugenie R.** "'By Wondrous Birth': The Nativity of William Blake's 'The Tyger'." *English Studies in Africa*, LVII,

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2 (October 2014), 13-32.

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).

Freed, Eugenie R. "The Enslavement of the Daughters of Albion: Blake and Mary Wollstonecraft." Pp. 68-73 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

"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).

§**Freed, Eugenie R.** "'A Fiend Hid in a Cloud': The Contextualization [of] a 'Song of Experience'." *Unisa English Studies*, XXX (1992), 19-31.

A study of the *Notebook* poem.

***Freed, Eugenie R.** *"A Portion of His Life": William Blake's Miltonic Vision of Woman*. (Lewisburg: Bucknell University Press; London and Toronto: Associated University Presses, [?1994]) 4^o, 159 pp., 85 reproductions; ISBN: 0838752659

"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).

Most of Chapter 2, "Thel", originally appeared as part of "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus*, *Thel* and 'The Angel'", *Blake*, XXV (1991-92).

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")

Joseph Anthony Wittreich, *Studies in Romanticism*, XXXVII, 4 (Winter 1998), 652-657 (the book "seems to belong to an earlier era of 'Blake criticism" [p. 654])

Freedman, Linda. "Tom Altizer and William Blake: The Apocalypse of Belief." *Literature and Theology*, XXV, 1 (February 2011), 21-31.

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), 251-262.

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Blake's "London" is considered on pp. 253-255:
"London for Blake is a science-fictional object" (p. 255).

***Freeman, Kathryn S.** *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS*. (Albany: State University of New York Press, 1997) SUNY Series in Western Esoteric Traditions x, 208 pp.; ISBN: 079143298X (paperback) and 0791432971 (hardback)

"Blake emblemizes the epic nostos, the homecoming as a return to wholeness" (p. 159).

"Sections of chapters 1 and 3 are reprinted" from her "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*", *European Romantic Review*, V (1995), 178-92, and the book is presumably related to her Yale Ph.D. on "'The Four Zoas': Apocalypse according to Blake's sleeper" (1990).

REVIEWS

Sheila A. Spector, *Blake*, XXXI, 3 (Winter 1997-1998), 97-102 ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance", and "her reliance on Eastern mysticism is inconsistent and ahistorical" [pp. 101, 99])

§*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), 122-127 (with another)

(Freeman is erratic but has "a certain novelty" [p. 126])

David Worrall, *Year's Work in English Studies*,
LXXVIII (2000), 494-495 ("lucid and coherent")

Freeman, Kathryn Sue. "The Four Zoas': Apocalypse according to Blake's sleeper", Yale Ph.D., 1990. <BBS>

The thesis is presumably related to her book called *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).

Freeman, Kathryn S. "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*." *European Romantic Review*, V (1995), 178-192.

Sections of Chapters 1 and 3 are reprinted in her *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).

§**Freemantle, Anne [Jackson]**, ed. "William Blake." In her *The Protestant Mystics*. (Boston: Little Brown [1964]). B. §([N.Y.]: New American Library, 1965) Mentor Books, 628.

§**Freiberg, Stanley Kenneth**. *Blake and Beethoven in The Tempest: A Two-Act Play with a Prologue and an Epilogue*. (Victoria [British Columbia]: Newport Bay Publications [1997]) 22 cm, iv, 50 pp.; ISBN: 0921513089

§**Freiberg, Stanley K.** *Bush, Blake & Job in the Garden of Eden: A Drama of Iraq: Undone by the Cloven Hoof of Unattained Wisdom*. (Victoria, British Columbia: S K Freiburg, 2005) ISBN: 978093779004

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***Fresch, Cheryl H.** "Milton and Blake: Visualizing the Expulsion." Pp. 156-173 in *"All in All": Unity, Diversity and the Milton Perspective*. Ed. Charles W. Durham and Kristin A. Pruitt (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1999)

An attempt to "recover the pictorialist conventions that shape both Milton's and Blake's expulsion scenes" (p. 157).

Freund, Peter Jules. "Literary Studies, Mystification, and the Image of the Word." *DAI*, LIV (1994), 4080A. State University of New York (Buffalo) Ph.D., 1993.

"The project closely examines specific works of William Blake and Samuel Beckett which problematize the isolation of a text from its concrete nonverbal presentation."

Friedlander, Edward Robert, M.D. *William Blake's Milton: Meaning and Madness: Brown B.A. honors thesis* (1973) Revised 1986. <<http://kesites.com/erf/blake/blakemil.txt>> and <<http://www.pathguy.com/blake/blakemil.txt>>

"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 dicembre 1995*. (Pistoia: Brigata del Leoncino, 1997) 71 pp. In Italian

§**Frolick, Gloria.** *Life*, II, 8 (August 1980).

Letter to the editors about Blake’s illustrations to Stedman.

§**Frommert, Christian.** “Heros und Apokalypse: zum Erhabenen in Werken John Heinrich Füsslis und William Blake.” Thesis at Rheinisch-Westfälische Technischen Hochschule, Aachen, 1993. In German

It was slightly revised and published under this title (Aachen: Aachen Verlag der Augustinos Buchhandlung, 1996), 21 cm, 309 pp.; ISBN: 9783860735626

***Frommert, Christian.** "William Blake's 'Book of Urizen'." Chapter 3.3 (pp. 168-290) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes*. (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp.; ISBN: 3860735624 In German

The colour facsimile of *Urizen* [G], ed. Kay Parkhurst Easson and Roger R. Easson (1978), is reproduced in reduced size and black and white.

The book is a thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

Frosch, Thomas R., *The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake* (1974) <BB #A1637>

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§**Donald Gilzing**, *Library Journal*, XCIX (1 January 1974), 57

§**Anon.**, *Choice*, XI (April 1974), 258

§**Pam Bromberg**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 169-171

§**Anon.**, "Cleansing the Organs of Perception", *Times Literary Supplement*, 5 July 1974, p. 704

§**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-599 (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

§**Stuart Curran**, "Recent Studies in the Nineteenth
Century," *Studies in English Literature 1500-1900*,
XIV, 4 (Autumn 1974), 640-641 (with 4 others)

Hazard Adams, *English Language Notes*, XII
(December 1974), 152-153

§**Robert Brinkley**, *Kritikon litterarum*, III (1974), 206-
207

§**James C. Evans**, *Queen's Quarterly*, LXXXI (1974),
635-636

***Irene Chayes**, *Blake Newsletter*, VIII, 4 (Spring
1975), 114-115

Thomas L. Minnick, *Blake Studies*, VI, 2 (1975), 192-
194

§**Donald Ault**, *Modern Philology*, LXXIII, 4 (May
1976), 428-431

§**Spencer Hall**, "Some Recent Directions in Blake
Studies", *Southern Humanities Review*, X (1976),
172-177 (with 2 others)

§**Martin K. Nurmi**, *Philological Quarterly*, LIV (1976)

§**Cornelia Nixon**, *University Publishing*, III (1978), 3

Fry, Roger. "Blake and British Art." *Nation*, XIV (7 February
1914), 791-792 <BBS 534>. **B.** §*A Roger Fry Reader*. Ed.
Christopher Reed. (Chicago: University of Chicago Press,
1996)

Frye, Northrop, ed. *Blake: A Collection of Critical Essays*
(1963) <BB, BBS>

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Frye's Introduction is reprinted in *Northrop Frye on Milton and Blake* (2005), 330-336, and William J. Keith, "The Complexities of Blake's 'Sunflower': An Archetypal Speculation" (pp. 56-64) and Harold Bloom, "States of Being: *The Four Zoas*", are excerpted in Ratomir Ristić, *Introducing William Blake* (1996).

Frye, Northrop. "Blake After Two Centuries." *University of Toronto Quarterly*, XXVII (1957), 10-21. **B.** Pp. 55-67 of his *English Romantic Poets: Modern Essays in Criticism*. Ed. M.H. Abrams. (N.Y., 1960) **C.** Pp. 138-150 of Frye's *Fables of Identity: Studies in Poetic Mythology*. (N.Y., 1963) **D.** Reprinted in *William Blake: Songs of Innocence and [of] Experience: A Casebook*. Ed. Margaret Bottrall. (London, 1970) <BB> **E.** Tr. Komazawa Daigaku N. Frye Kenkyukai [A Study Group of N. Frye in Komazawa University] as "Blake Seitan 200-nen", pp. 202-222 of *Doitsusei no Guwa--Shiteki Shinwagaku no Kenkyu* [*Fables of Identity: Studies in Poetic Mythology*]. (Tokyo: Hosei Daigaku Shuppanyoku, 1983) In Japanese <BSJ> **F.** Pp. 290-302, 455-456 of *Northrop Frye on Milton and Blake* (2005).

An excellent general article.

Frye, Northrop. "Blake, William." Vol. I, pp. 319-320 of *The Encyclopedia of Philosophy*, ed. Paul Edwards (1967). <BB> **B.** Pp. 360-362, 459 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "Blake's Bible." Pp. 270-286 of Frye's *Myth and Metaphor: Selected Essays 1974-1988*. Ed. Robert

O. Denham (Charlottesville and London, 1990). **B.** §1992. <BBS> **C.** Pp. 419-435, 460-461 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "Blake's Bible Illustrations." *Northrop Frye Newsletter*, II, 2 (Summer 1990), 1-12 <BBS>. **B.** "Blake's Biblical Illustrations." Pp. 62-78 of his *The Eternal Act of Creation: Essays, 1979-1990*. Ed. Robert D. Denham. (Bloomington and Indianapolis: Indiana University Press, 1993) **C.** "Blake's Biblical Illustrations." *Northrop Frye on Milton and Blake* (2005), 402-418, 460.

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

Frye, Northrop. "Blake's Introduction to Experience." *Huntington Library Quarterly*, XXI (1957), 57-67 <BB, BBS>... **F.** Excerpted in Ratomir Ristić, *Introducing William Blake* (1996). **G.** Pp. 303-312, 456 of *Northrop Frye on Milton and Blake* (2005). **H.** Reprinted in *Bloom's BioCritiques: William Blake*, ed. Harold Bloom (2006).

Frye, Northrop. "Blake's Jerusalem." Chapter 8 (pp. 196-204) of *Northrop Frye on Literature and Society, 1936-1989: Unpublished Papers*. Ed. Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, 2002) *Collected Works of Northrop Frye* Vol. 10.

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>.

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Frye, Northrop. "Blake's Treatment of the Archetype." Pp. 170-96 of *English Institute Essays*. Ed. Alan S. Downer. (N.Y., 1951) ... <BB, BBS>. C. Pp. 190-206, 407 of *Northrop Frye on Milton and Blake* (2005).

It is apparently reprinted as "*Blake i archetypy*", pp. 145-168 of Ewa Kozubaska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

***Frye, Northrop.** *Fearful Symmetry: A Study of William Blake*. (Princeton, 1947) B. (1949) C. (1958) D. (Boston, 1962) E. (1965) F. (1967) G. (Princeton, 1969) <BB> H. *Agghiacciante simmetria: uno studio su William Blake*. Tr. Carla Plevana and Francesca Valente [rev. Amleto Lorenzini]. (Milan, 1976) <BBS> I. *Northrop Frye's Fearful Symmetry: A Study of William Blake*. Ed. Nicholas Halmi. (Toronto, Buffalo, London: University of Toronto Press, 2004) Collected Works of Northrop Frye Volume 14 4^o, 1, 516 pp.; ISBN: 0802089836

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-1), "Preface to the 1969 Edition" (pp. 5-7), text (pp. 9-418), "Appendix A: Preface to the Beacon Press Edition 1962" (pp. 419-420), "Appendix B: Preface to the Italian Translation of *Fearful Symmetry* 1976" (pp. 421-422), "Appendix C: Frye's Shorter Writings on Blake" (pp. 423-424), "Notes" (pp. 425-478), "Emendations" (pp. 479-481), and "Index" (pp. 483-516).

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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

Herbert Marshall McLuhan, "Inside Blake and
Hollywood", *Sewanee Review*, LV, 4 (October-
December 1947), 710-715 (with another)
("Fearful Symmetry entirely supplants ... [all] other
exegetists of Blake")

§**Kenneth Hamilton**, *Dalhousie Review*, XXVII (1947),
381-383

§**Anon.**, *Times Literary Supplement*, 10 January 1948,
p. 25

§**Henry Wasser**, *Modern Language Quarterly*, IX, 2
(June 1948), 248-249

§**H.M. Margoliouth**, *Review of English Studies*, XXIV,
96 (October 1948), 334-335

D.V. E[rdman], *ELH*, XV (1948), 9-10

§**W.G.**, *Queens Quarterly*, LIV (1948), 395-397

§**H.M. McLuhan**, *Sewanee Review*, LV (1948), 710-
713

§**Helen W. Randall**, *University of Toronto Quarterly*,
XVII (1948), 204-207

§**Anon.**, *Times Literary Supplement*, 10 January 1949,
p. 25

§**Henry Wasser**, *Modern Language Quarterly*, IX
(1949), 248-249

1949

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§**René Wellek**, *Modern Language Notes*, LXIV, 1
(**January 1949**), 62-63

§**Helen C. White**, *Journal of English and Germanic
Philology*, XLIX, 1 (**January 1950**), 124-127
1969

§**Alan Weinberg**, *UNISA English Studies*, VIII
(**November 1970**), 34-36 (with 2 others)
2004

§*Essays in Criticism*, LV (**April 2005**), 159-172

§**Alan Bewell**, *University of Toronto Quarterly*, LXXV,
1 (**2006**), 383-385 (with another)

§**M. Hallsworth**, “Northrop Frye, *Fearful Symmetry: A
Study of William Blake*”, *British Journal of
Canadian Studies*, XIX (**2006**), 344

Frye, Northrop. “The Keys to the Gates.” Pp. 1-40 of *Some
British Romantics: A Collection of Essays*. Ed. James V.
Logan, John E. Jordan, and Northrop Frye. ([Columbus,
Ohio,] 1966). B. Chapter 11 (pp. 175-199) of his *The
Stubborn Structure: Essays in Criticism and Society*.
(London, 1970) C. Reprinted on pp. 233-254 of *Romanticism
and Consciousness: Essays in Criticism and Society*. Ed.
Harold Bloom. (N.Y., 1970) <BB> D. Reprinted on pp. 43-
64 of *Modern Critical Views: William Blake*. Ed. Harold
Bloom. (N.Y., 1985) <BBS> E. Reprinted on pp. 21-39 of
English Romantic Poets. Ed. Harold Bloom. (N.Y., New
Haven, Philadelphia, 1986) Critical Cosmos Series F.
Northrop Frye on Milton and Blake (2005), 337-359, 458.

Pp. 56-57 of 1985 are reprinted as “‘The Mental
Traveller’ as a Life Journey” on pp. 66-68 of *William Blake:*

Comprehensive Research and Study Guide, ed. Harold Bloom (2003).

§Frye, Northrop. "El ladrón del fuego." Tr. Mario Rucavaudo Rojas from *Fearful Symmetry: A Study of William Blake* (1947) in *Literatura del Siglo XIX* (2011) In Spanish

Frye, Northrop. *Northrop Frye on Milton and Blake*. Ed. Angela Esterhammer. (Toronto, Buffalo, London: University of Toronto Press, 2005) Collected Works of Northrop Frye Vol. 16 4^o; ISBN: 0802039197

The essays on Blake are in Chapters

- 7 "Blake on Trial Again." Reviews of Mark Schorer, *William Blake: The Politics of Vision* (1946) and of *The Portable Blake*, ed. Alfred Kazin (1946). Pp. 185-188, 446-447. (From *Poetry: A Magazine of Verse*, LXIX [1947], 223-228.)
- 8 Review of *The Portable Blake*, ed. Alfred Kazin (1946). P. 189. (From *University of Toronto Quarterly*, XVII [1947], 107.) (Quite different from the review in *Poetry*.)
- 9 "Blake's Treatment of the Archetype." Pp. 190-206, 407. (From *English Institute Essays*, ed. Alan S. Downer [1950].)
- 10 Review of J.G. Davies, *The Theology of William Blake* (1948). Pp. 207-208, 447-448. (From *Review of English Studies*, NS 1[1950], 77-78.)
- 11 Review of Bernard Blackstone, *English Blake* (1949). Pp. 209-211, 448. (From *Modern Language Notes* [1951], 55-57.)

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- 12 “Poetry and Design in William Blake.” Pp. 212-220, 448. (From *Journal of Aesthetics and Art Criticism* [1951].)
- 13 “Introduction to *Selected Poetry and Prose of William Blake* [ed. Northrop Frye (1953)].” Pp. 221-236, 448-450.
- 14 Review of D.V. Erdman, *Blake: Prophet Against Empire* (1954). Pp. 237-238. (From *Philological Quarterly* [1955], 273-274.)
- 15 “Notes for a Commentary on *Milton*.” Pp. 239-265, 450-454. (From *The Divine Vision*, ed. Vivian de Sola Pinto [1957].)
- 16 “William Blake (I).” Pp. 266-289, 454-455. (From *The English Romantic Poets and Essayist: A Review of Research and Criticism*, ed. Carol W. and Lawrence H. Houtchens [1957].)
- 17 “Blake After Two Centuries.” Pp. 290-302, 455-456. (Originally in *University of Toronto Quarterly* [1957].)
- 18 “Blake’s Introduction to *Experience*.” Pp. 303-312, 456. (From *Huntington Library Quarterly* [1957].)
- 19 Preface to Peter Fisher, *The Valley of Vision* (1961). Pp. 313-315, 456-457.
- 20 “The Road of Excess.” Pp. 316-329, 457-458. (From *Myth and Symbol: Critical Approaches and Applications*, ed. Bernice Slote [1963].)
- 21 Introduction to *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1966). Pp. 330-336.
- 22 “The Keys to the Gates.” Pp. 337-359, 458. (From *Some British Romantics: A Collection of Essays*, ed.

- James V. Logan, John E. Jordan, and Northrop Frye [1966].)
- 23 “William Blake (II).” Pp. 360-362, 459. (From *The Encyclopedia of Philosophy*, ed. Paul Edwards [1967].)
- 24 “Comment on *Adam and Eve and the Angel Raphael*.” Pp. 364-365, 459. (From *Man and His World*, Montreal exhibition 28 April-27 October 1967.)
- 25 “Blake’s Reading of the Book of Job (I).” Pp. 366-377, 459. (From *William Blake: Essays for S. Foster Damon*, ed. Alvin H. Rosenfeld [1969].) (Revised in No. 27 below.)
- 26 “William Blake (III).” Pp. 378-386, 459. (From the typescript of a lecture [25 August 1971], recorded for the BBC Open University Program, “reprinted” in Frye, *Reading the World: Selected Writings, 1935-1976*, ed. Robert D. Denham [1990].)
- 27 “Blake’s Reading of the Book of Job (II).” Pp. 387-401, 460. (Rewritten from No. 25 above and printed in Frye, *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington, Indiana: Indiana University Press, 1976.)
- 28 “Blake’s Biblical Illustrations.” Pp. 402-418, 460. (Printed from the typescript of his address to the Blake Symposium at the Art Gallery of Ontario, Toronto, published in *Northrop Frye Newsletter* [1990] and in Frye, *The Eternal Act of Creation: Essays 1979-1990*, ed. Robert D. Denham [Bloomington: Indiana University Press, 1993].)
- 29 “Blake’s Bible.” Pp. 419-435, 460-461. (Printed from the typescript of his address to The Blake Society of St James [2 June 1987], first printed in Frye’s *Myth and Metaphor: Selected Essays, 1974-1988*, ed. Robert D.

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Denham [Charlottesville: University Press of Virginia, 1990].)

Of course it omits Frye's *Fearful Symmetry*, which is Vol. 14 of Frye's Collected Works.

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

Frye, Northrop. "The Personal Cosmos of William Blake." Pp. 109-118 of *A World in a Grain of Sand: Twenty-two Interviews with Northrop Frye*. Ed. Robert D. Denham (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1991)

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. ... <BB> **D.** Pp. 212-220, 448 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "The Road of Excess." Pp. 3-20 of *Myth and Symbol: Critical Approaches and Applications*. Ed. Bernice Slote (1963). <BB, BBS> **D.** Pp. 316-329, 457-458 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "William Blake." Pp. 1-31 of *The English Romantics Poets and Essayists: A Review of Research and Criticism*. Ed. Carolyn Washburn Houtchens and Lawrence Huston Houtchens (1957). <BB, BBS> **B.** Pp. 266-289, 454-455 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "William Blake." Pp. 192-201 of *Reading the World: Selected Writings, 1935-1976*. Ed. Robert Denham. (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1990) B. Pp. 378-386, 459 of *Northrop Frye on Milton and Blake* (2005).

A lecture at the Open University, 25 August 1991.

F[rye], N[orthrop]. "William Blake. 1757-1827, Adam and Eve and the Angel Raphael. 1808: Adam et Eve et l'Archange Raphael. 1808." P. 144 of *Man and His World: Fine Arts Exhibition Expo 67: Terre des Hommes: Exposition Internationale des Beaux-Arts*. (Montreal, 1967) <BBS> B. Pp. 364-365, 459 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "The Writer as Prophet: Milton, Swift, Blake, Shaw." Chapter 5 (pp. 160-181) of *Northrop Frye on Literature and Society, 1936-1989: Unpublished Papers*. Ed. Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, 2002) Collected Works of Northrop Frye Vol. 10.

A series of CBC Radio talks in 1950; the one on "Blake" (pp. 170-176) was given on 30 June.

***Fuhr, Bodil.** "Engelsk mystik i trøndersk landskap: William Blake, engelsk mystiker, poet og billedkunstner fra 1700-tallet, blir frontfigur under Olavsfestdagene." *Aftenposten* [Oslo], 18 July 1998. In Norwegian

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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*.

Fukuura, Noritaka. "Milton no Bard's Song ni tsuite [On the Bard's Song in *Milton*]." *Northern Review, Hokkaido Daigaku Eigoeibungaku Kenkyukai* [*Society of English-American Literature, Hokkaido University*], No. 9 (1981), 27-42. In Japanese <BSJ>

Fulford, Tim, Debbie Lee, and Peter J. Kitson. *Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge*. (Cambridge: University Press, 2004) Cambridge Studies in Romanticism

Pp. 266-270 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), 150-152

§**Raman Selden,** *Durham University Journal*, NS L (1988-89), 160-162

§**Jon Mee,** *Notes and Queries*, NS XXXVI (1989), 244-245

§**Ken Edward Smith,** *British Journal for Eighteenth-Century Studies*, XII (1989), 231-232

- M[ark] T. S[mith]**, *Romantic Movement ...Bibliography for 1988* (1989), 110-111
- §**Edwina Burness**, *English Studies*, LXXI, 5 (October 1990), 455-462 (with 5 others)
- §**P.H. Butter**, *Yearbook of English Studies*, XX (1990), 288-289
- §**Philip Davis**, “With Fear and Trembling”, *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)
- §**Andrew Lincoln**, *Review of English Studies*, NS XLI (1990), 259-260
- Brian Wilkie**, *Blake*, XXIV, 3 (Winter 1990-91), 96-99
- §**François Piquet**, *Etudes anglaises*, XLIV (1991), 225-226, in French
- Stephen H. Behrendt**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 273.

Fuller, David. “‘The Human Form Divine’: Blake and the Body.” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 31 (2007), 53-73.

“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. 121-143) 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).

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“An earlier version” called “Madness as ‘Other’” was given at the Conference of “Blake in the Orient” (Kyoto, 2003) (p. x).

Fuller, David. "William Blake." Pp. 27-44 of *Literature of the Romantic Period: A Bibliographical Guide*. Ed. Michael O'Neill. (Oxford: Clarendon Press, 1998)

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[margaret]. *Summer on the Lakes in 1843*. (Boston: Charles C. Little and James Brown; N.Y.: Charles Francis and Company, 1844) P. 148. <Michigan> **B. Margaret Fuller Ossoli.** *Summer on the Lakes. With Autobiography ... and Memoir by Ralph Waldo Emerson, W.H. Channing, and Others*. (London: Ward and Lock, 1861). P. 142. <Bodley>

”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*.]

§***Furman-Adams, Wendy.** “Visual Arts.” Chapter 16 (pp. 180-209) of *Milton in Context*. Ed. Stephen B. Dobranski. (Cambridge: Cambridge University Press, 2010) Pp. 189-195.

Furtwangler, Albert. "Jefferson's Trinity." Pp. 115-137 of his *American Silhouettes: Rhetorical Identities of the Founders*. (New Haven and London: Yale University Press, 1987).

Bacon, Newton, and Locke were revered by Jefferson and deplored by Blake (pp. 128-134).

G

§**Gades, Andrew.** "Music, Image, and Text: A Multi-Domain Analytical Approach to Bolcom's *Songs of Innocence and of Experience*." Florida State Ph.D., 2013. 153 pp.

§**Gage, John.** "Blake's Newton." In his *Color and Meaning: Art, Science, and Symbolism*. (Berkeley: University of California Press, 1999)

Gahlin, Sven. "Blake for Sale: A footnote [to Bronowski's essay]." *Books and Art*, December 1957.

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>

REVIEWS

§**Joan Owen,** *Library Journal*, CIII (1978), 1749

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- § **Thomas J.J. Altizer**, *Journal of the American Academy of Religion*, **September 1979**, pp. 485-486
- § **Anon.**, *Choice*, XVI (1979), 388
- § **Anne K. Mellor**, *Journal of English and Germanic Philology*, LXXVIII (1979), 424-444
- § **Leslie Tannenbaum**, *Computers and the Humanities*, XIII (1979), 200-202
- * **Leslie Tannenbaum**, *Blake*, XIII, 4 (Spring 1980), 200-202
- § **Brian Wilkie**, *Wordsworth Circle*, XI, 3 (Summer 1980), 158-159
- § *Aligarh Journal of English Studies*, VI (1981), 107-113
- § **Stephen D. Cox**, *Eighteenth-Century Studies*, XV, 2 (Winter 1981-82), 205-209
- § **James E. Swearingen**, *Clio*, XI(1982), 208-210
- Mary Lynn Johnson**, *Eighteenth Century ... Bibliography*, NS V (1983), 353-355

Gallant, Christine. "Blake's Coded Designs of Slave Revolts." *Wordsworth Circle*, XLII, 3 (Summer 2011), 212-217.

"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")

§***Galvin, Rachel**. "William Blake: Visions and Verses: The literary and visual works of the eccentric poet and printmaker are now available online." *Humanities: The Magazine of the National Endowment for the Humanities*, XXV, 3 (May/June 2004), 16-20.

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."]

Gamer, Michael. "Blake, Mythologising, and Mysogyny." *Michigan Feminist Studies*, No. 7 (1992-93), 127-152.

"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).

Gannon, Thomas C. *Skylark Meets Meadowlark: Reimagining the Bird in British Romantic and Contemporary Native American Literature.* (Lincoln and London: University of Nebraska Press, 2009) Pp. 67-71.

Gao, Gui-Fang. "Zai 'Tian Zhen' yu 'Jing Yan' zhong

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Cheng Zhang Qi Lai de Bu Lai Ke [Blake's Growth in 'Innocence' and 'Experience'].” *Shan Dong Wen Xue* [*Shandong Literature*], No. 4 (2007), 62-63. In Chinese

A comment on Blake's switching "from singing the praise of the society to castigating the society".

Gao, Juan. “Mei Li de Bei Hou—Wei Lian Bu Lai Ke ‘Bing Mei Gui’ de Duo Chong Xiang Zheng Yi [Behind the Beautiful: Multiple Symbolic Meanings in William Blake's Poem ‘The Sick Rose’].” *Wen Jiao Zi Liao* [*Culture and Education Documents*], No. 2 (2008), 31-32. In Chinese

A reading of the imageries in Blake's poem.

Garber, Frederick. "City, Swain and Subtext in Blake's Songs." Pp. 197-208 of *City Images: Perspectives from Literature, Philosophy, and Film*. Ed. Mary Ann Caws. (N.Y., Philadelphia, London, Paris, Montreux, Tokyo, Melbourne: Gordon and Breach, 1991)

About the "shaven swains" in "Blake's urban pastorals" (p. 207).

§**Garcia, Adrián Muñoz;** see **Muñoz Garcia, Adrián**

Garcia, Humberto. "Blake, Swedenborg, and Muhammad; The Prophetic Tradition, Revisited." *Religion & Literature*, XLI, 2 (Summer 2012), 35-65.

Norman O. Brown's 1982 essay "has not received due attention in Blake studies".

Gardner, Charles, *Vision and Vesture: A Study of William Blake in Modern Thought* (1916) <BB>

REVIEW

§Anon., *Times* [London], **6 April 1916**

***Gardner, Charles**. *William Blake the Man*. (London and N.Y., 1919) **B.** (§N.Y., 1970) <BB #1662A-B> **C.** §(Charleston [South Carolina]: Bibliolife, 2009) ISBN: 9781110380190 **D.** §([N.Y.: Haskell House, 2010) 102 pp. An OCR reprint of the 1919 edition **E.** §([Whitefish [Montana]: Literary Licensing LLC, 2014) 224 pp.; ISBN: 9781497901568

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

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

G.W. Godden, C.H. Collins Baker, and Cyril Bruyn Andrews, “A Religious Blake”, *Times Literary Supplement*, **27 November 1919**, p. 696; **4 December 1919**, p. 714 (Baker and Andrews) (comments on a review of Gardner, with further comments on Blake’s portrayal of Christ) <BB #1707>

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

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

REVIEWS

Paul Miner, *Blake Newsletter*, III, 1 (**15 June 1969**), 17-18

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

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- §**D.W. Harding**, *Notes and Queries*, XVII (1970), 126
§**Warren Stevenson**, "Perennial Philsophistory", *Essays in Criticism*, XX (1970), 251-259 (with 2 others)
§**J.B. Beer**, *Modern Language Review*, LXVI (1971), 872-874

Gardner, Stanley, *Blake's INNOCENCE and EXPERIENCE Retraced* (1986) <BBS>

REVIEWS

- §**G.A. Cevasco**, *Choice*, XXIV (1986), 475
Nelson Hilton, *Blake*, XXI, 1 (Summer 1987), 27-29
I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1986* (1987), 118-119
§**Molly Anne Rothenberg**, *Eighteenth-Century Studies*, XXI (1987), 127-133 (with another)
§**David Fuller**, *British Journal for Eighteenth-Century Studies*, XII (1989), 109-110
Brian Wilkie, *Eighteenth Century ... Bibliography*, NS XII (1992), 404

Gardner, Stanley, *Infinity on the Anvil: A Critical Study of Blake's Poetry* (1954, 1965) <BB>

REVIEWS

- §**D.V. E[rdman]**, *Philological Quarterly*, XXXIV (1954), 107-108
§**F.W. Bateson**, "Damned Good to Steal From", *Essays in Criticism*, V (1955), 168-174
§**H.M. Margoliouth**, *Review of English Studies*, NS VI (1955), 438

§**J.M.S. Tompkins**, *Modern Language Review*, LI
(1956), 591-592

***Gardner, Stanley**. *The Tyger, the Lamb, and the Terrible Desert: SONGS OF INNOCENCE AND OF EXPERIENCE in its times and circumstance Including facsimiles of two copies*. (London: Cygnus Arts; Madison and Teaneck: Fairleigh Dickinson University Press, 1998) 4°, xi, 256 pp., 107 illustrations; ISBN: 0838635660

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. 216-247) 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), 224-226 (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)

Garnett, Richard, *William Blake, Painter and Poet* (1895)
<BB> B. (1971) C. (1972) <BBS> D. §([Whitefish,

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Montana]: Kessenger Publishing, 2010) Legacy Reprint Series 98 pp.

REVIEWS

Anon., “Dr. Garnett on William Blake (Seeley)”, *Times* [London], **17 October 1895**, p. 6

Anon., *New York Times*, **8 December 1895**

William Butler Yeats, “William Blake”, *Bookman*, X (1896), 21; *Uncollected Prose by W.B. Yeats* [Vol.] I: *First Reviews and Articles 1886-1896*, ed. John P. Frayne (1970), 400-403; (1970) <BB #3050; BBS 691>

§**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)

§***Garrett, Yanis.** *Songs of Innocence and [of] Experience: William Blake'. Study Notes for Standard English Module C 2009-2012 HSC*. (Seven Hills [New South Wales, Australia]: Five Senses Education, 2009) Top Notes 21 cm, 169 pp.; ISBN: 9781741300789

***Garrido, Luis, and Carrol Garido.** “Cause for Celebration: The Location of William Blake’s Grave Discovered.” [?2009] <http://www.friendsofblake.org>

***Garrido, Luis and Carol.** “William Blake’s final resting place.” (Unpublished print-out, 2005) 96 pp., 70 figures and illustrations.

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.

Gaunt, William. *Arrows of Desire: A Study of William Blake and his Romantic World.* (London, 1956) <BB> **B.** §(Temecula [California]: Textbook Publishers, 2003) 200 pp.; ISBN: 0758179162

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), 335-336, in German

***Gaunt, William.** “Blake and the current of imaginative art.” Chapter X (pp. 139-148) of his *A Concise History of English Art.* (N.Y., 1964) <BB #1672> **B.** *Tr. Kuniyasu Tsuchida as “Blake to Sozoryoku no Fucho [Blake and the Tendency of

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Imagination]" (pp. 124-133) of his *Igirisu Kaiga Shoshi*. (Tokyo: Chuo Shoin, 1982) In Japanese <BSJ>

Gaunt, William. "The followers of Blake." Chapter XI (pp. 149-153) of his *A Concise History of English Art*. (N.Y., 1964) <BB> **B.** "Blake no kokeishatachi [Blake's Successors]." Pp. 134-137 of his *Igirisu Kaiga Shoshi*. Tr. Kunihasu Tsuchida. (Tokyo: Chuoshoin, 1982) In Japanese <BSJ>

Ge, Gui-Lu. "Wei Lian Bu Lai Ke zai Zhong Guo de Jie Shou [The Acceptance of William Blake in China]." *Huai Yin Shi Fan Xue Yuan Xue Bao* [*Journal of Huaiyin Normal University*], XX, 79 (1998), 47-52. In Chinese

The essay describes the three periods regarding the reception of Blake's works in China: as a charismatic poet of mystery between 1911 and 1949, as a progressive poet between 1949 and 1979, and as a prophet of modernism in the 1980s.

***Geijutsu Sincho* [Monthly Magazine of Fine Art]
Volume XXIV, Number 7
(July 1973) <BSJ>**

***Tomoaki Horioka.** "Boston Bijutsukan zo Blake no 'Shitsurakuen', Kaisetsu I [William Blake's *Paradise Lost* in Boston Museum, A Commentary I]." Pp. 71-78. In Japanese (The reproductions include the Boston set of *Paradise Lost*.)

Kenjiro Okamoto. "Blake Saihakken, Kaisetsu II [Blake Rediscovery, A Commentary II]." P. 79. In Japanese

George, Diana Hume, *Blake and Freud* (1980) <BBS>

REVIEWS

§**D.M. Thomas**, *Times Literary Supplement*, **27 March 1981**, p. 332

§**Alicia Ostriker**, *Wordsworth Circle*, XII, 3 (**Summer 1981**), 161-164

§**Anon.**, *Choice*, XVIII (**1981**), 723

§**Michael Ackland**, “Blake and His Analysts”, *Southern Review*, XIV (**1981**), 302-307 (with another)

I.H. C[hayes], *Romantic Movement ... Bibliography for 1980* (**1981**), 77

§**L[eonard] F. M[anheim]**, *University of Hartford Studies in Literature*, XIII (**1981**), 201-202

§**Charles E. May**, *Christianity and Literature*, XXXI, 1 (**1981**), 55-57

***Thomas A. Vogler**, *Blake*, XVI, 2 (**Fall 1982**), 121-124

§**Stuart Curran**, *Review*, IV (**1982**), 135-157

§**Zachary Leader**, *Studies in Romanticism*, XXI, 4 (**Winter 1982**), 683-689

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXI (**1982**), 115-118

§**William H. Galperin**, *Southern Humanities Review*, XVII (**1983**), 79-82

§**Georgelos, Peter**. “The Daughters of Beulah: A Critique of Gender in Blake’s Poetry.” *Charles* [Prague], 2002.

Note also Peter Georgelos, “Mother Outline: A criticism of gender in Blake’s aesthetics and ‘The Four Zoas.’” *DAI*, LIV (1993), 531. Western Ontario Ph.D., 1992.

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Georgelos, Peter. "Mother outline: A criticism of gender in Blake's aesthetics and 'The Four Zoas'." *DAI*, LIV (1993), 531A. Western Ontario Ph.D., 1992.

"Examines Blake's aesthetic theory and ... *The Four Zoas*".

§**Gerard, W.B.** "Kinship in Chaos: 'Circe' and William Blake's 'An Island in the Moon'." *James Joyce Quarterly*, XXXIX, 3 (2002), 562-568.

Ghita, Catalin. "Creativity in William Blake: Definite Vision-Inducing Agents." *Kawauchi Review* [journal of the Society of Comparative Studies in English Language and Culture, Tohoku University], IV (2005), 27-41.

§***Ghittă, Catalan.** *Demiurgul din Londra: Introducere în Poetica lui William Blake.* (Iași: Institutul European, 2014) 14 x 19 cm, 264 pp.; ISBN: 9786062400569 In Rumanian

§**Ghita, Catalin.** "Poetic Quaternaries: William Blake's Unsystematic System." *Shiron*, XLII (2004), 19-39.

§**Ghita, Catalin.** "Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision." Tohoku University Ph.D., 27 March 2007.

§**Ghită, Cătălin.** *Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision.* Foreword by **David Worrall.** (Cluj-Napoca, Romania: Cas Cărții de Știință, 2008) 299 pp.; ISBN: 9789731332338

Presumably based on his 2007 thesis.

§**Ghiță, Cătălin.** "Visionary Bestiary: Animal Metaphors in the Poetry of William Blake." *Annals of the University of Craiova* [Romania], XIII, 2 (2012), 56-65.

Gibberd, Graham. "William Blake." Pp. 153-155 of his *On Lambeth Marsh: The South Bank and Waterloo*. (London: Jane Gibberd, 1992)

The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.

§**Gibbons, B.J.** *Gender in Mystical and Occult Thought: Behmenism and Its Development in England*. (Cambridge: Cambridge University Press, 1996) Pp. 191-198.

§**Gigante, Denise.** "Blake's Living Form." *Nineteenth-Century Literature*, LXIII, 4 (2009), 461-485. **B.** *Reprinted as Chapter Three (pp. 106-154, 266-274) of her *Life: Organic Form and Romanticism*. (New Haven and London: Yale University Press, 2009)

On *Jerusalem* as living form.

§**Gigante, Denise.** *Life: Organic Form and Romantics*. (New Haven: Yale University Press, 2010)

Analyses of Smart's *Jubilate Agno*, Blake's *Jerusalem*, Shelley's *Witch of Atlas*, and Keats's "Lamia" in terms of Organic Form.

Gilbert, Francis. "Audio Books: Gilbert Francis wonders how William Blake would respond to thomes on tape." *New Statesman*, 4 December 1998, p. 63.

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"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: 156511163X) "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".

***Gilchrist, Alexander.** *Life of William Blake, "Pictor Ignotus"*. 2 vols. (1863) **B.** *Life of William Blake* (1880) **C.** Ed. with an Introduction by W. Graham Robertson and Numerous Reproductions from Blake's Pictures Many Hitherto Unpublished [Omitting Vol. II with Blake's writings and engravings] ... (1907) <BB> **D.** (?1908) <BBS> **E.** (1922) **F.** (1928) **G.** Ed. Ruthven Todd. (1942) **H.** (1945) **I.** (1969) [Facsimile of Vol. I (1880)] **J.** (1972) <BBS> **K.** (1973) <BB> **L.** Ed. W.G. Doyle-Davidson. (1973) **M.** (1982) <BBS> **N.** Ed. W. Graham Robertson. (Mineola [N.Y.]: Dover Publications, 1998) **O.** *Life of William Blake. With Selections from his Poems and Other Writings.* [2 vols.] (Bristol: Thoemmes Press; Tokyo: Kinokuniya, 1998) 23 cm **P.** *Gilchrist on Blake: Life of William Blake Pictor Ignotus.* Ed. With an Introduction by Richard Holmes. (London, N.Y., Toronto, and Sydney: Harper Perennial, [copyright] 2005) Classic Biography [all ed. Richard Holmes] 8^o, xlii, 437 pp.; ISBN: 0007111711 **Q.** ... §"Pictor Ignotus" [i.e., 1863 edition] Vol. I ([Whitefish, Montana]: Kessinger Publishing, 2010) 432 pp.; ISBN: 9781163442982 **R.** [1880 edition] (Cambridge: Cambridge University Press, 2010) 992 pp. [i.e.,

both vols.]; ISBN: 9781108013697 S. §([Charleston, South Carolina]: Nabu Press, 2012]) Nabu Public Domain Reprints xxi, 431 pp.; ISBN: 9781274802248 T. Ed. **Walford Graham Robertson** [1907]. (Charleston [South Carolina]: BiblioLife, 2014) 660 pp.; ISBN: 9781293815274 U. §**Alexander Gilchrist**. *The Life of William Blake, "Pictor Ignotus"*. ([Whitefish [Montana]: Literary Licensing LLC, 2014) Vol. I: 426 pp.; ISBN: 9781498077286; Vol. II: *With Selections from the Poems and Other Writings* 352 pp.; ISBN: 9781498045704

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. 413-490) and "Supplementary List" (pp. 491-496) 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. 421-422) of 18 books. The basic text is that of 1863, lacking Vol. II and without

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illustration, replacing the “Supplementary” section with the letters from Blake to Butts in Vol. II, 178-198. 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**), 642-644

Anon., *London Review of Politics, Society, Literature*,

Art, and Science, VII, 176 (14 November 1863),
519-520 (“really first rate”)

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)

§**Anon.**, “William Blake”, *Saturday Review*, 14 November 1863, pp. 650-651

§[**Richard Holt Hutton**⁹¹⁹], “William Blake”, *Spectator*, No. 1847 (21 November 1863), 2271-2273

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., “William Blake the Artist”, *Bookseller: A Handbook of British and Foreign Literature* (10 December 1863), 709-710 <Michigan>

Anon., “Reviews and Notices of Books”, *Lancet*, II, xxv (19 December 1863), 705-707 (“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])

⁹¹⁹ See Robert H. Tener, *Spectator Review of Gilchrist, Blake*, XIII (1979), 333-35.

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- §**Anon.**, “Retrospect of Literature, Art, and Science, in 1863”, *Annual Register* [for **1863**], 352
- §**Anon.**, *Quarterly Review*, CXVII (**1863**), 1-27
- Anon.**, *Westminster Review*, LXXXI, 159 (**January 1864**), 46-54 (quotes “My Silks”, “The Voice of the Devil”, and “The Little Boy Lost”)
- §**Anon.**, “William Blake the Artist”, *Art-Journal*, XXIII (**2 January 1864**), 25-26
- §**Anon.**, “Notes on Books, Etc.”, *Notes and Queries*, V (**April 1864**), 312
- W.F. Rae**, “The Life and Works of William Blake”, *Fine Arts Quarterly*, III (**October 1864-January 1865**), 56-79 <BB 300>
- §[**Horace Elisha Scudder**], “The Life of William Blake, ‘Pictor Ignotus,’ ...”, *North American Review*, XLIX, 205 (**October 1864**), 465-482
- §**Anon.**, “On Books”, *British Quarterly Review*, LXXVII (**1864**), 245
- §**Anon.**, “William Blake”, *Eclectic Magazine*, CXIX (**1864**), 373-391
- §**Anon.**, “Gilchrist’s Life of William Blake”, *Westminster Review*, XXV (**1864**), 101-118
- §[**Eneas Sweetland Dallas**], “William Blake”, *Macmillan’s Magazine*, XI (**1864**), 26-33
- [**Mary Abigail Dodge**], “Pictor Ignotus”, *Atlantic Monthly*, XIII (**1864**), 433-447 <BB> **B.** Pp. 358-398 of Gail Hamilton (her pseudonym), *Skirmishes and Sketches* (Boston: Ticknor and Fields, **1865**) **C.** Second Edition (**1865**) **D.** Third Edition (**1866**)

E. Fourth Edition (Boston: Ticknor and Fields, **1866**) **F.** (Boston: Estes and Lauriat, **1877**) <BB #1497>

[**W.M. Tarrt**], “Pictor Ignotus’; A Biography”, *New Monthly Magazine*, CXXX (**1864**), 309-319, revised as “Pictor Ignotus”, Vol. II, pp. 192-215 of Tarrt’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

[**W.H. Smith.**] “William Blake”, *Blackwood’s Edinburgh Magazine*, XCVII (**March 1865**), 291-307; *Blackwood’s Edinburgh Magazine: American Edition*, LX, 3 (**March 1865**)

Alfred T. Story, “William Blake, Seer and Painter”, *Temple Bar*, XVII (**1866**), 95-105 <BB #2774>

“**B.V.**” [**James Thomson**], “The Poems of W. Blake”, *National Reformer*, NS VII (**1866**), 22-23, 42-43, 52-54, 70-71; reprinted in pp. 101-127 of his *Shelley, A Poem: with other Writings relating to*

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Shelley, to which is added an Essay on The Poems of William Blake (London, **1884**); in pp. 240-269 of his *Biographical and Critical Studies* [ed. Bertram Dobell] (London, **1896**); pp. 214-234 of *The Speedy Extinction of Evil and Misery: Selected Prose of James Thomson (B.V.)*, ed. William David Schaeffer (Berkeley and Los Angeles, **1967**) <BB #2837>

P.M., "William Blake", *Light Blue*, II (**1867**), 146-151, 216-226, 286-294 <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**), 378-382 <BB #1421>

[**James Smetham**], "Art. I. *Life of William Blake ...*", *London Quarterly Review*, XXXI (**1869**), 265-311, reprinted as "William Blake", Essay II, pp. 98-194 of *The Literary Works of James Smetham*, ed. William Davies (London and N.Y., **1893**) and, with many of the quotations from and references to Gilchrist's life omitted, in the 1880 edition of Gilchrist) <BB #2716>

1880

Frank Wedmore, "William Blake." *Temple Bar*, LXII (**1881**), 52-63. <BB 2939A> **B. Anon.**, *New York Times*, 12 June 1881. **C. Littell's Living Age**, CXLIX (**1881**), 550-563. <BB 2939B> **D.**

Eclectic Magazine, XXXIV (1881), 104-112.
<BB 2939C> E. *Library Magazine of American
and Foreign Thought*, VIII (1881), 615-631 F.
Good Literature: A Literary Eclectic Weekly
[N.Y.], II (20 August 1881), 166-170 (a digest of
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), 565-577 (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

[**Archibald G.B. Russell**], "The Visionary Art of
William Blake", *Edinburgh Review*, CCIII, 415
(January 1906), 161-179 (with 5 others)

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 account of the relationship of
Blake, "this flame-like spirit", with George
Cumberland of Bristol)

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§**G.A.W.**, *Burlington Magazine*, X, 46 (**January 1907**), 263-264

§*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

***Suzanne R. Hoover**, "The Public Reception of Gilchrist's *Life of Blake*", *Blake Newsletter*, VIII, 1-2 (**Summer-Fall 1974**), 26-31 (comment on 17 reviews of Gilchrist [1863] before 1865) <BB #1217-145>

***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 Giolchrist", 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

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.

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(collection of Mrs Landon K. Thorne [d. 1974], presumably now in the Pierpont Morgan Library)⁹²¹

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 #711-712, 736, 740, 760> and *Marriage* pl. 20, "given me by [Varley's brother-in-law] J.W. Lowry may 27.

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 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].

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 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 *Ggrave*, 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).

Gilchrist, Anne. *Anne Gilchrist: Her Life and Writings.* Ed. Herbert Harlakenden Gilchrist With a Prefatory Notice by William Michael Rossetti. (London: T. Fisher Unwin, 1887)
<BB> **B.** Second Edition. (London: T. Fisher Unwin, 1887)

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.

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The "Second Edition" is either a reissue of the same sheets or a reprint from standing type, with the title page slightly emended.

§**Gilchrist, Grace.** "The Theosophy of William Blake." *Theosophist* [Madras], CXIII, 10 (July 1992), 383-389.

§**Gil Duarte, Flavia Maris.** "A cidade de Londres nas canções da experiência de William Blake: uma interpretação das transformações ocorridas na sociedade industrial inglesa nas últimas décadas do século XVIII." *Antíteses*, VII, 14 (2014), 469-91. In Portuguese

§**Gill, A. A.** "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997." *Sunday Times* (London), Section 11, p. 31. B. *Blake*, XXXI, 2 (1997), 71.

"This was frightful. Beyond parody or invective ... [a] travesty".

§**Gillet, Louis.** "Le cas de William Blake." *Revue des deux mondes* (1 July 1923). B. "Le cas de William Blake." *Chronique des lettres françaises*, No. 3 (mars-avril 1924), 260-261. C. In *Essais et Conférences sur l'Art: de Giotto à Matisse*. Ed. Eryck de Rubercy. ([Paris]: Klincksieck, 2012) Esprit et les formes, 32 In French

About Crabb Robinson's account of Blake in Morley's edition.

Gillham, D.G. *Blake's Contrary States: The "Songs of Innocence and of Experience" as Dramatic Poems.* (Cambridge: Cambridge University Press, 1966) <BB> **B.** §(Cambridge: Cambridge University Press, 2010) 268 pp.; ISBN: 9780521129862 Manufactured on demand

REVIEWS

- §**W.W. Robson**, *Listener*, LXXVI (1966), 935-936
John E. Grant, *Philological Quarterly*, XLVI, 3 (July 1967), 329-330
§**Margaret Bottrall**, *Critical Quarterly*, IX (1967), 189-190
§**Robert Griffin**, *Yale Review*, LVI (1967), 575-580
§**U. Laredo**, *English Studies in Africa*, X (1967), 200-201
M.K. N[urmi], *English Language Notes*, V (1967), 22-23
§**Gilbert Thomas**, *English*, XVI (1967), 188-189 (with others)
§**J.G. Davies**, *Modern Language Review*, LXIII (January 1968), 206-207
§**Irene H. Chayes**, *Modern Language Journal*, LII (1968), 372-373
§**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXVII (1968), 314-316
§**Peter Ure**, *Review of English Studies*, NS XIX (1968), 83-85

Gillham, D.G., *William Blake* (1973) <BB>

REVIEWS

- §**Anon.**, *Times Literary Supplement*, 18 May 1973, p. 564

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- §**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), 136-137
- §**Donald Ault**, *Philological Quarterly*, LIII (1975)
- §**F.W. Bateson**, *Notes and Queries*, NS XXII (1975), 83-84 (with 2 others)

***Gilpin, George H.** “William Blake and the World’s Body of Science.” *Studies in Romanticism*, XLIII (2004), 35-56.

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).

Gilroy, John. “Blake, The Tyger from *Songs of Experience* (1793).” In his *Romantic Literature*. (York: Longman, 2010) York Notes Companions

§**Gilroy, John.** “Revolution, Reaction, and the Natural World: Wordsworth and Coleridge, John Clare and William

Blake: Extended Commentary: Blake, 'The Tyger' from *Songs of Experience* (1793)." In his *Romantic Literature*. (Harlow: Longman, 2010) York Notes Companions ISBN: 9781408204795

***Gilson, Ambrose.** "Blake and the Elemental." *Urthona*, No. 3 (Spring 1995), 36-40.

"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)

§**Gilvan, Behrouz Aftabi.** "A Critical Analysis of William Blake's 'A Poison Tree' and Blakian Stance on Repression." *Asian Journal of Multidisciplinary Studies*, III, 3 (2015).

Gimeno Suances, Francisco. "Imaginación, deseo y libertad en William Blake." Tesis Doctoral, Universidad Nacional de Educación a Distancia (Madrid, 2004). 913 ll., 40 reproductions. In Spanish

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 río 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 (Otoño de 2003), 43-80. In Spanish

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§**Ginsberg, Allen.** "A Blake Experience." *On the Poetry of Allen Ginsberg.* (Ann Arbor: University of Michigan Press, 1984)

§**Ginsberg, Allen.** "Eternity: Blake / Poetry Class, Kent State, April 7, 1971." In *Allen Verbatim: Lectures on Poetry, Politics, Consciousness.* Ed. Gordon Ball. (N.Y.: McGraw Hill, 1974)

§**Ginsberg, Allen.** "Lecture Transcript on William Blake's Auguries of Innocence: Naropa Institute, Boulder, Colorado, April 19, 1991." *New Censorship*, V, 4 (1994), 1-21.

§**Ginsberg, Allen.** *Nineteenth Century Poetry – Allen Ginsberg.* (Boulder: Naropa Institute, 29 October 1981: 3, 5, 10 November 1981) Sound recordings of Ginsberg's lectures, dealing, inter alia, with *Vala*.

Ginsberg, Allen. "William Blake." Pp. 275-284 of his *Deliberate Prose: Selected Essays 1952-1995.* Ed. Bill Morgan. (N.Y.: HarperCollins Publishers, 2000)

It consists of "Liner Notes to Blake Record: To Young Or Old Listeners" [1982] (pp. 275-279), and "Your Reason and Blake's System" [1988] (pp. 279-284).

§**Ginsburg, Ruth.** "BiDmi Yameha MetaTirza O: 'Yafa At Ra'ayatl KaTirzah NavaKi' Yerushalayim Ayuma

KaNidgalot." *Dappim Le Mehkar BeShrut*, VIII (1992), 285-300. In Hebrew
On "To Tirzah".

§**Giordano, Ravel Paz.** "O Cãnone, o Errante as Demandas de Comunidade: um Recalque Crítico 'Desleitura' de William Blake por Harold Bloom." *REVELL: Revista de Estudos Literários da UEMS*, II, 3 (2011). In Portuguese (Brasil)

§**Gitelman, Lisa.** "New Media < / Body>." *Always Already New: Media, History, and the Data of Culture*. (Cambridge: MIT Press, 2006) Pp. 123-150.

She discusses the William Blake Archive on pp. 139-144.

§***Giunta, Graziana.** "La Forma dell'Immaginazione: William Blake e l'antroposofia." *Libera Conoscenza* [spiritual science web site] (2006)47 pp. In Italian

Givone, Sergio, *William Blake: Arte e religione* (1978)
<BBS>

REVIEW

§**L. Bottani,** *Revista di Estetica*, No. 5 (1980), 143-145

***Gizzo, Luciana del.** "Temporalidades encontradas en *The Marriage of Heaven and Hell* de William Blake." *V Congreso Internacional de Letras* (2012). Abstract in Spanish and English

An analysis of "the problematic relation between Art and

William Blake and His Circle
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Literature in *The Marriage*".

§***Glancey, Jonathan.** "My Favourite Painting." *Country Life*, CCIII, 29 (22 July 2009), 39.

His favourite painting is Blake's woodcuts for Virgil. It is accompanied by **John McEwen**, "Comments on the Illustrations for 'The Pastorals of Virgil'".

Glausser, Wayne. "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment." *Eighteenth-Century: Theory and Interpretation*, XXXII (1991), 73-88.

"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

Glausser, Wayne. *Locke and Blake: A Conversation across the Eighteenth Century.* (Gainesville, Tallahassee, Tampa, Boca Raton, Pensacola, Orlando, Miami, Jacksonville: University Press of Florida, 1998) 8^o, pp. xi, 201; ISBN: 0813015707

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])

Glausser, Wayne. "Locke and Blake as Physicians Delivering the Eighteenth-Century Body." Chapter 11 (pp. 218-243) of *Reading the Social Body*. Ed. Catherine B. Burroughs and Jeffrey David Ehrenreich. (Iowa City: University of Iowa Press, 1993).

"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 F. "Antithetical Structure in Blake's *Poetical Sketches*." *Studies in Romanticism*, XX (1981), 143-162. <BBS> **B.** Reprinted in §*Critical Essays on Lord Byron*. Ed. Robert F. Gleckner. (Boston: G.K. Hall, 1991)

Gleckner, Robert, *Blake and Spenser* (1985) <BBS>

REVIEWS

§**Michael Ferber**, *THES*, 11 August 1985, p. 18 (with 2 others)

William Blake and His Circle
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- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1985* (1986), 86-87
- §**Irene Tayler**, *Renaissance Quarterly*, XXXIX (1986), 802-803
- §**Stephen C. Behrendt**, *Eighteenth-Century Studies*, XX (1986-87), 257-260
- George Anthony Rosso, Jr**, *Blake*, XXI, 1 (Summer 1987), 34-37
- §**François Piquet**, *Etudes anglaises*, XL (1987), 355-356, in French
- §**J.M.Q. Davies**, *Review of English Studies*, NS XXXIX (1988), 118-120
- §**Andrew Elfenbein**, *Criticism*, XXXI (1989), 493-498
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 429-434 (with 2 others)
- Michael Ferber**, *Eighteenth-Century ... Bibliography*, NS XI (1990), 498-499

§**Gleckner, Robert F.** "Blake Looking Backward." *Virginia Quarterly Review*, XLIV (1969), 540-544.

§**Gleckner, Robert F.** "Blake, Skelton, and Diodorus Siculus." *USF Language Quarterly*, XVI, 3-4 (1978), 25, 56.

Gleckner, Robert F. "Blake's 'Double Dark Vision of Torment' Unfolded: *Innocence to Jerusalem*." *South Atlantic Quarterly*, XCV (1996), 700-728.

A persuasive essay on echoes of Milton.

Gleckner, Robert F., *Blake's Prelude: POETICAL SKETCHES*
(1982)

REVIEWS

Kurt Heinzelman, *Eighteenth Century ... Bibliography*,
VIII (1982), 389-390

§**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), 113-114

§**Nelson Hilton**, *Studies in Romanticism*, XXIII, 3 (Fall
1984), 409-413

I.H. C[hayes], *Romantic Movement ... Bibliography for
1983* (1984), 81-83

§**Thomas J. Corr**, *College Literature*, XI (1984), 286-
289

§**Thomas J. Corr**, *College Literature*, XI (1984), 286-
289

§**Pamela Dunbar**, *Review*, VI (1984), 187-190

§**Dennis M. Welch**, *Modern Language Quarterly*, XLV
(1984), 301-302

§**Joseph Wittreich**, *Wordsworth Circle*, XV (1984),
113-114

§**Stephen D. Cox**, "A Review Essay: Recent Work on
Blake", *Eighteenth-Century Studies*, XVIII (Spring
1985), 391-405 (with 7 others)

§**Donald John**, *Review of English Studies*, XXXVI
(1985), 434-436 (with another)

§**François Piquet**, *Etudes anglaises*, XXXVIII (1985),
237-238, in French

William Blake and His Circle
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Michael J. Tolley, *Blake*, XX, 4 (Spring 1987), 146-151
§**Edward Larris[y]**, *Notes and Queries*, NS XXXIV
(1987), 100

Gleckner, Robert F. *The Piper and The Bard: A Study of William Blake* (Detroit, 1959) <BB> **B.** (1960) <BBS> **C.** §(Temecula [California]: Textbook Publishers, 2003) 200 pp.; ISBN: 0758106459

“The Structure of Blake’s Poetic” in *Bloom’s Bio-Critiques: William Blake*, ed. Harold Bloom (2006) is apparently reprinted from it.

REVIEWS

§**Anon.**, *Times Literary Supplement*, 10 June 1961, p. 364

Sven Armens, *Philological Quarterly*, XXXIX, 3 (July 1960), 310-313

§**F.W. Bateson**, *Criticism*, II (1960), 309-312

D.V. E[rdman], *Philological Quarterly*, XXXIX (1960), 14

§**Lodwick Hartley**, *South Atlantic Quarterly*, LIX (1960), 297-299

§**E.J. Rose**, *Dalhousie Review*, XL (1960), 405-407

§**Warren Stevenson**, *Queen’s Quarterly*, LXVII (1960), 488

§**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LX, 3 (July 1961), 596-598

Gleckner, Robert F., and Mark L. Greenberg, ed., *Approaches to Teaching Blake's SONGS OF INNOCENCE AND OF EXPERIENCE* (1989) <BBS>

14 **Joseph Viscomi.** "Reading, Drawing, Seeing Illuminated Books." Pp. 67-74.B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

REVIEWS

Edward Larrissy, *Blake*, XXIV, 3 (Winter 1990-91), 101-102 (with another)

Stephen H. Behrendt, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 286-287

Glen, Heather, *Vision and Disenchantment: Blake's SONGS and Wordsworth's LYRICAL BALLADS* (1983) <BBS>

Pp. 88-101, 208-221 (called "Blake's 'London'") are reprinted in *Romantic Poetry*, ed. Karl Kroeber and Gene W. Ruoff (New Brunswick: Rutgers University Press, 1993).

REVIEWS

§**Chris Baldick,** *Times Literary Supplement*, 19 August 1983, p. 884

§**Anon.,** *Choice*, XXI (1984), 821

§**P.M.S. Dawson,** *Critical Quarterly*, XXVI, 1-2 (1984), 139-146 (an omnibus review)

§**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), 227-231

§**Michael H. Friedman,** *Wordsworth Circle*, XVI, 4 (Autumn 1985), 160-163

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- §**Avril Horner**, *PN Review*, XI (1985), 54-56
- §**François Piquet**, *Etudes anglaises*, XXXVIII (1985), 465-466, in French
- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1984* (1985), 102
- §**M.A. Williams**, *UNISA English Studies*, XXIII (1985), 41-42
- §**Edward Larrissy**, *Yearbook of English Studies*, XVII (1987), 305-306
- Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS, IX for 1983 (1988), 526-527

Glendening, John. "Ezra Pound and Ezra Pound's Blake: Method in Madness, Madness in Method." *Paideuma*, XX (1991), 95-106.

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).

§**Glück, Louise.** "On 'The Little Black Boy' by William Blake." In *First Loves: Poets Introduce the Essential Poems that Captivated and Inspired them*. Ed. Carmela Ciuraru. (N.Y.: Scribner, 2000)

§**Glynn, Alexandra.** "Saussure Looks at William Blake: Persuasion, Memory, Power." In *Northern Plains Conference on Early British Literature* [20-21 April 2007 Proceedings]. (Moorhead: Minnesota State University Moorhead, 2008)

§**Gnappi, Carla Maria.** “The Sunflower and the Rose: Notes Towards a Reassessment of Blake’s Illustrations of Dante.” Pp. 55-68 of *British Romanticism and Italian Literature: Translating, Reviewing, Rewriting*. Ed. Laura Bandiera and Diego Saglia. (N.Y.: Rodopi, 2005) *Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft* 92

Godard, Jerry Caris, *Mental Forms Creating: William Blake Anticipates Freud, Jung, and Rank* (1985)

REVIEWS

Christine Gallant, *Romantic Movement ... Bibliography for 1985* (1986), 87

Oliver F. Sigworth, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 499-500

§**Godwin, George.** “Emanuel Swedenborg and William Blake.” Pp. 77-96 of his *The Great Mystics*. (London: Watts and Co., 1945) *The Thinker’s Library*, No. 106.

The Blake section is pp. 84-96.

§**Goelkel, Hernando Valencia.** "El libro de Thel." *Mito: Revista Bimestral de Cultura* [Bagota], I, 3 (August-September 1955), 147-151. In Spanish

Goethe. *Faust: A Tragedy*. Tr. **Lewis Filmore.** (London: William Smith. 1847) P. 193. <Bodley>

Quotes Cunningham and the first stanza of “To the Muses”.

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Goldberg, Brian. "Byron, Blake, and Heaven." *Romanticism on the Net*, No. 27 (August 2002).

About the views of the afterlife of Byron and Blake.

§**Goldman, William David.** "'Prophetic History': Blake, Browning & the Visionary Tradition." London Ph.D., 2005.

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>

***Goldsmith, Steven.** "Apocalypse and Representation: Blake, Paine, and the Logic of Democracy." Chapter Three (pp. 135-208) of his *Unbuilding Jerusalem: Apocalypse and Romantic Representation*. (Ithaca and London: Cornell University Press, 1994) ISBN: 0801427177 (cloth)

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. 140-164) is primarily intended to open "an angle onto our own situation" (pp. 139-140). [The work is apparently related

to his dissertation, "Unbuilding Jerusalem: The Romantics against the Apocalypse", *DAI*, XLVII (1987), 2594A.]

Goldsmith, Steven. "Blake's *Agitation*." *South Atlantic Quarterly*, XCV (1996), 753-796.

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).

***Goldsmith, Steven.** *Blake's Agitation: criticism & the emotion* (Baltimore: Johns Hopkins University Press, 2013) 4^o, viii, 406 pp., 36 black-and-white illustrations; ISBN: 9781421408064

A theory laden work which deals, inter alia, with Kenzoburo Oe's *Rouse Up O Young Men of the New Age* (pp. 219-225).

His "Blake's Agitation", *South Atlantic Quarterly*, XCV (1996) 753-796, was "An early version of chapter 1", and "Parts of" his "William Blake and the Future of Enthusiasm", *Nineteenth-Century Literature*, LXIII (2009), 439-460, reappear in "the introduction and chapter 5" (p. 318).

REVIEWS

- ***Simon Jarvis**, "Eternal Great Humanity Divin-ist", *Times Literary Supplement*, 17 January 2014, pp. 7-8 (Goldsmith's book is "subtle, complicated and counterintuitive" but with "a certain arbitrariness")
- G.A. Rosso**, *Blake*, XLVIII, 2 (Fall 2014) [pp. 13-16] ("an imaginative, deeply learned, and passionately

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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**)

Goldsmith, Steven. "Cracked Across': Blake, Milton, and the Noise of History." *Studies in Romanticism*, LI, 3 (Fall 2012), 305-342.

Goldsmith "wonder[s] why Blake never illustrated" "Samson Agonistes", which "haunted" him.

Goldsmith, Steven, *Unbuilding Jerusalem: Apocalypse and Romantic Representation* (1994)

REVIEWS

§**Esther Schor,** *Wordsworth Circle*, XXV, 4(**Autumn**)

§**Jacqueline LeBlanc,** *Philosophy and Literature*, XVIII, 1 (**April 1994**), 162-163

Goldsmith, Steven. "Unbuilding Jerusalem: The Romantics against the Apocalypse." *DAI*, XLVII (1987), 2594A. Pennsylvania Ph.D., 1986.

The work was apparently the basis of his *Unbuilding Jerusalem* (1994).

Goldsmith, Steven. "William Blake and the Future of Enthusiasm." *Nineteenth-Century Literature*, LXIII, 4 (March 2009), 439-460.

"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).

§**Goldstein, Amanda Jo.** "Reluctant Ecology in Blake and Arendt: A Response to Robert Mitchell and Richard Sha." *Wordsworth Circle*, XLVI, 3 (Summer 2015), 143-56.

Goldweber, Dave. "The Style and Structure of William Blake's 'Bible of Hell'." *ELN*, XXXII, 4 (June 1995), 51-68.

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).

Gompf, Michelle Leigh. "Coexisting Contraries: Women's Sexuality in Blake's 'Milton' and 'Jerusalem'." University of North Carolina (Greensboro) Ph.D. 186 ll.

§**Gompf, Michelle.** *Thomas Harris and William Blake: Allusions in the Hannibal Lecter Novels.* (Jefferson: McFarland, 2014) 185 pp.; ISBN: 9781476606163 Also electronic

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

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and the text in Blake's poems.

Gonçalves, Davi Silva, and Ricardo Heffel Farias. "'The Voice of the Devil': a Reconstrução do Mito Cristão por José Saramago e William Blake." *Falas Breves*, No. 1 (February 2014). Abstract in Portuguese and English

"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*.

***Goode, Mike.** "Blakespotting." *PMLA*, CXXI (2006), 169.

"The disparate contexts in which Blake's proverbs surface reveal potential energies in the proverb form" (p. 772).

§**Goode, Mike.** "The Joy of Looking: What Blake's Pictures Want." *Representation* [online], CXIX, 1 (June 2012), 1-36.

§**Goodwin, Karin, Mike Merritt.** "Kirk closes book on Jerusalem." *Sunday Times* [London], 29 August 2004.

For other essays on the subject, see Anon., "And did those feet", Evans, Gordon, Khew, Morrison, and Strange.

Gordon, Michael. "Blake's Jerusalem." *Times* [London], 22 September 2005.

About the hymn from *Milton*. For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Khew, Morrison, and Strange.

§**Gordon, Robert C.** "Apocalypse Improvised: The Prophecies of William Blake." Chapter 12 (pp. 299-328) of his *Arms and the Imagination: Essays on War, Politics, and Anglophone Culture*. (Lanham [Maryland]: Hamilton Books, 2009)

***Gore, John.** "Three Centuries of Discrimination." *Apollo*, CV (1977), 346-357.

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.)

Gorton, John. "Blake (William)." *A General Biographical Dictionary*, 3 vols. (London: Whittaker and Co., 1835) III, E1^r (an Appendix ... with Additions and Corrections). B. §Revised Edition, 3 vols. (1841) C. §(1847) D. A New Edition. To which is added a supplementary volume completing the work to the present time. In Four Volumes. (London: Henry G. Bohn, 1851) Vol. IV [containing the Supplement], p. 74.

An account of "an ingenious but eccentric artist" derived from the obituary in the *Annual Register* (1828) <BB #915>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) <BB #989>.

Blake does not appear in the editions of §1828 and §1830.

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Goslee, Nancy Moore. “Slavery and Sexual Character: Questioning of the Master Trope in Blake’s *Visions of the Daughters of Albion*.” *ELH*, LVII (1990), 101-128. <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 21

Goslee, Nancy Moore. “‘Soul’ in Blake’s Writing: Redeeming the Word.” *Wordsworth Circle*, XXXIII (2002), 18-23.

She focuses on Blake’s works of the 1790s.

Goslee, Nancy Moore. “‘Soul-shudd’ring Vacuum’: Space for Subjects in Later Blake.” *European Romantic Review*, XV, 3 (2004), 391-407.

Goslee, Nancy Moore, *Uriel’s Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley* (1985) <BBS>

REVIEWS

§**Beth Lau**, *Keats-Shelley Journal*, XXXVI (1987), 199-202

§**James A.H. Heffernan**, *Studies in Romanticism*, XXVIII, 1 (Spring 1989), 156-161

Mary Lynn Johnson, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 500-501

Goss, Erin M. “Excessive Encounters: The Language of Revelation in Nineteenth-Century Literature.” *DAI* online. Emory Ph.D., 2005. 254 pp.

About Blake, Wordsworth, Thomas Carlyle, and Gerard Manley Hopkins.

§**Goss, Erin M.** *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century* (Lewisburg: Bucknell University Press, 2012) *Transits Literature, Thought and Culture*.

Especially about William Blake, Edmund Burke, and Mary Tighe.

Goss, Erin M. "What Is Called Corporeal: William Blake and the Question of the Body." *Eighteenth Century*, LI, 4 (Winter 2010), 413-430. **B.** §"What Is Called Corporeal: Blake and the Body's Origin." Chapter 3 (pp. 87-118) of his *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century*. (Lewisburg: Bucknell University Press, 2013) See also pp. 7-15

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).

***Goto, Yumiko.** "William Blake no saishoku bon to 18 seiki no fukusei hanga [William Blake's Illuminated Books and Reproductive Prints of the 18th Century]." *Kyotoshi Bijutsukan Nenpo 1977 [Annual Bulletin of Kyoto Municipal Museum of Art 1977]*, 64-73. In Japanese

§**Gould, Alan.** "On the beach with Robert Graves; A quibble for William Blake." *Quadrant*, LIX, 12 (Dec 2015), 39.

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

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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])

***Gourlay, Alexander S.** ““Art Delivered””: Stothard’s *The Sable Venus* and Blake’s *Visions of the Daughters of Albion*.” *Journal for Eighteenth-Century Studies*, XXXI, 4 (2008), 529-550.

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).

§Gourlay, Alexander S. "More on Blake's 'Auguries'." *Notes and Queries*, CCLVI (N.S., LVIII) (2011), 522-523.

See Paul Miner, "Interpreting Blake's 'Auguries'", *Notes and Queries* (2011).

***Gourlay, Alexander S.**, ed. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. (West Cornwall, CT: Locust Hill Press, 2002) 8°, 394 pp.; ISBN: 0933951965

It consists of

[**Alexander Gourlay**], “Foreword.” Pp. xiii-xviii. (About Jack’s career.)

Anon. “Biographical Note.” P. xix.

Anon. “A Chronological Checklist of Publications by John E. Grant.” Pp. xxi-xxvi.

Alexander S. Gourlay. “Introduction.” Pp. xxvii-xxxii.

***Stephen C. Behrendt.** “The Evolution of Blake’s *Pestilence*.” Pp. 3-26.

***J.M.Q. Davies.** “Variations on the Fall in Blake’s Designs for Young’s *Night Thoughts*.” Pp. 27-50.

Michael Ferber. “In Defense of Clods.” Pp. 51-66.

Everett C. Frost. “The Education of the Prophetic Character: Blake’s *The Marriage of Heaven and Hell* as a Primer in Visionary Autography.” Pp. 67-95.

***Alexander S. Gourlay.** “‘Idolatry or Politics’: Blake’s Chaucer, the Gods of Priam, and the Powers of 1809.” Pp. 97-147.

***Catherine L. McLenahan.** “Blake’s Erin, The United Irish and ‘Sexual Machines’.” Pp. 149-170.

***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. 205-224. (“Blake’s symbolic use of feet,

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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].)

***Peter Otto.** "From the Religious to the Psychological Sublime: The Fate of Young's *Night Thoughts* in Blake's *The Four Zoas*." Pp. 225-262. ("Where Young's religious sublime offers eternal rest, Blake's sublime demands endless activity Blake remains wedded to a religious rhetoric of apocalypse and resurrection" [p. 260].)

Morton D. Paley. "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer." Pp. 263-286. (Parts of it reappeared in his *Traveller in the Evening* [2003].)

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. 327-349. (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. 351-385. ("*Europe* is primarily concerned with showing how astrology and astronomy have corrupted popular prophecy in the 1790s" [p. 377].)

REVIEWS

Alice G. Den Otter, *European Romantic Review*, XIV (2003), 490-493 (“richly resonant”, “an impressive collection of essays”)

Mark Lussier, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others)

Joseph Wittreich, *Blake*, XXXVIII, 3 (2004-5), 107-109 (“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])

§**Paul Miner**, *Albion*, XXXVI, 1 (Spring 2004), 147-148

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]*. Ed. **Koji Yukiya and **Tokiko Suzuki**. (Tokyo: Kodansha, 1980) Sekai Hanga Bijutsu Zenshu 2: Fine Prints of the Great Masters 2. In Japanese. <**BBS 5, conflated with Goya to Blake below**>

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

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

Tokiko Suzuki. "Blake no Saishokubon [Blake's Illuminated Books]." Pp. 121-132.

Tokiko Suzuki. "William Blake Ryaku Nenpu [Chronology of William Blake]." Pp. 133-134.

**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.** "Hanga no Rekishi: Goya to Blake [The History of Engraving: Goya and Blake]." Tr. Koji Yukiya. Pp. 2-4.

***Mitsuru Sakamoto.** "Hanga Gairon [General Commentary on Engravings]." Pp. 5-10.

John Ademale and **Mitsuru Sakamoto.** "Sakuhin Kaidai [Commentary on Plates]." Pp. 11-20 (the Blake section is pp. 11-14).

Koji Yukiya. "Sakusha Kaisetsu [Commentary on Each Artist]." Pp. 21-22.

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.

§**Grabnar, Andrej**. *William Blake: Literarni Portret*. (Šmarješke Toplice: Stella, 2010) Klasiki in Duhovnost 22 cm, 124 pp.; ISBN: 9789612462017 In Slovenian

§**Graham, Brian Russell**. "Beauty and Truth I: Frye's Theory of Blake's Poetry." Chapter 3 (pp. 23-42) of his *The Necessary Unity of Opposites: The Dialectical Thinking of Northrop Frye*. (Toronto and Buffalo: University of Toronto Press, 2011)

§**Gramaglio, Pier Angelo**. "Il perdono come paradigma escatologico nelle 'visioni' et nei 'libri profetici' di William Blake." In *Interpretazione e perdono: Atti del Dodicesimo Colloquio sulla interpretazioni, Macerata, 18-19 marzo 1991*. (Genova: Marietti, 1992) Pubblicazioni della Facolta di lettere e Filosofia (Universita di Macerata), Atti di convegni, 17.

About forgiveness in Blake.

***Grant, Holly**. "William Blake and the Dialogue of Discourse and Figure." Pp. 15-34 of *Compendious Conversations: The Method of Discourse in the Early*

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Enlightenment. Ed. Kevin L. Cope. (Frankfurt am Main, Bern, N.Y., Paris: Peter Lang, 1992) Anglo-Amerikanische Studien: Anglo-American Studies Band 4

***Grant, John E.** "The Art and Argument of 'The Tyger'." *Texas Studies in Literature and Language*, II (1960), 38-60. B. Reprinted in *Discussions of William Blake*. Ed. John E. Grant. (Boston, 1961) <BB>

Pp. 66-68 of 1961 are reprinted as "Questions for the Reader and Writer" in pp. 22-26 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

Grant, John E., ed., *Discussions of William Blake* (1960)

REVIEW

G.E. Bentley, Jr., *Philological Quarterly*, XLI(1962),
658-659

Graves, Roy Neil. "Blake's LONDON." *Explicator*, LXIII (2005), 131-136.

Beginning with the observation in *The Longman Anthology*, ed. David Damrosch et al (2004), Vol. B [sic], p. 91, n. 3, that the first letters of each line of "London", stanza 3 read "HEAR", Graves proposes, apparently seriously, that "Blake's whole acrostic letterstring [INAM IIIT HEAR BHBA] ... may well be an authorized coterie feature" (p. 132).

Gray, Pamela, Viscountess Gray of Fallodon; Edward J. Shaw; R.L. Hayne. "Was Blake Mad?" *Sunday Times*

[London], 11 July 1926 <BB #1735, A2694 for §Gray and §Shaw>.

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.

§**Grčić, Marko.** "Francuska revolucija." *Republika*, XLV, 9-10 ([n.d.]), 210-222. In Croatian
About Blake's *French Revolution*.

§**Grčić, Marko.** "Uz vizije Williama Blakea [With Visions of William Blake]." Pp. 73-81 of *Provincia Deserta*. (Zagreb: Kolo Matice hrvatske, 1970) In Croatian
See his translation of *Vizije* (1972).

§**Grčić, Marko.** "William Blake." *Forum*, XIV, 9-10 (September-October 1967), 7-52.

Green, Julien. "William Blake, Prophète 1757-1827." Pp. 41-66 of his *Suite Anglaise* (Paris, 1927) In French <BB> **B.** "William Blake, Prophet." *Virginia Quarterly Review*, V (1929), 220-232. In English [tr. Julien Green]. <BB> **C.** Pp. 37-58 of his *Suite Anglaise* (Paris, 1972) In French <BBS> **D.** "William Blake, profeta." Tr. Matamoro Blos. Pp. 64-74 of "Dossier William Blake", ed. Jordi Doce, in *Cuadernos Hispanoamericanos*, No. 607 (2001), 29-45. In Spanish. **E.** §"William Blake, Prophète" "William Blake". In his *Le Langage et son double*. (Paris: Editions de la Différence,

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1985) In French and English on facing pages **F.** §(Paris: Fayard, 2004) In English and French on facing pages.

§**Green, Matthew.** “Blake, Darwin, and the Promiscuity of Knowing: Rethinking Blake’s Relationship to the Midlands Enlightenment.” *British Journal for Eighteenth-Century Studies*, XXX (2007), 193-208.

§**Green, Matthew Joseph Arthur.** "Corporeality and Ideas of God, Man and the Bible in William Blake's Works, 1788-1795." Leeds Ph.D., 2001. 278 leaves.

Green, Matthew. “Disruptions of Identity: Points of Intersection between Blake’s Urizen Books and Cognitive Science.” *Sparta Journal for the Psychological Study of the Arts*, VI (2002), no pagination.

Green, Matthew J.A. “Dreams of Freedom: Magical Realism and Visionary Materialism in [Ben] Okri and Blake.” *Romanticism*, XV, 1 (2009), 18-32.

§**Green, Matthew J.A.** “‘He Who has Suffered You to impose on Him’: Blake, Derrida and the Question of Theory.” *Literature Compass* online, IV (2007), 150-171.

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), 511-532.

§**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, 739-756).

Green, Matthew J.A. *Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism*. (Basingstoke and N.Y.: palgrave macmillan, 2005) 8^o, x, 218 pp.; ISBN: 1403942315 (cloth)

REVIEWS

§**Marcel O’Gorman**, *Romanticism*, XI, 2 (2006), 160-162

Jason Whittaker, *Year's Work in English Studies*, LXXXVI, 1 (January 2007), 658-659

§**Colin Jager**, *European Romantic Review*, XIX, 3 (July 2008), 289-292

***Nancy M. Goslee**, *Blake*, XLIII, 3 (Winter 2009-2010), 100-104 (“the struggle to understand his study is well worth the time” [p. 104])

Green, Matthew J.A. "Voices in the Wilderness: Satire and Sacrifice in Blake and Byron." *Byron Journal*, XXXVI, 2 (December 2008), 117-129.

§**Greenberg, Mark L.** "Romantic Technology: Books, Printing, and Blake's *Marriage of Heaven and Hell*." Pp. 154-176 of *Literature and Technology*. Ed. Mark Greenberg and Lance Schachterle. (Bethlehem: Lehigh University Press; London: Associated University Presses, 1992) Research in Technology Studies 5

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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>

Greenberg, Mark L., ed. *Speak Silence: Rhetoric and Culture in Blake's POETICAL SKETCHES*. (Detroit: Wayne State University Press, 1996) 8°, 221 pp.; ISBN: 0814319858

The contents are:

Mark L. Greenberg. "Preface." Pp. 11-12. (Most of the papers originated at a meeting of the Modern Language Association.)

Mark L. Greenberg. "Introduction: *Poetical Sketches: Critical Pivots and Pirouettes*." Pp. 13-26. (On differing responses to *Poetical Sketches*.)

Susan J. Wolfson. "Sketching Verbal Form: Blake's *Poetical Sketches*." Pp. 27-70. ("Part of my discussion in this section appears in somewhat different form and context of argument in *Aesthetics and Ideology*, ed. George Levine [New Brunswick: Rutgers University Press, 1994], and another version was printed as Chapter 2 [pp. 32-62, 249-55] of her *Formal Changes: The Shaping of Poetry in British Romanticism* [1997].)

Stuart Peterfreund. "The Problem of Originality and Blake's *Poetical Sketches*." Pp. 71-103. (Reprinted from *ELH*, LII [1985], 673-705.)

Thomas A. Vogler. "Troping the Seasons: Blake's Helio-Poetics and the 'Golden Load'." Pp. 105-152.

Vincent A. De Luca. "'Crouding After Night': Troping and the Sublime in *Poetical Sketches*." Pp. 153-164. ("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. 203-216. (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.

§**Gregory, Horace.** "In Blake's 200th Year His Poems Speak in a Modern Voice." *New York Times*, 24 November 1957.

§**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), 238-242. In Russian

Grierson, H.J.C. "Blake's Designs for Gray." *Times* [London], 6 November 1919.

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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>

Grierson, H.J.C. "Blake's Designs for Gray. Discovery in Hamilton Palace." *Times* [London], 4 November 1919, p. 15. <BB> **B.** "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 4 November 1919.

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)

§**Griffith, Michael.** "William Blake and the Post-Colonial Imagination in Australia." Chapter 8 (p. 127 ff) of *Literary Canons and Religious Identity*. Ed. Erik Borgman, Bart Phillipson, and Lea Verstrichts. (Aldershot: Ashgate, 2004) Tenth Biennial Meeting of the International Society for Religion, Literature, and Culture held in Nijmegen, 1 September 2004

Griffiths, Antony. "G.E. Bentley Jr. and William Blake." *Print Quarterly*, XXXI, 4 (Dec 2014), 437.

"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. 101-115) 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, Geoffrey; Andrew Anderson [of the Architectural Association]. "Blake's Birthplace." *Times* [London], 18 April 1962, p. 14; 21 April 1962, p. 9.

Grigson deplores the proposal to destroy it; Anderson says that "William Blake would be the first to condemn the preservationist attitude" of Grigson.

Grillé, François. "Blake, Peintre, Graveur et Poète anglais." *Revue Universelle des Arts* [Bruxelles and Paris], XIV (1861), 372-375. In French <New York Public Library>

About the Visionary Heads and the death-bed sketch of Catherine. (He cites *Gazette littéraire* on Blake, which I have not seen.)

Grimes, Ronald L., *The Divine Imagination: William Blake's Major Prophetic Visions* (1985) <BB>

REVIEWS

§**David Kwinn,** *Library Journal*, XCVIII (1 April 1973), 1,167

§**William Mallard,** *Journal of the American Academy of Religion*, XLIII, 2 (June 1975), 451

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James Reiger, *Blake Studies*, VI, 2 (1975), 194-196

Grinsted, T.P. "William Blake." Pp. 157-158 of his *Relics of Genius: Visits to the Last Homes of Poets, Painters, and Players, with Biographical Sketches*. With Illustrations. (London: W. Kent and Co., 1859)<Harvard>

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

***Grønbech, Vilh.** *William Blake, Kunstner, Digter Mysiker*. (Kobenhavn, 1933) In Danish <BB> **B.** §(2002) ISBN: 9788798871224

REVIEW

§**Ida Bachman**, *Books Abroad*, VII, 4 (October 1933), 493-494

***Gross, Kenneth.** *The Dream of the Moving Statue*. (Ithaca and London: Cornell University Press, 1992) Pp. 61-68.

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

Groves, David. "'W--M B--E, A Great Original': William Blake, The Grave, and James Hogg's *Confessions*." *Scottish Literary Journal*, XVIII, 2 (November 1991), 27-45. <BBS>

REVIEWS

R.F. G[leckner], *Romantic Movement* for 1993 (1994), 67 (the claim that the W--M B--E is William Blake evokes a succinct "Oh my!").

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 95-96

***Grundy, Thomas E.** "An Eye of gifts & graces: A Reading of Blake's *The Book of Thel*." *Nagoya Daigaku Bungakubu Kenkyu Ronshu*, Bungaku 41: *The Journal of the Faculty of Letters, Nagoya University*, Literature 41, No. 124 (1996), 49-78.

§**Guastella, Andrea.** *Il Futuro della Memoria: Tre Studi su Ungaretti*. (Catania: cuecem, 2003) 123 pp. In Italian.
Partly about Blake.

Gundy, Jeff. "Notes toward the Heretical Sublime." *Cross Currents*, LX, 1 (March 2010), 24-44.
About Blake and heresy.

§**Gunes, Ali.** "The Deconstruction of the Cartesian Dichotomy of Black and White in William Blake's 'The Little Black Boy'." *Tarih Kültür ve Sanat Araştırmaları Dergisi* [*Journal of History, Culture and Art Research*], IV, 2 (2015), 144-57. In English

Guo, Jian-Qiang. "Lao Hu, Bu Lai Ke, Duo Leng Jing

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[Tiger, Blake, Prism].” *San Wen Yu Sui Bi [Prose and Essay]*, No. 7 (2007), 48-51. In Chinese

A running commentary on Blake's poems.

Guo, Xiao-Qing. “Bi Jiao Wei Lian Bu Lai Ke Yu Wei Lian Hua Er Hua Zi Bi Xia De ‘Lu Dun’ [A Comparison of the Image of London in Poems of William Blake and William Wordsworth].” *Su Zhou Xue Yuan Xue Bao [Journal of Suzhou University]*, No. 2 (2014), 67-69. In Chinese

Guo, Yong-Li. “Dui Bi Bu Lai Ke De ‘Tian Zhen Zhi Ge’ Yu ‘Jing Yan Zhi Ge’ [A Comparison of Blake’s *Songs of Innocence* and *Songs of Experience*].” *Cai Zhi [Intelligence]*, No. 14 (2014), 253. In Chinese

A comparison in terms of time, content, title, and writing style.

§**Guðmundsson, Þóroddur.** *William Blaketvó Hundruðára.* (1958) In Icelandic

Gurney, Stephen. "William Blake." Chapter Two (pp. 26-41, 318) of his *British Poets of the Nineteenth Century*. (N.Y.: Twayne Publishers; Toronto: Maxwell Macmillan Canada; N.Y., Oxford, Singapore, Sydney: Maxwell Macmillan International, 1993).

A general account.

§**Guseva, Tatyana Maksimovna.** *Semantika obrasva v PESNAYAKH NEVEDENIYA I POZNANIYA Vil'yam Bleika [Image Semantics in William Blake's SONGS OF INNOCENCE AND OF*

EXPERIENCE]. (Moskva: Moscow University Press, 1997) In Russian

A doctoral dissertation.

§**Gustafson, Carol.** "William Blake's Archive of Illustrations of Dante *Divine Comedy*." Los Angeles: Antioch University, 2007.

A DVD with a slide show.

H

***H., H.R.** "William Blake Centenary. Poet-Painter Whom the Years Honour." <Journal not known> 12 August 1927.

A somewhat inaccurate centenary appreciation.

Hadfield, Andrew. "William Blake, Edmund Spenser, and William Kent." *Notes and Queries*, CCXLII [NS XLIV] (1997), 207-210.

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.

Haffar, D.K. "The women in Blake's early writings and the females of the prophecies." *Index to [British]Theses*, XXXIII (1986), 144 (#3254). Oxford M.Litt., 1984.

§**Hagerup, Henning.** "Veien til Golgonooza: Northrop Frye, William Blake og litteraturens arketyper." *Vagrant*, III (1990), 32-40. In Danish?

***Haggarty, Sarah.** *Blake's Gifts: Poetry and the Politics of Exchange.* (Cambridge: Cambridge University Press, 2010) Cambridge Studies in Romanticism No. 84 4^o, 256 pp.; ISBN: 9780521117289

“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).

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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**), 461-463 (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**), 671-672 (“always sophisticated”)

§**Jennifer Davis Michael**, “Drawn Dry with Thanks and Compliments: Blake and the Gift”, *Eighteenth Century*, LVI, 2-3 (**Summer-Fall 2014**), 295-299

§**Haggarty, Sarah.** “What is the price of experience: William Blake and Gift Relationships.” Cambridge Ph.D., 2006. 248 ll.

***Haggarty, Sarah, and Jon Mee**, ed. *Blake and Conflict*. (Basingstoke and N.Y.: palgrave macmillan, 2009) 8^o, xiii, 235 pp.; ISBN: 9780230573871 +

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)

Saree Makdisi. “Blake and the Ontology of Empire.” Pp. 12-26. (“Blake refuses Orientalism” [p. 17].)

***Angus Whitehead**. “‘A wise tale of the Mahometans’: Blake and Islam, 1819-26.” Pp. 27-47. (A carefully factual essay indicating Blake’s sympathies with Islam.)

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.)

Susan Matthews. “Impurity of Diction: The ‘Harlots Curse’ and Dirty Words.” Pp. 65-83.

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. 105-125. It is revised as part of Chapter 3, “Charity” (pp. 84-110) in her *Blake’s Gifts* (2010).

Jon Mee. “‘A Little Less Conversation, A Little More Action’: Mutuality, Converse and Mental Fight.” Pp. 126-143.

Sibylle Erle. “Shadows in the Cave: Refocusing Vision in Blake’s Creation Myth.” Pp. 144-163.

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***Mark Crosby.** "A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting." Pp. 164-184. (Blake's stipple techniques as a miniaturist differed significantly from those advocated by Hayley and contemporary miniaturists.)

***Luisa Calè.** "Blake and the Literary Galleries." Pp. 185-209.

Morton D. Paley. "Blake's Poems on Art and Artists." Pp. 210-227. (A little masterpiece about "Blake's conflict with the artistic values of his own time", especially "the Orléans sale of 1798" [pp. 210].)

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Jason Whittaker, *Year's Work in English Studies*, LXXXIX (2010), 635-637

Christopher Z. Hobson, *Blake*, XLV, 3 (Winter 2011-12), 96-98 (The volume "does a great deal both to extend knowledge of Blake's intellectual and historical contexts and ... to sustain an ongoing debate over his complicity with or defiance of ideologies of oppression")

Haggarty, Sarah, and Jon Mee, ed., consultant editor **Nicolas Tredell.** *William Blake: Songs of Innocence and of Experience.* (Houndmills, Basingstoke: palgrave macmillan, 2013) Readers' Guides to Essential Criticism Series. ix, 200 pp., *no reproduction*; ISBN: 978023022096

Jean H. Hagstrum. "Babylon Revisited, or the Story of Luvah and Vala." B. "Slightly abbreviated" in *William Blake*, ed. David Punter (1996), pp. 36-53.

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- §**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
- §**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 February 1974, pp. 145-147 (with 6 others)
- §**Mary R. Baine**, *Georgia Review*, XXVIII (Spring 1974), 146-147
- §**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-164 (with 5 others)
- §**Dewey R. Faulkner**, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- D[avid] V. E[rdman]**, *English Language Notes*, XII (September 1974), 29-30
- §**Anne K. Mellor**, *Durham University Journal*, NS XXXV (1974), 346-348
- §**Florence Sandler**, *Western Humanities Review*, XXVIII (Autumn 1974), 389-390
- §**P. Malekin**, *Review of English Studies*, NS XXVI (1975), 339-343 (with 3 others)
- W. H. Stevenson**, *Blake Studies*, VI, 2 (1975), 188-192
- §**Spencer Hall**, “Some Recent Directions in Blake Studies”, *Southern Humanities Review*, X (1976), 172-177 (with 2 others)
- §**John C. Ulreich, Jr**, *Arizona Quarterly*, XXXII (1976), 80-86
- §**William Walling**, “Our Contemporary”, *Partizan Review*, XLIII (1976), 640-644 (with 3 others)

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§**Deborah Dorfman**, *Philological Quarterly*, LIII (1975)

Hagstrum, Jean H., *The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake*(1985) <BBS>

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§**N[orman] Fruman**, *Choice*, XXIII (1986), 1675

§**Lucy Newlyn**, *Times Literary Supplement*, **15 May 1987**, pp. 525-526

§**Jerome Christensen**, *English Language Notes*, XXIV, 4 (June 1987), 77-80

Anne K. Mellor, *Blake*, XXI, 1 (Summer 1987), 17-19

For a reply, see **Jean H. Hagstrum**, *Blake*, XXI (1987), 16-17

§**Joan Baum**, *Keats-Shelley Journal*, XXXVI (1987), 207-208

§**Frederick L. Beaty**, *Nineteenth-Century Literature*, XLII (1987), 365-368

§**V.A. De Luca**, *University of Toronto Quarterly*, LVI (1987), 575-587

J[effrey] C. R[obinson], *Romantic Movement ... Bibliography for 1986* (1987), 87-88

§**Jack Stillinger**, *South Atlantic Quarterly*, LXXXVI (1987), 181-183

§**Nathaniel Brown**, *Studies in Romanticism*, XXVII, 1 (Fall 1988), 451-457

§**Scott Simpkins**, *College English*, L (1988), 812-818

§**Margaret Storch**, *Modern Language Review*, LXXXIII (1988), 968-969

§**Morris Eaves**, *Modern Philology*, LXXXVI (1988-89), 94-97

- §**François Piquet**, *Etudes anglaises*, XLII (1989), 215-216, in French
§**Stephen C. Behrendt**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 392-393

***Hagstrum, Jean H.**, *William Blake Poet and Painter: An Introduction to the Illuminated Verse* (1964; 1969) <BB, BBS>

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- §**Mario Praz**, "Poeti magni", *Il Tempo*, 16 April 1964; reprinted in his *Lettere di pensiero e d'arte*, Vol. III: *Cronache litterarie anglosassoni* (Rome, 1966) Edizioni di Storie et Letteratura, 1966, pp. 328-333, in Italian <BBS 609>
§**Anon.**, *Times Literary Supplement*, 8 October 1964, p. 920
§**Ernie Money**, *Contemporary Review*, CCV (1964), 443-444
§**E.J. Rose**, *Dalhousie Review*, XLIV (1964), 351-353
§**Irene H. Chayes**, *Modern Language Journal*, XLIX, 4 (April 1965), 261-262 ("valuable")
§**J.J. Altizer, Thomas**, "Still Burning Bright", *Christian Scholar*, XLVIII, 2 (Summer 1965), 165-167.
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§**John E. Grant**, *Journal of Aesthetics and Art Criticism*, XXIV, 1 (Fall 1965), 126-128
§**Martin Butlin**, *Burlington Magazine*, CVIII, 755 (February 1966), 101-102
§**Martin K. Nurmi**, *Modern Philology*, LXIV, 2 (November 1966), 166-168 ("sensible and clear-

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§**Henri Lemaître**, "A propos de William Blake", *Etudes
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§***Hahn, Daniel**. *Blake*. (London: Hesperus, 2010) Poetic
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Women from "the Beginning" Till A.D. 1850 ...* (N.Y.: Harper
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§**Halkyard, Stella**. "Pictures from a Library: 17: 'A World in
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***Halkgard, Stella**. "Stella Helkgard's Pictures from a Library
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Pastorals of Virgil." *PN Review*, XXXVIII, 6 (July-August 2012)

Hall, Carol Louise, *Blake and Fuseli: A Study in the Transmission of Ideas* (1985) <BB>

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M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1986* (1987), 120-121

§**Robert James Merrett**, *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVI (1989), 440-443

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***Hall, Manly P.** "Mysticism of William Blake." Pp. 242-272 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds – Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Ghandhi – A Tribute*. (Los Angeles: The Philosophical Research Society, Inc., 1959) **B.** (Second Printing [?1979])

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§**Hallab, Mary Y.** "Carter and Blake: The Dangers of Innocence." Pp. 177-184 of *Functions of the Fantastic: Selected Essays from the Thirteenth International Conference on the Fantastic in the Arts*. Ed. Joe Sanders. (Manchester: Manchester University Press, 1995)

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§**Halperin, David.** “William Blake.” In his *Holy Fire: Nine Vision Poets and the Quest for Enlightenment* (N.Y.: HarperPerennial, 1994)

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§**Anon.,** *Times Literary Supplement*, **12 February 1931**, p. 112

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Hamlyn, Robin. *William Blake Illuminates the Works of Melinda Camber Porter: Lecture by Robin Hamlyn [to accompany] An Exhibition of Twenty-three Works on Paper by Melinda Camber Porter from the LUMINOUS BODIES Series.* Introduction by Dr. Frances Lannon. Opening Comments by The Reverend Dr. Allan Doig. (N.Y.: Blake Press, 2006) Jerwood Gallery Lecture Series and Exhibitions Jerwood 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.

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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”)

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§**Hannah, Daniel.** "Invitations and Withdrawals: Queer Romantic Ecologies in William Blake's *The Book of Thel* and John Clare's 'The Nightingale's Nest'." *Essays in Romanticism* [online], XX, 17 May 2013), 1-18.

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“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.]

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- Anon.**, “Satire and Satirists. From the Athenæum”, *Athenaeum*, No. 1396 (29 July 1854), 934-935. **B.** *Eclectic Magazine of Foreign Literature, Science, and Art* [N.Y.], XXXIII (October 1854), 243-246.
- C.** *Littell’s Living Age* [Boston, N.Y., Philadelphia], XLII (NS, VI) (1854), 566-569<Michigan> (They each quote Hannay about Christ and the Pharisees)

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§**Anon.**, "Blake's Platonic Sources", *Times Literary Supplement*, 16 February 1962, p. 108

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§**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LXI, 2 (April 1962), 423-425

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§**Albert J. Kuhn**, *South Atlantic Quarterly*, LXI (1962),
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§**Henri Lemaître**, *Etudes anglaises*, XV (1962), 288-
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§**John L. Mahoney**, *Thought*, XXXVII (1962), 290-292

§**Gerald M. McNiece**, *Arizona Quarterly*, XVIII (1962),
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§**Vivian de Sola Pinto**, *Notes and Queries*, CCVII
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§**Marius Bewley**, *Hudson Review*, XVII, 2 (Summer
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§**Wilfred S. Dowden**, *Sewanee Review*, LXXII, 1
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§***Harris, Eugenia**. *The Poetry of William Blake*. (N.Y.:
Monarch Press, 1965) Monarch Notes **B**. ([N.Y.], 1966)
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§**Harris, James C., M.D.** "William Blake's [']The Great Red
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***Harris, Maureen Scott**. “William Blake Illuminated:
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§**Harrison, J.R.** *William Blake and the American Revolution*. ([No place: no publisher], 1994) Bradford University Department of Social and Economic Studies Departmental Working Papers, No. 94/9

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§**Hartigan, Sean.** "Recycling (and Counter-Recycling) in William Blake's *The Marriage of Heaven and Hell*." Pp. 27-34 of *A Culture of Recycling/Recycling Culture?*. Ed. Wojciech Kalaga, Marzena Kubisz, and Jacek Mydla.

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(Frankfort: Peter Lang, 2012)

§**Hartman, Geoffrey.** "Notes Toward a Supreme Addiction: The Theology Fiction of William Blake and Philip K. Dick." Chapter 2 of his *Religion, Literature and the Imagination: Sacred Worlds*. Ed. Mark Knight and Louise Lee. (London, 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)

***Hasegawa, Shiro.** "Blake 1[-2]." *Yuriika: Eureka*, XII, 12 (1980), 224-230; No. 14 (1980), 180-186. In Japanese <BSJ>

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

§**Havelly, Nicholas, ed.** *Dante's Modern Afterlife: Reception and Response from Blake to Heaney*. (Basingstoke: Macmillan, 1998) ISBN: 9780333670040

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)

Haya, Kenichi. "William Blake to 18-19 seiki Igrisu Shakai: William Blake and English Society in a Transitional Age

between 18th. and 19th. Centuries." *Meiji Daigaku Jinbunkagaku Kenkyujo Kiho: Memoirs of The Institute of Humanities, Meiji University*, XLI (1997), 197-228. In Japanese, with an English abstract on p. 198

§**Hayashi, Tetsumaro.** "Steinbeck and William Blake." In his *Steinbeck's Literary Dimension: A Guide to Comparative Studies*. (Metuchen [New Jersey]: Scarecrow Press, 1991)

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.

Elliott Hayes, *Blake: A Staged Reading*, Directed by Richard Monette, Music by Lawrence Stevenson (Toronto: Recorded in front of an audience, CBC Broadcast Centre, April 1995) ISBN: 0660179717, one cassette, with liner-notes by Barbara Worthy.

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.

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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".

***Hayes, Tom.** "William Blake's Androgynous Ego-Ideal." *ELH*, LXXI (2004), 141-165.

Hayles, N. Katherine. "Entering the Electronic Environment." Pp. 34-45 of her *Writing Machines*. (Cambridge: MIT Press, 2002)

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), 369-370 (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).

Haywood, Peter. “Joseph Johnson and William Blake: with a Mention also of Fuseli.” Chapter Five (pp. 15-27) of his *Joseph Johnson, Publisher 1738-1809*. (Aberystwyth: College of Librarianship Wales, 1976) Student Project No. 6 4°, 62 pp.; ISBN: 0904020010

Hazlitt, William, *Lectures on the English Poets* (London, 1818)

The date is 1818 (as in *BR* (1969), 254fn, *BR* (2) 865), not 1819 (as in **BB #1816**), as Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005) points out gently.

Hazlitt, William. “On the Old Age of Artists.” *New Monthly Magazine*, VIII (September 1823), 33. **B. Plain Speaker** (1826), I, 223-224. <BB>

The account of Blake and other mystics (*BR* (2) 446-447) is reprinted in **Anon.**, “Table-Talk.—Old Age of Artists. (New Mon.)”, *Spirit of the English Magazines* [Boston], XIV (1 November 1823), 107-111 (Harvard).

He, Fei, and Wei Xiao. “Wei Lian Bu Lai Ke ‘Sao Yan Cong de Xiao Hai’ Yin Yun Jie Zou Shang Xi [An Analysis of the Rhyme and Rhythm in William Blake's ‘The Chimney Sweeper’].” *Mu Dan Jiang Jiao Yu Xue Yuan Xue Bao* [*Journal of Mudanjiang College of Education*], CIII, 3 (2007), 55-56. In Chinese

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".

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He, Hong. “Duo Jiao Du Shen Shi Bu Lai Ke Li Zuo — ‘Lao Hu’ [A Multi-Perspective View of Blake’s Poem ‘The Tyger’].” *Jiang Xi Sheng Tuan Xiao Xue Bao* [*Journal of the Communist League School of Jiangxi Province*], No. 1 (2004), 46-47. **B.** *He Bei Guang Bo Dian Shi Da Xue Xue Bao* [*Journal of Hebei Radio and TV University*], X, 1 (January 2005), 40-41. In Chinese

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

He, Lin. “Tan Tao Wei Lian Bu Lai Ke Shi Zhong Fu Mu Yu Hai Zi Yi Xiang de Mao Dun Xing [Exploring Contradictoriness of Parents and Children in Blake’s Poems].” *Kao Shi Zhou Kan* [*Examination Weekly*], 57 (2013), 13-15. In Chinese

Healey, R.M. “First Impressions: Blake and Turner are just two of the artists in the Thomas Ross Collection. RM Healey pays a visit.” *Rare Book Review* (April-May 2007), 50-53.

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.

Hearn, Lafcadio. "Blake – The First English Mystic." Vol. I, Chapter VI (pp. 51-71) of *Interpretations of Literature*. Ed. John Erskine. [2 vols.] (London, 1916) **B.** *Reprinted in pp. 115-140 of his *Some Strange English Literary Figures of the Eighteenth and Nineteenth Centuries In a Series of Lectures*. Ed. R. Tanabé. (Tokyo, 1927) <*BB*> **C.** §*Koizumi Yakumo zenshu dai 14 kan* [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*] (Tokyo: Daichi Shobo, 1927) In Japanese **D.** **Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <*BB*>

Hearn, Lafcadio. *"William Blake." Pp. 3-21 of his *Some Strange English Figures of the Eighteenth and Nineteenth Centuries In a Series of Lectures*. Ed. R. Tanabé. (Tokyo, 1927) <*BB*> **B.** §*Koizumi Yakumo zenshu dai 14 kan* [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*]. (Tokyo: Daichi Shobo, 1927) In Japanese **C.** **Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <*BB*>

§**Heath, Peter.** "All Text and No Image Makes Blake a Dull Artist: Inseparable Interplay Between Poetry and Picture in Blake's Multimedia Art." *At the Edge*, I (2010), 92-114.

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Heaton, M.M. "William Blake." In Vol. I (1886) of **Michael Bryan**. *Dictionary of Painters and Engravers, Biographical and Critical*. Ed. Robert Edmund Graves. [3 vols.] (London, [Vol. I] 1886, [Vol. II-III] 1889. **B.** Ed. R.E. Graves and Walter Armstrong. [2 vols.] (London, 1898) <BB #1822A-B> **C.** Blake essay revised by **E.M. Oldmeadow**. *Bryan's Dictionary of Painters and Engravers*. Ed. George C. Williamson. [5 vols.] (London, 1904) <BB #2321A> **D.** §Reprint of the fourth edition. (London: G. Bell and Sons, 1918-1919) **E.** ([Vol. I-II] 1920, [Vol. III] 1919, [Vol. IV-V] 1921) <BB #2321B>

§**Hecimovich, Gregg.** "The Infinite which is Hid': William Blake and the Puzzle of Albion's Wake." Chapter One of his *Puzzling the Reader: Riddles in Nineteenth-Century British Literature*. (N.Y.: Peter Lang, 2008) Studies in Nineteenth-Century British Literature Vol. 26.

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*".

***Hecimovich, Gregg.** "Technologizing the Word: William Blake and the Composition of Hypertext." Chapter 9 (pp. 135-149) in *Language and Image in the Reading-Writing Classroom*. Ed. Kristie S. Fleckenstein, Linda T. Calendrillo, and Demetrice A. Worley. (Mahwah [New Jersey]: Lawrence Erlbaum Associates, 2002)

"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).

§**Hecimovich, Gregg A.** "Waking the Reader: Riddles in Nineteenth-Century British Literature." *DAI*, LVIII (1998), 4279-4280. Vanderbilt Ph.D., 1997.

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.

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

Heffernan, James A.W., "Blake's Oothoon: The Dilemmas of Marginality", *Studies in Romanticism*, XXX (1991), 2-18 <BBS>

REVIEW

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

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

§**Helsztyński, Stanisław.** *William Blake w świetle nowszych badań* [*William Blake in the Light of Newer Research*]. (Warszawa, 1958) In Polish

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Hemans, Mrs [Felicia Dorothea]. "The Painter's Last Work.—A Scene." *Blackwood's Edinburgh Magazine*, XXXI (February 1832), 220-221 <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)

§***Henderson, Jeff.** "Right License: Blake's Reading/Painting of the Canterbury Pilgrims." *Publications of the Arkansas Philological Association*, XVIII, 2 (1992), 1-14.

Henn, T.R. *The Lonely Tower: Studies in the Poetry of W.B. Yeats.* (London, 1950) *Passim* <BB> **B.** §(London: Methuen, 1966)

Heppner, Christopher. "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning." *Word and Visual Imagination*. Ed. K.J. Höltgen, P.M. Daly, and W. Lottes. (1988) <BBS> **B**. Revised in Chapter 3: "Humpty Dumpty Blake", of his *Reading Blake's Designs* (1995).

REVIEW

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90),
133

***Heppner, Christopher.** *Reading Blake's Designs*. (Cambridge: Cambridge University Press, 1995) 4^o, xvii, 302 pp., 86 reproductions; ISBN: 0521473810

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.

It includes "revised versions" of his (1) "Reading Blake's Designs: *Pity and Hecate*", *Bulletin of Research in the Humanities*, LXXXIV (1981) in Chapter 5; (2) "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning", *Word and Visual Imagination*, ed. K.J. Höltgen, P.M. Daly, and W. Lottes (1988) in Chapter 3: "Humpty Dumpty Blake"; (3) "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified", *Blake*, XX (1986) in Chapter 4; (4) "The New Jerusalem Defended", *Blake*, XXI (1986-87) in Chapter 4; (5) "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV (1991); and (6) "The Chamber of Prophecy: Blake's 'A Vision' (Butlin #756) Interpreted", *Blake*, XXV (1991-92).

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- David Wagenknecht**, *Studies in Romanticism*, XXXV, 4 (Winter 1996), 661-666 (an "excellent but slightly reductive book" with "very convincing and lively readings of a series of pictures" [pp. 666, 664])
- Edward Larrissy**, *British Journal of Aesthetics*, XXXVI (1996), 339-341 (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), 200-201 (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), 405-406 ("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), 401-402 ("careful and cautiously powerful" and "most witty")
- Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) ("His most

important contribution lies in his emphasis on the changing direction of Blake's art")

Brian Wilkie, *Journal of English and Germanic Philology*, XCVII (1998), 138-141 ("this book is unsettling, even depressing" [p. 138] in its account of Blake art criticism)

Heringman, Noah. "Blake, Geology, and Primordial Substance." Chapter 3 (pp. 94-127) in his *Romantic Rocks: Aesthetic Geology*. (Ithaca and London: Cornell University Press, 2004)

Heringman, Noah. "Recent Studies in the Nineteenth Century." *Studies in English Literature*, XLV (2005), 961-1037.

Herman, Barbara Brown. "Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression and Reconciliation in Wordsworth and Whitman." *DAI*, LII (1991), 1330A. Texas Christian Ph.D.

"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."

§**Herman, David.** "Stories, Media, and the Mind: Narrative Worldmaking through Word and Image." *Wai Guo Wen Xue Yan Jiu: Foreign Literature Studies*, XXXII, 4 (August 2010), 42-50.

Especially about Blake's "A Poison Tree".

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Herrmann, Luke. "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painting*. (London: DLM [Giles de la Mare Publishers Limited], 2000)

Heygate, the Revd H.E., *William Blake: or, The English Farmer* (1848)

Not about the poet.

REVIEW

E.B. Bentley, "Vision in Fiction: Two Novels About William Blake", *Blake*, XII, 3 (**Winter 1978-79**), 209-210 (with another) <BBS>

§**Heymans, Peter.** "Eating Girls: Deleuze and Guattari's Becoming-Animal and the Romantic Sublime in William Blake's Lyca Poems." *Humanimalia: A Journal of Human/Animal Interface Studies*, III, 1 (Fall 2011), 21 pp. <**Blake (2012)**> **B.** "The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake." Chapter 5 (pp. 101-117) of his *Animality in British Romanticism: The Aesthetics of Species*. (N.Y. and London: Routledge, 2012) Routledge Studies in Romanticism

The Blake section (pp. 110-117 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).

§**Hicks, James Whitney.** "Enthusiasm and Melancholy in William Blake (1757-1827)." Yale M.D., 1991. 44 ll.

§**Hidalgo, Maria de los Angeles Castro.** "William Blake: Innocence in Childhood and Adulthood." *Repertorio Americano*, No. 17 (June 2004), 129-131

***Higgins, Charlotte.** "Tate buys hellish Blakes." *Guardian* [London], 12 January 2010.

The "hellish Blakes" for the Small Book of Designs (B) were bought for £441,000 with the aid of the Art Fund.

Higgins, Michael. *Heretic Blood: The Spiritual Geography of Thomas Merton.* (Toronto and N.Y.: Stoddart, 1998) Passim.

"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. 119-192), Chapter 4 "Luvah: The Lover" (pp. 193-232), and Chapter 5 "Urthona: The Wise One" (pp. 233-274).

§**Hijazi, Hassan.** An introduction to Blake and translations of his poems in the journal *Aldiyar* [London], beginning 1 April 2012. In Arabic

§**Hilles, Rick.** "A Visionary Company: Felpham (1831)." *Poetry*, CLXXIV (1999), 317.

A poem spoken by Catherine Blake with anecdotes of Blake.

Hilton, Nelson. "Blakean Zen." *Studies in Romanticism*, XXIV (1985), 183-200 <BBS> **B.** Reprinted in *Romanticism: A Critical Reader.* Ed. Duncan Wu. (Oxford and Cambridge [England]: Blackwell, 1995)

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Hilton, Nelson, ed., *Essential Articles for the Study of William Blake 1970-1984* (1986) <BBS>

REVIEWS

Michael Ferber, *Eighteenth Century ... Bibliography*, XI (1985), 406-407

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

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XI (1988), 97-98

***Hilton, Nelson**, *Literal Imagination: Blake's Vision of Words* (1983) <BBS>

"Blake in the Chains of Being" is reprinted in *William Blake*, ed. David Punter (1996), pp. 71-93, and excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 571-573.

REVIEWS

§**Mark Bracher**, *Philosophy and Literature*, VIII (1984), 136-137

§**Pamela Dunbar**, *Review*, VI (1984), 187-190

D.V. E[rdman], *Romantic Movement ... Bibliography for 1983* (1984), 83

§**Michael Ferber**, *Criticism*, XXVI (1984), 397-399

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXIII (1984), 566-568

§**Michael Ferber** [bis], *THES*, 11 August 1985, p. 18 (with 2 others)

§**Donald Ault**, *Wordsworth Circle*, XVI, 4 (Autumn 1985), 163-165

- §**Stephen D. Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others) <BBS 444>
- David Wagenknecht**, *Blake*, XIX, 3 (Winter 1985-86), 117-120
- §**David Fuller**, *British Journal for Eighteenth-Century Studies*, IX (1986), 269-270
- §**Aaron Fogel**, *Studies in Romanticism*, XXVI, 4 (Winter 1987), 591-598
- §**V.A. De Luca**, *Modern Language Studies*, XVII (1987), 89-91
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS IX (1988), 528-530
- John Howard**, *Eighteenth Century ... Bibliography*, NS XII (1992), 407

Hilton, Nelson. "William Blake *Songs of Innocence and of Experience*." Chapter 9 (pp. 103-112) of *A Companion to English Romanticism*. Ed. Duncan Wu. (Oxford: Blackwell, 1998) **B.** (1999)

A reading.

***Hilton, Howard Nelson, and Thomas A. Vogler**, ed. *Unnam'd Forms: Blake and Textuality*. (Berkeley, Los Angeles, and London, 1986) <BBS>

2 **David Simpson.** "Reading Blake and Derrida--Our Caesars neither Praised nor Buried." **B.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 149-164.

3 **Gavin Edwards.** "Repeating the Same Dull Round." Pp. 26-48. ("The first half" of the essay is

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reprinted in *William Blake*, ed. David Punter (1996) and pp. 57-61 from Punter [1996] as “Repetition in ‘London’” in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

- 10 **V.A. De Luca**, “A Wall of Words: The Sublime as Text”, pp. 218-241. Excerpts appear in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 591-598.

REVIEWS

- §**David Punter**, *Studies in Romanticism*, XXVI, 4 (Winter 1987), 612-617
- D[avid] V. E[rdman], *Romantic Movement ... Bibliography for 1986* (1987), 121-122
- §**John C. Villalobos**, *Nineteenth-Century Contexts*, XI, 2 (1987), 208-215
- ***Dan Miller**, *Blake*, XXI, 3 (Winter 1987-88), 116-124
- §**P. Malekin**, *Review of English Studies*, XL, 160 (November 1989), 573-575 (with another)
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 439-434 (with 2 others)
- §**François Piquet**, *Etudes anglaises*, XLIII (1990), 227-228, 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. 311-312.

REVIEWS

§**Jean-Loup Bourget**, “William Blake, Albion – Babylone – Jerusalem”, *Critique* [Paris], LXV , 745/746 (2009), 562-570 (with another), in French

§**Jean-Yves Masson**, “William Blake, gravé dans l’esprit. Une nouvelle biographie est consacrée au poète et peintre. Avant tout un voyant dont l’existence range d’artisan graveur est aussi mystérieuse que l’œuvre”, *Magazine littéraire* [Paris], No. 481 (2008), 84-85. In French

§**Hiraide, Takashi**. *Uiriamu Bureiku no betto*. (Tokyo: Genkishobo, 2004) In Japanese 18 cm, 211 pp.; ISBN: 9784901998086 **B**. §(Tokyo: Genkishobo, 2012) 18 cm, 215 pp.; ISBN: 9784901997870 In Japanese

***Hiraide, Takashi**. *William Blake no Bat (William Blake’s Bat)*. (Tokyo: Genki Shobo, 2012). 215 pp. In Japanese

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”.

Hiranuma, Takayuki. "Blake to Yeats ni okeru 'Hi-Chi' no Shigaku--'The Tyger' to 'Leda and the Swan' o yomu: Blake, Yeats, and the Poetics of *non-savoir*, with Special Reference to 'The Tyger' and 'Leda and the Swan'." *Seisen Joshi Daigaku*

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Kiyo: Bulletin of Seisen University, XL (1993), 153-162. In Japanese, with an English abstract on p. 153

§**Hiroiwa, Keitaro**. "Jigoku no Kakugen: Blake's Proverbs of Hell." *Eigo Kenkyu: The Study of English*, XXXVIII, 6 (1949), 30-32. In Japanese

Hiroiwa, Keitaro. "Tengoku to Jigoku tonno Kekkon--William Blake Kenkyu no Dansho (1) [*The Marriage of Heaven and Hell--A Literary Fragment on William Blake (1).*]" *Eigo Kenkyu: The Study of English*, XXXVIII, 5 (1949), 36-39. In Japanese

Hirsch, E.D., Jr. *Innocence and Experience: An Introduction to Blake* (1964) <BB>

Excerpts appear in Ratomir Ristić, *Introducing William Blake* (1996).

REVIEWS

§**Anon.**, "Meet the Mystic", *Times Literary Supplement*, 11 February 1965, p. 108

§**Anon.**, *Times* [London], 15 July 1965

§**Anthony Blunt**, *New York Review of Books*, 28 October 1965 (with 4 others)

G.E. Bentley, Jr., *Modern Philology*, LXIII (1965), 77-79

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

M.K. N[urmi], *English Language Notes*, III (1965), 22-23

§**E.J. Rose**, *Dalhousie Review*, XLV (1965), 103-107

- §**Max F. Schultz**, *Modern Language Quarterly*, XXVI (1965), 339-341
- §**Margaret Bottrall**, *Studio Neophilologica*, XXXVIII (1966), 167-169
- §**Arnold Goldman**, *Notes and Queries*, CCXI (1966), 234-235
- §**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXV (1966), 201-202
- §**Henri Lemaître**, “A propos de William Blake”, *Etudes anglaises*, XX (July-September 1967), 289-296, in French (with 4 others)
- §**Peter Ure**, *Review of English Studies*, XVIII (1967), 83-86
- §**Vivian de Sola Pinto**, *Modern Language Review*, LXIV (1969), 404-407 (with others)

§**Hirst, Désirée**. “The Grandeur of Inspiration.” Typescript of BBC radio broadcast about Blake, 29 October 1958.

§**Hirst, Désirée**. “Die Heimlichen Schätze: William Blake’s Genius.” *Antaios*, VIII (1966), 319-342.

Hirst, Désirée, *Hidden Riches: Traditional Symbolism from the Renaissance to Blake* (1964) <BB>

REVIEWS

- §**Anon.**, “What Did Blake Read”, *Times Literary Supplement*, 9 April 1964
- §**Anthony Bertram**, *Tablet*, 25 April 1964
- M.K. N[urmi]**, *English Language Notes*, III (1965), 23-24

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§**Hitchings, H.** "Doors of Perception." *Art Newspaper*, X (1999), 58.

Hitchman, Dr John. "The Pathology of Insanity. A Lecture" *Journal of Psychological Medicine and Mental Pathology*, III (October 1850), 501-521. <Stanford>
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), 576-577

Mark Bracher, *Blake*, XXI, 3 (Winter 1987-88), 108-114

§**Jim Springer Borck,** *South Central Review*, IV, 4 (1987), 110-112

§**Jean Hall,** *Keats-Shelley Journal*, XXXVIII (1989), 175-178

§**Hoagwood, Terence Allan.** “Visual Art and Historical Meaning in *The Book[s] of Urizen*.” In his *Politics, Philosophy, and the Production of Romantic Texts*. (DeKalb: Northern Illinois University Press, 1996)

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.

§**Hobby, Blake.** “Urizen and the Fragmentary Experience of the Sublime in *The Four Zoas*.” In *The Sublime*. Ed. Blake Hobby. (N.Y.: Bloom’s Literary Criticism, 2010) Bloom’s Literary Themes

***Hobson, Christopher Z.** *Blake and Homosexuality* (N.Y.: Palgrave, 2000) 8°, xxiii, 249 pp., 20 pl.; ISBN: 0312234511

"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”)

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Judith Mueller, "Blake in the New Millennium",
Eighteenth-Century Studies, XXXVI (2003), 294-
299, esp. 296-297 (with 3 others)

Hobson, Christopher Z. "'The Chained Boy': Orc and Blake's idea of revolution." *DAI*, LVI (1995), 1367A. City University of New York Ph.D., 1995. 585 ll.

The dissertation matured into his *The Chained Boy* (1999).

***Hobson, Christopher Z.** *The Chained Boy: Orc and Blake's Idea of Revolution*. Lewisburg: Bucknell University Press; London: Associated University Presses, 1999) 8°, 412 pp., 13 reproductions; ISBN: 083875385X

An "historicist close reading" which "traces William Blake's changing view of revolution through his character Orc" (pp. 9, 7).

The work developed from his dissertation "'The Chained Boy': Orc and Blake's idea of revolution" (1995), parts of Chapter 2 ("Interpretation and Ideology: The Myth of Blake's 'Orc Cycle'") are reprinted from "The Myth of Blake's 'Orc Cycle'" in *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998), and a portion of Chapter 4 ("Rethinking Social Agency in *The Four Zoas*") appeared "in a different form" in "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*", *Studies in English Literature 1500-1900*, XXXIII (1993), 725-754.

REVIEW

Jacqueline DiSalvo, *Studies in Romanticism*, XL, 3
(Fall 2001), 462-465 (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), 725-754. B. Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

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.

Hoerner, Frederick Christian. "Figures bearing away: Milton, revolution, and poetic transmission." *DAI*, LVIII (1998), 2668A. Texas (Austin) Ph.D., 1997.

Includes *Visions of the Daughters of Albion*.

Hoerner, Fred. "Prolific Reflections: Blake's Contortion of Surveillance in *Visions of the Daughters of Albion*." *Studies in Romanticism*, XXXV (1996), 119-150.

About Oothoon and Locke.

Hoeverler, Diane Long. *Romantic Androgyny: The Women Within* (1990) <BBS>

REVIEWS

William Blake and His Circle
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Susan Lurie, *Nineteenth-Century Literature*, XLVI
(1992), 555-557

§**P. Stoneman**, *Modern Language Review*, LXXXVIII
(1993), 158-160

Hoffmann, Deborah Lee. "The Spirit of Sound: Prosodic Method in the Poetry of William Blake, W.B. Yeats, and T.S. Eliot." McGill University Ph.D., 2009. 274 pp.

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^o

For Blake's *Beggars' Opera* print (pp. 174-175) 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.

Hogg, J. Frederick. "The Blake Memorial." *Times Literary Supplement*, 30 September 1926, p. 654.

The public library in "Battersea is forming a collection of works by and about William Blake."

§**Hohne, Horst.** “Die englische Romantik als kunsterliche Methode und literarische Richtung. Methodologische Untersuchungen unter besonderer Berücksichtigung des Romans ‘Frankenstein’ von Mary Shelley und des Schaffens von William Blake und Percy Bysshe Shelley.” Rostock Dissertation, 1975. 287 leaves In German

[**Holbrook, Josiah.**] *A Familiar Treatise on the Fine Arts, Painting, Sculpture, and Music.* (Boston, 1833) Pp. 96-97.
<**BB**> **B.** “Of Blake, his wild and singular character.” Chapter XV (pp. 96-104) of *A Familiar Treatise on the Fine Arts, Embracing Painting, Sculpture, and Music with Sketches of the Lives of the Most Celebrated Masters.* Second Edition. (Boston: James B. Dow, 1837) <Harvard>

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 --”

§***Holden, Harry.** *William Blake 44 Success Facts--Everything You Need to Know about William Blake.* (N.p.: History Ink Books, 2014) 44 pp.; ISBN: 978148851482

§**Holderlin, Johann Christian Friedrich.** *Die Mooiste Gedichten.* Verladd [translated] door Piet. Thomas en Ludo Verbeeck. Met Presenten van William Blake Icongra. Geduid door Lut Pil. Met een Inleiding door Ludo Verbeeck. (Leuven [Holland]: Davidsons/Literair, 2000) 106 pp. In Dutch

William Blake and His Circle
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§**Hoekstra, Eric.** "Oersetting fan William Blake syn 'De Sike Roas'." *M3*, No. 1 (1999), 40-41. In Frisian

§**Hoekstra, Eric.** "Oersetting fan William Blake syn 'De Tiger'." *M3*, No. 1 (1999), 37-39. In Frisian

§**Holland, Bernard.** "Blake's Text Writ Large and Loud by Bolcom." *New York Times*, 5 March 2008.

Holledge, Richard. "Society Hopes to Buy William Blake's Cottage." *New York Times*, 20 November 2014.
At Felpham.

Holley, Michael. "Blake's Atlantis." *Colby Quarterly*, XXX (1994), 109-118.
"Blake agrees with him [Plato] precisely on Atlantis" (p. 113).

[**Hollis, Derek**, Vicar of Walkeringham.] "Did you see the article in 'The Guardian' on Wednesday March 3d which revealed a connection between the artist and poet William Blake (1757-1827) and the village of Walkeringham?" *Walkeringham and Beckingham Newsletter*, April 2004, p. 6.

[**Hollis, Derek**.] "William Blake." *Walkeringham and Beckingham Newsletter*, August 2004, p. 5.

"Can anyone help with research into William Blake's connection with Walkeringham [for] Professor G.E. Bentley, Jr. of Toronto"?

Holloway, John, *Blake: The Lyric Poetry* (1968) <BB>

REVIEWS

§**Anon.**, "William Blake in Collotype and Correspondence", *Times Literary Supplement*, **3 March 1969**, p. 308 (with 2 others)

§**E.D. Cason**, *Unisa English Studies*, I (**March 1969**), 88-89

G.E. Bentley, Jr., "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (**1970**), 86-101 (with 8 others)

***Holly, Grant**. "William Blake and the Dialogue of Discourse and Figure." Pp. 15-34 of *Compendious Conversations: The Method of Dialogue in the Early Enlightenment*. Ed. Kevin L. Cope. (Frankfurt am Main, Bern, N.Y., Paris, 1992) *Anglo-Amerikanische Studien: Anglo-American Studies, Band 4*

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).

§**Holme, Bryan**. "William Blake." *The Studio Annual 1943-43*. ([No place or publisher, 1943?])

Holmes, G.W.; Rosemary Brooks . "William Blake." *Times* [London], 1 February 1968, p. 9; 5 February 1968, p. 9.

Holmes deplors the conversion of Blake's house at 17 South Molton Street to a betting shop.

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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)

***Holmes, Richard.** "William Blake (1757-1827)." Pp. 16-18 of *The Romantic Poets and Their Circle*. (London: National Portrait Gallery Publications, 1997)

A collection of portraits and busts from the National Portrait Gallery.

Holt, Ted. "Blake's 'Elohim' and the Hutchinsonian Fire: Anti-Utopianism and Christian Hebraism in the Work of William Blake." *Romanticism*, IX, 1 (April 2003), 20-36.

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).

§**Holten von, Ragnar.** "Profet och bildmakare." *Svenska Dagbladet*, 22 April 1978. In Swedish

Höltgen, Karl Josef. "Religious Emblems (1809) by John Thurston and Joseph Thomas, and its Links with Francis Quarles and William Blake." *Emblematica*, X (1996 [1999]), 107-143.

"Blake and the Emblem" (pp. 132-139); 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.]

§**Hone, William.** "The Last Chimney Sweeper." *The Every-Day Book*, I (**1 May 1825**).

B. §THE EVERY-DAY BOOK; | OR, | *Everlasting Calendar* | OF | POPULAR AMUSEMENTS, | SPORTS, PASTIMES, CEREMONIES, | MANNERS, CUSTOMS, AND EVENTS, INCIDENT TO | EACH OF THE THREE HUNDRED AND SIXTY-FIVE DAYS, | IN PAST AND PRESENT TIMES; | FORMING A COMPLETE | HISTORY OF THE YEAR, MONTHS, & SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF

William Blake and His Circle
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THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, | ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, | AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | FOR DAILY USE AND DIVERSION. | - | BY WILLIAM HONE. | IN TWO VOLUMES. | WITH THREE HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I[-II]. | = | LONDON: | PUBLISHED FOR WILLIAM HONE | 1827. Vol. II, columns 615-626.

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,
| For Daily Use and Diversion. | - | BY WILLIAM HONE.
| - | [12 lines of verse from] | *Herrick*. | - | WITH FOUR
HUNDRED AND THIRTY-SIX ENGRAVINGS. | - | IN
THREE VOLUMES. | VOL. I[-III]. | LONDON:
PUBLISHED, BY ASSIGNMENT, FOR THOMAS TEGG,
73, CHEAPSIDE; | AND SOLD BY RICHARD GRIFFIN
AND CO., GLASGOW, | AND JOHN CUMMING,
DUBLIN. | **1830**. Vol. II, columns 615-626. <Toronto>

D. §1831- **E.** §1832. **F.** §1833-1835. **G.** §1835. **H.** §1837.
I. §1838. **J.** §1839. **K.** §1841. **L.** §1866. **M.** §1868. **N.**
§1882. **O.** §1888. **P.** §1888-1889.

Q. THE | EVERY-DAY BOOK; | OR, | Everlasting
Calendar | ... | BY WILLIAM HONE. | With An
Introduction By | Leslie Shepard | ... | **1827**. (Detroit:
Republished by Gale Research Company, 1967) Vol. II,
columns 615-626.

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 615-626 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

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HISTORY OF THE YEAR, MONTHS, AND SEASONS, |
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IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN
CHRONOLOGY, ANTI- | QUITIES, TOPOGRAPHY,
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AND | GENERAL LITERATURE; DERIVED FROM THE
MOST AUTHENTIC SOURCES, AND | VALUABLE
ORIGINAL COMMUNICATIONS, WITH POETICAL
ELUCIDATIONS, | For Daily Use and Diversion. | - | BY
WILLIAM HONE. | - | [12 lines of verse from] | *Herrick*. | -
| WITH FOUR HUNDRED AND THIRTY-SIX
ENGRAVINGS. | - | IN THREE VOLUMES. | VOL. II[-
III]. | LONDON: PUBLISHED, BY ASSIGNMENT, FOR
THOMAS TEGG, 73, CHEAPSIDE; | AND SOLD BY
RICHARD GRIFFIN AND CO., GLASGOW, | AND JOHN
CUMMING, DUBLIN. | **1830**. <Toronto>

**B. §1831- C. §1832. D. §1833-1835. E. §1835. F. §1837.
G. §1838. H. §1839. I. §1841. J. §1866.K. §1868. L.
§1882. M. §1888. N. §1888-1889.**

The sympathetic account of the hardships of chimney-sweeps concludes (II, col. 628-629):

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."

Honour, Hugh. *Romanticism.* (N.Y., Hagerstown, San Francisco, London, 1979) <BBS> **B.** *El Romanticismo.* (Madrid: Alianza Editorial) Alianza Forma 20 Pp. 297-304. In Spanish

Hood, Arthur; R.L. Hayne. "Blake's 'Insanity'." *Sunday Times* [London], 4, 27 June 1926.

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.)

Hopkins, Alfred G. "William Blake's House at Lambeth." *Times Literary Supplement*, 28 November 1918, p. 581.

A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers".

Horn, Bernard. "'The Tongue of Gods and Children': Blakean Innocence in Randell Jarrell's Poetry." *Children's Literature*, II, 1 (1973), 148-151.

Horne, Herbert P. "Blake's Sibylline Leaf on Homer and Virgil." *Century Guild Hobby Horse*, II (1887), 115-16. <BB>

According to Keri Davies' thesis "William Blake in Contexts" (2004), 268, "Muir's facsimile and that printed with Herbert R. [sic] Horne, 'Blake's Sibylline Leaf on Homer and

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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.

Horst, Georg Conrad. *Deuteroskopie, oder merkwürdige psychische und physiologische Erscheinungen und Probleme aus dem Gebiete der Pneumatologie. Für Religionsphilosophen, Psychologen, und denkende Aerzte eine nothige Beilage zur Dämonomachie, wie zur Zauber – Bibliothek von Georg Conrad Horst* Vol. I. (Frankfurt am Main: Heinrich Wilmans, 1830) 163-167. In German <Canton de Vaud Bibliothèque Cantonale>

Cites Cunningham's account (§37) of Blake's vision of William Wallace in a discussion of "second sight".

§**Hoshino, Eriko.** "*Vala, moshikuwa Four Zoas Dai Ichiya ni okeru Tharmas to Enion no Kankei no Hokai – Gnosis teki Kenchi kara* [The Disruption of Relations between Tharmas and Enion in Night the First in *Vala or The Four Zoas* – from a Viewpoint of Gnosis]." *Saitama Junshin Joshi Tanki Daigaku Kiyo* [*Bulletin of Saitama Junshin Women's Junior College*], XIX (2003), 89-95. In Japanese

§**Hoshino, Eriko.** "William Blake to W.B. Yeats wo hedateru mono – 'memory' wo meguru ichi kosatsu [A Fundamental Difference between William Blake and W.B. Yeats: A Study of the Idea of 'Memory']." *Musashino Ongaku Daigaku Kenkyu Kiyo* [*Bulletin of Musashino Academia Musicae*], No. 38 (2006), 75-86. In Japanese

Hoshino, Eriko. "William Blake's Influence upon William Butler Yeats, as a young poet: from the Gnostic viewpoint (#1)." *Seibu Bunri Daigaku Service Keieigakubu Kenkyu Kiyo: Journal of Bunri University of Hospitality*, XVII (2010), 57-62.

Hosney, Jim, Jacquelyn Wallman, and Jesse Ward Engdahl. "The Passion of St. Charles: Martin Scorsese's Mean Streets." *South Atlantic Quarterly*, XCI (1992), 409-418.

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".

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Howard, Darren. "The Search for a Method: A Rhetorical Reading of Blake's Prophetic Symbolism." *European Romantic Review*, XVII, 5 (December 2006), 559-574.

"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

§**Anon.**, *Milton Quarterly*, X (1970), 129

§**Morris Eaves**, *Studies in Romanticism*, XVI, 2 (Spring 1977), 251-260

***Martin K. Nurmi**, *Blake*, XII, 1 (Summer 1978), 56-57 (with another)

§**Susan Fox**, *Wordsworth Circle*, IX (1978), 293-296

Howard, John, *Infernal Poetics: Poetry Structures in Blake's Lambeth Prophecies* (1984) <BBS>

REVIEWS

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

Alicia Ostriker, *Eighteenth Century ... Bibliography for 1984* (1989), 562-563

Howard, John Sebastian. "Romantic dialectics and the politics of the subject." *DAI*, LVIII (1998), 3143A. Saint Louis Ph.D., 1997.

"Two types of romantic politics (of Los and Prometheus) in Blake and Shelley suggest a subjective consciousness built on anti-dialectical concepts and movements."

***Howard, Philip.** "Homage to Blake's poetic progress." *Times* [London], 6 November 1981, p. vi.

About the proposal for "a marathon reading of the complete poems of Blake in St James Church, Piccadilly" on 10 November.

§**Howe, Elisabeth A.** "'Blood, Milk and Tears': L'écriture féminine et le refus du maternel dans *La Jeune Parque* de Valéry et dans le *Book of Thel* de William Blake." *Bulletin des Etudes Valeyreines*, XXIII (1996), 253-262. In French

***Howell, Heather.** *William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.* (Felpham, Sussex: The Blake Memorial Project, 2007) 4°, 8 pp., no ISBN

Cherry Rogers, Editor, "Introduction" (p. 3).

"Every purchase of this booklet supports The Blake Memorial Project."

Howell, Henry. "To the Editor." *Bognor Regis Post*, 11 September 1937.

His design for "a small thatched entrance hood" for Blake's Felpham Cottage has been rejected by the local Council.

Howie, Michael. "Blake's treasure as artwork 'found'." *Evening News* [Edinburgh], 17 September 2002, online.

A "painting" of a uniformed man chiselling a tombstone with his horse by his side is identified on the verso as by "Flaxman" and entitled "The Iliad", but Kevin Matthews thinks it is by Blake.

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Howitt, William. *Cassell's Illustrated History of England During the Last Hundred Years. Text by William Howitt. Vol. II (Being the Sixth Volume of the Entire History.)* ... (London and N.Y.: Cassell, Petter, and Galpen, **1862**) P. 621.
<Bodley>

“The strange but intellectual Blake was both painter and his own engraver, in a style of his own.”

§**Hoyle, Ben.** “Rare etchings by William Blake Discovered in Railway Timetable.” *Times* [London], 11 January 2010.

About prints from the Small Book of Designs (B).

Hsia, C.T. “Jinü, shibing, qiuong xiaohai – Blake ming shi xinshang [Harlots, Soldiers, Poor Children – Appreciation and Analysis of a Famous Poem by Blake].” *Zhonghua ribao* [*China Daily News*, Taipei], 15-16 February 1993, p. 11 (*Literary Supplement*). In Chinese

Appreciation and analysis of “London”.

Hu, Guo-Hong, and Fu-Shun Liu. “Guan Yu Wei Lian Bu Lai Ke de ‘Lao Hu’ de Zai Ping Ding [A Re-assessment of William Blake’s ‘The Tyger’].” *Chang Chun Shi Fan Xue Yuan Xue Bao* [*Journal of Changchun Teachers' College*], XVIII, Issue 1; 1 (1999), 69-72. In English

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 of Heaven and Hell*]." *Wai Guo Wen Xue* [*Foreign Literature*], No. 3 (1996), 43-48. In Chinese

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.

Hu, Xiao-Shen, and Zhong-Jie Deng. "Wei Lian Bu Lai Ke Chuang Zuo Jie Duan Hua Fen Chu Yi [On the Stages of William Blake's Poetic Creation]." *Wai Guo Wen Xue Yan Jiu* [*Foreign Literature Studies*], No. 1 (1998), 103-107. In Chinese

The essay argues that Blake's poems should be divided into three stages of creation: before 1783, between 1783 and 1796, and after 1796.

§**Hughes, John.** "Music and Inspiration in Blake's Poetry." Pp. 85-106 of *The Figure of Music in Nineteenth-Century British Poetry*. Ed. Phyllis Weliver. (Aldershot and Burlington [Vermont]: Ashgate, 2005) Music in Nineteenth-Century Britain

§**Hughes, Jula.** "Eigenzeitlichkeit: zur Poetik der Zeit in der englischen und deutschen Romantik: Blake, Schiller, Coleridge, Fr. Schlegel, v Hardenberg." Nurnberg Dissertation, 1996. 264 ll. In German

Huh, Bong-Hwa. "William Blake--eui Poetic Mysticism: William Blake's Songs & Prophetic Books: A Study of His

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Poetic Mysticism." Kyemyung University (Daegu, South Korea) Ph.D., 1986. 106 pp.; in Korean, with an English abstract on pp. 102-106. <BBS§>

Huh, Bong-Hwa. *William Blake--eui Sinbijueui* [*William Blake's Mysticism*]. (Seoul: Hyungseol, 1986) 124 pp. In Korean

§**Hull, Robert R.** "William Blake and His Poverty." *Thought*, V, 2 (1930), 281-297.

***Hults, Linda C.** "England: Barry, Stubbs, and Blake." Pp. 358-379. *The Print in the Western World: An Introductory History*. (Madison: University of Wisconsin Press, 1996)

"Both as a poet and as a printmaker, Blake was a curious and grand anomaly" (p. 375).

***Humphreys, Richard.** "Fierce visionary: Artist and poet William Blake saw the imagination as a divine gift. Richard Humphreys looks at why he made his print of Isaac Newton." *Times Educational Supplement*, 25 February 2000, pp. 12-13.

Huneker, James G. "Mad, Naked Blake'." Pp. 277-290 of his *Egoists: A Book of Supermen* (London, 1909) **B.** (1924) <BB #1908A-B>. **C.** §"Shocho shugi no senkusha William Blake [William Blake a Forerunner of Symbolism]." Tr. Testuro Watsuji. *Teikoku Bungaku* (February 1911). **D.** Vol. XX, pp. 222-231 of *Watsuji Tetsuro Zenshu* [*The Complete Works of Tetsuro Watsuji*]. (Tokyo: Iwanami Shoten, 1963) In Japanese

[**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 <Bodley> **B.** *Analecta Magazine* [Philadelphia], N.S., IV (**October 1814**), 313-316 (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) 282-285.

[**Hunt, Robert.**] “Mr. Blake’s Exhibition.” *Examiner*, **17 September 1809**, pp. 605-606. <*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).

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Reprinted in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 497-498.

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

T[homas] L. A[shton], *Romantic Movement ... Bibliography for 1983* (1984), 83-84
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>

- 3 **D.W. Dörrbecker**. "The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images", 43-73<BBS> **B.** "Substantial portions have been adapted and revised" in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995)
- 4 **Aileen Ward**. "'S^t Joshua and His Gang': William Blake and the Royal Academy. Pp. 75-95.

REVIEWS

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90),
142-143 (on Ward)

***David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82
(with 2 others)

Stephen Leo Carr, *Eighteenth Century ... Bibliography*,
NS XV for 1989 (1996), 283-284

****Huntington Library Quarterly***
Volume LVIII, Numbers 3-4
(1996)

"William Blake: Images and Texts"

Robert N. Essick. "Introduction." Pp. 277-280.

***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. 345-370. (*Visions* is directed against Mary Wollstonecraft because she advocated modesty and deplored Free Love.)

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David Bindman. "Blake's Vision of Slavery Revisited." Pp. 373-382. (About Blake's attitude toward Negroes in "The Little Black Boy", *Visions*, and *The Song of Los*, partially in correction of Erdman, "Blake's Vision of Slavery" [1952].)

***Tilottama Rajan.** "(Dis)figuring the System: Vision, History, and Trauma in Blake's Lambeth Books." Pp. 383-411.

Morris Eaves. "On Blakes We Want and Blakes We Don't." Pp. 413-439. ("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. 441-458. ("Blake's art becomes not just intelligible, then, but also identifiable as truly itself only if we give full play to the problematics of chaos and madness in his work" [p. 458].)

The 48 reproductions include *Visions* (E) "reproduced here and in full color for the first time" (p. 280).

Huo, Yue-Hong, and Xiao-Hong Li. "Tian Zhen de Yu Yan Zhong Fan Za Yi Xiang de Yuan Xing Jie Du [An Interpretation of Images in 'Auguries of Innocence']." *Duan Pian Xiao Shuo* [*Short Fiction*], 13 (2013), 49-50. In Chinese

Hutchings, Kevin D. "'Everything That Lives': Anthropocentrism, Ecology, and *The Book of Thel*." *Wordsworth Circle*, XXVIII (1997), 166-177.

"Blake's poem is acutely concerned with the ways in which nature is inevitably *constructed* in and by social discourse" (p. 167).

§***Hutchings, Kevin.** "Gender, Environment, and Imperialism in William Blake's *Visions of the Daughters of Albion*." In *Romanticism & Ecology: Colonial Cultures in the British Atlantic World, 1770-1850*. Ed. James C. McKusick. (Montreal and Ithaca [N.Y.]: McGill-Queen's University Press, 2009) Issued as an E-book, Romantic Circles Praxis Series, November 2001

§***Hutchings, Kevin D[ouglas].** *Imagining Nature: Blake's Environmental Poetics*. (Montreal: Queen's University Press, 2002) xiv, 265 pp.; ISBN: 0772523421

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")

Hutchings, Kevin Douglas. "Imagining Nature: Blake's vision of materiality." *DAI*, LX (2000), 3374-3375A. McMaster Ph.D., 1998.

§**Hutchings, Kevin D.** "Locating the Satanic: Blake's *Milton* and the Poetics of 'Self-Examination'." *European Romantic Review*, VIII, 3 (Summer 1997), 274-297.

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§**Hutchings, Kevin.** “Nature, Ideology, and the Prohibition of Pleasure in Blake’s ‘Garden of Love’.” Pp. 187-207 in *Romanticism and Pleasure*. Ed. Thomas H. Schmid and Michelle Faubert. (Basingstoke: Palgrave Macmillan, 2010) Nineteenth-Century Major Lives

§**Hutchings, Kevin.** “Pastoral, Ideology, and Nature in William Blake’s *Visions of the Daughters of Albion*.” *Isle: Interdisciplinary Studies in Literature and Environment*, IX, 1 (2002), 1-24.

***Hutchings, Kevin.** “William Blake and the Music of the *Songs*.” *Romanticism on the Net*, No. 45 (February 2007), 24 paragraphs plus Appendix

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)”.

***Hutchings, Kevin D.** “William Blake and ‘The Nature of Infinity’: Milton’s Environmental Poetics.” *Nineteenth-Century Contexts*, XXV, 1 (2003), 55-77.

“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).

§**Hutchinson, Gregory.** “Blake and Unappreciated Vision.” *Eigo Eibungaku Kenkyu* [*Studies in English Language and Literature*], No. 12 (2006), 15-34.

Hutton, Ronald. "Interlude: A Pair of Williams." Pp. 183-209 of his *Blood and Mistletoe: The History of the Druids in Britain* (New Haven: Yale University Press, 2009)

The two Williams are Blake and Wordsworth.

Hytche, E.J. “On the Function and Nomenclature of the Organ called Wonder.” *Phrenological Journal, and Magazine of Moral Science* [Edinburgh], XVI, 7 (1843), 334-47

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.]

Hytche, E.J. *Phrenological Journal, and Magazine of Moral Science*, XIX, lxxxvi (January 1846), 14-28 <New York Public Library>

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.]

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Ibata, Hélène. “William Blake’s Visual Sublime: The ‘Eternal Labours’.” *European Romantic Review*, XXI, 1 (22 February 2010), 29-48.

“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.

Ide, Nancy Marie. “Identifying Semantic Patterns: Time Series and Fourier Analyses.” *Revue Informatique et Statistique dans les Sciences Humaines*, XXIV (1988), 193-200 <BBS>

REVIEW

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

Ide, Nancy. “Meaning and Method: Computer-Assisted Analysis of Blake.” Pp. 123-141 of *Literary Computing and Literary Criticism: Theoretical and Practical Essays on Theme and Rhetoric*, ed. Rosanne G. Potter (1989) <BBS>

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>

- 1 **Masashi Suzuki.** "William Blake to 'Chikara': Shizen Shukyo o megutte [William Blake and 'Energy': On His View of Natural Religion]." Pp. 55-64. **B.** Reprinted on pp. 143-153 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese

***Ijima, Koichi.** *William Blake o omoidasu Shi [Poems to Remember William Blake]*. (Tokyo: Sho Yamada, 1976) 165 pp. <BBS> **B.** §Reprinted in Vol. II of his *Ijima Koichi Shi to Sanbun [Ijimi Koichi, His Poems and Prose]*. (Tokyo: Misuzu Shobo, 2001) ISBN: 46220473 In Japanese

§**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.

***Ikegame, Naoko.** *Igirisu Geijutsu Kyoiku Shiso niokeru*

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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]. (Tokyo: Kazama Shobo, 2014) 220 pp.; ISBN: 9784759920383. In Japanese

Based on her thesis (2011).

REVIEW

Chikako Ishikawa, *Bijutsu Kyoiku Kenkyu* [Studies in Art Education], No. 20 (2014), 58-64 In Japanese

Ikegame, Naoko. “Shotoku kannen wo meguru Blake to Reynolds no shisoteki tairitsu – Byoga ni okeru rinkaku sen no giron kara [Blake’s Thought on the Innate Idea Against Reynolds’ The Outline’ in Drawing and Painting].” *Igirisu Romanha Kenkyu* [Essays in English Romanticism], XXIX-XXX (2006), 13-26. In Japanese

§**Ikegame, Naoko.** “William Blake no geijutsu kyoiku ghisō ni kansuru ichi kosatsu: Reinobuzu no Geijutsu ni kansuru koenshu e no kaikikami o chushin ni.” *Ochanomizu Joshi Daigaku Jimbun Kagaku Kiyō*, LIV (2001), 177-186. In Japanese

Ikeshita, Mikihiro. "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. 131-144 of *Eishi Hyoron: Tokushu--Uesugi Bunsei Kyoju Chugoku Bunkasho Jusho Kinen: Essays on Poetry: Special Issue, In Honour of Emeritus Professor Bunsei Uesugi, Winner of Chugoku*

Culture Prize. (Hiroshima: Chugoku Shikoku Igrisu Romanha Gakkai, 1992) In Japanese <BSJ>

Ikeshita, Mikihiko. "*Tengoku to Jigoku no Kekkon Seiritsu eno Keiki* [Occasion for the Formation of *The Marriage of Heaven and Hell*]." *Eishi Hyoron, Chugoku Shikoku Igrisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism, No. 1* (1984), 15-22. In Japanese <BSJ>

Ikezawa, Natsuki. "Shi no Nagusame (25): Blake no Rhythm to Shiso [Comfort in Poetry (25): The Rhythm and Thoughts of Blake]." *Tosho [Book]*, 782 (2014), 30-33. In Japanese

§**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

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Wordsworth's *An Evening Walk* [London: Joseph Johnson 1793].)

Ron Broglio. “William Blake and the Novel Space of Revolution.”

Esther Leslie. “Blake’s Lines: Seven Digressions Through Time and Space.”

Roger Whiston. “Panelling Parallax: The Fearful Symmetry of Alan Moore and William Blake.”

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].)

Matthew Richie. “William Blake: On the Infinite Plane.” (“Installation.”)

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), 735-736

***Imaizumi, Yoko.** *Blake Shuseisareru Onna – Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female.* (Tokyo: Sairysha, 2001) xiii, 315 pp.; ISBN: 4882026929 In Japanese

It includes “Blood and Sexuality” (pp. 289-310), which was revised as “Blood, Sexuality, and the Will to Power in Blake’s Composite Art”, pp. 99-130 of Shoichi Matsushima,

Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, and Yuko Takahashi. *Ekkyo suru Geijutsuka –Ima Blake wo Yomu: William Blake: A Border-Crossing Artist – Reading his Works Now.*⁹²⁴ (Tokyo: Eihosha, 2002) In Japanese Expanded as “Blood in Blake’s Poetry”, pp. 56-72 of *Voyages of Conception: Essays in English Romanticism*. [Ed. For the Japan Association of English Romanticism by Eiji Hayashi et al] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

“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

Keiko Anzai, *Eigo Seinen: The Rising Generation*, CXLVII, 3 (2001), 66, in Japanese

Imaizumi, Yoko. “Feminism to Roman shugi – Blake Kenkyu no shin tenkai [Feminism and Romanticism – A New Development in Blake Studies].” *Eigo Seinen: The Rising Generation*, CLIII (2007), 203-205. In Japanese

Imaizumi, Yoko. "Romanshugi Bungaku no Bunka Kenkyu – Blake no Baai [Cultural Studies in Romantic Literature – in a Case of Blake]." Pp. 131-146 of *Bungaku no Bunka Kenkyu [Cultural Studies in Literature]*. Ed. Kyoichi Kawaguchi. (Tokyo: Kenkyusha Shuppan, 1995) ISBN: 4327481254 C3098 In Japanese

⁹²⁴ Ima-Izumi gives the title as *Reading Blake The Transgressive Artist*.

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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.

***Imaizumi, Yoko.** "William Blake no Onnatachi – 'Emaneishon' to 'Onna no Ishi': Emanation and Female Will in William Blake's Poetry." *Bungei Gengo Kenkyu, Bungei Hen, Tsukuba Daigaku Bungei Gengogakuket: Studies in Language and Literature: Literature Institute of Literature and Linguistics, University of Tsukuba*, XXXV (1999), 21-44. In Japanese

Imaizumi, Yoko. "William Blake to DVD Kenkyu Shiryo to Sexuality [William Blake, DVD Research Resources and Sexuality]." *Kokusai Nihon Kenkyu [International Studies of Japan]*, I (2009), 23-52. In Japanese

***Imamura, Takeshi.** "Johann Heinrich Füssli und William Blake: Ihre Kunst und die Gordon-Aufstände." *Tokyo Rika Daigaku Kiyō (Studies in Liberal Arts and Sciences, Tokyo University of Science)*, No. 45 (2013), 183-193. In German with a Japanese synopsis

Imamura, Yokiko. "Vision and language of prophecy in William Blake's poetry, 1783-1794." *DAI*, LIV (1993), 939-4A. Manitoba Ph.D., 1991.

"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)

About William Blake ("William Blake's Defense of the Imagination", pp. 19-28), Johann Wolfgang von Goethe, Soren Kierkegaard, G.K. Chesterton, Nicolai Berdyaev.

***Ingalls, Zoë.** "The Trianon Press: a 'Triumph of Enthusiasm Over Reason'." *Chronicle of Higher Education*, 17 July 1991, B6-7.

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.

§**Ingram, Allen.** *The Madhouse of Language: Writing and Reading Madness in the Eighteenth Century*. (London: Routledge, 1992)

Said to include Blake.

Innes, H. "Chaucer's Canterbury Pilgrims." *Mirror of*

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Literature, Amusement, and Instruction [London], XXII, 624
(**21 September 1833**), 178-179.

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,⁹²⁵ 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).

Inoue, Masae. “**Sozo to Daraku--Urizen Dai-I no Sho Shiron** [Creation and Fall--On *The First Book of Urizen*].” *Horaizun, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature (of Waseda University)*], No. 16 (1983), 16-30. In Japanese

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.”

Martin Myrone. “Blake’s Unruly Art History: The Case of the 1809 Exhibition.” Pp. 7-20.

Michael Phillips. “‘printing in the infernal method’.” Pp. 21-34.

Andrew Lincoln. “Blake’s Innocence Reconsidered.” Pp. 35-46.

Pierre-Yves Coudert [i.e., Coudert]. “Enclosure and Expansion: Blake, Science, and the Body.” Pp. 47-56.

Laurent Châtel. “W.B. & W.B.: ‘A Long Story’ – Sublime Congruences between Gray, Beckford and Blake.” Pp. 57-74.

Christian La Cassagnère. “The Sublimity of the Tyger.” Pp. 75-84.

B. Eugene McCarthy. “Reading Blake: A case for Memorization.” Pp. 85-90.

Steve Shepherd. “Songs of Innocence and of Experience: Blake into Rock.” Pp. 91-104.

Michael Phillips. “A Note on the facsimile of William Blake’s Songs of Innocence and of Experience.” Pp. 105-110.

Martin Postle. “‘Sir Joshua and his Gang’: Blake, Reynolds, and the Royal Academy.” Pp. 111 ff.

Only 150 copies of the issue were printed, each with an impression from Michael Phillips’s facsimiles [2009] of

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Blake's copperplates of *Songs* pl. 1, 3-4, 8, 12, 18-19, 24, 27, 29-30, 33, 37-38, 42, 46.

The International Blake Conference "Blake in the Orient": Programme [29-30 November 2003] Organized by **Masashi Suzuki** and **Steve Clark**. (Kyoto: The Blake Conference Committee, 2003) 4°, 46 pp.; no ISBN

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 proposals⁹²⁶ 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:

David Worrall. "*The Book of Thel* and The Swedenborg Project for an African Colony [Thel in Africa: Swedenborgians and the Idea of the Orient]." P. 8. "*The Book of Thel* is Blake's pondering on the possibility, particularly in its inclusion of women in a passive role, for the success of such a colony." Printed as "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject" (2006), pp. 17-28.

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.

Elinor Schaffer. “The Reception of the British [English] Romantics over the Waters.” P. 9. See her “Afterword” (2006), pp. 301-302.

Ching-erh Chang. “Blake in Taiwan.” P. 12. Printed as “William Blake in Taiwan” (2006), pp. 272-277.

Tristanne Connolly. “Blake and Wilkins’ Translation of the *Bhagavad-Gita*.” P. 13. Printed as “The Authority of the Ancients’: Blake and Wilkins’ Translation of the *Bhagvat-Geeta*” (2006), pp. 145-158.

Keri Davies. “Rebekah Bliss: Collector of William Blake and Oriental Books.” P. 14. Printed in 2006, pp. 38-62.

Sybylle Erle. “William Blake and the Representation of Race in Late Eighteenth-Century England [Popular Culture].” P. 15. Printed as “Representing Race: The Meaning of Colour and Line in William Blake’s 1790s Bodies” (2006), pp. 87-103.

David Fuller. “Madness as ‘Other’: Blake and the Sanity of Dissidence [Madness as ‘Other’].” P. 16. Printed as “Mad as a refuge from unbelief’: Blake and the Sanity of Dissidence”, in *Madness and Creativity in Literature and Culture*, ed. Corinne Saunders and Jane Macnaughton (2006), 121-143.

Yumiko Goto. “The *Shirakaba* Group and the Early Reception of Blake’s Art Works in Japan.” P. 17. Printed as “Individuality and Expression: The *Shirakaba* Group’s Reception of Blake’s Visual Art in Japan” (2006), pp. 216-233.

Thomas Grundy. “Ontological Difference and the Liberation of Representation in Blake’s *America*.” P. 18. Not reprinted in the 2006 volume.

Yoko Imi-Izumi. “The Female Voice in Blake Studies in Japan, 1910s-1930s.” P. 19. Printed in 2006, pp. 195-211.

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Christa Knellwolf. “The Cultural Politics of William Blake’s Exoticism.” P. 20. Not printed in the 2006 volume.

Kaoru Kobayashi. “Interpretations of Blake’s Philosophy in Japan through the Changes of Translation of the Poem ‘The Fly’.” P. 21. Not printed in the 2006 volume.

Keiko Kobayashi. “Blake and Oe Kenzaburo.” P. 22. See her “Oe Kenzaburo to Blake: Blake and Kenzaburo”, *Ritsumeikan Bungaku* (1990, 1997, 1998, 2001) <BBS 539>. Not printed in the 2006 volume.

Edward Larrissy. “Blake and Orientalism.” P. 23. Printed as §“Blake’s Orient”, *Romanticism*, XI (2005), 1-13.

Susan Matthews. “Black/Blake: Africa and Utopia in the 1790s.” P. 24. Printed as “Africa and Utopia: Refusing a ‘Local Habitation’” (2006), pp. 104-120.

Hiroko Nakamura. “Blake’s Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism.” P. 25. Not printed in the 2006 volume. Modified and printed as pp. 73-85 in *Voyages of Conception: Essays in English Romanticism*. [Ed. For the Japan Association of English Romanticism by Eiji Hayashi et al] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

Ashton Nichols. “An Empire of Exotic Nature: Blake’s Botanic and Zoomorphic Imagery.” P. 26. Printed in the 2006 volume, pp. 121-133.

Hatsuko Niimi. “Self-Annihilation in *Milton*.” P. 27. Printed as by Hatsuko Niimi in the 2006 volume, pp. 172-180 and in pp. 172-180 of Niimi’s *Blake’s Dialogic Texts* (2006).

Kazuyoshi Oishi. “A Curious Symmetry of William Blake and Muneyoshi Yanagi.” P. 28. Printed as “An Ideological

Map of (Mis)reading: William Blake and Yanagi Muneyoshi in early-twentieth-century Japan” (2006), pp. 181-194.

Kazuya Okada. “Blake and Egypt as the Orient.” P. 29. Printed as “‘Typhon, the lower nature’: Blake and Egypt as the Orient” (2006), pp. 29-37.

Peter Otto. “Nebuchadnezzar’s Sublime Torment: William Blake, Arthur Boyd, and the East.” P. 30. Printed in the 2006 volume, pp. 260-271.

John William Phillips. “Blake’s Question (from the Orient).” P. 31. Printed in the 2006 volume, pp. 288-300.

Lalitha [Lalitha] Ramamurthi. “The Nature of Evil and Mysticism in Blake in the Framework of Hinduism.” P. 32. Not printed in the 2006 volume.

Kozo Shioe. “Blake and Young Painters of the Kyoto School.” P. 33. Not printed in the 2006 volume.

Mei-Ying Sung. “Blake and the ‘Chinamen’ [The Printing Techniques of Blake and Chinese Genre Prints and Book Illustrations].” P. 34. Printed in 2006, pp. 63-76.

Ruriko Suzuki. “A Spiritual Twin of Blake in Japan: Miyazawa Kenji.” P. 35. Not printed in the 2006 volume.

Jeremy Tambling. “Blake’s *Night Thoughts*.” P. 36. Printed as “Blake’s Night: Tanizuki’s Shadows” (2006), 237-245.

Minne Tanaka. “Colour Printing, East and West: William Blake’s Large Colour Prints (1795/1804) and Ukiyoe.” P. 37. Printed as “Colour Printing in the West and the East: William Blake and Ukiyo-e” (2006), 77-86.

Takao Tanaka. “Blake’s Zen in the *Illustrations of the Book of Job*.” P. 38. Not printed in the 2006 volume.

David Taylor. “‘The First English Mystic’: Lafcadio Hearn, Blake and Late Romantic Perception of Japan.” P. 39. Not printed in the 2006 volume.

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Shunsuke Tsurumi. "Yanagi and Jugaku in the Fifteen Years War (1931-45)." P. 40. Printed as "Blake as Inspiration to Yanagi and Jugaku" (2006), pp. 212-215.

Barnard Turner. "An Anglophonic View of Blake through his Reception in Sato and Oe." P. 41. Printed as "e Kenzaburo's Reading of Blake: An Anglophonic Perspective" (2006), pp. 246-259.

Chitta R. Unni. "The Lamb and the Tiger in the Land of Sakura: Blake and the Revitalization of Japanese Subjectivity." P. 42. Not printed in the 2006 volume.

Ayako Wada. "Blake's Oriental Heterodoxy: Yanagi's Perception of Blake." P. 43. Printed (2006), pp. 161-171.

Jason Whittaker. "'Walking thro' Eternity': Blake's Psychogeography and Other Pedestrian Practices." P. 44. Printed (2006), pp. 279-287.

Eric K.W. Yu. "Blake as a Prophet Against Empire: Erdman's Interpretive Legacy Reexamined." P. 45. Not printed in the 2006 volume.

For the Conference exhibition, see 27 November-27 December 2003 in Part IV: Catalogues.

***Ironsides, A.** "The Tate Gallery: Wartime Acquisitions." *Burlington Magazine*, LXXVIII, 455 (February 1941), 52-55, 57.

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>

Ishizuka, Hisao. "Enlightening the Fibre-Woven Body: William Blake and Eighteenth-Century Fibre Medicine." *Literature and Medicine*, XXV, 1 (Spring 2006), 75-92.

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. "Sexual/Textual Oothoon: Blake and the Question of History." *Teikyo Daigaku Bungakubu Kiyo, Eigo Eibungaku Gaikokugo Gaikokubungaku: Bulletin of English Literature Department, Teikyo University*, XXIII (1992) 181-195. In Japanese <BSJ>

***Ishizuka, Hisao.** "Thel's 'Complaint': A Medical Reading of Blake's *The Book of Thel*." *Eibungaku Kenkyu Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXXIII (1997), 245-263.

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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.** "Untying the Web of Urizen: William Blake, Nervous Medicine, and the Culture of Feeling." Chapter 7 of *Liberating Medicine, 1720-1825*. Ed. Tristanne Connolly and Steve Clarke. (London and Brookfield [Vermont]: Pickering and Chatto, 2009) Enlightenment World No. 10

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.

Ishizuka, Hisao. "William Blake and eighteenth-century medicine." *DAI*, LX (1999), 523A. Essex Ph.D., xxi, 326 ll.
Especially about fibre.

Isobe, Naoki. "William Blake shoshi ni miru mingei undo no yoran ki – sono sotei ni okeru keishiki to isho [*William Blake*

Bibliography as Incunabula of the Mingei Movement: the Form and Design of Binding].” Tama Bijutsu Daigaku Kiyo [Tama Art University Bulletin], XXII (2007), 123-133. In Japanese

The 19 plates concern Soetsu Yanagi, not Blake..

***Ito, Komao.** "William Blake." *Nihon Iji Shinpo:Japan Medical Journal*, No. 2681 (1975), 63-67. In Japanese <BSJ>

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).

Iwasaki, Toyotaro. "Igirisu Romanha no Shi to Kaiga ni okeru Shizen – Blake, Wordsworth, Turner to [and] Constable: Nature in English Romantic Poetry and Picture." *Jinbun Kenkyu, Kanagawa Daigaku Jinbun Gakkai: Studies in Humanities, The Society of Humanities at Kanagawa University*, No. 136 (1999), 1-28. In Japanese

§**Iwasaki, Toyotaro.** *Roman Shugi no shi to kaiga [The Poetry and Paintings of Romanticism] – Blake, Wordsworth, Turner and Constable.* (Tokyo: Eichosha, 2002) 224 pp.; ISBN: 4268003657 In Japanese

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Mamiko Katayama, *Igirisu Roman-ha Kenkyu: Essays in English Romanticism*, XXVII (2003), 104-108, in Japanese

Noriko Kawasaki, *Eibungaku Kenkyu: Studies in English Literature*, LXXXI (2005), 213-218, in Japanese

J

***Jackson, H.J.** *Those Who Write for Immortality: Romantic Reputations and the Dream of Lasting Fame* (New Haven & London: Yale University Press, 2015)

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

***Richard Holmes**, "The Greatness of William Blake", *New York Review of Books* (14 Nov 2015) (with 2 others) (a frequently accurate review concluding that Heather Jackson's book is "fine")

***Jackson, H.J.** "William Blake." Pp. 153-170 of her *Romantic Readers: The Evidence of Marginalia*. (New Haven and London: Yale University Press, 2005)

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].

§**Jackson, Kevin.** "A William Blake Alphabet." Chapter 1 (pp. 1-24) of his *Letters of Introduction: An A-Z of Cultural Heroes and Legends*. (Manchester: Caranet Press, 2004)

Jackson, M.W. "Blake's Appropriation of the Newtonian 'Moment'." *Notes and Queries*, CCXLIX (NS LI) (2004), 134-136.

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

Jackson, Noel. "Pulses, Periods and the Poet's Work: The Case of Blake." Pp. 91-99 of Chapter 2 (pp. 64-99): "The 'sense of history' and the history of the senses: periodizing perception in Wordsworth and Blake." In his *Science and Sensation in Romantic Poetry*. (Cambridge: University Press, 2008)

Jackson "can do little more than gesture towards Blake's ... critique of the 'senses five'" (p. 92).

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§**Jackson, Noel.** "The 'Sense of History and the History of the Senses': Periodizing Perception in Wordsworth and Blake." Part 2 of his *Science and Sensation in Romantic Poetry*. (Cambridge and N.Y.: Cambridge University Press, 2008) *Cambridge Studies in Romanticism*, 73 **B.** (2011)

***Jackson, Timothy P.** "Is Isaac Kierkegaard's Neighbor? *Fear and Trembling* in Light of William Blake and *Works of Love*." *Annual of the Society of Christian Ethics*, XVII (1997), 97-119.

A comparison of Johannis de Silentio, *Fear and Trembling*, Blake, and Kierkegaard's *Works of Love*. The Blake section is "Poeticizing Mercy: Blake on the Command as Primordial Religion" (pp. 101-112).

Jackson, Wallace. *The Probable and the Marvelous: Blake, Wordsworth, and the Eighteenth Century Critical Tradition* (1978) <BBS>

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§**Laurence Goldstein,** *Wordsworth Circle*, X 3 (Summer 1979), 256-258

§**C.C. Barfoot,** *English Studies*, LX (1979), 770-771 (with 2 others)

§**Anon.,** *Johnsonian Newsletter*, XXXIX (1979), 22-23

§**Joseph A. Wittreich, Jr,** *Modern Language Quarterly*, XL (1979), 312-317

§**Jacques Blondel,** *Etudes anglaises*, XXXIII (1980), 215, in French

§**P.M.S. Dawson**, *Review of English Studies*, NS XXXI
(1980), 112-113

§**William Edinger**, *Modern Philology*, LXXVIII, 2
(November 1980), 189-191

Hoyt Trowbridge, *Blake*, XIV, 3 (Winter 1980-81),
143-145

§**Stuart Tave**, *Yearbook of English Studies*, (1981), 290-
293

§**Leslie Tannenbaum**, *Eighteenth-Century Studies*, XV
(1982), 463-467

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".

Jacobs, Jack William. "William Blake's performative
prophecy." *DAI*, LX (2000), 2504A. Auburn Ph.D., 1999.
443 ll.

Jacobsen, Frederich Johann. *Briefe an eine deutsche
Eldfrau, über die neuesten englischen Dichter, herausgegeben
mit übersetzten Auszüge ...* (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].

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Jacobson, Dan. "Don't do it." *Listener*, 13 February 1969.

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

Jacobson, Howard. "Blake's Doors of Perception." *Notes and Queries*, CCXLVII [NS XLIX] (2002), 454-455.

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.

Jakobson, Roman. "On the Verbal Art of William Blake and Other Poet-Painters." *Linguistic Inquiry*, I (1970), 3-23. ... <BB, BBS> **C.** §*Selected Writings III: Poetry of Grammar and Grammar of Poetry.* Ed. Stephen Rudy. (The Hague: Mouton, 1981), 322-324. **D.** (1983) <BBS> **E.** (1987) <BBS> **F.** (Berlin and Boston: De Gruyter Mouton, 2010). Pp. 322-346

James, David E. "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." *Studies in Romanticism*, XVIII (1979) <BBS> **B.** Reprinted in "abbreviated" form in *William Blake*, ed. David Punter (1996), pp. 54-70.

James, David E. "Blake's *Laocoön*: A Degree Zero of Literary Production." *PMLA*, CXCVIII (1983), 226-236. **B.** §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

§**Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-477

§**Stephen Pritchard**, *Notes and Queries*, XXVII (1980), 551-552

James, G. Inqli. "William Blake and Feminist Theology: Some Observations on the Affinities." *Feminist Theology*, No. 11 (January 1996), 72-85.

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).

[**Jame**]S., [**Henr**]Y. "William Blake's Poems." *Spirit of the Age*, I (25 August 1849), 113-114 <BB> B. §*National Anti-Slavery Standard*, IX, 15 (6 September 1849), 60.

§**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.

James, Joan E., and G. Inqli James. "Blake's 'The Clod and the Pebble': Some Christian-Feminist Observations." *Feminist Theology*, No. 6 (May 1994), 48-52.

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Perhaps "love, properly understood, is neither exclusively passive nor exclusively active" (p. 52).

James, Laura DeWitt, *William Blake: The Finger on the Furnace* (1956) ... <BB>

REVIEWS

§**C. Ryder Smith**, *London Quarterly & Holborn Review*, CLXXXI (1956), 239

§**A.R.**, *Review of Metaphysics*, X, 2 (1956), 363

§**James, Nicholas Philip**. "William Blake." In his *Eduardo Paolozzi: Newton Figures*. (London: Cv Publications, 2005) Cv Visual Arts Research

A recorded conversation (1990) with Paolozzi (1924-2005).

Jameson, Mrs. [Anna Brownell]. *Sacred and Legendary Art*. [2 vols.] (London, 1848) **B.** Second Edition. (London, 1850) **C.** Third Edition. (London, 1857) ... **E.** Fifth Edition. (London, 1866) <BB #1951A-C, E> **F.** §Sixth Edition. (London: Longman, Green, and Co., 1870) ...

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>

Jang, Eun-Myung. "William Blake--eui Si-e Natanan Sikong-eui Segye-wa Yungwon: The Spatio-temporal World and Eternity in William Blake's Major Prophecies." Youngnam University [Kyungbook, South Korea] Ph.D., 1987. 120 pp.; in Korean, with an English abstract on pp. 112-114

Jang, Eun-Myung. *William Blake--eui Yeunsi Yeonku* [A Study of William Blake's Prophetic Poems]. (Seoul: Hyungseol, 1988) 150 pp. In Korean

§**Janssens, Uta Eva Maria.** "Blake, Pope and Voltaire, or the art of imitation." *Studies in Voltaire and the Eighteenth Century*, X (2001), 171-186.

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).

§**Januszczak, Waldemar.** "William Blake." In *Techniques of the World's Great Painters*. Ed. Waldemar Januszczak. (Secaucus [New Jersey]: Chartwell Books, 1980)

Japan Association of English Romanticism. *Voyages of Conception: Essays in English Romanticism*. Japan Association of English Romanticism. (2005)

2 **Hiroko Nakamura.** "Blake's Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism." Pp. 73-85. It was given at *The International Blake Conference: "Blake in the Orient"* (2003) and printed in Japanese in "Yanagi Muneyoshi – Blake no eikyo to Bukyo eno

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rekitei [Yanagi Muneyoshi – The Influence of Blake and the Progress to Buddhism].” *Fukuoka Daigaku Kenkyu bu Ronshu A Jimbun Kagaku hen* [*Bulletin of the Central Research Institute, Fukuoka University, Series A, Humanities*], VI (2006), 53-68.

§**Jarvis, Simon.** “Blake’s Spiritual Body.” Pp. 13-32 of *The Meaning of “Life” in Romantic Poetry and Poetics*. Ed. Ross Wilson. (Abingdon and N.Y.: Routledge, 2008)Routledge Studies in Romanticism

§**Jasper, David.** “Desert Theology and Total Presence: The Poets William Blake and Yves Bonnefoy Meet Hegel and Tom Altizer.” Chapter 10 (pp. 142-159) of his *The Sacred Desert: Religion, Literature, Art, and Culture*. (Oxford: Blackwell, 2004)

§**Jastrzębski, Bartosz.** *Poezja Przeciw Filozofii: Idea Wyobraźni i Krytyka Rozumu w Poezji Filozoficznej William Blake’a*. Tr. (Wrocław: Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej Edukacji Twp, 2006) 271 pp.; ISBN: 83894518376 In Polish

A Uniwersytet Wrocławski Ph.D., 2005.

§**Jaynes, Julian.** “The Ghost of a Flea: Visions of William Blake: Voices of the Mind.” Part II of *Reflections on the Dawn of Consciousness: Julian Jaynes’s Bicameral Mind Theory Revisited*. Ed. Marcel Kuijsten. (Henderson [Nevada]: Julian Jaynes Society, 2006)

Jefferson, Margo. "Fearful Symmetry." *New York Times Book Review*, 13 May 2001, p. 31.

General reflections on Blake.

Jenkins, Herbert, *William Blake* (1925) <BB> **B.** (1974) **C.** (1976) **D.** (1976) <BBS 526 B-D) **E.** (1979) <Not in BB, BBS, or *Blake*> Published by 2009 as an E-book.

§**Jenkins-Handy, David.** "Visual Culture and Visionary Satire: The Bodies Politic of William Blake." Birmingham Ph.D., 2004 391 pp.

Jennings, Luke. "Beyond Ballets Russes; Blake Dyptich." *Observer* [London], 25 March 2012.

The Fleur Darkins Ensemble ballet called "Blake Diptych" is inspired by Blake's *Songs of Innocence and of Experience*.

Jesse, Jennifer. "The binding of Urizen: The role of reason in William Blake's religious thought." *DAI*, LVIII (1998), 2668A. Chicago Ph.D., 1997. 288 pp.

The thesis gives "a wide-angled view of where Blake stands", concluding that "Blake is neither anti-rational nor antinomian in his religious thought".

***Jesse, Jennifer G.** *William Blake's Religious Vision: There's a Methodism in His Madness.* (Lanham [Maryland], Boulder, N.Y., Toronto, "Plymouth, UK": Lexington Books, 2013) 4^o, xiv, 297 pp.; ISBN: 9780739177907

A serious, methodical book; an "educated guess about

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the religious insights expressed in Blake's [literary] works" (p. 7), an attempt "to contextualize Blake's works theologically" (p. 99). She is concerned particularly with the audiences Blake addresses.

§**Jessen, Elizabeth Engell.** *Bibelske motiver hos William Blake* (Anis, 2009) In Danish?

§**Jessen, Elizabeth Engell.** "Conversion as Narrative, Visual, and Stylistic Mode in William Blake's Works." Oxford D.Phil, 2013.

Jiang, Hai-Ying. "Kuai Huo de Meng Chong--Dui Wei Lian Bu Lai Ke 'Meng Chong' Yi Shi de Hu Wen Xing Jie Du [The Happy Fly: An Intertextual Approach to William Blake's Poem 'The Fly']." *Fu Jian Lun Tan* (She Hui Jiao Yu Ban) [*Fujian Tribune* (Social Sciences and Education Edition)], No. 12 (2009), 36-37. In Chinese

Jiang, Jian-Jun. "Wei Lian Bu Lai Ke de Zong Jiao Xiang Xiang Li [The Religious Imagination of William Blake]." *Wen Xue Jie* [*Field of Literatures*], 3 (2012), 124-125. In Chinese
An analysis in terms of falling and being saved.

Jiang, Xian-Jing. "Lun Wei Lian Bu Lai Ke de Shen Hua Ti Xi [On the Mythological System of William Blake]." *Wen Yi Yan Jiu* [*Literature and Art Studies*], No. 9 (2011), 45-52. In Chinese

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**

Jin, Yan. "Lun Bu Lai Ke Shi zhong de Yi Xiang [On the Imagery in Blake's Poems]." *Nan Jing Guang Bo Dian Shi Da Xue Xue Bao [Journal of Nanjing Radio and TV University]*, XLVIII, 3 (2007), 52-54. In Chinese
A general comment on Blake and his poems.

Jing, An-Da. "Bu Lai Ke Feng Fu Xian Li de Lai Yuan Ji Te Djan [The Origin and Characteristics of Blake's Imagination]." *Wen Jiao Zi Liao [Culture and Education Documents]*, No. 11 (2009), 15-16. In Chinese
A comment on the origin and character of Blake's power of imagination.

§**Jobert, Barthélemy.** "William Blake et la question du monotype." *Nouvelles de l'Estampe* ([n.d.]). In French

§**Johansen, Ib.** "The Politics of Eros: William Blake and the History of Sexuality at the End of the Eighteenth Century." *Zeszyty Naukowe Uniwersytetu Jagiello_skiego* (1990), 65-74.

§**Johansen, Ib.** "William Blake and the Gothic Sublime." Pp. 176-191 of *Romanticism in Theory*. Ed. Lis Møller and Marie-Therese Svane. (Aarhus, Denmark: Aarhus University Press, 2001) ISBN: 8772887869

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§**Johanson, Paula.** “William Blake (1757-1827).” In her *Early British Poetry: “Words that Burn”*. (Berkeley Heights [New Jersey]: Enslow Publishers, 2009) Poetry Rocks
Short biographies for a juvenile audience.

John, Brian. *Supreme Fictions: Studies in the Work of William Blake, Thomas Carlyle, W.B. Yeats, and D. H. Lawrence* (1974) <BB #B1960>

REVIEWS

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

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

§**Dennis Donoghue,** *Modern Language Review*, LXXII, 1 (January 1977), 155-156

§**M.P. Scofield,** *Review of English Studies*, XXVIII, 109 (February 1977), 108-110

John, Donald. “Romantic Regeneration: Blake, Creation, and the Constitutive Imagination.” *Temenos Academy Review*, No. 9 (2006), 189-206.

John, Donald. “[‘]They became what they beheld[’]: theodicy and regeneration in Milton, [William] Law, and Blake.” Pp. 86-100, 235-40 in *Radicalism in British Literary Culture 1650-1830*. Ed. Timothy Morton and Nigel Smith. (Cambridge and N.Y.: Cambridge University Press, 2002)

§***John, Donald.** “William Blake and the Dionysus Andreas

Illuminations to the 'Law' Edition of Boehme." *Temenos Academy Review*, No. 12 (2009), 159-180.

Johnson, Charles. "William Blake and his Circle." *History of British Art*. (London, 1932) <BB> **B.** §In his *English Painting from the Seventh Century to the Present Day*. (London: G. Bell and Sons, 1934)

§**Johnson, Kurt A.** "Sir William Jones and Representations of Hinduism in British Poetry, 1784-1812." York [England] Ph.D., 2010.

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

***Johnson, Mary Lynn.** "Human Consciousness and the Divine Image in Blake's watercolour Designs for the Bible: Genesis Through Psalms." Chapter 2 (pp. 20-43) of *The Caste of Consciousness: Concepts of the Mind in British and American Romanticism*. Ed. Beverly Taylor and Robert Bain. Afterword by M.H. Abrams. (N.Y., Westport [Connecticut], and London: Greenwood Press, 1987) Contributions to the Study of World Literature, Number 24

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

§**Johnson, Rossiter.** "William Blake." Pp. 20-23 of *Little Classics: Authors*. (Boston: Houghton, Mifflin and Company, 1875) Vol. XVI <Michigan>

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§**Johnston, Kenneth R.** "Blake's *America*, the Prophecy that Failed: William Blake (1757-1827)." Chapter 18 (pp. 307-322) of his *Unusual Suspects: Pitt's Reign of Alarm and the Lost Generation of the 1790s*. (Oxford: Oxford University Press, 2013)

***Jones, John H.** *Blake on Language, Power, and Self-Annihilation* (N.Y.: Palgrave Macmillan, 2010) 22 cm., xiii, 235 pp.; ISBN: 9780230622357

“Whereas *Milton* concerns itself with the annihilation of authorial Selfhood, *Jerusalem* ... [focuses] on the self-annihilation of the reader” (p. 175).

Portions of the “Introduction” (pp. 11-20), “*The Marriage of Heaven and Hell: Dialogue and ‘Imposition’*” (Chapter 2, pp. 59-95), “*The [First] Book of Urizen: The Problem of Authorial Selfhood*” (Chapter 3, pp. 97-133), “*Milton: The Annihilation of Authorial Selfhood*” (Chapter 4, pp. 135-173), and “*Jerusalem: The Reader and Self-Annihilation*”, (Chapter 5, pp. 175-211) are revised from his “‘Self-Annihilation’ and Dialogue in Blake’s Creative Process: *Urizen, Milton, Jerusalem*”, *Modern Language Studies*, XXIV, 2 (1994), 3-10. Chapter 3 is revised from his “Printed Performance and Reading The Book[s] of Urizen: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture”, *Colby Quarterly*, XXXV (1999), 73-89.

REVIEW

Jason Whittaker, *Year's Work in English Studies* XCI, 1

(2012), 672-673

***Jones, John H.** "Printed Performances and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture." *Colby Quarterly*, XXXV (1999), 73-89.

"*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).

"A revised version" appeared as Chapter 3, "*The [First] Book of Urizen The Problem of Authorial Selfhood*", pp. 97-133 in his *Blake on Language, Power, and Self-Annihilation* (2010).

Jones, John H. "'Self-Annihilation' and Dialogue in Blake's Creative Process: *Urizen, Milton, Jerusalem*." *Modern Language Studies*, XXIV, 2 (Spring 1994), 3-10.

"Through self-annihilation, Blake attempts to undo the oppression of monologism" (p. 9).

Revised portions appeared in the "Introduction" (pp. 3-20), Chapter 3 ("*The [First] Book of Urizen: The Problem of Authorial Selfhood*", pp. 97-133), Chapter 4 ("*Milton: The Annihilation of Authorial Selfhood*", pp. 135-173), and Chapter 5 ("*Jerusalem: The Reader and Self-Annihilation*", pp. 175-213) of his *Blake on Language, Power, and Self-Annihilation* (2010).

William Blake and His Circle
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Jones, John H. "William Blake's dialogic poetics: 'Inspired' discourse and the annihilation of authorial selfhood." *DAI*, LVI (1995), 1793A. Fordham Ph.D., 1995.

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, Jonathan.** "Monstrous Minds: William Blake's The Ghost of a Flea." *Guardian* [London], 25 September 2012.

§**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, Robert Neville, Jr. "'Most holy forms of thought': English Romantic Mythology and sacrificial crises." *DAI*, LXI (2000), 1852A. California (Riverside) Ph.D., 2000. 330 pp.

Deals with Blake.

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), 113-118

About *Jerusalem*.

§**Jordis, Christine.** "Vision prophétique de William Blake." *Études*, Tome 420 (April 2014), 77-86 In French

***Jordis, Christine.** *William Blake ou l'infini*. (Paris: Éditions Albin Michel, 2014) 20.5 x 14.0 cm, 287 pp; ISBN: 9782226254672 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

Jose, Chiramel P. "Blake Decoding *The Book of Job*." *Aligarh Journal of English Studies*, XIX, 2 (1997), 1-24.

"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).

Jose, Chiramel P. "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies*, XVII (1999), 29-47.

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*

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tradition or the *ut musica poesis* tradition or any other tradition” (p. 45).

§**Jose, Fr. C.P.** "William Blake's Interpretation of the Bible through his Poems & Paintings." University of Calicut [India] Ph.D., 1991.

§**Joseph, T., and S. Francis**, ed. *William Blake: A Critical Study*. (New Delhi: Anmol Publications, 2005) Encyclopaedia of World Great Poets Series 8^o, 351 pp.; ISBN: 8126120460

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), 725-754.]

William Richey. “‘One Must Be Master’: Patronage in Blake’s ‘Vala’.” [Reprinted from *Studies in English Literature*, XXXIII, 4 (Autumn 1993), 705-724.]

John B. Pierce. “Rewriting Milton: Orality and Writing in Blake’s *Milton*.” [Reprinted from *Studies in Romanticism*, XXXIX, 3 (2000), 449-470.]

Paul Miner. “Blake’s London: Times and Spaces.” [Reprinted from *Studies in Romanticism*, XLII, 2 (Autumn 2002), 279-316.]

James Mulvihill. “‘The History of All Times and Places’: William Blake and Historical Representation in America and ‘Europe.’” [Reprinted from *Cleo*, XXIX, 4 (Summer 2000), 373-94.]

Steven Vine. “Blake’s Material Sublime.” [Reprinted from *Studies in Romanticism*, XLI, 2 (Summer 2000), 237-258.]

Edward Thompson. “Anti-Hegemony: The Legacy of William Blake.” [Reprinted from E.P. Thompson, *Witness Against the Beast* (1993), 106-114.]

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).

§Jossua, Jean-Pierre. *Pour une histoire religieuse de l'expérience littéraire*. Vol. II: *La Poésie moderne*. (Paris: Beauchesne, 1990) In French

Said to be about Blake.

§Jost, Sarah. *Zeitkritik in William Blakes “Songs of Innocence And of Experience”* (Grn Verlag, 2009) 21 cm; ISBN: 9783640421497 In German

§Journal of Religious Ethics
Volume XXXVII, Number 1
(March 2009)

Focus on William Blake

D.M. Yeager. “Of Eagles, Crows, Lions and Oxen: Blake and the Disruption of Ethics.” Pp. 1-31.

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Thomas J. J. Altizer. "The Revolutionary Vision of William Blake." Pp. 33-38.

Steven P. Hopkins. "'I Walk Weeping, in Pangs of a Mothers Torment for Her Children': Women's Laments in the Poetry and Prophecies of William Blake." Pp. 39-81.

Emily Taylor Merriman. "Raging with the Truth: Condemnation and Concealment in the Poetry of Blake and Hill." Pp. 83-103. (Discusses Geoffrey Hill's lyric about Blake.)

**Journal of the Blake Society at St James,*
[Number 1] (London: House of William Blake,⁹²⁷
Design & Advertising,
17 South Molton Street, W1Y 1DE,
(Spring [April] 1995)

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,

⁹²⁷ Colin Bartlett, *Mystery at Blake House* (London: Adelphi Press, 1993) is merely a novel for adolescents about the house of wealthy aunt Doris Blake.

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.)

William Blake and His Circle
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[**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.)

Steve Clark and David Worrall. "William Blake 1794/1994: a conference 13-15 July 1994 at St Mary's University College." Pp. 36-39. (A summary, with a list of 35 "Speakers & Subjects".)

[**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

Michael Grenfell. Review of Steve Clark and David Worrall, ed., *Historicizing Blake* (1994). Pp. 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".)

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. "Information." Pp. 46-47. (About the Society and its *Journal*.)

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].)

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***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

Sarah Joyce. Review of David Annwn, *Hear the Voice of the Bard!* (1995). Pp. 65-67. (The book is a "perceptive reading" of the "Introduction" to *Experience*.)

Sunao Vagabond [stage name of **Andrew Vernède**]. Review of Andrew Solomon, *Blake's Job* (1995). Pp. 67-69. (A "marvellous book", "astoundingly well-informed".)

Peter Cadogan. Review of Jon Mee, *Dangerous Enthusiasm* (1992). P. 70. ("A notice rather than a review" of "a brilliant book", "most interesting".)

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.)

Andrew Vernède. Review of Elliott Hayes, *Blake – Innocence and Experience: A Play*. Pp. 72-75. (A review of a performance at Tristan Bates Theatre, n.d.)

Tim Heath. Review of George Goyder, *Signs of Grace* (1993). Pp. 75-77. (It is a "clear and orderly" autobiography.)

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Tim Heath. Review of Peter Ackroyd, *Blake* (1995). Pp. 77-79. (Ackroyd "builds up a life, slowly, with care and with detail".)

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No. 3

([October] 1998)

The Editors [**Andrew Solomon** and **Michael Grenfell**].
"Editorial." P. 3.

***David Worrall.** "The Mob and 'Mrs Q': William Blake, William Benbow and the Context of Regency Radicalism." Pp. 4-19. [Also printed in *Blake, Politics, and History*, ed. Jackie DiSalvo, Jackie, G.A. Rosso, and Christopher Z. Hobson (1998).] ("The day-to-day events of early June 1820 place the publication of Blake's engraving [of George IV's former mistress Mrs Quentin (Harriet Wilson)] in the thick of a series of populist incidents with many embarrassing consequences for the King and the Government" [pp. 9-10].)

***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].)

***Michael Grenfell.** "A Blakean Manifesto." Pp. 32-34.

***Sunao Vagabond.** "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru ... washing ... [his] autobiographical linen" [p. 35].)

***Andrew Solomon.** "To Build Jerusalem." Pp. 43-50.

James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)

Hatsuko Niimi. "Soetsu Yanagi's *William Blake*." Pp. 52-59.
(About Yanagi's career and Blake book.)

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.)

Adrian Peeler. "Impressions of Jeanne Moskal's Book, *Blake, Ethics and Forgiveness*, University of Alabama Press, 1994." Pp. 63-74. (An appreciation.)

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 Desert* (1998). Pp. 76-77. (The book is "not good, it is wonderful" [p. 76].)

Christopher Rubinstein. Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 78-81. ("As on the forward cusp of knowledge, it is difficult to praise this book too highly" [p. 78].)

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

Anon. "Information: The Blake Society and Blake Journal." P. 84.

Anon. "The Crossword Prize." P. 84.

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No. 4

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([September] 1999)

The Editors [**Andrew Solomon** and **Michael Grenfell**].
"Editorial." P. 2. (Describes the journal and this issue.)

***Christopher Rowland**. "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated Books." Pp. 3-19. ("The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology" [p. 18]. The essay seems to be silently reprinted in his "Blake and the Bible: Biblical Exegesis in the Work of William Blake", pp. 168-184 of *Biblical Interpretation: The Meanings of Scripture – Past and Present*, ed. J.M. Court (London: T. and T. Clark, 2003), pp. 168-184, and *International Journal of Systematic Theology*, VII (2005), 142-154.

Lisa Gee. "William Hayley." Pp. 20-32. (In her dissertation-in-progress, she will try to "Be nice to William Hayley. No-one else is" [p. 21].)

Suzanne R. Hoover. "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [p. 33].)

Shirley Mungapen. "What do *You* think? The Crystal Cabinet." Pp. 42-43. (Paraphrase and interpretation.)

***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].)

***Richard Lines**. "'The Inventions of William Blake, Painter and Poet': An early appreciation of Blake's genius." Pp. 56-65. (An intelligent argument that the author of the essay in

London University Magazine [March 1830] is Charles Augustus Tulk.)

***Christopher Rubinstein.** "'The Eye Sees More than the Heart Knows': Some possible hidden meanings in *Visions of the Daughters of Albion*." Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me"; for Bromion "an amalgam of [Daniel] Boon[e] and [Gilbert] Imlay", plus "I'm no orb", "No I rob 'm", "Iron mob", "I'm born O"; for Theotormon "No to Mother", "Ohio Torment", "Not more hot", "The norm too", "the morn too", "the moon rot" [pp. 69-73]; "There is at least a strong probability that he [Blake] was aware of them and created the names accordingly" [p. 68].)

REVIEWS

Michael Grenfell. Review of Jacqueline Fontyn, "Blake's Mirror." Pp. 76-77. ("Blake's Mirror" is musical settings for "The Angel", "The Fly", and "The Tyger" from *Experience*, and "Memory, hither come" from *Poetical Sketches* which give "a greater sense of the spiritual strands to Blake's work".)

Bill Goldman. Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp. 78-82. ("The most helpful overview of Blake's works and of Blake criticism I have ever come across" [p. 78].)

INFORMATION

Anon. "The Blake Society and Blake Journal." Pp. 83-84.

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*.

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§**Juengel, Scott Jordan.** "About Face: Physiognomies, Revolution, and the Radical Act of Looking." Iowa Ph.D., 1997, 247 leaves.

He deals especially with Lavater, Godwin, Mary Wollstonecraft, Blake, and Mary Wollstonecraft Shelley.

Jugaku, Bunsho, *A Bibliographical Study of William Blake's Note-Book* (1953) B. (1971) <BB>

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), 375-376

§**H.M. Margoliouth,** *Review of English Studies*, NS VI, 21 (January 1955), 92-94

§**Edith C. Batho,** *Modern Language Review*, LI (1956), 459

***Jugaku, Bunsho.** *Blake Ronshu* [*Blake Commentary*]. Ed. Muneyoshi Yanagi and Mituharu Hashizume (Kyoto: privately printed, 1931) 114 pp. <BB> B. *(Tokyo: Chusekisha, 1992) In Japanese

Jugaku, Bunsho. "Blake to Whitman henshu kouki sho [Extracts from the Afterword for *Blake and Whitman*]." Vol. II, pp. 6-49 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works*

of *Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

There is no such entry in **BB** for *Blake to Whitman* (1931-32).

***Jugaku, Bunsho.** "Hon to William Blake [Books and William Blake]." *Hon no Techo: Cahier des Livres*, I, 10 (December 1961), 444-449. In Japanese

On the significance of Blake's method of Illuminated Printing.

Jugaku, Bunsho. "Shirakaba no hitotachi to William Blake – Bernard Leach wo chushin ni [The Shirakaba Circle and William Blake – Bernard Leach the Key Person]." Vol. II, pp. 373-383 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

Jugaku, Bunsho. "William Blake no shogai [The Life of William Blake]." Vol. III, pp. 95-119 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

§**Jung, Sandra.** "William Blake, the Chapbook, and the Meaning and Associations of Format." *ANQ* (2014).

Juninus. "Conversations on the Arts." *Repository of Arts, Literature, Commerce, Manufactures, Fashion, and Politics*, No. 57 (August 1813), 60.

In a Conversation about Hogarth's works, he mentions "*Beggars' Opera, Mr. Walker as Macheath, Miss Fenton as*

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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), 130-131; see *BR* (2) 304-305.

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), 404-409 <BB>, IV (September 1810), 130-131 <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.

Junod, Karen. "Crabb Robinson, Blake, and Perthes' *Vaterländisches Museum* (1810-1811)." *European Romantic Review*, XXIII, 4 (August 2012), 435-451

Chiefly about Perthes and Crabb Robinson's role "as

mediator of English literature to Germany" (p. 435).

Juszczak, Wieslaw. "Laokoon' William Blake'a",
Miesiecznik Lit., XI (1970), 58-67 <BB>

Perhaps this is "*Dotrzec do wiecznosci* [To Make It to Eternity]", pp. 187-199 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

K

K., C. "Queries: William Blake." *New York Times*, 14 May 1967.

"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).

§**Kallerud, Mauritz Royce.** "The Genre of Conjectural History: Jean-Jacques Rousseau, Mary Shelley, and William Blake in the New World." State University of New York at Buffalo Ph.D., 1998 249 pp.

Kambe, Ikuyoshi. "W. Blake: 'Shijin' to shite no Mondai: 'Shukyosei' o meguru Kosatsu: William Blake: A Study on His Poems and His Religion." *Hosei Daigaku Kyoyobu Kiyō: Bulletin of the Faculty of Liberal Arts, Hosei University, Foreign Languages and Literatures*, No. 115 (2001), 17-28. In Japanese

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§**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), 157-164. **B.** §*Kniževnost i Jezik*, LVII (2010), 139-145. In Serbian

***Kamijima, Kenkichi.** "Blake no *Tora* [Blake's 'The Tyger']." *Kikan Eibungaku: English Quarterly*, IV (1967), 121-128 <BB> **B.** "Sozo no Nazo: Blake 'Tora' [Enigma in Creation: Blake's 'Tyger']." Pp. 238-258 of his *Koku no Kaitaku: Igrisu Romanshugi no Kiseki [The Frontiers in the Void: Tracing English Romantics]*. (Tokyo: Kenkyusha, 1974) In Japanese <BSJ>

Kamijima, Kenkichi, ed. *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*. (Tokyo: Kirihara Shoten, 1995) 8°, xviii, 699 pp.; ISBN: 4342757001

The essays include:

Naoki Ishihara. "*Songs of Innocence and of Experience* as an Innovative Conduct Book." Pp. 33-50. (Concerned with ideas of childhood in 18th Century England.)

Mikihiko Ikeshita. "A Phoneme-Conscious Reading of Blake's 'The Little Black Boy'." Pp. 51-66. (An attempt "to clarify ... the unseen structure of the poem" [p. 52].)

Akinobu Okuma. "Beyond 'Spiritual Sensation': Reconstructing Blake's Concept of the Soul." Pp. 67-82.

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 revised and translated version" of "'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 Kiyo: Bulletin of Reitaku University*, XII [1971], 140-158.

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. 114-126. ("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. 127-144. (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.)

§**Kamperidēs, Lampros.** *Hoi gamoi tou Ouranou kai tēs Gēs mia anagnōsē tou [Ezra] Pound kai tou Blake me hodēgo tou [Zēsimos] Lorentzato.* (Athēna: Gephyres, 2003) 21 cm, 81

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pp.; ISBN: 9605272539 In Greek

§**Kamyishnikova, N.M.** "[Blake's Sublime Allegory]." *Referatyvnii [Abstract] Zhournal*, No. 3 (1975), 132-136. In Russian

Perhaps an abstract of Stuart Curran and Joseph Anthony Wittreich, Jr, *Blake's Sublime Allegory* (1973).

§**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), 157-164. 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*.

Kang, Li-Ying. "Cong Wen Ti Jiao Du Fen Xi Wei Lian Bu La Ke Shi Ge Lao Hu Yin Yu Yi Yi de Ti Xian: The Analysis of Metaphorical Meaning of Poetry--Take from Stylistic Point of View The *Tyger* by William Blake as an Example]." *Xin Zhou Shi Fan Xue Yuan Xue Bao: Journal of Xinzhou Teachers University*, XXVIII, 6 (December 2012), 68-70. In Chinese, with an abstract in English

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 Blake's Prophetic Poetry]." *Literature and Religion*, XIV, 3 (2009), 193-212. In Korean

§Kang, Ok-Sun. "[A Study of the Image of the Father in William Blake's Poems – Focussing on *The Songs of Experience* and *The Four Zoas*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea]XLV (1999), 117-136. In Korean

§Kang, Oksun. "[William Blake's Anti-Imperialism: The Problem of Industrialization and Labour.]" *Nineteenth-Century Literature in English* [Seoul, South, Korea], IX, 3 (2005), 5-28. In Korean

Kang, Ok-Sun. "[William Blake's Prophetic Poems and His Social Consciousness: Focussing on *The Four Zoas* and *Jerusalem*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XLVII (2001), 755-773. In Korean, with an English summary

Kang, Seon-Koo. "Symbols in Blake's Songs." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], No. 65 (1978), 95-116.

Kang, Seon-Koo. "William Blake--eui Archetypal Symbolism Yeonku: A Study of Blake's Archetypal Symbolism." Chungang University (Seoul, South Korea), Ph.D., 1987. 191 pp.; in Korean, with an English abstract on pp. 186-188 <BBS§>

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Kang, Seon-Koo. "William Blake -- eui *The Four Zoas* [William Blake's *The Four Zoas*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XXXVIII (1993), 453-476. In Korean

Kang, Seon-Koo. "William Blake--eui *Jerusalem* [William Blake's *Jerusalem*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XXX (1984), 701-721. In Korean

Kang, Seon-Koo. *William Blake Siron* [*William Blake's Poetics*]. (Seoul: Chungwha, 1982) 191 pp. In Korean

Kantor, Elizabeth. "The Prince of Darkness ... is a Lord Chancellor: William Blake as a critic of Francis Bacon." *DAI*, LIII (1993), 3920A. North Carolina Ph.D., 1992. 191 pp.

About "Blake's careful analysis of the disingenuous method of argumentation employed in the *Essays*" of Bacon.

Kao, Tien-en. "Blake yu [and] Wordsworth." Pp. 303-327 of *Xiyang wenxue da jiaoshi – jingdu jingdian* [*Reading the Canon: Essays on Western Literature*]. Ed. Ching-hsi Peng. (Taipei: Jiukechuban she, 1999) In Chinese

On Blake's creative activity as "the possibility of human salvation" and the quality of his works as "visionary and imaginative".

Kao, Tien-en. "Yingguo langmanzhuyi shiren ji qi zhongji guanhuai – Blake de lingxiang yuzhou [English Romantic

Poets and Their Ultimate Concerns – Blake’s Visionary Universe].” *Lianhe wenxue* [*Unitas: A Literary Monthly*], VI, 3 (January 1990), 148-154. In Chinese
On Blake’s world view.

§**Kaplan, Carter.** “Fractal Fantasies of Transformation: William Blake, Michael Moorcock, and the Utilities of Mythographic Shamanism.” *Extrapolation: A Journal of Science Fiction and Fantasy*, XLV (2004), 419-436. B. § Pp. 35-52 of *New Boundaries in Political Science Fiction*. Ed. Donald M. Hassler and Clyde Wilcox. (Columbia: University of South Carolina Press, 2008)

***Kaplan, Marc.** "Blake's *Milton*: The Metaphysics of Gender." *Nineteenth-Century Contexts*, XIX (1995), 151-178.
"The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character" (p. 151) .

Kaplan, Marc. "Weeping woman/weaving woman: Gender roles in Blake's mythology." *DAI*, LVI (1995), 942A. California (Los Angeles) Ph.D., 1993. 375 ll.

In his poetry and art, "sexism is not incidental to Blake's system, but fundamental".

§**Kaplan, Nancy.** "Blake's Problem and Ours: Some Reflections on the Image and the Word." *Readerly Writerly Texts*, III, 2 (Summer 1996), 115-133. B. *”Blake’s Problem and Ours: Some Reflections on the Image and the Work.” Pp. 25-43 of *The Emerging Cyberculture: Literacy, Paradigm, and Paradox*. Ed. Stephanie B. Gibson and Ollie O. Oviedo.

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(Cresskill [New Jersey]: Hampton, 2000) Hampton Press Communication Series

“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, Ikuku. "A Study of William Blake's Poems." *Osaka Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities*, No. 2 (1995), 123-137.

§**Kashiwabara, Ikuku.** “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

***Kashiwabara, Ikuku.** "William Blake no Jintaizo to sono Kozo: A Study of Human figure and its structure of William Blake's works." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities*, No. 3 (2001), 19-26. In Japanese

§**Kashiwabara, Ikuku.** “William Blake, *Songs of Innocence* Spring ni okeru shi teki geijutsu shi teki gengo [Poetic Art and Language in ‘Spring’ in William Blake’s *Songs of Innocence*].” *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka*

Electro-Communication University, Research in the Humanities], No. 6 (2004), 9-13. In Japanese

§**Kastner, Jeffrey.** “Manhattan Project: Friends of William Blake.” *Art Forum*, XLIII, 1 (2004), 206.

Katayama, Toshihiko. “Blake no Vijon ni tsuite [On Blake's Vision].” *Kokoro [Mind]: Kokoro*, XIV, 4 (1961), 65-73. In Japanese

Kato, Kazutoshi. “W. Blake no Muku to Keiken no Uta: Rhythm no Jikken to iu Sokumen kara (An Experiment of Poetic Rhythm: Blake’s *Songs of Innocence and Experience*).” *Mulberry*, No. 62 (2013), 21-41. In Japanese

Kaufman, Robert. “Everybody Hates Kant: Blakean Formalism and the Symmetries of Laura Moriarty.” *Modern Language Quarterly*, LXI, 1 (2000), 131-155.

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

Kawasaki, Misako. “Blake no kodomo kan – *Muku to Keiken no Uta* wo chushin ni [Blake’s Image of Children in *Songs of Innocence and of Experience*].” *Toyo Daigaku Daigakuin Kiyo [Bulletin of the Graduate School, Toyo University]*, No. 43 (2006), 183-99. In Japanese

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*

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the Graduate School, Toyo University], No. 42 (2005), 289-305. In Japanese

Kawasaki, Noriko. "Blake ni okeru Ifuku no Imi [The Symbolic Meanings of Clothing in William Blake]." *Echudo, Ochanomizu Joshi Daigaku Daigakuin Eibungakkai: Etude* [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52 <BBS> **B.** Reprinted as Chapter 3 (pp. 67-89) of her *Eden wa Ki taka: William Blake Ronshu: On the Location of Eden: Studies on William Blake.* (Tokyo: Kindai Bungeisha, 1996) In Japanese

§**Kawasaki, Noriko.** "Eden wa Kita ka: Damon no Blake Dikushonari Saiko: On the Location of Eden: Reconsidering S.F. Damon's *A Blake Dictionary.*" *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 17 [1994]. **B.** Reprinted in Chapter 2 (pp. 5-38) of her *Eden wa Kitaka: William Blake Ronshu: On the Location of Eden: Studies on William Blake.* (Tokyo: Kindai Bungeisha, 1996) In Japanese

***Kawasaki, Noriko.** *Eden wa Kita ka: William Blake Ronshu: On the Location of Eden: Studies on William Blake.* (Tokyo: Kindai Bungeisha, 1996) 149 pp.; ISBN: 477339072 C0095 In Japanese

The book consists of reprinted essays:

"Eden wa Kita ka: Damon no *Blake Dikushonari Saiko: On the Location of Eden: Reconsidering S.F. Damon's A Blake Dictionary.*" Pp. 5-38. (Reprinted from *Ningen Bunka Kenkyu*

Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture [Ochanomizu Women's University], No. 17 [1994].)

"Maigo no Imeji ni tsuite: William Blake to Makura-nososhi 'Mino Mushi' no Dan no Hikaku Kenkyu: On the Imagery of the Lost Child: Starting from a Comparative Study of William Blake's Poetry and the 'Minomushi' Passage of *Makura-no-Soshi*." Pp. 39-66. (Reprinted from *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 12 [1988], 75-89.)

"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.)

"Kozetsu no Iso--Blake no 'Maigo no Otokonoko': Phases of Alienation: William Blake's 'The Little Boy Lost'." Pp. 91-105. (Reprinted from *Romanha Kenkyu, Igrisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 14 [1990], 8-15.)

"William Blake ni okeru 'Mushi' to 'Katachi': Form and Worm in William Blake." Pp. 107-145. (Translated by the author into Japanese from pp. 96-113 of her essay in *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. [Tokyo: Kirihara Shoten, 1995].)

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Toshihsa Kono, *Igrisu Romanha Kenkyu, Igrisu Romanha Gakkai: Essays in English Romanticism*,

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Japan Association of English Romanticism, No. 22
(1998), 83-85, in Japanese

§**Kawasaki, Noriko.** “Iburi dasareru Orc: Blake no Milton Dai 18 [20] yo kohan bu [Orc smoked out: The Latter part of Plate 18 [20] of Blake’s *Milton*].” *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women’s Junior College*], LIV (2004), 11-16. In Japanese

***Kawasaki, Noriko.** “Maigo no Imeji ni tsuite: William Blake to Makura-nososhi 'Mino Mushi' no Dan no Hikaku Kenkyu: On the Imagery of the Lost Child: Starting from a Comparative Study of William Blake's Poetry and the 'Minomushi' [Bagworm] Passage of *Makura-no-Soshi*.” *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [*Ochanomizu Women's University*], No. 12 [1988], 75-89 <BBS> **B.** Reprinted in Chapter 1 (pp. 39-66) of her *Eden wa Kita ka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996)
In Japanese

Minomushi passage is one of 300 passages in Sei Shonagon, *Makura-no-Soshi* [*Pillow Talk*] (early 11th Century).

§**Kawasaki, Noriko.** “Richi no kako, ‘kage no josei’ no baai – Blake no *Milton* da 18 [20] yo ni tsuite [An Error of Reason, the Case of ‘the Shadowy Female’ about the 18th [20th] plate of Blake’s *Milton*].” *Gifu Shiritsu Joshi Tanki Daigaku*

Kenkyu Kiyo [*Bulletin of Gifu City Junior College*], LIII (2003), 325-40. In Japanese

Kawasaki, Noriko. "Satan no Chokoku--Blake no *Milton* ni tsuite ([1]-12)" [Transcending Satan-Self in Blake's *Milton*]." *Gifu Shiritsu Joshi Tankidaigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women's Junior College*], No. 39 (1989), 39-46 <BBS>; No. 40 (1990), 49-55; No. 41 (1991), 149-155; No. 42 (1992), 27-32; No. 43 (1993); No. 44 (1994), 15-20; No. 45 (1995), 9-16; No. 46 (1996), 25-42; No. 47 (1997), 29-34; No. 48 (1998), 53-58; No. 49 (1999), 41-46 (with an English abstract on p. 41), No. 50 (2000), 21-27. In Japanese

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)

§**Kawasaki, Noriko.** *Satan no chokoku: Blake no MILTON ginsho shijin no bu ni tsuite.* (Tokyo: Kindaibungeisha, 2007) 20 cm, 135 pp.; ISBN: 97847733714175 In Japanese

Apparently derived from "Satan no Chokoku", *Gifu Shiritsu Joshi Tankidaigaku Kenkyu Kiyo*, No. 39-49 (1989-2000).

§**Kawasaki, Noriko.** "Sensho suru Urizen – Blake no *Milton* dai 19 [21] yo zenbu ni tsuite [Urizen the Pretender – On the First Part of Plate 19 [21] of Blake's *Milton*]." *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women's Junior College*], LV (2005), 1-8. In Japanese

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Kawasaki, Noriko. "William Blake ni okeru 'Mushi' to 'Katachi': Form and Worm in William Blake." Pp. 96-113 of *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. (Tokyo: Kirihara Shoten, 1995) B. Tr. by the author as Chapter 5 (pp. 107-145) of her *Eden wa Kitaka: William Blake Ronshu: On the of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese

§**Kawasaki, Ryoji.** "Blake no e to vision [Blake's Paintings and Vision]." *Kodahara*, No. 29 (2007), 27-54. In Japanese

Kawatsu, Masae. "Blake no 'Otoko' to 'Onna' [Blake's 'Male' and 'Female']." *Chubu Eibungaku, Nihon Eibungakkai Chubu Shibu* [*Central Japan English Studies, The English Literary Society of Japan, Chubu*], No. 9 (1989), 19-33. In Japanese

Kawatsu, Masae. "Hebishenden no Syochoteki-imi: *Jerusalem* pureto 100 Kaidoku no Tameni [The Symbolic Meanings of Serpent Temples in Blake.]" *Horizon, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature* (of Waseda University)], No. 17 (1985), 16-27. In Japanese

Kawatsu, Masae. "Michi ni Hagureta 'Kokoro no Tabibito' ['Mental Traveller' Lost]." *Horizon, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature* (of Waseda University)], No. 18 (1986), 10-19. In Japanese

See also her maiden name, Masae Inoue.

§**Kazemak, F.E.** ““And I wrote my happy songs, / Every child may joy to hear”: The Poetry of William Blake in the Middle School Classroom.” *ALAN* [Assembly on Literature for Adolescents] *Review*, XXX, Part 2 (2003), 44-48.

***Keach, William.** *Arbitrary Power: Romanticism, Language, Politics.* (Princeton and Oxford: Princeton University Press, 2004) Literature in History

Part 3 (pp. 130-144) of Chapter 6: “The Language of Revolutionary Violence” (pp. 122-158, 179-184) is about Blake.

Keach, William. “Blake, Violence, and Visionary Politics.” Pp. 24-40 of *Representing the French Revolution: Literature, Historiography, and Art.* Ed. James A.W. Heffernan. (Hanover and London: University Press of New England, 1992)

“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).

§**Keaton, Megan Kathleen.** “Beyond the Alphabetic: Using William Blake's The Tyger as a Way to Teach Modal Affordances.” *CEA Forum*, XLIV, 2 (2015).

Keeble, Bryan. “William Blake: Art as Divine Vision.” *Temenos Academy Review* (21006) **B.** Chapter 7 (pp. 85-98) of his *God and Work: Aspects of Art and Tradition.* Foreword

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by Wendell Berry ([Indianapolis]: World Wisdom, 2009)

“The urgency of his polemic all but defies us to feel the impress of his exaltation” (2009, p. 86).

***Keir, John.** "The Grasshopper and the Ant in Blake's 'The Fly'." *ELN*, XXXVIII, 3 (March 2001), 56-68.

The poem has two perspectives.

§**Keith, Jennifer.** “The Feet of Salvation in Blake’s *Milton*.” *Bulletin de la Société d’Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles*, 45 (November 1995), 51-67.

§**Keller-Privat, Isabelle.** “Commentary on William Blake’s ‘A Dream’.” Pp. 163-165 in *An Introduction to Poetry in English*. Ed. Eric Doumerc and Wendy Harding. (Toulouse: Presses Universitaires du Mirail, 2007)

***Kelleway, Kelly.** “The Strange Attraction of Blake’s Urizen.” *ReconstructionE: A Culture Studies eJournal*, II (2002), 32 paragraphs.

“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*”.

***Kelley, Therese M.** "Romantic Ambivalences." Chapter 5 (pp. 93-134) of her *Reinventing Allegory*. (Cambridge: University Press, 1997) Cambridge Studies in Romanticism, 22

Especially about the Gray designs (pp. 96-107).

Kellog, Carolyn. "Tyger, tyger burning bright: William Blake's cottage is for sale." *Los Angeles Times*, 15 July 2013.
For £978,000.

***Kennedy, Maev.** "Art historian dents image of William Blake, engraver: Research shows how artist 'fumbled and bungled'." *Guardian* [London], 18 April 2005, p. 10. **B.** "William Blake's secrets and lines." *Globe and Mail* [Toronto], 19 April 2005, p. R4.

"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.

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<BB> B. §(N.Y.: Vintage Books, 1964)

Keshavarzian, Ramin, and Pyeaam Abbasi. "*Visions of the Daughters of Albion: The Influence of Mary Wollstonecraft's Life and Career on William Blake.*" *International Letters of Social and Humanistic Sciences* [University of Isfahan], XXIX (2014), 48-63

"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".

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§**Bernard Blackstone,** 24 June 1949, p. 860

- §**Kathleen Raine**, *New Statesman and Nation*, **23 July 1949**, pp. 102, 104
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- §**Anon.**, *Times Literary Supplement*, **21 October 1950**, p. 698
- D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 111
- §**H.M. Margoliouth**, *Review of English Studies*, I (1950), 271-273
- 1971
- §**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, **10 December 1971**, pp. 1537-1539 (with 12 others)
- 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), 165-168
- §**Désirée Hirst**, *Review of English Studies*, XXIV (February 1973), 95-99 (with 2 others)
- §**John Beer**, *Notes and Queries*, NS XX, 8 (August 1973), 305-307 (with 2 others)
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-123 (with 6 others)
- §**T.R. Henn**, *Yearbook of English Studies*, III (1973), 302-304
- §**Morton D. Paley**, *Studies in Burke and His Time*, XV (1973), 100-104
- ***Paul Miner**, *Blake Newsletter*, VIII, 4 (Spring 1975), 122-125 (with another)

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***Keynes, Geoffrey, and Gwendolen Raverat.** *Job: A Masque for Dancing Founded on Blake's Illustrations to the Book of Job. Music by R. Vaughan Williams. Pianoforte arrangement by Vally Lasker.* (London, N.Y., Leipzig, Amsterdam [?1931]) <BB> **B.** §Full Score. (London: Oxford University Press [?1931]) **C.** §Miniature Score. (London: Oxford University Press [?1931]) **D.**§ ... Full Score. (London: Oxford University Press [1934])

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§**Country Life**, 12 August 1993 (a performance of the Birmingham Royal Ballet and The Stuttgart Ballet)

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

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§**Khew, Claire**. "How You Sing." *Times* [London], 12 April 2008.

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§**Jonathan Bate,** "Silly Willy", *London Review of Books*, **25 April 1991**, pp. 19-20

§**Angus Stewart,** *Spectrum*, **October 1991** (with 2 others)

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§**G.A. Cevasco,** *Choice*, XXIX (**1991-92**), 282

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§**Susan Matthews**, *BARS Bulletin and Review*, II (1992), 6-7

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

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[Blake's Departure from Swedenborg]" in his *William Blake Tenbyo* (1985), pp. 25-33. In Japanese <BSJ>

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- "Mouichido Ryusei ni tsuite [On Ryusei Again]." Pp. 251-254.

- "Ryusei to [and] Blake." Pp. 254-259. (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.)

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"Chieko to [and] Blake." Pp. 47-49. (Chieko Takamura [1886-1938] is the wife of the Japanese sculptor and poet Kotaro Takamura [1883-1956].)

"Shonen no Genshi [Vision in Boys]." Pp. 50-53. (Reprinted from *Nihon Iji Shinpo:Japan Medical Journal*, No. 2899 [1979], 64.)

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"Shakespeare to [and] Blake." Pp. 136-138.

"Gray to [and] Blake." Pp. 139-141.

"Charles Lamb to [and] Blake." Pp. 142-145.

"Darwin-ke to Blake [The Darwins and Blake]." Pp. 146-148.
(Reprinted from *Ikai Jiho*, No. 799 [1 November 1979].)

"Blake to Wedgwood-ke [Blake and the Wedgwoods]." Pp. 148-154. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 11 [1979].)

"Futatabi Wedgwood-ke ni tsuite [On the Wedgwoods Again]." Pp. 154-161.

Part V

"Blake ni miserareta Hitobito [Some Persons Who Were
Fascinated with Blake]."

Pp. 163-185

"Swinburne to [and] Blake." Pp. 164-168.

"Sir Geoffrey Keynes to [and] Blake." Pp. 169-174.

"Laurence Binyon ." Pp. 174-177.

"Futatabi Binyon ni tsuite [On Binyon Again]." Pp. 178-180.

"Leach Shi no Blake-kan [Mr Leach's View of Blake]." Pp. 181-184. (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. 184-185. (Mainly about Bernard Leach.)

§**Koizumi, Kohei.** "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 10 (1980), 82. **B.** "'Yon' no Shocho [Symbol of 'Four']" in his *William Blake Shoyo* (1982), pp. 164-174. In Japanese <BSJ>

§**Koizumi, Kohei.** "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). **B.** Reprinted as "Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']" in his *William Blake Tenbyo* (1985), pp. 82-88. In Japanese <BSJ>

§**Koizumi, Kohei.** "Zoku Blake ni-hen [Two Passages on Blake, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 5 (1982). **B.** Reprinted as "Flaxman" in his *William Blake Tenbyo* (1985), pp. 41-48. In Japanese <BSJ>

§**Koizumi, Kohei.** "Zoku Blake hoka ippen [A Passage on Blake and So On, Third Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 9 (1982). **B.** Reprinted as "'Sukonaru Mono' ['The Sublime']" in his *William Blake Tenbyo* (1985), pp. 101-108. In Japanese <BSJ>

Kojima, Yuji. "William Blake sho [Ode to William Blake]." *Kikan Mizue: Mizue: A Quarterly Review of the Fine Arts*, No. 922 (1982) 40-41. In Japanese <BSJ>

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§**Koljević, Nikola.** “Aktuelna rec u Blejkovom delu [The Word Actual [contemporary] in Blake’s Work].” *Književne Novine*, LVII (December 1957), 5. In Serbian

***Komáromy, Zsolt.** “Echoing Innocence: The Figures of Memory and Echo in Blakean Pastoral.” *AnaChronisT 1998: Essays ...* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary] ([1998?])*, 75-118.

Blake “is compelled” to push “poetry beyond the limits [of] his predecessors” because of “his urge to divorce imagination from memory” (p. 118).

§**Komisaruk, Adam Carl.** “Private Persons: Class and the Construction of Sexuality in British Romanticism.” California (Los Angeles) Ph.D., 1998. 228 leaves.

Especially about William Wordsworth, Mary Wollstonecraft Shelley, and William Blake.

***Kono, Rikyu.** “Blake no *Job-ki* Kaishaku--Ningen Sonzai no Kongen ni aru mono [An Interpretation of Blake's *Book of Job*--What Is at the Root of Human Existence].” Chapter IV (pp. 288-304) 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 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. 289-294); (3) "Job no Kuno [Job's Sufferings]" (pp. 294-297); (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. 300-302); (6) "Moji ni tsukauru mono tarazu Rei ni tsukauru mono tare [Be a Follower Not of the Letter But of the Spirit]" (pp. 302-304).

***Kono, Rikyu.** "Blake no Kirisutokyo to *Bhagavad Gita* ni tsuite [On Blake's Christianity and the *Bhagavad Gita*]." Chapter 2 (pp. 213-244) 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 is divided into (1) "Blake to Indo Geijutsu [Blake and the Arts of India]" (pp. 213-219); (2) "*Bhagavad Gita* to *Tengoku to Jigoku no Kekkon [Bhagavad Gita and The Marriage of Heaven and Hell]*" (pp. 219-223); (3) "Swedenborg to [and] Blake" (pp. 223-228); (4) "Buddi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (pp. 229-235); (5) "Zettaisha to shite no Kami [God as the Absolute]" (pp. 235-240); (6) "Musubi [Conclusion]" (pp. 241-244).

***Kono, Rikyu.** "Blake no totte no Goshikku Geijutsu – Girisha Bunka to Goshikku Bunka no Tairitsu no naka kara umareru shin no Geijutsu: W. Blake and Gothic Art – True Art Springs from the Contrary: Greek Art and Gothic Art." *Sapporo Otani Tankidaigaku Kiyo: Bulletin of Sapporo Otani Junior College*, No. 31 (2000), 15-44. In Japanese

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Kono, Rikyu. "Blake to Girisha Bunaka – Tairutsu nakushite Shinpo nashi: Blake and Greek Art: 'Without Contraries is no progression': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 1-14. In Japanese

***Kono, Rikyu.** "R. Blair no Shi *Haka* to sore ni sonyu sareta Blake no E -- Blair no Shiseikan to Blake no Shiseikan to no Hikaku [R. Blair's Poem *The Grave* and Blake's Illustrations to It--A Comparative Study of Blair's View of Life and Death and Blake's]." Chapter 3 (pp. 245-287) 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. 245-246.

"Cromek no Kikaku ni yoru Blair no Shi *Haka* [Blair's Poem *The Grave* Planned by Cromek]." Pp. 246-248.

*"Blair no Shi to Blake no Sashie [Blair's Poem and Blake's Illustrations]". Pp. 249-250.

"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. 251-258.

*"Kyojin naru Otoko no Shi' to 'Zenryo naru Rojin no Shi' ['Death of the Strong Wicked Man' and 'The Good Old Man Dying']." Pp. 258-265.

*"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. 266-268.

*"Masani shinan to suru Zenryo naru Rojin' no E no oshieru mono [What the Picture of 'The Good Old Man Dying' Teaches Us]." Pp. 269-273.

*"Saigo no Shinpan ni tsuite [On the Last Judgement]." Pp. 273-281.

"Shi no Tobira' (Death's Door) no E ni tsuite [On the Picture of 'Death's Door']." Pp. 281-283.

"Musubi [Conclusion]." Pp. 283-287.

***Kono, Rikyu.** "Robert Blair to William Blake--Blair no Shi *Haka* o megutte: Robert Blair and William Blake--On Blair's *The Grave*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 9-20. In Japanese

§**Koppenfels, Werner von.** "Gegen die Ketten des Geistes: vor 250 Jahren wurde William Blake geboren: kennen wir ihn?" *Neue Zürcher Zeitung*, 24 June 2007. In German

§**Korn, Ulrich.** "Die Gewänder des Kerubim: Mnemosyne und Imagination in William Blakes *Jerusalem*." Bochum Dissertation, 2002 Accessible as CD-Rom (2004) and online: <<http://www-brs.ub.ruhr-uni-Bochum.de/natahtml/HSS/DISS/KornUlrich/diss.pdf>> In German

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§**Kostova, Ludmilla.** "Liberating the Poetic Genius: William Blake and Mid- and Late-Eighteenth-Century Literary History." In *Tales of the Periphery: the Balkans in Nineteenth-Century British Writing*. Ed. Ludmilla Kostova. (Veliko Turnova [Bulgaria]: St. Cyril and St. Methodius University Press, 1997)

§**Kostova, Ludmilla.** "(Re-)Gaining Prophetic Authority through the Poetic Genius: William Blake and Eighteenth-Century Religious Enthusiasm." Pp. 189-200 in *Peregrinations of the Text: Reading, Translation, Rewriting: Essays in Honour of Alexander Shurbanov*. Ed. Evgenia Pancheva, Christo Stamenov, Maria Pipeva, and Georgi Niagolov. (Sofia [Bulgaria]: St. Kliment Ohridski University Press, 2013)

§**Kotani, Mayumi.** "William Blake no Muku to Keiken no Uta [William Blake's *Songs of Innocence and of Experience*]." *Philokalia* [Osaka Daigaku Daigakuin Bungaku Kenkyuka Geijutsu Gaku Geijutsu Shi Koza (Department of Art and Art History, Graduate School of Letters, Osaka University)] XXII (2005), 121-143. In Japanese

§**Kovel, Joel.** "Dark Satanic Mills: William Blake and the Critique of War." *Capitalism, Nature, Socialism*, XXI, 2 (June 2010), 4-19.

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

Kovel, Joel. "Some Lines from Blake." Chapter 14 (pp. 277-287) of his *The Radical Spirit: Essays on Psychoanalysis and Society*. (London: Free Association Books, 1988)

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).

Koyama, Keita. "Kagaku Tsurezuregusa (3): William Blake no Shi to Kenbikyō [An Essay on Science (3): The Poetry of William Blake and Microscope]." *Gakuto [Academic Lamp]*, CX, (2013), 50-53. In Japanese

Kozinn, Allan. "The Symphonic Literature of William Blake." *New York Times*, 30 January 2005.

On the music of William Bolcom, especially his "3-CD set of "Songs of Innocence and of Experience", 'his magnum opus'".

Kozłowski, Lisa. "Resonating Resins 'Listening to the voices of the ground' in William Blake's *Book of Urizen*." *Huntington Library Quarterly*, LXIV (2001), 411-427.

"I propose yet another reading of Urizen's name ... Urezin" or "Rezin" (p. 411) with an analysis of *The Book of Urizen* in terms of resin, "Urizen as stop-out varnish" (p. 422).

***Kozubska, Ewa, and Jan Tomkowski.** *Mistyczny świat William Blake'a [The Mystical World of William Blake]*. (Milanówek: Wydawnictwo Warsztat Specjalny, 1993) In Polish

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The work consists of "Od autoró [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstep do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on *Europe*, *The Book of Ahania*, *The Book of Los*, *The Song of Los*, *No Natural Religion*, *All Religions are One*, "On Homer's Poetry [&] On Virgil", and "Słownik [Dictionary]" (pp. 82-144) and "Inni o Blake'u [Others on Blake]":

Northrop Frye. "*Blake i archetypy* [Blake and Archetypes]."
Pp. 145-168. (Presumably "Blake's Treatment of the Archetype", first published in *English Institute Essays* [1951].)

Anthony Blunt. "*Obraz – slowo-mysl* [Picture Word Thought]." Pp. 169-182. (Presumably from *The Art of William Blake* [1959].)

Samuel Foster Damon. "*Swiat Ulro* [The World of Ulro]."
Pp. 183-186. (Perhaps from the entry for "Ulro" ["this material world"] in *A Blake Dictionary* [1965].)⁹²⁸

Wiesław Juszczak. "*Dotrzec do wiecznosci* [To Make It to Eternity]." Pp. 187-199. (Perhaps this is his "'Laokoon' William Blake'a", *Miesiecznik Lit.*, XI [1970], 58-67.)

Czesław Miłosz. "*Czytajmy Blake'a* [Let us Read Blake]."
Pp. 199-208. (Perhaps this is from his *Ziemia Ulro* [*The Land of Ulro*] [1977].)

Kraemer, Christine Hoff. "'Mind Forg'd Manacles': Self-Imprisonment and Self-Liberation in Blake's *Marriage of Heaven and Hell*." Online (2002)

⁹²⁸ There is no such heading in Damon's *William Blake, His Philosophy and Symbols* (1924) <BB>.

Kremen, Kathryn R., *The Imagination of the Resurrection: The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats* (1972) <BB>

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§**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)

§**Kripal, Jeffrey John**. "Reality Against Society: William Blake, Antinomianism, and the American counter Culture." *Common Knowledge*, XIII, 1 (January 2007), 98-112.

***Krnetić, Jelena**. "William Blake--New age mystical poet: Who was the William Blake--the poet of hymn Jerusalem." *Bašta Balkana* [on-line], 22 September 2012.

***Kroeber, Karl**. *Blake in a Post-Secular Era: Early Prophecies*. Ed. with a Foreword by **Joseph Viscomi**. ([No place: no publisher, 2012]) A Romantic Circles Monograph 8°, xxv, 155 pp., 28 black-and-white illustrations; ISBN: 9781105900624 "eBook versions available at <http://www.re.umd.edu>"

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*,

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and the Laocoön. "I emphasize Blake's focus upon the uniqueness of each individual person" (p. 3).

REVIEW

J.B. Mertz, *Blake*, XLVIII, 4 (**Spring 2015**), [pp. 47-48]

The book is "a fine memorial of Kroeber's enthusiasm as an educator", but "a mere armature for what Kroeber might have ultimately accomplished"

Kroeber, Karl, and **Gene W. Ruoff**, ed. *Romantic Poetry: Recent Revisionary Criticism* (New Brunswick, N.J.: Rutgers University Press, 1993)

The Blake section reprints three essays:

Joseph Viscomi. "William Blake, Illuminated Books, and the Concept of Difference." Pp. 63-87. (From his *Blake and the Idea of the Book* [1993] Chapters 4 and 18.) B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

Heather Glen. "Blake's 'London'." Pp. 88-101. (From her *Vision and Disenchantment: Blake's SONGS and Wordsworth's LYRICAL BALLADS* [1983], 208-221.)

Alicia Ostriker. "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 102-120. (From *Blake*, XVI [1982-83], 156-165.)

§***Krongaard Christensen, Bodil**. *Dialektik og bevidstheusud viiding, en studie i William Blake tilvætrelesforståelse* (Odense: [Udgivelsesudvalget ved Odense Universitet], 1976 22 cm, 179 pp.; ISBN:

8787482444

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, 158-164) 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).

§***Kruger, Kathryn Sullivan.** "Weaving the Word: The Metaphorics of Weaving and Female Textual Production." Miami Ph.D., 1994, 255 leaves.

Especially about Blake and Tennyson. The thesis matured into her book with the same title (2001).

§**Kudo, Yoshiyuki.** "Blake no E to Shi yori manabu mono [What We Are Taught from Blake's Paintings and Poems]." *Rikkyo Daigaku Eibeibungakkai Kaiho [Study Reports of the Society of English and American Literature in Rikkyo University]*, No. 7 (1950), 14-15. In Japanese

§**Kuduk, Stephanie.** "'A Sword of a Song': Swinburne's Republican Aesthetic in Song before Sunrise." *Victorian Studies*, LXIII (2001), 253-278.

§**Kuić, Ranka.** "Blejk, Pesnik Covekove Duse [Blake, a Poet of Man's Soul]." Pp. 7-13 of *Antologija Engleske*

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Romantičarske Poezije. (Belgrade: Naučna Knjiga, 1974) In Serbian

Kumar, R. Ashok. "Perception of Syntactic Deviations in Poetry--A Study of William Blake's *Songs of Innocence*." *Language in India* [online], XII, 10 (October 2012), 83-97.

"The PP 'down the valley'⁹²⁹ '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.** *Blake Kenkyu: hito to shi to e.* (Tokyo: Hokuseidoshoten, 1976) 266 pp. In Japanese

Kumashiro, Soho (Sinsuke), *William Blake – sono shogai to sakuhin no subete* [*William Blake – On His Life and Works*], (1979) In Japanese <BBS>

REVIEW

§**Hisayoshi Toriumi,** *Eigo Seinen: The Rising Generation*, CXXV, 5 (1979), 225 (with another), in Japanese

§**Kuntz, Paul Grimley.** "William Blake and the Ten Commandments." *Soundings*, LXXXIII, 2 (2000), 427-451.

Kunz, Salina. *William Blake's idiosyncratic beliefs and his poetics.* (Norderstedt, Germany: Druck und Bindung: Books

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

on Demand GmbH, 2009) 8°, 28 pp. (one side only); ISBN: 9783640412310 Universität Trier

***Kup, Karl.** "The Engraved Work of William Blake 1757-1827." *American Artist*, XI, 8 (October 1947), 25-29, 49.

Kusaka, Ryuhei. "W.B. Yeats ni yoru 'The Mental Traveller' no Kaishaku o megutte: On W.B. Yeats' Interpretation of 'The Mental Traveller'." *Momoyama Gakuin Daigaku Jinbunkagaku Kenkyu* [*Journal of Human Sciences, St Andrew's University*], XV, 2 (December 1979), 27-50. In Japanese <BSJ>

Kuwayama, Takako. "Blake no Shinwa ni okeru Eien to Ryushutsu: The Concept of Eternity and Emanations in Blake's Prophetic Writings." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 22 (1998), 11-19. In Japanese

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L., C. "Flaxman (John)." Vol. XI, pp. 108-109 of *Encyclopédie des Gens du Monde ...par une Société de Savants* (Paris: Treuttel et Würtz, 1839) In French <Harvard>

"Banks, Cumberland, Sharp, Blake, et surtout Stothardt le dirigèrent cependant par leurs conseils."

Laass, Steffen. *William Blake -- a literary figure to approach religion. Seminar Paper.* (Norderstedt, Germany:

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druck und Bindung: Books on Demand, GmgH, 2004)
GRIN-Verlag für akademische Texte 40 pp. (printed on one
side only); ISBN: 9783640146758
Universität Magdeborg.

§**La Belle, Jenijoy.** "The Piper and the Physicist." *Engineering & Science*, LIII, 1 (Fall 1989).

§**La Belle, Jenijoy.** "Seeing 'Eternity in an Hour'." *Los Angeles Times*, 26 October 1994.

§**La Cassagnère, Christian.** "The Voice of the Child: Language and Desire in Blake's *Songs* and *The Book of Urizen*." *Etudes Anglaises*, LXIII, 1 (2010), 6-17.

§**La Cassagnère, Christian**, ed. *William Blake: des Chants d'innocence au Livre d'Urizen: textes réunis et présenté par Christian La Cassagnère.* (Lyon: C.E.R.A.N. Université Lumière, 1996) *Etudes anglaises, Cahiers et documents* 14 In French

***Lachman, Barbara.** *Voices for Catherine Blake: A Gathering.* (Lexington [Virginia]: Scholar Antiqua Press, 2000) 4°, 132 pp.; ISBN: 097032880X

Interviews with Blake's wife and letters from her imagination.

REVIEW

Eugenie R. Freed, *Blake*, XXXVI (2003), 149-151 (this "fictionalized autobiography" in a "diversity of narrative voices" is "only intermittently

successful”; Lachman “should at least get the historical parameters right”)

Laehr, Dr H[einrich]. “Bericht über die Leistungen in der Psychiatrik.” *C. Canstatt’s Jahresbericht über die Fortschritte in der Heilkunde im Jahre 1850.* Ed. Dr Eisenmann. Erster Band: Biologie. (Erlangen: Ferdinande Enke, **1851**), II, 13-59. In German

About the “wilder Visionen ... der Maler Blake”, who lived “in einer eingebildeten Welt” (p. 20).

Laehr, Heinrich. *Ueber Irrsein und Irrenanstalten für Aerzte und Laien.* (Halle: C.G.R. Pfeffer, **1852**) Pp. 27, 46. In German <New York Public Library>

About Hallucinationen and Phantasies; “Der Maler Blake sah den Teufel, den er so vortrefflich zeichnete” (p. 27).

REVIEW

Dr. F. Graevall, *Notizen für Praktische Äertz über die Neuesten Beobachtungen in der Medicin, mit besonderer Berücksichtigung der Krankheits-Behandlung.* Fünfter Band das Jahr 1852. (Berlin: August Hirschvald, **1853**) P. 489. In German (About Blake and Phantasie)

Lamb, Charles. “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb.” *Monthly Repository*, NS, XI (**February 1837**), 39-42, 113-117. <Princeton>

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

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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), 225-247, and reprinted in *New Writings of William Hazlitt*, ed. Duncan Wu (Oxford: Oxford University Press, 2007), II, 417-427. The essay was probably written between January 1829, when Varley's *Zodiacal Physiognomy* with this story was published, and September 1830, when Hazlitt died.

§**Lambert, Jérémy.** "Blake et la Laocoön: pour une poétique du mouvement." *Image & Narrative: Online Magazine of the Visual Narrative*, XII, 1 (2010), 107-117. In French

Lambert, Stephen T. "Blake's LONDON." *Explicator*, LIII (1995), 141-143.

The "black'ning Church" is "a cleverly duplicitous description".

Lambo, John. "The Imagination as Unifying Principle in the Works of Blake and Wordsworth." *Diogenes*, XLI, 4 (1993), 59-72.

"Blake and Wordsworth ... essentially share the same world view" (p. 59).

§***Lamennais, Félicité Robert de.** *En Troendes Tale*. Tr. Truls Winther. [Illustrations by William Blake.] (Oslo: Tanum-Norti, 1978) 113 pp.; ISBN: 8251807182 In Norwegian

§**Lamont, William M.** "William Blake, Benjamin Franklin and the London Muggletonians." In his *Last Witnesses: The Muggletonian History, 1652-1979*. (Aldershot [Hampshire] and Burlington [Vermont]: Ashgate, 2006)

§**Lamperidis, Lambros.** Οί γάμοι του ουρανού και της γής: Μία ανάγνωση του *Pound*, του *Yeats*, και του *Blake* με οδηγό του Αορευτ ζάτο] [*The Marriage of Heaven and Hell: A Reading of Pound, Yeats, and Blake with the Guide of Lorentzatos*] (Athens: Armos, 2003). 81 pp.; ISBN: 9605272539 In Greek

Lan, Chao-Hui. "Wen Xue Zuo Pin De Yu Jing Yu Yi Yi—Yi Bu Lai Ke De 'Gao Yang' Yi Shi Wei Li [Context and Meaning in Literary Works—Blake's 'The Lamb' as Example]." *Xiao Zuo Jia Xuan Kan* [*Writer Selective Periodical*], No. 24 (2015), 244-45. In Chinese

***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*.

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***Lande, Laurence.** "William Blake and the Prophetic Tradition." Pp. 77-93 of his *Adventures in Collecting: Books and Blake and Buber*. (Montreal: McLennan Library of McGill University, 1975) 122 pp., 8 pl., 100 copies

Landseer, John. "The Dream of Human Life. By an Anonymous Painter. After the Design of Michael Angelo Buonaroti." Pp. 41-51 of Landseer's *A Descriptive, Explanatory, and Critical Catalogue of Fifty of the Earliest Pictures Contained in the National Gallery of Great Britain*. (London: Richard Glynn, **1834**) <Harvard>

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.

Lane, Louisa. "William Blake." *Guernsey and Jersey Magazine*, V, ed. F.B.T. (London: Sherwood, Gilbert and Piper, **1838**), 70-75. <British Library: PP 6071>

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

[p. 73]

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]).⁹³¹

For earlier poems about Blake, see Felicia Hemans, "The

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.

⁹³¹ See Edgar MacCulloch, *Guernsey Folklore*, ed. Edith Carey (London: Elliott Stock; Guernsey: F. Clarke, 1906).

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Painter's Last Work: A Scene", *Blackwood's Edinburgh Magazine*, XXXI (February 1832) , 220-221, and Lucy Hooper, "The Fairy's Funeral", *Long Island Star*, 7 November 1833, p. 1.

§**Lang, Bernard.** "Meeting in Heaven According to John Bunyan in *The Pilgrim's Progress*. With a note on an illustration by William Blake." In *Tod und Jenseits in der Schrifkultur der Frühen Neuzeit*. Ed. Marion Kobelt-Groch and Cornelia Niekus Moore. (Wiesbaden: Harrassowitz in Kommission, 2008)

Langridge, Irene. *William Blake: A Study of his Life and Art Work*. (London, 1904) <BB> B. §([Charleston, South Carolina]: Nabu Press, 2010) 318 pp.; ISBN: 9781178018172 C. §(Charleston [South Carolina]: BiblioLife, 2014) 282 pp. ISBN: 9781293766460

REVIEWS

1904

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

§**Langstaff, David Knox.** "William Blake." *Choate Literary Review*, XXIX, 2 (November 1942), 60-74.

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No. 1

([March] 2013)

Vera Serdechnaya. "A dialogue in the doors." Pp. 8-11. In Russian and English. (A summary)

BLAKE STUDIES

Andrew Solomon. "William Blake's Great Task." Pp. 13-19. In English and Russian

***Gerald Eades Bentley, Jr.** "Blake's Loose Canons." Pp. 20-45. In English (About editing Blake, chiefly *William Blake's Writings*, ed. G.E. Bentley, Jr [1978])

Thomas Stearns Eliot. "Blake." Tr. **D. Smirnov-Sadovsky.** Pp. 46-51. In Russian

Tatyana Alexandrovna Tyutvinova. "An artistic method by William Blake: 'Mystification' or 'Prophecy'?" Pp. 52-59. Text in Russian, footnotes, references, and abstract in English

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

***Dmitri Smirnov-Sadovsky** [pen-name of **Dmitri Nikolaevich Smirnov**]. "'Bard' by William Blake." Pp. 95-107. Text and footnotes in Russian, quotation of the Bard from the *Descriptive Catalogue* in English

***Tat'yana Eduardovna Koksharova.** "Caterpillar--cocoon--butterfly as symbolic triad in poetry and painting of William Blake." Pp. 108-120. Text and footnotes in Russian, abstract and references in English

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Marina Alekseevna Vashchenko and **Aleksandr Vladimirovich Vashchenko**. "The dichotomy of New and Old World in the mystics of William Blake." Pp. 121-130.

Text in Russian, footnotes, abstract and references in English

Galina Al'bertovna Tokareva. "William Blake's philosophy of laughter and the romantic excess." Pp. 131-154. Text in Russian, footnotes, abstract, and references in English

TRANSLATIONS

Vera Serdechnaya. "*An Island in the Moon* by W. Blake: two Russian translations." Pp. 155-157. In Russian and English.

"Island on the Moon" (1784). Tr. **G.A. Tokareva**. Pp. 158-182. Text and footnotes in Russian

"Island on the Moon" (1784). Tr. **D. Smirnov-Sedovsky**. Pp. 183-207. Text and footnotes in Russian

"Authors and Translators." Pp. 208-218. In English and Russian, with portraits

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No. 1-2

([December] 2014)

1 ***Andrew Solomon**. "Divine Vision: Blake's *Job*, Plate 14." Pp. 9-11 (in English), pp. 12-15 (in Russian, tr. Vera Serdechnaya).

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.)

- 3 ***Gerald Eades Bentley, Jr.** "Blake's Loose Canons." Pp. 65-90 (in Russian, tr. Vera Serdechnaya, "Abstract" and "References" (pp. 91-92) in English. Translated from No. 1 (2013)
- 4 **Galina Al'bertovna Tokareva.** "The Northern and the Southern bars, or the Courage to live in W. Blake's 'The Book of Thel'." Pp. 93-104 (in Russian), pp. 104-106 ("Abstract" and "References" in English). ("Thel is analyzed from the viewpoint of its genre affiliation" [p. 105]).
- 5 ***Tat'yana Eduardovna Koksharova.** "'Ear', 'auricle', 'vortex' as an isomorph shaped models [sic] of the world in the works of William Blake." Pp. 107-117. Tr. into English by the author.
- 6 ***Dmitri Smirnov-Sadovsky.** "'The Mental Traveller' by William Blake." Pp. 118-142 (in Russian, including his translation of "The Mental Traveller"), pp. 142-143 ("Abstract" and "References" in English.

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. 144-145 (in English), pp. 146-147 (in Russian). ("Furlan has discovered a secret drawer with a

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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".)

§**Lankford, Ryan Dale.** "William Blake's Minor Literature." Georgia Ph.D., 1997 230 leaves.

Lansverk, Marvin D.L. *The Wisdom of Many, The Vision of One: The Proverbs of William Blake.* (N.Y., Washington, D.C./Baltimore, San Francisco, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1994) American University Studies Series IV: English Language and Literature Vol. 142 8°; ISBN: 0820417815

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 theophanatives" (p. 187). [The work is clearly a version of his thesis, "The wisdom of many, the vision of one: The proverbs of William Blake", *DAI*, L (1989), 147-148.]

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])

Larocque Tinker, Edward. "New Editions, Fine & Otherwise." *New York Times*, 19 July 1942.

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

***Larrimore, Mark.** *The Book of JOB: A Biography.* (Princeton and Oxford: Princeton University Press, 2013) Pp. 183-194. Lives [sic] of Great Religious Books

Larrissy, Edward. *Blake and Modern Literature.* (Basingstoke: Palgrave Macmillan, 2006) 8°, 188 pp.; ISBN: 9781403941763

A collection of essays.

"Introduction: Blake Between Romanticism, Modernism and Postmodernism." Pp. 1-17, 158.

"Zoas and Moods: Myth and Aspects of the Mind in Blake and Yeats." Pp. 18-27, 159. ("An earlier version" was in *Myth and the Making of Modernity: The Problem of Grounding Early Twentieth-Century Literature*, ed. Michael Bell and Peter Poellner [Amsterdam and Atlanta [Georgia]: Rodolpi, 1998])

"Eliot Between Blake and Yeats." Pp. 28-36, 160.

"Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas." Pp. 37-55, 160-162.

"Blake and Joyce." Pp. 56-69, 162-163.

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“‘Deposits’ and ‘Rehearsals’: Repetition and Redemption in *The Anathémata* of David Jones: A Comparison and Contrast with Blake.” Pp. 70-79, 163. (“An earlier version” appeared in *David Jones: Artist and Poet*, ed. Paul Hills [Aldershot: Scolar Press, 1997] Warwick Studies in the European Humanities)

“Blake, Postmodernity and Post Modernism.” Pp. 80-99, 164. (“An earlier version” appeared in *Palgrave Advances in William Blake Studies*, ed. Nicholas Williams [Basingstoke: Palgrave Macmillan, 2006].)

“Joyce Cary: Getting it from the Horse’s Mouth.” Pp. 100-107, 166.

“Two American Disciples of Blake: Robert Duncan and Allan Ginsberg.” Pp. 107-124, 166-168.

“Postmodern Myths and Lies: Iain Sinclair and Angela Carter.” Pp. 125-145, 168-169.

“Salman Rushdie, Myth and Postcolonial Romanticism.” Pp. 146-155, 169-170.

“Conclusion.” P. 156.

REVIEWS

Jeffrey Longacre, *James Joyce Quarterly*, XLV, 1 (Fall 2007), 176-178 ("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), 725-726

Larrissy, Edward. "Blake and Platonism." Chapter 17 (pp. 186-198) of *Platonism and the English Imagination*. Ed. Anna Baldwin and Sarah Hutton. (Cambridge: Cambridge University Press, 1994)

An intelligent summary.

§**Larrissy, Edward.** "Blake's Orient." *Romanticism*, XI (2005), 1-13.

Presumably related to his lecture on "Blake and Orientalism" at *The Conference on "Blake in the Orient"* (2003).

§**Larrissy, Edward.** *The Blind and Blindness in Literature of the Romantic Period* (Edinburgh: Edinburgh University Press, 2007)

There is a chapter on Blake.

Larrissy, Edward, *William Blake* (1985) <BBS>

REVIEWS

§**Michael Ferber,** *Times Higher Education Supplement*, 11 August 1985, p. 18 (with 2 others)

§**Frank Stack,** *Times Higher Education Supplement*, 8 November 1985, p. 18 (with another)

Nelson Hilton, *Blake*, XX, 2 (Fall 1986), 66-68

§**T.A. Hoagwood,** *Choice*, XXIII (1986), 1390

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

§**Rikky Rooksby,** *Notes and Queries*, NS XXXIV (1987), 156-157

§**Margaret Storch,** *Modern Language Review*, LXXXIII, 3(July 1988), 685-686

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§**Philip Martin**, *Literature and History*, XIV (1988), 207-210

§**Michael Ackland**, *AUMLA* [Australasian Universities Language and Literature Association], LXXII (1989), 344-345

Stuart Peterfreund, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 504-505

***Larsen, Turid**. "En himmelsk dikter på norsk: Geir Utaugs nærkamp med William Blake." *Arbeiderbladet*, 10 April 1997, p. 24. In Norwegian

About Uthaug's edition of the *Songs*.

Lawson, Bruce, "Blake's *Europe* and its 'Corrective' Illustrations to Milton's *Nativity Ode*", *Mosaic*, XXV, 1 (Winter 1992), 45-61 <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 99

Lawson, David. "William Blake." *Humanist*, LIII, No. 5 (September-October 1993), 36-37.

On Blake as a humanist.

Le, Mei-Er. "Shi Dian Fu Hai Shi Chao Yue?--Dui Bu Lai Ke 'Fei Ying' zhi Huan Yuan Xing Jie Du [Reconstructive Reflections on Blake's 'The Fly']." *Hu Bei Jiao Yu Xue Yuan Xue Bao* [*Journal of Hubei Institute of Education*], XXIV, 9 (September 2007) 16-18, 30. In Chinese

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.

§**Leader, Carol.** "Evil, Imagination and the Unrepressed Unconscious: the Value of William Blake's Satanic 'Error' for Clinical Practice." *BJP: British Journal of Psychotherapy*, XXXI, 3 (Aug 2015), 311-32.

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

§**Susan Matthews,** “Ambiguity Next to Innocence”, *English*, XXX (1981), 296-302

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

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

§**Jacques Blondel,** *Etudes anglaises*, XXXV (1982), 333-334, in French

§**Mary Lynn Johnson,** *Journal of English and Germanic Philology*, LXXXI (1982), 572-576

§**Jeffrey C. Robinson,** *Wordsworth Circle*, XIV, 3 (Summer 1983), 160-161

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- § **Hazard Adams**, *Studies in Romanticism*, XXII, 3 (Fall 1983), 458-462
- § **Nelson Hilton**, *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)
- § **Stephen Gill**, "Judging Blake", *Essays in Criticism*, XXXIII (1983), 49-55
- Thomas A. Vogler**, *Blake*, XVIII, 1 (Summer 1984), 39-47
- § **John Beer**, *Modern Language Review*, LXXIX (1984), 425-430
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS VII (1985), 397-398

Leavis, F.R. "Justifying One's Evaluation of Blake." *Human World*, VI (May 1972), 58. **B.** Pp. 66-85 of *William Blake: Essays in honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips (1973). <BB> **C.** §Pp. 1-23 of *The Critic as Anti-Philosopher: Essays & Papers*. Ed. G. Singh. (Athens and London: University of Georgia Press, 1982) **D.** *Aligarh Critical Miscellany*, XII (1999), 60-94.

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).

***Lee, Debbie.** "Intimacy as Imitation: Monkeys in Blake's Engravings for Stedman's *Narrative*." Chapter 4 (pp. 66-119, 238-243) of her *Slavery and the Romantic Imagination*. (Philadelphia: University of Pennsylvania Press, 2002)

"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.

***Lee, Debbie.** "Lost Girls, Lost Women: Foundlings in the Art and Poetry of William Blake." *Prism(s)*, XV (2007), 129-153.

"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

Lee, Hyun-soon. "William Bolcom's Piano Concerto (1975-1976)." *DAI*, LIV (1993), 1144A. Wisconsin D.M.A. (1992)

"The connection between Bolcom and English poet William Blake is especially significant".

§***Lee, Monika.** "'Happy Copulation': Revolutionary Sexuality in Blake and Shelley." Pp. 189-205 in *'And Never Know the Joy': Sex and the Erotic in English Poetry*, ed. C.C. Barfoot. (Amsterdam and N.Y.: Rodopi, 2006)

§**Lee, Seunghun.** "Yanagi Muneyoshi no Blake rikai: 'Sozo' to 'Chokkan' no gainen who chushin ni [Yanagi Muneyoshi's Interpretation of William Blake: 'Imagination' and 'Intuition']." *Shukyo Kenkyu* [*Journal of Religious Studies*], CXXVII (2004), 989-90. In Japanese

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§**Lee, Sun Woo.** "[Organicism of Blake and Jiyoung.]" *[Journal of Comparative Literature East and West]*, XXII (2010), 131-157. In Korean

§**Lees-Milne, James.** "Blake and Beckford: A Television Script." *Beckford Journal*, IV (1998), 5-7.

Lee Weisinger, Nina. "José Joaquín de Mora's indebtedness to William Blake." *Bulletin of Hispanic Studies*, XXVIII, 110 (1951), 103-107. In Spanish

***Legrove, Judith.** "Songs of Innocence & Experience: To mark a major exhibition of Blake in London and New York, Judith Legrove looks at the ways Britten and his contemporaries have been inspired by his visions." *BBC Music Magazine*, December 2000, pp. 32-36.

A panoramic survey.

Lei, Mu-Ye. "Qian Tan Wei Lian Bu Lai Ke De Si Xiang Bian Hua: Cong 'Shen Sheng De Yi Xiang' Dao 'Chou Xiang De Ren Xing [A Study of the Change of William Blake's Thought—From 'The Divine Image' to 'The Human Abstract']." *Hai Wai Ying Yu [Overseas English]*, No. 15 (2014), 198, 200. In Chinese

***Leigh, Peter.** *William Blake.* (London: Hodder and Stoughton, 2000) Live Wire Real Lives Basic Skills Agency 27 pp.; ISBN: 0340776153

Lemaitre, Henri, *William Blake: Vision et Poésie* (1985), in French <BBS>

REVIEW

§**François Piquet**, *Etudes anglaises*, XL (1987), 471-472, in French

§**Lenihan, Liam**. "Wollstonecraft's Reading of Milton and the Sublime of Barry, Fuseli and Blake. "Pp. 127-152 of his *The Writings of James Barry and the Genre of History Painting, 1775-1809*. (Farnham: Ashgate, 2014)

§**Lernout, Gert**, and **Vincent Deane**. "Two VI. B. 13 Indexes: Index Two: *The Paintings of William Blake*." *A Finnegans Wake Circular*, IV (Winter 1995), 26-31.

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 Book." *Godey's Lady's Book* [Philadelphia], XX (**August 1840**), 49-60. **B.** *Rural Repository* [Hudson, N.Y.], XVII (**10 April 1841**), 178 <New York Public Library> **C.** *Ladies' Garland* [Philadelphia], V, 3 (**1842**), 58 <Indiana> **D.** **Miss Leslie**. *Mrs. Washington Potts, and Mr. Smith: Tales*. (Philadelphia: Lea and Blanchard, **1843**<Wisconsin> **E.** **Eliza Leslie**. *Pencil Sketches ... Including "Mrs. Washington Potts," and "Mr. Smith," and Other Stories*. (Philadelphia: A. Hart, **1852**) P. 73 <California (Berkeley)> **F.** *The Baronet's Bride, Mrs. Washington Potts, and its Sequel Mr. Smith, Mary Powell, the Disponent, and Twenty-Five Other Capital Stories ...* (Philadelphia: J. Van Court, **1858**) P. 69.

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<Princeton>

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].

§**Lester, John W.** *Criticisms*. (London: Longman, Brown, and Co.; Cambridge: J. and J.J. Deighton, **1847**) Pp. 88-89. **B.** *Second Edition, Revised and Enlarged*. (London: Longman, Brown, and Co.; Cambridge: J. Deighton, **1848**) <Bodley> **C.** §*Third Edition* (London: Longman, Brown, and Co., **1853**)

"in painting, do we grow weary of ... Blake's terrible and ghastly embodiments ...?" (1848, p. 5).

§**Lestringant, Frank.** "William Blake, clé de Dostoïevski." In *André Gide l'inquiéteur*. 2 vols. ([Paris:] Flammarion, 2011, 2012) In French

***Levitt, Annette Shandler.** "Joyce Cary's Blake: The Intertextuality of *The Horse's Mouth*." *Mosaic*, XXV, 3 (Summer 1992), 47-63.

"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, xlvii (1836), 636-643 <Bayerische Statsbibliothek, München>

Blake, who illustrated Blair's Grave, and Young's Night Thoughts, believed in the entity of the personages created by his morbid mind, and which he conjured up with a magician's power; he is said to have been very angry if disturbed while sketching his *ideal* sitters, among whom were Moses, Aaron, Christ, St Paul, and many of the worthies of olden time. In the heads of [Dr] Johnson and Blake the organ of Marvellousness was very large. [P. 641]⁹³²

Lewes, Darby. "Margin(alized) Blake: The Annotations to Reynolds's Discourses." Chapter Two (pp. 27-36) of *Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*. Ed. Darby Lewes (Lanham, Maryland, Boulder, N.Y., Toronto, Plymouth [U.K.]: Lexington Books, 2008)

The Reynolds marginalia are "essentially public in

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.

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nature” (p. 15).

§[**Lewis, David**, ed.] *Blake Book*. (Leipzig: Lubok, 2010)
11 x 16 cm, 56 pp.; ISBN: 9783941601352 In English

Artistic exercises by Scott Treleaven, Hilton Als, Ida Ekblad, Oscar Tuazon, Blake Rayne, Paul P., Tobias Madison, Keren Cytter, Harris Epaminonda, Thomas Hirschhorn, Glenn Ligon, and Reto Pulfer.

§**Lewis, K.** "Conversation in the Spirit: A Comparative Study of the Writings of William Blake and Jacob Boehme." Manchester Ph.D., 1993.

Lewis, Linda, *The Promethean Politics of Milton, Blake, and Shelley* (1992) <BBS>

REVIEWS

J[ohn] P[eter] L[undeen], I.H. C[hayes], *Romantic Movement Bibliography* for 1992 (1993), 72 ("an 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), 334-335

Li, Chao-Ran. “Shi Ge ‘Lao Hu’ zai Qing Jing Yu Jing zhong de Yu Qi he Qing Tai Fen Xi [On Mood and Modality

in ‘The Tyger’ in Terms of Situational Context].” *Wen Jiao Zi Liao* [*Culture and Education Documents*], No. 3 (2008), 23-24. In Chinese

An attempt to apply "situational context" theory to the reading of Blake's poem.

Li, Chun-Mei. “Cong Gai Xie Li Lun De Jiao Du Fen Xi Wei Lian Bu Lai Ke Tian Zhen De Yu Yan [Analysis on William Blake’s ‘Auguries of Innocence’ from the Perspective of Rewriting Theory].” *Ke Xue Dao Bao* [*Science Guide*], No. 9 (2014), 97. In Chinese

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), 115-117. In Chinese

A reading that suggests that Blake believes that "the wild nature of both animals and man is a positive power."

Li, Gui-Yuan. “Shi Lun Wei Lian Bu Lai Ke Shi Ge Te Dian [On the Characteristics of William Blake’s Poems].” *Zuo Jia Za Zhi* [*Writers*], No. 5 (2009), 87-88. In Chinese

A general comment on a couple of poems by Blake.

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poem in terms of their contribution to the theme.

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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), 169-170. In Chinese

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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

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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

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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) [Journal of Shaoguan University (Social Sciences Edition)]*, XX, 5 (1999), 104-108. In Chinese

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

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Yun Yong Shou Fa [On the Use of Antithesis in William Blake's Poetry]." *Zuo Jia* [*Writers*], No. 5 (2008), 79. In Chinese

Li, Xiao. "Tan Tao Wei Lian Bu Lai Ke Shi zhong de Dui Bi Yun Yong Fang Fa [On the Use of Antithesis in William Blake's Poetry]." *Ke Ji Zi Xun* [*Science and Technology Information*], No. 10 (2006), 46. In Chinese

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

Li, Yong-E. "Wei Lian Bu Lai Ke 'The Fly' De Si Ceng Ci Jie Gou Fen Xi: [Analysis of the Four Structural Dimensions of William Blake's 'The Fly']." *He Tian Shi Fan Zhuan Ke Xue Xiao Xue Bao* [*Journal of Hotan Teachers College*], No. 1 (2014), 105-10. In Chinese

An analysis according to the Polish philosopher Ingarden.

Lian, Xiao-Li. "Qian Tan Bu Lai Ke Shi Ge de Biao Xian Shou Fa [On Blake's Methods of Expression]." *He Bei Jian Zhu Ke Ji Xue Yuan Xue Bao (She Ke Ban)* [*Journal of He Bei Institute of Architectural Science and Technology (Social Science Edition)*], XXIII, 2 (June 2006), 45-46. In Chinese

A brief explanation of Blake's methods of composition.

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Liang, Xiao-Xi. "Wei Lian Bu Lai Ke he Ta de 'Lao Hu' [William Blake and His 'Tiger']." *Xue Zhou Kan C* [*Learning Weekly C*], No. 9 (2010), 204. In Chinese

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

Liang, Shih-ch'iu. "William Blake." Pp. 1104-1125 of his *Yingguo wenxue xuan* [*Selections from English Literature*]. 2 vols. (Taipei: Xiezhi gongyie congshu chuban gongsi, 1985) In Chinese

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").

Liao, Pingwei. "Shi yu hua zhi bianzheng: shi yi Wang Meng yu William Blake wei li [The Dialectics of Poetry and Painting: Using Wang Meng and William Blake as Examples]." *Chung-wai Literary Monthly* [Taipei], XVI, 12 (May 1988), 68-86 In Chinese

A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.

Light, Alfred W. "William Blake." In his *Bunhill Fields: Written in Honour and to the Memory of the Many Saints of God Whose Bodies Rest in This Old London Cemetery*. (London: C. J. Farncombe and Sons, 1913) **B.** Second edition

(London: C. J. Farncombe and Sons, 1915)C. Second edition (2009)

Lin, Fang. “Ren Xing Fa Zhan de Liang Zhong Dui Li Zhuang Tai--Dui Bu Lai Ke de ‘Lao Hu’ de Jian Gou Xing Jie Du: On the Two Opposing States in the Development of Human Nature--The Constructive Interpretation of William Blake’s The Lamb and The Tyger.” *Hu Nan Gong Ye Zhi Ye Ji Shu Xue Yuan Xue Bao: Journal of Hunan Industry Polytechnic*, XIII, 6 (December 2013), 33-34. In Chinese, with an abstract in English

Lin, Xiaoxiao. “Wei Lian Bu Lai Ke Zai Xi Fang de Jing Dian Hua Guo Cheng: The Canonization of William Blake in the West.” *Guo Wai Wen Xue [Foreign Literatures]*, 3 (2013), 50-56. In Chinese

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***Lincoln, Andrew.** "Alluring the Heart to Virtue: Blake's *Europe*." *Studies in Romanticism*, XXXVIII (1999), 621-639.

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>

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

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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).

Lincoln, Andrew. *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS*. (Oxford: Clarendon Press, 1995) 8°, xviii, 322 pp.; ISBN: 0198183143

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).

The "book incorporate[s] material revised from" his (1) "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth", *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-478; (2) "Blake and the Natural History of Creation", *Essays and Studies 1986*, NS XXXIX (1986), 94-103; (3) "Blake and the 'Reasoning Historian'", pp. 73-85 of *Historicizing Blake*, ed. Steve Clark and David Worrall (London, 1994) (p. xiv); and it is clearly related to his University of Wales (Bangor) doctoral dissertation entitled "A history of the composition of William Blake's *Vala* or *The Four Zoas* as revealed by a study of the surviving manuscript" (1977).

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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), 282-283 (it manifests "judiciously displayed erudition and incomparable textual expertise")

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 399 ("a fine book", "sure footed")

§**Stephen Vine**, *BARS Bulletin and Review*, No. 18 (September 1999), 27-29 (with another)

Mary Lynn Johnson, *Journal of English and Germanic Philology*, XCVIII (1999), 122-127 (with another) (Lincoln "succeeds brilliantly ... making it [*Vala*] more available to old and new readers alike ... as four partially developed poems rather than one" [p. 124])

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Philip Cox, *Review of English Studies*, NS XLIX, 193
(February 1998), 92-93 ("a major contribution")

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

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

***G.E. Bentley, Jr.**, *Blake Newsletter*, VIII, 4 (Spring 1975), 125-126

§**John E. Grant**, *Philological Quarterly*, LIII (1975)

Jeffrey B. Spencer, *Blake Studies*, VI, 2 (1975), 197-200

§**Robert N. Essick**, *Studies in Romanticism*, XV, 3
(Summer 1976), 469-472

§**David Bindman**, *Burlington Magazine*, CXIX, 891
(June 1977), 451-452 (with 2 others) §**Henry
Summerfield**, *Malahat Review*, No. 42 (1977),
132-135

Lindfors, Bernth. "Armah, Wordsworth and Blake." Pp. 132-136 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

In his Harvard B.A. thesis, "The Romantic Response to the Industrial Revolution: A Sociological Study of the Works of William Blake (1757-1827) and William Wordsworth (1770-1850)" (1963), 86 pp., the Ghanaian author Ayi Kwei

Armah is "equally unimpressed with Blake" and Wordsworth (p. 135).

§**Lindop, Grevel.** "A Golden String: Kathleen Raine, Blake, and Tradition." *Temenos Academy Review*, VII (2004), 129-144.

§***Lindop, Grevel.** "William Blake (1757-1827)." Pp. 33-47 of *British Writers: Retrospective Supplement*. Ed. Jay Parini. (N.Y.: Charles Scribner's Sons, 2002)

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), 101-102 (with another)

Lindsay, Jack. *William Blake: Creative Will and the Poetic Image*. (London: Franfrolico Press, 1927) **B.** Second Edition, Enlarged. (London, 1929)**C.** §(Folcroft, Pennsylvania, 1969) <BB>

The Second Edition adds an §essay on *Vala*.

REVIEWS

S. Foster Damon, *Modern Language Notes*, XLIV, 6 (June 1929), 415-417 (with another) ("charming" but "Misinterpretations ... abound ... Blake's theories of art he completely misunderstands")

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- Bernard E.C. Davis**, *Review of English Studies*, V, 19
(July 1929), 364-365 ("admirable ... good to read")
- Lindsay, Jack**, *William Blake: His Life and Work*
(1978) <BBS>
- §**Peter Conrad**, *New Statesman*, 3 November 1978, pp.
588-589
- §**David Bromwich**, *New York Times Book Review*, 24
June 1979, pp. 7, 32
- 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), 770-771
(with 2 others)
- §**Joan Digby**, *Library Journal*, CIV (1979), 953
- ***Bo Ossian Lindberg**, *Blake*, XIV, 3 (Winter 1980-81),
164-174
- §**Horst Höhne**, *Deutsch Literaturzeitung für Kritik der
internationalen Wissenschaft*, CII (1981), col. 575-
578, in German
- §**H. Boone Porter**, *Anglican Theological Review*, LXIII
(1981), 105-106
- Wallace Jackson**, *Eighteenth Century ... Bibliography*,
NS V (1983), 156-158

***Linebaugh, Peter**, and **Marcus Rediker**. "Blake's African Orc." Pp. 344-351 of "Conclusion: Tyger! Tyger!" (pp. 327-354, 408-441) of their *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. (Boston: Beacon Press, 2000)

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).

Linkin, Harriet Kramer. “Lucy, William Blake, and ‘The Fairy’s Funeral’.” *Romanticism and Victorianism on the Net*, No. 54 (May 2009).

“A little background on who Lucy Hooper was, on how she came to know about Blake, and how Blake aroused her poetic imagination”.

***Linnell, David.** *Blake, Palmer, Linnell and Co.: The Life of John Linnell.* ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4^o, xi, 413 pp.; ISBN: 0863329179B. §(Brighton: Book Guild, 2010) ISBN: 9780863329173

A detailed biography based on the Linnell Papers (including the Ivimy MSS) but with very few indications of sources.

REVIEWS

Raymond Lister, "Blake's Patron", *Times Literary Supplement*, 9 September 1994, p. 23 (mostly about John Linnell; the book is rather "a chronicle than a biography")

David Worrall, *Year's Work in English Studies*, LXXV for 1994 (1997), 392 ("Fascinating" but "severely compromised by its lack of anything approaching a modern scholarly apparatus")

G.E. Bentley, Jr, *Blake*, XXXIII (1999), 21-23 (the book "introduces a great deal of new information – and reproduces some beautiful and too-little-known

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pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21])

Linnell, John. "Autobiography of John Linnell." MS (1850s-1864)

The manuscript with its references to Blake (see *BR* (2) 341-342 & fn) has passed from the collection of John S. Linnell to The **Fitzwilliam Museum**.

Linnell, Olive. "William Blake and John Linnell." *Bulletin of Psychic Times* [London] (May 1944), p. 5.

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), 124-127. 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".

§**Lipipivatvong, Lisa Marie.** "‘Freeborn Joy’: Sexual Expression and Power in William Blake’s *Visions of the Daughters of Albion*." Pp. 155-172 of *And Never Know*

Joy": *Sex and the Erotic in English Poetry*. Ed. C.C. Barfoot.
(Amsterdam: Rodopi, 2006)

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>

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§**Anon.**, *Times Literary Supplement*, **10 February 1966**, p. 99

***Lister, Raymond**. "The Followers of William Blake." Chapter Thirteen (pp. 145-152) of his *With My Own Wings: The Memoirs of Raymond Lister*. (Cambridge, England: The Oleander Press, 1994) 8°, x, 182 pp.; ISBN: 090667266X

An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.

Lister, Raymond, *Infernal Methods: A Study of William Blake's Art Techniques*(1975) <BBS>

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

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Corlette Walker, *Blake*, XI, 3 (Winter 1977-78), 203-204

***Lister, Raymond**, *William Blake: An Introduction to the Man and to his Work, With a Foreword by G.E. Bentley, Jr* (London, 1968) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, 27 June 1968, p. 680

§**G. Thomas**, *English*, XVII, 99 (September 1968), 102-103 (with 2 others)

§*Aryan Path* [Bombay], XXXIX, 11 (November 1968), 456-457

Désirée Hirst, *Blake Studies*, I, 1 (Autumn 1968)

Raymond Lister, *Blake Studies*, I, 2 (Spring 1969), 214-215 (“a small but important correction to Miss Désirée Hirst’s generous review”) <BB #1218-18>

§**Gilbert Thomas**, *English*, XVII (1968), 102-103 (with others)

§**S.K. Freiberg**, *Dalhousie Review*, XLIX (1969), 430-431

§**Vivian de Sola Pinto**, *Modern Language Review*, LXV, 1 (January 1970), 153-155 (with 2 others)

§**Dennis Douglas**, *AUMLA* [Australasian Universities Language and Literature Association], XXXIII (May 1970), 126-127

§**P. Malekin**, *Review of English Studies*, XXI, 82 (May 1970), 249

§**T.E. Luddy**, *Library Journal*, XLVI (August 1970),
2682 (with another)

Liu, Hwangcheng. “Blake: Divine Vision.” *Journal of Chinese Military Academy*, XXVI (December 1993), 177-214.

A critical study of the *Songs*.

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), 124-127. 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”.

Liu, Fang. “Two Contrary States of Human Soul.” *Ke Ji Xin Xi* [*Science Information*], No. 15 (2007), 171.

A general comment (in English) on Blake and his poems.

Lin, Xiao-You. “Bu Lai Ke Yu ‘Jie Mei Yi Shu’ Bu Lai Ke Jing Dian Hua Guo Cheng Zhong De ‘Shi Hua Jie He’ Chuang Zuo Yin Su [Blake and ‘Sister Art’—Composite Art as a Creative Factor in Canonization of William Blake].” *Zhe Jiang Chuan Mei Xue Yuan Xue Bao* [*Journal of Zhejiang University of Media and Communications*], No. 1 (2015), 90-94. In Chinese

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Lin, Xiao-You. "Tu Xiang Wen Zi Wen Ben Yu Ling Shi Shi Xue--Bu Lai Ke Lan Bei Si Shi Qing Zuo Pin Yan Jiu [Visual, Verbal Text and Visionary Poetics: A Study of Blake's Lambeth Books." Zhengjiang U (Hangzhou, China) Ph.D., 2014, 129 pp. In Chinese

Liu, Fu-Li. "Yin Yun Keng Qiang Shen Wei He He—Tan Bu Lai Ke 'Lao Hu' de Yin Yi Tong Gou [The Deafening Sounds and Mystic Divinity—On the Structural Identicalness between Sounds and Meaning in 'The Tyger']." *Lang Fang Shi Fan Xue Yuan Xue Bao* [*Journal of Langfang Teachers' College*], XXI, 1 (March 2005), 32-36. In Chinese

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."

Liu, Hai-Yi. "Cong Zi Ran Zhu Yi He Xian Shi Zhu Yi Dui Bi Fen Xi Wei Lian Hua Zi Hua Si Yu Wei Lian Bu Lai Ke [A Comparative Analysis of William Wordsworth and William Blake: On the Art of Naturalism and Realism]." *Qing Chun Sui Yue* [*Blooming Season*], No. 6 (2014), 18-20. In English

Liu, Jun-Chi. "Jue Xing, Xian Shi Yu Xu Wu—Bu Lai Ke 'A Xiang Ri Kui' zhi Xiang Zheng Xing Chan Shi [Awakening, Reality, and Nihilism: The Symbolic Meaning in Blake's 'Sunflower']." *Xin Xiang Xue Yuan Xue Bao: Journal of Xinxiang University (Social Science Edition)*, XXVIII, 2 (April 2013), 73-76. In Chinese

Liu, Li-Xia, and Na Wang. “Hui Gui Hu Xing--Bu Lai Ke ‘Lao Hu’ Yi Shi de Zhu Ti Fen X [Returning to the Nature of the Tiger: An Analysis of the Theme of William Blake’s ‘The Tyger’].” *Yan Shan Da Xue Xue Bao* (Zhe Xue She Hui Ke Xue Ban) [*Journal of Yanshan University* (Philosophy and Social Sciences Edition)], VIII, 4 (December 2007), 113-116. In Chinese

The essay comments on "the tiger's energy, power, and symmetry" and on "Blake's dialectical thinking".

***Liu, Wei.** "Shen Sheng de Feng Zi--Ji Nian Wei Lian Bu Lai Ke Dan Chen 250 Zhou Nian [A Divine Madman--To Commemorate William Blake's 250th Birthday]." *Shi Jie Wen Hua* [*World Culture*], No. 10 (2007), 12-13. In Chinese
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

Liu, Xin-Ya. “Ji Dong De Xin—William Blake ‘Sao Yan Cong De Nan Hai’ Ping Xi [Palpitant Heart—An Analysis of William Blake’s 'The Chimney Sweeper'].” *Da Guan* [*Grand Sight*] No. 7 (2015), 31. In Chinese

"The Chimney Sweeper" is the one in *Songs of Experience*.

Liu, Xi-Yan. “Jie Du Bu Lai Ke He Ta De ‘Lao Hu’ [On Blake and His Poem ‘The Tyger’].” *Chang Chun Shi Fan Xue Yuan Xue Bao* [*Journal of Changchun Teachers'*

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Training College], XXIII, 3 (May 2004), 120-122. In Chinese

A reading of Blake's "Tyger" as revolutionary indicating the poet's revolutionary ideas and spirit.

Liu, Yan, Ying Zhang, Shan-Shan Hu. "Qian Xi Bu Lai Ke 'Lao Hu' Zhong de Xiang Zheng Yi Yi [An Analysis of the Significance of Imagery in Blake's 'Tyger']." *Du Shi Jia Jiao* [*Home Tutoring in Metropolis*], No. 12 (2011), 178. In Chinese

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

Liu, Yue-Quin. "Qian Xi Wei Lian Bu Lai Ke Shi Ge de She Hui Pi Pan Xing [An Analysis of Social Criticism in William Blake's Poems]." *Kao Shi Zhou Kan* [*Examination Weekly*], No. 37 (2010), 21-22. In Chinese

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".

Liu, Yu-Mei. "Ti Yan Xing He Dong Tai Xing Zhang Li xia Wen Xue Yu Pian de Zheng Ti Xing Shi Jie--Yi Wei Lian Bu Lai Ke de 'London' Wei Li [Holistic Construal of Literary Text: A Case Analysis of William Blake's 'London']." *Wai Guo Yu Wen* [*Foreign Language and Literature*], XXV, 2 (April 2009), 18-22. In Chinese

The essay uses a "construal approach" to Blake's text.

Liu, Yun-Yan, and Hong Wu. “Wei Lian Bu Lai Ke Shi Ge de Fan Shen Zhu Yi Qing Xiang: The Pantheistic Interpretation of Flora and Fauna Images in William Blake’s Poems.” *Hu Nan Da Xue Xue Bao: Journal of Hunan University (Social Sciences)*, XXVI, 1 (January 2012), 111-114. In Chinese, with an abstract in English

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”.

Liu, Zhao-Hui. “‘Ying’ Zhi Mi: Dui Bu Lai Ke de Nü Xing Zhu Yi Yan Jiu [The Mystery of ‘Shadow’: On Feminism in Blake].” *Wai Guo Wen Xue Yan Jiu [Foreign Literature Studies]*, No. 1 (2000), 81-86. In Chinese

Feminist theory is used to analyze the images of women in Blake's poems.

***Livergood, Norman D.** “William Blake As Mystic.” *The New Enlightenment* (2004), online.

Lloyd, Eliza. “Blake's America.” *Times Literary Supplement*, 20 February 1964, p. 17.

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>.)

§**Lloyd, John, and John Mitchison.** “William Blake.” In their *The Book of the Dead: Lives of the Justly Famous and the Undeservedly Obscure*. (N.Y.: Crown Publishing, 2010)

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Lobanova, V.V. See also under her married name, **Vera Serdechnaya**

§**Lobanova, V.V.** "Allegory of William Blake: Allegorizm Uil'yama Bleika." Pp. 22-33 of *Return to the Source: Collection of Articles: Vozvrashchenie k istoku: sbornik statei*. Ed. **N. Moshkina**. (Karasnodar, 2002) In English and Russian

§**Lobanova, V.V.** "Communicative Code of Swift and Sterne in W. Blake Satire 'The Island of the Moon': Kommunikativnaya kod Svifta i Sterna v satire U. Bleika 'Ostrov na Lune'." *The World of Romanticism: Proceedings of the International Conference 'World Romanticism' (XII Gulyaevskaya readings): Mir romantizma: materialy mezhdunarodnoikonferentsii 'Mir romantizma' (XII Gulyaevskikh chtenii)*. Ed. **E. Mil'ugina**. [Tver], X, 34 (2004), 11-16. In English and Russian

Locatelli, Carla. "William Blake: Non armonia ma entropia degli opposti." Pp. 7-28 of her *Le Poetichi Romantiche Inglesi: Studi Pratiche del Testo Poetica*. (Bologna: Pàtron Editore, 1981) In Italian

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).

***Löchle, Dieter.** *William Blake--Roof'd in from Eternity: Erschienen als Begleitheft zur Ausstellung vom 3. April bis*

zum 25. Mai 1995 in der Universitätsbibliothek Tübingen.
(Tübingen: Universitätsbibliothek Tübingen, 1995) 4°, 32
pp. In German

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

Dieter Löchle. *William Blake--Roof'd in from
Eternity.* (Tübingen, Germany: Fockenberg
6/1994 [sic], 1995) Folio, 10 reproductions, no
text.

§**Lodge, Edmund.** *Portraits of Illustrious Personages of
Great Britain* (London: William Smith, **1828**)

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)

§**Loke, Anthony Y.L.** *Job Made Simple.* (Petaling Jaya
[Malaysia]: Pustaka Sufes, 2006) 22 cm, 267 pp.; ISBN:
9789832762041

About Bible criticism and Blake.

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Lombardi, G. *Saggio dell'Istoria Pittorica d'Inghilterra*. (Firenze: Per Conto dell'Autore, 1843). P. 132. In Italian
<Michigan>

“Guglielmo Blake ... si distinse dipingendo maravigliosamente [sic] all'acquerello”

§**Lombardo, Agostino.** “Ungaretti e Blake.” In *Giuseppe Ungaretti 1888-1970: Atti del convegno internazionale di Studi*. Ed. Alexandra Zingone. (Naples: Edizioni Scientifiche Italiane, 1995) In Italian

§**Londero, Renata.** “Luis Cernada di fronte a William Blake: Percorsi interpretativi.” Pp. 95-119 of *Intersezione plurilingui nella letteratura medioevale e moderna*. Ed. Fedora Ferluga Petronio and Vincenze Orieles. (Rome: Calamo, 2004) Lingui, Culture et Testi In Italian

Longacre, Jeffrey S. “On the Threshold of the Infinite: Blake, Joyce, and the War on Authority.” University of Tulsa Ph.D., 2006. 322 pp.

***López, Julio.** "Aproximación bibliográfica a William Blake."

Quimera: Revista de literatura, No. 42 (October 1984), 39-45. In Spanish

A bibliographical essay on Blake editions and translations into Spanish, from pioneer Edmundo González-Blanco (1927) to Luis Cernuda and Soledad Caparrós (1983).

§**Loughnan, Michael.** *A Grain of Sand in Lambeth (from the Writings of William Blake* (?2002) Platos Ghost Productions On-line

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

REVIEWS

Gloucestershire Echo
British Theatre Circle
Shirley Dent, *Culture Wars*

§**Lourenço, Isabel Maria Graça.** *The William Blake Archive: da gravira iluminada à edição electrónica.* University of Coimbra Ph.D., 2009, online In Portuguese

§**Lovasz, Laura Elizabeth.** "Literate gentlemen and the viewing masses: The antagonism between seeing and reading in the romantic period." *DAI*, LXIII (2002), 196A. Indiana Ph.D., 2002.
Chapter IV is on Blake's *Job*.

§**Love, Matt.** "Cloudy William Blake." In his *Love and the Green Lady: Meditations on the Yaquina Bay Bridge: Oregon's Crown Jewel of Socialism.* (Pacific City [Oregon]: Nestucca Spit Press, [2011])

§**Low, Katherine.** "Domestic Disputation at the Dung Heap: A Reception History of Job and His Wife in Christianity of the West." Texas Christian Ph.D., 2011.
Deals with Blake, inter alia.

§**Low, Katherine.** "William Blake's Job." Chapter 5 (pp. 143-194) of her *The Bible, Gender and Reception History: The Case of Job's Wife.* (London, New Delhi, N.Y., Sydney: Bloomsbury, 203) Library of Hebrew Bible/Old Testament Studies 586: Scriptural Traces: Critical Perspectives on the Reception and Influence of the Bible 1

It includes "Overview of Blake's Job Engravings" (pp. 143-183) and "Job and His Wife in Blake's Job Series" (pp. 184-194). The illustrations include *Job* pl. "1"- "21".

William Blake and His Circle
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Lowery, Margaret Ruth, *Windows of the Morning: A Critical Study of William Blake's POETICAL SKETCHES (1783)*. (1940) **B**. (1970) <BB>

REVIEWS

§**M.O. Percival**, *Modern Language Notes*, LVI, 4 (April 1941), 314-315

§**Hoyt Trowbridge**, *Modern Philology*, XXXIX, 1 (August 1941), 105-106

§**Geoffrey Tillotson**, *Modern Language Review*, XXXIX, 3 (July 1941), 405-410

§**René Wellek**, *Philological Quarterly*, XX (1941), 92-93

Lu, Chun-Yan. “Wei Lian Bu Lai Ke Shi Ge de Zhu Ti Jie Du [Understanding the Theme of William Blake's Poems].” *Chong Qing Gong Xue Yuan Xue Bao* [*Journal of Chongqing Institute of Technology*], XIX, 7 (July 2005), 115-117. In Chinese

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 and William Blake.” *Shang Hai Shi Fan Da Xue Xue Bao: Journal of Shanghai Normal University (Philosophy & Social Sciences Edition)*, XLI, 2 (March 2012), 106-109. In Chinese, with an abstract in English

“Kenzaburō Ōe was attracted by Blake's prophecy poems”, but “He stayed at a respectful distance from the mysticism of Blake's prophecy poems”.

Lu, Xiao-Xian. “Hui Gui Xiang Xiang Yu Ji Qing—Chong Du Bu Lai

Ke [Return to Imagination and Passion—Rereading Blake's Poems]." *Fu Jian Wai Yu [Journal of Fujian Foreign Language Studies]*, Issue 65; 3 (2000), 52-55. In Chinese

The essay discusses the imagination exhibited in Blake's poems and his rejection of rationalism.

§**Lubbock, Tom.** "Albion Rose." Pp. 122-125 of his *English Graphic*. (London: Frances Lincoln Ltd, 2012)

There are also chapters on Flaxman, Fuseli, Palmer, and Romney.

§**Lubbock, Tom.** "Blake Shapes." Pp. 110-117 of his *English Graphic*. (London: Frances Lincoln Ltd, 2012)

§**Lubbock, Tom.** "Jerusalem the Emanation of the Giant Albion." Pp. 118-121 of his *English Graphic*. (London: Frances Lincoln Ltd, 2012)

***Lucas, E.V.** "Blake at Felpham." Pp. 15-18 of *A Petworth Posie Arranged by Lady Leconfield for the Petworth Park Fete, 5th August, 1918, in aid of the Sussex County Prisoners of War Fund*. Price One [Florin *del*; in MS: and Sixpence] Net. (London: Burns and Oates [1918])

About the Fairy Funeral and Blake's liking for Felpham and Sussex.

***Lucas, John, ed.** *William Blake*. (London and N.Y.: Longman, 1998) Longman Critical Readers 2101, Critical Readers Series 8^o, ix, 210 pp.; ISBN: 0582237114

The collection consists of

John Lucas. "Introduction." Pp. 1-26. (A survey of trends in Blake criticism.)

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E.P. Thomson. "'The Divine Image'." Pp. 27-42. (Reprinted from his *Witness Against the Beast* [1993].)

John [i.e., **Jon**] **Mee.** "Dangerous Enthusiasm." Pp. 43-49. (Reprinted from Jon Mee, *Dangerous Enthusiasm* [1992], 3-11.)

***David Erdman.** "Infinite London." Pp. 51-57. (Reprinted from his *Blake, Prophet Against Empire* [Third Edition] [1977].)

Stewart Crehan. "Producers and Devourers." Pp. 60-79. (Reprinted from his *Blake in Context* [1984].)

Susan Matthews. "Jerusalem and Nationalism." Pp. 81-100. (Reprinted from *Beyond Romanticism*, ed. Stephen Copley and John Whale [1992].)

John Barrell. "'Original', 'Character' and 'Individual'." Pp. 101-116. (Reprinted from his *The Political Theory of Painting From Reynolds To Hazlitt* [1986].)

***Kathleen Raine.** "A New Mode of Printing." Pp. 117-129. (Reprinted from her *William Blake* [1971].)

Brenda S. Webster. "Blake, Women, and Sexuality." Pp. 130-147. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault [1987].)

Gerda S. Norvig. "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." Pp. 148-166. (Reprinted from *Studies in Romanticism*, XXXIV [1995].)

Michael Simpson. "Who Didn't Kill Blake's Fly: Moral Law and the Rule of Grammar in 'Songs of Experience'." Pp. 167-188. (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].)

Matt Simpson. "Blake's *Songs of Innocence and [of] Experience*." Pp. 189-200. (Reprinted from *Critical Survey*, IV [1992].)

REVIEWS

§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-226 (with 4 others)
Andrew Lincoln, *Review of English Studies*, NS LI (2000), 143-146 (with 2 others) (the Lucas volume is useful though it has little art criticism)

§**Lučić, Milka.** "Blejk i Pohvala Imaginaciji [Blake and a Tribute to Imagination]." *Politika*, 13 March 1999. In Serbian

Lucie-Smith, Edward. "William Blake 1757-1827." Pp. 24-25 of his *Sussex Writers & Artists*. Illustrated by Ivan Hissay. (Alfriston, Sussex: Snake River Press, 2007) Book No. 2

Blake was "Hayley's increasingly discontented guest at Felpham for three years".

***Lüdeke, Roger.** *Zur Schreibkunst von William Blake: Ästhetische Souveränität und politische Imagination*. (München: William Fink Verlag, 2013) Münchener Studien zu Literaturwissenschaft. 4^o, 296 pp., 15 colour plates; ISBN: 9783770552467 In German

REVIEW

Gerald Saddlemayr, *Zeitschrift für Anglistik und Amerikanistik*, LII, 1 (April 2014), 79-82. In English

§**[Ludlow, Miss.]** "Blake." *Manual of the Fine Arts Critical*

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and Historical. (N.Y.: A.S. Barnes, 1850). **B.** *A General View of the Fine Arts, Critical and Historical With An Introduction by D[aniel] Huntington*. (N.Y.: G.P. Putnam, 1851). **C.** (N.Y.: A.S. Barnes and Co.; Cincinnati: J.W. Denby, 1854) Pp. 211-217. **D.** *General View*. Fourth Edition. (N.Y.: G.P. Barnes and Co.; Cincinnati: P.M. Derby, 1858) Pp. 211-217. <Harvard> **E.** *Manual of the Fine Arts ...* (N.Y. and Chicago: A.S. Barnes, 1872). **G.** (1875) **H.** ([1879])

It is silently quoted from the first edition of Cunningham [¶10-12, 36-41], including "Days of Innocence".

***Lukacher, Brian.** "Visionary History Painting: Blake and His Contemporaries." Chapter 4 (pp. 98-114) of his *Nineteenth Century Art: A Critical History*, with 369 illustrations, 51 in color. Ed. Stephen F. Eisenman. (London: Thames and Hudson, 1994)

Mostly about Blake.

§**Luke, Walter.** *William Blake in the 1960s: Counter Culture and Radical Redemption*. [no other data]

Lundeen, Kathleen. *Knight of the Living Dead: William Blake and the Problem of Ontology*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000) 8^o, 188 pp., 35 reproductions; ISBN: 1575910411

"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), 343-365 "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")

§**Ron Broglio**, *Pacific Coast Philology*, XXXVI (2001), 121-124

§**Kathryn S. Freeman**, *European Romantic Review*, XIII, 3 (September 2002), 338-341

§**David Punter**, *BARS*, No. 22 (September 2002), 27-29

Jason Snart, *Blake*, XXXVI (2003), 144-148 (the book is "most valuable" for its "analysis of Blake's use of metaphor and rhetorical devices" [p. 146])

Jeremy Tambling, *Modern Language Review*, XCVIII, 2 (April 2003), 438-440 (with two others) ("reads pleasantly" but "seems comparatively slight in its thesis")

Lundeen, Kathleen. "Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17. <BBS>

The essay was revised and expanded in her *Knight of the Living Dead* (2000).

***Lundeen, Kathleen.** "Words on wings: Blake's textual spiritualism." *Word and Image*, X (1994), 343-365.

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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).

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

An interview about Blake's place in cultural history, stressing Christian fundamentalism.

§**Lussier, Mark.** *Blake and Lacan.* (N.Y.: Peter Lang, 2008) Studies in Nineteenth-Century British Literature, Vol. 25. ISBN: 9780820495071

The contents are (1) "Blake, Lacan, and the Critique of Culture"; (2) "The Contra-Diction of Design"; (3) "Textual Dynamics, Mental States: Blakean Mirror Stages"; (4) "The Four Fundamental Concepts of Blakean Psychoanalysis"; (5) "Unveiling the Phallus: Blake's War with the Symbolic Order"; (6) "Beyond the Phallus: Blake's Jouissance and/as Feminine Sexuality"; (7) "Eternal Dictates: The 'Other' of Blakean Inspiration".

§**Lussier, Mark.** "Blake, Deleuze, and the Emergence of Ecological Consciousness." Pp. 454-480 of *Ecocritical Theory: New European Approaches.* Ed. Axel Goodbody and Kate Rigby. (Charlottesville: University of Virginia Press, 2010)

Lussier, Mark S. "Blake's Deep Ecology." *Studies in Romanticism*, XXXV (1996), 393-408. B. "Blake's Deep Ecology, or the Ethos of Otherness." Chapter 1 (pp. 47-63, 186-187) of his *Romantic Dynamics: The Poetics of Physicality*. (Basingstoke: Macmillan Press Ltd; N.Y.: St Martin's Press Inc, 2000) *Romanticism in Perspective: Texts, Cultures, Histories*

"Blake's work participates in a recognizable ecocritical perspective" (1996, p. 403).

The 2000 version is a "significantly different" text (p. ix).

§**Lussier, Mark S.** "Blake's Golgonoosa [sic]: London and/as the Eternal City of Art." Chapter 11 of his *Romanticism and the City*. Ed. Larry H. Peer. (Basingstoke: Palgrave Macmillan, 2011) ISBN: 9780230118454 "[electronic resource]"

***Lussier, Mark.** "Blake's Vortex: The Quantum Tunnel." *Nineteenth-Century Contexts*, XVIII (1994), 263-291. B. Reprinted as "Blake's Vortex, or the Quantum Bridge in Milton." In his *Romantic Dynamics: The Poetics of Physicality*. (Basingstoke: Macmillan Press Ltd; N.Y.: St Martin's Press Inc, 2000) *Romanticism in Perspective: Texts, Cultures, Histories*

About the "juxtaposition of Blake and scientific languages" by physicists and quantum mechanics.

Lussier, Mark S. "Eternal Dictates: The 'Other' of Blakean Inspiration." *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L. Cope, III. (N.Y.: AMS

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Press, 1997), 61-74. About "The schizophrenic reading experience Blake envisions" (p. 65).

§**Lussier, Mark S.S.** "Inner Revolutions: Self-Annihilation in Blake and Shelley." In his *Romantic Dharma: The Emergence of Buddhism into Nineteenth-Century Europe*. (Palgrave Macmillan, 2011) Nineteenth-Century Major Lives and Letters

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

Lussier, Mark. "Scientific Objects and Blake's Objections to Science." *Wordsworth Circle*, XXXIX, 3 (Summer 2008), 120-123.

"Blake was acutely aware of the mediational function of scientific instrumentation and its impact on the imagination

...."

§**Lussier, Mark.** "Self-Annihilation/Inner Revolution: Blake's *Milton*, Buddhism, and Ecocriticism." *Religion and Literature*, XL, 1 (Spring 2008), 39-57.

§**Lussier, Mark S.** "'Vortext' as Philosopher's Stone: Blake's Textual Mirrors and the Transmutation of Audience." *New Orleans Review*, XIII (Fall 1996), 41-50.

§**Lutman, Andrej.** "Navedki navedenega: Blake." *Delo*, XLVIII, 298 (27 December 2006), 24. In Slovenian

§**Lutri, Corrado.** *William Blake*. Ed. Giovanni Rossino. ([Verona:] Edizioni "Discretio" [1967]) 249 pp. In Italian

Luysen, Johanna. "Le crowdfunding au secours du [Felpham] cottage de William Blake." *Le Monde* [Paris], 19 September 2014. In French

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.

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

One paragraph, based on the *Guardian* story [see Alison Flood].

§**MacCormack, Carol.** "William Blake: A Vision of the Numinous for Our Time?" *Friends Quarterly*, XXVII, 1 (1992), 41-47

MacDonald, D.L. "Pre-Romantic and Romantic Abolitionism: Cowper and Blake." *European Romantic Review*, IV (1993), 163-182

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).

MacDonald, Greville. "The Sanity of William Blake." *Saint George*, XI (1908), 1-31. **B.** **The Sanity of William Blake. With six illustrations of Blake's drawings.* (London, 1908) <BB #2168A-B> **C.** (London, 1920) **D.** (N.Y., 1920) **E.** (N.Y., 1966) **F.** (§Folcroft, Pennsylvania, 1975) <BBS 556> **G.** Full text of 1920 edition online at Victoria University in the University of Toronto, 2009.

Mackenzie, J.S. "Conventional Morality." Chapter VI (pp. 133-161) of his *Arrows of Desire: Essays on Our National*

Character and Outlook. (London: George Allen and Unwin Ltd, 1920)

About Blake's attacks on Puritan morality (pp. 143-156).

***Mackintosh, Paul St. John**. "Step up now and sell Blake's [Felpham] cottage." *TeleRead* [online], 25 July 2014.

MacLean, Robert. "The Influence of Chaucer's Dream-Vision Poetry upon William Blake: The Dream as Poem." *Ritsumeikan Bungaku: Miscellaneous Essays in Commemoration of the 70th Anniversary of the Faculty of Letters of Ritsumeikan University*, 551 (1997), 100-131.

MacLean, Robert. "The Methodology of Night – William Blake and Edward Young's Night Thoughts [Parts I-II]." *Ritsumeikan Eibei Bungaku [Ritsumeikan (University) English and American Literature]*, No. 15 (2006), 6-27; No. 16 (2007), 16-37.

A "comparative study of *Night Thoughts* vis-a-vis *The Four Zoas*" (I, p. 9) in terms of Dreams, Time, Fallen Existence of Ulro (Part I) and Personae, Apocalypse, and Style & Poetics (Part II).

§**Macnish, Robert**. *The Anatomy of Drunkenness. With a Sketch of the Author's Life*. (Glasgow: W.R. M'Phun, 1827) **B.** §(Glasgow: W.R. M'Phun, 1829) **C.** §(Glasgow: W.R. M'Phun, 1832) **D.** §(Glasgow: W.R. M'Phun, 1834) **E.** §(N.Y. D. Appleton, 1835) **F.** §(Glasgow: W.R. M'Phun, 1836) **G.** §(Glasgow: W.R. M'Phun, 1838) **H.** §(Glasgow: W.R. M'Phun, [1840]) **I.** §(Glasgow: W.R. M'Phun, 1850) **J.** New Edition. (Glasgow and London: W.R. M'Phun, 1859) 152-153. <New York Public Library> **K.** §*Illustrated*

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Treasury of Science, Art and Family Literature; Comprising Comprehensive Essays on the Constitution of Man by George Combe; Essays on Decisiveness of Character by John Foster; Philosophy of Sleep and Anatomy of Drunkenness by Robert Macnish; Influence of Literature upon Society by Madame De Stael; Treatise of Self-Knowledge by John Mason; General Literature Science and Art by Jethroe Judson (Louisville, Kentucky: W. Coles, **1859**). L §Ibid (St Louis: H. Miller, **1859**)

“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.

MacNish, Robert. *The Philosophy of Sleep.* (N.Y., **1834**) Pp. 227-228. <BB #1274A> **B.** Second Edition. (Glasgow: W.R. M'Phun, **1834**) Pp. 256-257. **C.** Second Edition. (N.Y.: William Pearson and Co.; Boston: Samuel Colman; Philadelphia: Chappell and Co., **1834**) Pp. 227-228. **D.** George Combe, *The Constitution of Man*; John Foster, *Essays on Decision of Character &c.*; **Robert Macnish**, *Philosophy of Sleep, and Anatomy of Drunkenness*; Madame de Stael, *Influence of Literature upon Society, &c.*; John Mason, *A Treatise on Self-Knowledge.* (New-York: William Pearson and Co., **1835**) [Separately paginated; the Blake reference is on Macnish p. 42] <Princeton> **E. Macnish.** §(**1836**) <BB #1274B> **F.** (Glasgow and London, **1838**) Pp. 258-260. <BB #1274C> **G.** (Glasgow, London, and Edinburgh, **1845**) Pp. 296-298. <BB #1274D> **H.** (Glasgow and London, **1859**) Pp. 152-153. <BB #1274E>

§**MacPhee, Chantelle L.** “‘All the World’s a Stage’: William Blake and William Shakespeare.” Glasgow Ph.D., 2002. 267 ll.

§**MacPhee, Chantelle.** “Liberté, Egalité, Fraternité: Shakespeare and Blake.” *Upstart Crow*, XXII (2002), 351-62.

On Blake’s sources in Shakespeare.

***Macsok, Márta.** “Dante Revisited: The Vision of Paolo and Francesca in Blake’s and D.G. Rossetti’s Interpretation.” *AnaChronisT 1998: Essays ...* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] (1998), 119-132.

“The Dante illustrations were equally significant in Blake’s and Rossetti’s careers” (p. 123).

§**Madariaga, Salvador de.** *Shelley and Calderon and Other Essays on English and Spanish Poetry.* (London: Constable and Co., 1920) **B.** §*Ensayos Anglo-Españoles.* (Madrid: Atenea, 1922) In Spanish **C.** (Madrid: Atena, 1992) *Autores Españoles Volumen 23 Ensayos y C. 3* In Spanish

In the 1992 publication, in an essay entitled “Lírica Popular Española Conferencia Dada en la Asociación Anglo-Española de Londres”, is a section (pp. 133-140) 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.

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Madariaga' was influential in spreading the reputation of Blake in Spain.

Madden, R[ichard] R[obert]. *Phantasmata or, Illusions and Fanaticisms of Protean Forms Productive of Great Evils.* (London: T.C. Newby, 1857), I, 90. <Michigan>

A paragraph of quotations from Macnish and Cunningham.

***Maddocks, Fiona.** "The ten best works by William Blake. On the eve of a major exhibition {at the Ashmolean} on the printmaker, painter and poet, Fiona Maddocks chooses her 10 favourite [visual] works." *Observer* [London], 21 November 2014

§**Maddrey, Joseph.** "William Blake: The Religion of Art." Pp. 91-93 his *The Making of T.S. Eliot: A Study of Literary Influences.* (Jefferson, North Carolina: McFarland and Co., 2009)

§**Maduagwu, Chimdi.** "The Mythic Imagination and Literary Creativity of William Blake and Wole Soyinka." *Uluslararası Sosyal Araştırmalar Dergisi: Journal of International Social Research* [Turkey], IV, 17 (Spring 2011), 99-119.

Maeda, Yoshihiko. "Blake no 'Shi, Kaiga soshite Ongaku': William Blake's 'Poetry, Painting and Music'." *Rikkyo Daigaku Kenkyu Hokoku, Jinbun Kagaku, Rikkyo Daigaku Ippan Kyoikubu: St. Paul's Review, Arts and Letters, Faculty*

of *General Education, Rikkyo University*, No. 53 (1994), 1-16. In Japanese

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. 84.⁹³³ In Japanese <BSJ>

Maeda, Yoshihiko. "Blake ni yoru *Yaso Suisai Sashie* No. 68 no Zuzo o megutte: Notes on the Iconography of Blake's Design No. 68 for Young's *Night Thoughts*." *Rikkyo Daigaku Kenkyu Hokoku, Jinbunkagaku: St. Paul's Review: Arts and 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")

§**Maheux, Anne F.** "An Analysis of the Watercolour

⁹³³ "Otsu" is the Japanese doctoral thesis reference number.

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Technique and Materials of William Blake." In *Papers Presented by Conservation Students at the Third [i.e., Eighth] Annual Conference of Art Conservation Training Programmes, May 1982*. (Kingston [Ontario]: Queen's University, 1982)

The essay was silently reprinted in *Blake*, XVII, 4 (Spring 1984), 124-129.

§**Mais, S.P.B.** "William Blake. An Angelic Anarchist. A Centenary Appreciation." *Daily Telegraph* (London), 1927. <BB 557, "No journal">

Quoted in Anon., "Blake Remembered After a Century", *Literary Digest*, 10 September 1927.

§**Maisuradze, M.V.** "Ideya i obraz cheloveka v liricheskikh ziklakh V. Bleika 'Pesni Nevinnosti' i 'Pesni opita' [Idea and Image of a Person in Blake's Literary Cycles 'Songs of Innocence' and 'Songs of Experience']." Dissertation (Tbilisi, 1990), 23 pp. In Russian

Makdisi, Saree. "Blake, America, and the World." Pp. 83-101 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

An impressive essay on the narrative and geographical difficulties of *America*.

Makdisi, Saree. "Blake's metropolitan radicalism." Chapter 4 (pp. 113-131) of *Romantic Metropolis: The Urban Scene of*

British Culture, 1780-1840. Ed. James Chandler and Kevin Gilmartin. (Cambridge: Cambridge University Press, 2005)

***Makdisi, Saree.** *Reading William Blake* (Cambridge: Cambridge University Press, 2015) 15.2 x 22.8 cm, xii, 137 pp., 31 black-and-white reproductions; ISBN: 9780521128414

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

***Makdisi, Saree.** "William Blake." Vol. I, pp. 200-206, of *The Oxford Encyclopedia of British Literature.* Ed. David Scott Kastan. (Oxford: Oxford University Press, 2006)

***Makdisi, Saree.** *William Blake and the Impossible History of the 1790s.* (Chicago and London: University of Chicago Press, 2003) 8°, xviii, 394 pp., 28 reproductions; ISBN: 0226502597 (cloth)

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).

Material from "The political aesthetic of Blake's images", Chapter 6 (pp. 110-132), *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003) appears here in Chapter 4: "Weary of Time: Images and Commodity in Blake" (pp. 155-203), and material from his

⁹³⁴ Note that in the quotation from *Marriage* pl. 10, "Improvent makes strait roads", the word "Improvent" is silently improved to "Improvement".

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essay in *The Cambridge History of Romanticism* reappears in Chapter 5: “Blake and Romantic Improbability” (pp. 204-259).

Excerpts appear in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 576-583.

REVIEWS

§**Alexander S. Gourlay**, *Albion*, XXXVI, 2 (Summer 2004), 313-314

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, 483-486 (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), 151-165 (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]), 210-215

§**Robin Jarvis**, *Literature and History*, XIV, 2 (2005), 86-89

Mark Lussier, *European Romantic Review*, XVI (2005), 505-511 (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),
144-146 (“his study sounds a cautionary note for
radicalism based on a politics of individual
rights”)

***Makdisi, Saree**. “William Blake and the Universal
Empire.” Chapter 7 (pp. 154-172) of his *Romantic
Imperialism: Universal Empire and the Culture of Modernity*.
(Cambridge: University Press, 1998) Cambridge Studies in
Romanticism, 27

For Blake, “the ‘Universal Empire’ had to be understood
on a planetary scale” (p. 172).

§**Malitz, Nancy**. “Poetic Clashes Turned to Music.” *New
York Times*, 15 November 1992.

On William Bolcom’s musical settings for Blake’s
poetry.

[**Malkin, Arthur Thomas**.] “Flaxman.” Vol. I, pp. 227-33
of his *The Gallery of Portraits, with Memoirs*. [2 vols.]
(London: Charles Knight, 1833) <Harvard> <BB #945, under
Anon>

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

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not so deserving of patronage and applause” (I, 28).

***Malmberg, Carl-Johan.** "Blake--från dunkel till klarhet [Blake--from Darkness to Light.]" *Svenska Dagbladet*, 16 September 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

§**Malmberg, Carl-Johan.** “Blake ville låta inbillningen virvla fritt [Blake Will Let the Imagination Whirl Free].” *Svenska Dagbladet*, 25 June 2006, pp. 34-35. In Swedish

***Malmberg, Carl-Johan.** "Blakes Laokoon djärve förening av ord och bild." *Svenska Dagbladet*, 29 Sept 2007 In Swedish

§***Malmberg, Carl-Johan.** “Blakes mest älskade sjungs av tusenden.” *Svenska Dagbladet*, 17 Jan 2015. In Swedish

A close reading of “And did those feet in ancient time” from *Milton*, pl. 2.

***Malmberg, Carl-Johan.** *Stjärnan I Foten: Dikt och bild, bok och tanke hos William Blake [The Star in the Foot: Poetry and Image, Book and Thought in William Blake]* ([Stockholm:] Wahlström and Widstrand, 2013) 4^o, 458 pp., 101 reproductions; ISBN: 9789146220763 In Swedish

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 verkliga",
Svenska Dagbladet, **19 April 2013** In Swedish
- ***Ossian Lindberg**, *Blake: An Illustrated Quarterly*,
XLVIII, 3 (**Winter 2014-5**), [17-19] ("the first
book on Blake in Swedish"; "The book would be
well worth translating into English.")

Malmberg, Carl-Johan. "William Blakes gold: Reflectioner kring ett målerisk element [William Blake's gold: Reflections upon a painterly element]." *Biblis* [a publication of Kungliga Bibliotheket (National Library of Sweden)], No. 49 (Spring 2010), 2-14. In Swedish

Malmberg, one of Sweden's foremost art critics, argues that gold in the illuminated books is, in M.H. Abram's sense, both mirror and lamp. Contrasting the use of gold in a medieval illumination on the one hand and in an early painting by Ingres on the other, Malmberg shows that gold often does not have symbolic meaning in Blake's works (he adduces the gold in *Jerusalem* pl. 59 design, where the Daughters labour at wheels, "Terrible their distress"), but is there for its own sake, its own existence, and that, while it may have symbolic meaning at times, there are important places where gold=gold.

***Malmberg, Carl-Johan.** "William Blakes poesi en fröjd för ögat [William Blake's Poetry a Pleasure for the Sight]." *Svenska Dagbladet*, 17 September 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

§**Malmquist, Goren.** "'Laohu laohu,' William Blake i 1957 års Kina." In *Del Moderne Kina: litteratur og samfund*, ed.

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Viberke Børdahlog Søren Clausen (København: Akademisk Forlag, 1980) In Danish

Malvern, Jack. "Lost grave of William Blake found in London." *Times* [London], 16 April 2005.

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

§**Mancelos, Joao de.** "Um tigre, dois tigres, três tigres: William Blake e Jorge Luis Borges num poema em prosa de Eugénio de Andrade." *Máthesis*, No. 21 (2012), 57-70 In Portuguese.

§**Mandell, Laura.** "Imaging Interiority: Photography, Psychology, and Lyric Poetry." *Victorian Studies*, XLIX (2007), 218-227.

About Blake's *Songs* and Wordsworth's "Tintern Abbey"

§**Manetti, Fabiana.** "Il linguaggio visivo di William Blake." *Strumenti Critici*, No. 91 (1999), 411-19. In Italian

Manlove, Colin. "Blake: 'The Little Boy Lost' and 'The Marriage of Heaven and Hell'." Chapter 11 (pp. 144-155, 324-326) of his *Christian Fantasy: From 1200 to the Present*. (Basingstoke and London: Macmillan, 1992)

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. 146-147, 155)

Mann, Annika. "The epidemic of fellow-feeling in Britain, 1720-1826." Indiana Ph.D., 2011. On ProQuest.

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

Manson, Douglas Finley. "Pre-Poetic Precursors: Blake, [Kenneth] Patchen, [B.P.] Nichol, and the Materials and Ethics of Verbal-Visual Poetry." State University of New York (Buffalo), Ph.D., 2004. 248 pp.

***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".

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§**Marcas, Haghe**, ed. *Romantik: Rousseau, Herder, Blake, Kleist*. (København, 1957) Vol. VIII of *Liusankuelse gennem tiderne*. In Danish

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)

"Tokushu: William Blake sono shiteki Genso Sekai [Feature Articles: William Blake, His Poetic Visionary World]", pp. 257-268 <BSJ>

***Koji Toki**. "Yomigaeru Albion--William Blake Sobyō [Awaking Albion--Sketching William Blake]." Pp. 258-63. In Japanese

***Northrop Frye**. "Blake to Joyce -- Futari no 'Tankyu' to 'Junkan' o megutte: Quest and Cycle in *Finnegans Wake*."

Tr. Koji Toki. Pp. 264-268. In Japanese (From *James Joyce Review*, I [1957], 39-47.)

§**Markos, Louis.** "The Externalization of the Internal: Perception in Blake's *Songs of Innocence and of Experience*." Pp. 491-503 of *The Romantic Poets: Blake, Wordsworth, and Coleridge: With an Introduction and Contemporary Criticism*. Ed. Joseph Pearce and Robert Asch (San Francisco: Ignatius Press, 2014)

§**Marks, Cato Whitfield.** "Forging a Political Aesthetic: The Influence of John Milton's Political Prose on the Later Prophetic Poems of William Blake." London Ph.D., 2008.

§**Marks, Cato.** "Writings of the Left Hand: William Blake Forges a New Political Aesthetic." *Huntington Library Quarterly*, LXXIV, 1 (March 2011), 43-70.

Writings of the left hand are in prose. "Blake sought to redeem the poet's [Milton's] radicalism".

§**Marks, Kathy, and Nonie Nieswand.** "The Dome's Show: Inspired by Blake, Approved by Blair." *Independent* [London], 7 June 1999, p. 1.

Marowitz, Charles. "A 'Tyger' Roars, But No One Is Listening." *New York Times*, 8 August 1971, p. D1.

Review of a performance of Adrian Mitchell's *Tyger*.

Marquet, Ita. "William Blake: Forerunner of Romanticism." *Diva International* [online], October 2009.

Prompted by a performance in Geneva on 18 September

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2009 of a "condensed version" of *William Blake's Divine Humanity* by the Theatre of Eternal Values.

Marrat, Rev. Jabez. "William Blake, Poet and Painter." *Wesleyan Methodist Magazine*, 6 S., V (1881), 423-429.

A summary biography of Blake stimulated by Gilchrist (1880), which is a "brilliant monogram" (p. 423).

Marsh, John. *The John Marsh Journals: The Life and Times of a Gentleman Composer 1752 .. 1828.* Volume I, Revised Edition. *The Sociology and Social History of Music* No. 9A

Pp. 721 (October 1799), 734 (May 1801), and 750 (April 5 1802, kittens given to Blake)

Vol. II. Ed. Brian Robins (Hillsdale, N.Y.: Pendragon Press, 2013) *The Sociology and Social History of Music* No. 10

Pl. 37 (1804, Blake's trial).

Marsh, N.E.J. "Blake's *Milton* considered as a poem." *Index to [British] Theses*, XXV (1976), 6 (#322). London (Birkbeck College) M.Phil.

Marsh, Nicholas. *William Blake: The Poems.* (Basingstoke, and N.Y.: Palgrave, 2001) *Analysing Texts* series 8^o, xi, 253 pp; ISBN: 033391466X (hardbound) **B.** §Second Edition (Basingstoke N.Y.: Palgrave Macmillan, 2012)

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. 178-193), 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. 220-240).

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

§**Marshall, I.** "Songs of William Blake." *Interdisciplinary Studies in Literature and Environment*, XV, 2 (July 2008), 271-272.

A review of the compact disk by Kevin Hutchings of *Songs of William Blake*.

§**Marshall, Nowell.** *Romanticism, Gender, and Violence: Blake to George Sordini* (Lanham, Maryland: Bucknell University Press, 2013)

Marshall, Peter, *William Blake: Visionary Anarchist* (1988)
<BB>

REVIEWS

***Michael Ferber**, *Blake*, XXIV, 1 (Summer 1990),
262

§**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-258

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991),
137-138

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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), 425-465 (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 Literatuurwetenskap*, XIX, 1 (March 2003), 53-81. With a summary in Afrikaans

Martin, M. Elaine. "A Klippel-Feil Syndrome in the artistic works of William Blake." *Bulletin of the History of Medicine*, XXVIII, 3 (May-June 1954), 270-271.

§**Martin, R**. "'The eye altering alters all', William Blake." *Practical Neurology*, XI, 3 (June 2011), 182-183.

Only the title is related to Blake.

Martinez, Nancy C., Joseph G. Martinez, and Erland Anderson. "Blake, William." Pp. 4-72 of *Guide to British Poetry Explication* Volume 3: *Restoration-Romantic* (N.Y.: G.K. Hall, &c., 1993)

§**Martini, Cristina Elgue de.** "Divina Comedia Según William Blake." In *Lectura Dantis en Perspectiva Comparada*. Ed. Mario Luzi et al. (Córdoba [Argentina]: Ediciones del Copista, Instituto Italiano de Cultura de Córdoba, 2004) In Spanish

§**Martins, Crestiano.** "Poesia da Infância em William Blake." In *A Seta e o Alvo: Ensaaios* (Belo Horizonte [Brasil]: Edições Lume [1976]) In Portuguese

§**Mason, Emma.** "Elihu's Spiritual Sensation: William Blake's *Illustrations of the Book of Job*." Chapter 31 (pp. 460-476) of *The Oxford Handbook of the Reception History of the Bible*. Ed. Michael Lieb, Emma Mason, Jonathan Roberts, and Christopher Rowland (Oxford: Oxford University Press, 2011)

Mason, R. Osgood. "William Blake: Artist, Poet, Visionary: Facts, Books, and Opinions Concerning Him." *New York Times*, 23 August 1902.

"The name of Blake is almost unknown".

§**Masterman, C.M.** "A Few Remarks on William Blake." Pp. 154-162 of his *Essays (Second Series)*. (London: Jarrolds [?1930])

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§**Masterson, Donald**, and **Edward O'Shea**. "Code Breaking and myth Making: the Ellis-Yeats Edition of Blake's *Works*." *Yeats Annual*, No. 3 (1985), 53-80

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

Matsumura, Masaie. "Mittsu no Yameru Bara o megutte: A Comparative Study of *the Sick of Rose*." Pp. 481-491 of *Doshisha Daigaku Shogakubu Soritsu 20-shunen Kinen Ronbunshu: Essays of Commercial & Cultural Sciences: In Commemoration of the 20th Anniversary* [of Doshisha University]. (Kyoto: Doshisha Daigaku Shogakubu, 1968) In Japanese <BSJ>

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*].

Matsushima, Shoichi. "Bara to Mushi Blake 'Yameru Bara' ko [A Rose Versus A Worm: Reading 'The Sick Rose' by Blake]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo* [*Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*], XI (2004), 151-163. In Japanese

***Matsushima, Shoichi**. *Blake ron-shu: Pickering kohon Milton sonota*. [*Essays on Blake: The Pickering Manuscript, MILTON and Others*]. Tokyo: Eikosha, 2010. 19 cm, 280 pp.

ISBN 9784870971288. In Japanese

Matsushima, Shoichi. "Blake to Gordon soran--Wakaki Blake no seiji ishiki: William Blake and the Gordon Riots--Blake's Political Consciousness in His Youth." *Kenkyu Nenpo, Gakushuin Daigaku Bungakubu: Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, XXXIX (1992), 289-305. In Japanese <BSJ>

§**Matsushima, Shoichi.** *Blake no Shiso to Kindai Nihon: Blake wo Yomu [The Idea of Blake and Modern Japan: A Reading of Blake]*. (Tokyo: Hokuseido, 2003) 308 pp.; ISBN: 4590011425 In Japanese

REVIEW

Hiroko Nakamura, *Igirisu Romanha-Kenkyu: Essays in English Romanticism*, XXVIII (2004), 74-78, in Japanese

Matsushima, Shoichi. "Blake to Kindai Nippon--Yanagi Soetsu to Oe Kenzaburo no Baai [Blake and Modern Japan--Soetsu Yanagi and Kenzaburo Oe]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo: The Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, XLII (1995), 159-174. In Japanese

Matsushima, Shoichi. "Bokka to muku – Blake no shoki no shi [Pastoral and Innocence – Reading Blake's Early Poems]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo [Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University]*, No. 53 (2006), 95-116. In Japanese

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Matsushima, Shoichi. "Yotstu no 'Jo'--*Jerusalem* o yomu tameni [Four 'Introductions': To read *Jerusalem*]." Pp. 89-108 in *Sozoryoku no Henyo: Igirisu Bungaku no Shoso* [*Imaginative Transfiguration: Some Aspects of English Literature*]. Ed. Yuichi Takamatsu. (Tokyo: Kenkyusha, 1991) In Japanese <BSJ>

Matsushima, Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, Hiroko Takahashi. *Ekkyo suru Geijutsuka – Ima, Blake wo Yomu: William Blake: A Bordercrossing Artist – Reading His Works Now*. (Tokyo: Eihosha, 2002) 196 pp., 25 reproductions; ISBN: 4269720034 In Japanese

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.

Hisao Ishizuka. "Fururushintai no display – Blake to 18 seiki shinkei bunka [Display of a Trembling Body – Blake and Eighteenth-Century Nerve Medicine]." Pp. 35-66.

***Masashi Suzuki.** "Yahweh to futari no musuko Satan to Adam – 'The Laocoon' to 'shi wa e no gotoku' no shuen matawa gansei [Yahweh and his Two Sons Satan and Adam – 'The Laocoon' and the Ending or Completion of 'Ut Pictura Poesis']". Pp. 67-98.

***Yoko Ima-izumi.** "Ketsueki, Sexuality, Shuken eno yokubo – Blake no fukugo geijutsu [Blood, Sexuality, and the Will to Power in Composite Art]." Pp. 99-130. It is a revised version of "Blood and Sexuality", pp. 289-310 of *Yoko Imaizumi, *Blake Shuseisareru Onna – Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female*. (Tokyo:

Sairysha, 2001) In Japanese Expanded as “Blood in Blake’s Poetry.” Pp. 56-72 of *Voyages of Conception: Essays in English Romanticism*. [Ed. For the Japan Association of English Romanticism by Eiji Hayashi et al] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005) (“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” [2005, p. 57].)
***Hiroko Takahashi**. “Bijutsu-shi no naka no William Blake – 20 seiki ni okeru hyoka to eikyo [William Blake in the History of Art – His Evaluation and Influence in the 20th Century].” Pp. 131-162.

REVIEW

Toru Endo, *Igirisu Romanha Kenkyu: Essays in English Romanticism*, No. 27 (2003), 101-104

***Matsushita, Tetsuya**. "William Blake no Kanso Gaku: The physiognomy of William Blake." *Kokugakuin Daigaku Daigakuin Kiyo: Journal of the Graduate School, Kokugakuin University*, XLII (2011), 221-241. In Japanese

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

An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."

§***Matthews, Susan**. *Blake, Sexuality and Bourgeois Politeness*. (Cambridge and N.Y.: Cambridge University

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Press, 2011) Cambridge Studies in Romanticism 88x, 269 pp.; ISBN: 9780521513579

REVIEWS

- Wayne C. Ripley**, *European Romantic Review*, XXIV, 1 (2013), 108-115 (with another) (a chapter-by-chapter digest; in her "ambitious and important" book, Matthews is "interested in positioning Blake within a series of discursive networks related to bourgeois sexuality", "occasionally losing Blake in a network of connections that don't always seem to illuminate Blake's meaning" [pp. 111, 109])
- Sibylle Erle**, *Blake*, XLVIII, 2 (Fall 2014) [pp. 17-19] ("a must-read", "fierce, fascinating, and passionate")

Matthews, Susan. "Jerusalem and Nationalism." Chapter 5 (pp. 79-100) of *Beyond Romanticism: New approaches to texts and contexts 1780-1832*. Ed. Stephen Copley and John Whale. (London and N.Y.: Routledge, 1992) B. Reprinted in *William Blake*, ed. John Lucas (1998), 81-100.

Matthews, Susan. "Rouzing the Faculties to Act: Pullman's Blake for Children." Pp. 125-124 of *HIS DARK MATERIALS Illuminated: Critical Essays on Philip Pullman's Trilogy*. Ed. Millicent Lenz and Carole Scott. (Detroit: Wayne State University Press, 2005) Landscapes of Childhood

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), 165-176.

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).

§**Mauger, Matthew Peter.** “Prophetic Legislation: William Blake and the Visionary Poetry of the Law.” London Ph.D., 2005

Maunder, Andrew, ed. *Encyclopedia of Literary Romanticism.*(N.Y.: Facts on File, 2010)

The Blake entries consist of **Brenda Ayres**, "London" (pp. 246-247), **Lynn Lee Ching**, "'A Poison Tree'" (pp. 340-341), **John H. Jones**, "The Clod and the Pebble" (pp. 75-76) and "The Shepherd" (pp. 408-409), **Diane Mason**, "The Chimney Sweeper" (from *Innocence and Experience*) (pp. 70-72) and "The Ecchoing Green" (pp. 105-106), **Melissa Ann Greggs-West**, "Holy Thursday" (*Innocence and Experience*) (pp. 181-183), **Tara McGann**, *Songs of Innocence and of Experience* (pp. 420-426), **Jennifer Banach Palladino**, "Blake, William (1757-1827)" (pp. 34-37), **Valerie Pellis**, *America* (p. 7), **Sarah Peterson**, *Visions of the Daughters of Albion* (pp. 474-476), **Andrea Rummel**, "The Garden of Love" (pp. 149-150), **Jon Saklofske**, "The Tyger" (pp. 466-467), **G.R. Taneja**, *Jerusalem* (pp. 210-211), "The Little Boy Lost" and "Found" (pp. 244-245), *The Marriage of Heaven and Hell* (pp. 264-266), *Milton* (pp. 275-276), "Night" (pp. 298-299), and "Nurse's Song" (*Innocence and Experience*) (pp. 305-306), **Marilyn Walker**, "The Little Black Boy" (p. 244), and **Elaine Ward**, "The Sick Rose" (p. 412).

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Maunder, Samuel. *The Biographical Treasury. A Dictionary of Universal Biography; intended as A Companion to 'The Treasury of Knowledge.'* (London, 1838) P. 96. <BB> ... E. ... §The Fifth Edition. (London: Longman, Brown, Green, and Longman, 1845)

Mayer, P.A. "William Blake, critic of art and literature." *Index to [British] Theses*, XV (1967), 16 (#318). Norfolk Ph.D.

Mayoux, Jean-Jacques. "Du préromantisme à l'ultraromantisme: L'hellénisme et la montée du sublime. Les tentations de l'aventure optique, de l'art visionnaire et de la sur-nature: Louthembourg, Ward, Martin, Danby, Etty, Fuseli. Le passage à la double vision: Blake, Linnell, Palmer." Chapter 6 (pp. 161-196) of his *La Peinture Anglaise: De Hogarth au Préraphaélites*. (Genève: Skira, 1972) In French <BBS> B. §Tr. into English with a Preface by Anthony Blunt. (N.Y.: Rizzoli, 1989)

§**Mazella, David.** "Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake." *Texas Studies in Language and Literature*, XLVIII, 2 (2006), 102-122.

§**Mazzeo, Tilar.** "William Blake and the Decorative Arts." Chapter 5 of *The Regency Revisited*, ed. Tim Fulford and Michael E. Sinatra (N.Y.: Palgrave Macmillan 2016 [Library of Congress record seen 16 Dec 2015])

Mazzeo, Tilar J. "William Blake's Golden String: *Jerusalem* and the London Textile Industry." *Studies in Romanticism*, LII, 1 (Spring 2013), 115-147.

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.

M'C., J.J. "William Blake." *Durham Chronicle*, 13 August 1927.

A centennial appreciation.

McArthur, Murray Gilchrist, *Stolen Writings: Blake's MILTON, Joyce's ULYSSES, and the Nature of Influence* (1988)
<BBS>

REVIEWS

§**Robert Spoo**, *James Joyce Quarterly*, XXVI (1988-89), 291-295

§**Marilyn May**, *English Literature in Transition 1880-1920*, XXXII (1989), 384-387

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

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90), 136

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

"At the centre of Dmitri Smirnov's world lies his intense and surprising relationship to the poetry, painting and thought

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of William Blake", manifested particularly in his song cycle *The Seasons* (1979), his operas *Tiriël* (1985) and *The Lamentations of Thel* (1986), *The Moonlight Story* (based on Blake's drawing of "Malevolence"), and *A Song of Liberty* (1993).

McCarthy, Erik. "William Blake's Laocoön: The Genealogy of a Form." University of Kansas Ph.D., 2007. 498 pp.

McCaslin, Susan. *Letters to William Blake. 1st prize 3rd Annual Poetry Chapbook Contest.* (Salt Spring Island, B.C.: (m)Other Tongue Press, 1997) ISBN: 189694900 2 B. The 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)

§**McCawley, Nichola Lee.** "Re-sounding Radicalism: Echo in William Blake and the Chartist Poets Ernest Jones and Gerald Massey." Manchester Ph.D., 2012.

"there is no demonstrable link between Blake and Chartism."

§**McConnell, W.** "Blake, Bataille, and the accidental processes of material history in *Milton*." *Clio*, XXVI (1997), 449-471.

McCord, Howard. *Propaedeutic to a Celebration of Blake*. ([Bowling Green (Ohio): The Author, 1973?]) 5 leaves mimeographed.

McCord, James. "Mixed Motives and Deadly Acts: Historical and Dramatic Character in William Blake's *King Edward the Third*." *Eighteenth-Century Studies*, XIX, 4 (Summer 1986), 480-501.

A careful, enlightening study.

§**McCrossan, Francesca, and James F. Lawrence.** "William Blake: Glances on His Engagement with the Theosophy of Emanuel Swedenborg." [Http://www.shs.psr.edu/library/Blake_article.asp](http://www.shs.psr.edu/library/Blake_article.asp) (Swedenborgian House of Studies), Aug 2007

§***McDaniel, Douglas.** *William Blake in Cyberspace*. (Scottsdale [Arizona]: Mythville MetaMedia, 2004) 23 cm, 58 pp.; ISBN: 9781411679139

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."

§***McDaniel, Douglas.** "William Blake in Cyberspace." *Mythville* [blog], 12 February 2009.

Written in the first person.

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§**McFarland, Alison Sanders.** "A Deconstruction of William Blake's Vision: Vaughan Williams and *Job*." Chapter 3 (pp. 29-54) of *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. (Aldershot [Hampshire] and Burlington [Vermont]: Ashgate, 2003)

§**McFarland, Thomas.** "Locationary Acts: Blake's Jerusalem and Hölderlin's Patmos." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington, Vermont: Ashgate Publishing Company, 2001) The Nineteenth Century Series 256 pp.; ISBN: 0754606023

McGann, Jerome J. "Did Blake betray the French Revolution? A dialogue of the mind with itself: Interlocutors: Anne Mack and J.J. Rome." Chapter 6 (pp. 117-137) of *Presenting Poetry, Composition, Publication, Reception*, ed. Howard Erskine-Hill and Richard A. McCabe. (Cambridge: University Press, 1995)

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).

McGann, Jerome. "The failures of romanticism." Chapter 11 (pp. 270-287) of *Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837*. Ed. Tillotama Rajan and Julia M. Wright. (Cambridge: Cambridge University Press, 1998)

McGann, Jerome. "Reflections on Textual and Documentary Media in a Romantic and Post-Romantic Horizon." *Studies in Romanticism*, LIII, 4 (Winter 2014), 481-507.

Includes 5 pages on Blake.

***McGann, Jerome J.** "William Blake Illuminates the Truth." Chapter 1 (pp. 9-37) of his *Towards a Literature of Knowledge*. (Oxford: Clarendon Press, 1989). B. (Oxford: Clarendon Press, 1990) <BBS>

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D.W. Dörrbecker, XXV, 1 (Summer 1991), 26

§**McGarvey, Kathleen.** "Burning Bright." *Rochester Review*, LXX, 4 (March-April 2008), 30-35.

About the William Blake Archive.

***McGilchrist, Iain.** *The Master and his Emissary: The Divided*

Brain and the Making of the Western World (New Haven and London: Yale University Press, 2009) B. (2012) Passim

McGillis, Roderick. "William Blake 1757-1827." Pp. 69-76 of *Writers for Children: Critical Studies of Major Authors Since the Seventeenth Century*. Ed. Jane M. Bingham. (N.Y., 1987) <BBS> B. §Pp. 697ff. of *How Much Do We Tell the Children: The Politics of Children's Literature*. (Marxist Dimensions, 1) Ed. Betty Bacon. (Minneapolis: MEP Publications, 1988)

McGrane, Sally. "'Fearful Symmetry' Now in Pixels Bright."

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New York Times, 22 July 1999, p. E8.
About the William Blake Archive.

McKeever, Kerry Ellen. "Naming the Name of the Prophet: William Blake's Reading of Byron's *Cain: A Mystery*." *Studies in Romanticism*, XXXIV (1995), 615-636.

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

§**McKegg, Bro. William H., F.R.C.** "William Blake-- Painter, Poet and Mystic." *Rosicrucian Digest*, May 1932. **B.** *Rosicrucian Beacon Magazine*, XIX, 4 (September 2010), 9-12.

A biography; Blake was "a Rosicrucian adept", but McKegg offers no evidence.

McKusick, James C. "The End of Nature: Environmental Apocalypse in William Blake and Mary Shelley." Chapter 4 (pp. 95-111, 239-242, esp. pp. 95-106) of his *Green Writing: Romanticism and Ecology*. (N.Y.: St Martin's Press, 2000)

An intelligent and original essay.

§**McLachlen, J.** "The Religion of William Blake." *Faith and Freedom*, LIII, 151 (Autumn and Winter 2000), 115-119.

***McLane, Maureen.** "Ballads and Bards: British Romantic Orality." *Modern Philology*, XCVIII (2001), 423-443.

About *Songs of Innocence* (Section 1: "From Piping to Printing: Blake's Allegory of Poetic Meditation" [pp. 427-432]), *Childe Harold*, and *Lyrical Ballads*.

McLaughlin, Thomas. "Figurative Language." Chapter 6 of *Critical Terms for Literary Study*. Ed. Frank Lentricchia and Thomas McLaughlin. (Chicago: University of Chicago Press, 1990) B. "Hiyu Gengo [Figurative Language]." Tr. Hisao Ishizuka in Chapter 6 (pp. 181-212) of *Gendai Hiyo Riron: 22 no Kihon Gainen [Modern Literary Theory: 22 Basic Terms]*. Tr. Yoichi Ohashi et al. (Tokyo: Heibonsha, 1994) In Japanese

A reading of Blake's "The Lamb" is on pp. 181-192 of the Japanese version.

McLean, Anthony. "William Blake Memorial." *Times* [London], 24 October 1957, p. 11 (letter to the editor).

"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)

***McNeil, Maureen.** "Newton as national hero." Chapter Eleven (pp. 223-239, 258-259) of *Let Newton be!* Ed. John Fauvel, Raymond Flood, Michael Shorthand, and Robin

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Wilson. (Oxford, N.Y., Tokyo: Oxford University Press, 1988) <BBS>

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).

§**McQuade, Molly.** "The Lives of Blake." *Booklist*, XCIX (1-15 June 2003), 1737.

§**McQuail, Josephine A.** "Passion and Mysticism in William Blake." *Modern Language Studies*, XXX, 1 (2000), 121-134.

§**McQuail, Josephine Ann.** "Persistence of Vision and *The [First] Book of Urizen* by William Blake." California (Berkeley) Ph.D., 1990.

§**McQuail, Josephine A.** "Sexual Knowledge and Children's Literature: William Blake's *Songs of Innocence and of Experience* and Jamila Gavin's *Coram Boy*." *New Review of Children's Literature and Librarianship*, VIII (2002), 89-103.

McSmith, Andy. "Blake's Heaven: a man ahead of his time." *Independent* [London], 26 November 2007.

On Blake's 250th anniversary.

§**Mee, Jon.** "Blake and the Poetics of Enthusiasm." Pp. 194-210 of *The Cambridge Companion to English Literature 1740-1830*. Ed. Thomas Keymer and Jon Mee. (Cambridge and N.Y.: Cambridge University Press, 2004)

Mee, Jon. *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). <BBS>

"Dangerous Enthusiasm" (pp. 1-11) is reprinted in *William Blake*, ed. John Lucas (1998), 43-49, and excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 574-576.

REVIEWS

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

E.P. Thomson, "Blake's Tone", *London Review of Books*, XVI, 2 (**28 January 1993**), 12-13 (a "useful" and "helpful book", though parts of it "leave one uneasy")

***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)

§**William Stafford**, *History Work Shop*, No. 37 (**Spring 1994**), 223-224

David Worrall, *Albion*, XXVI, 1 (**Spring 1994**), 165-166 (Mee "makes Blake more accessible")

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- Brian Wilkie**, *Modern Language Review*, LXXXIX, 3 (July 1994), 733-734 (despite some "textual crudeness", the book is "useful and instructive")
- Dennis M. Read**, *Nineteenth-Century Prose*, XXI (1994), 139-146 (with another) (a "disappointing" book whose "merit and utility are limited" [pp. 146, 144])
- Edwina Burness**, *English Studies*, LXXV (1994), 282-283 ("Mee triumphantly gives us Blake ... self-deconstructed")
- Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-105 (with 2 others) (Mee is "excellent")
- François Piquet**, *Etudes anglaises*, XLVII (1994), 339-340, in French (Mee is an "excellent connaisseur de la littérature radicale du temps")
- David Fuller**, *Review of English Studies*, XLVI, 182 (May 1995), 280-281 ("Jon Mee's historical 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), 343-344 ("an impressive performance")
- § **Michael Scrivener**, *Criticism*, XXXVII, 1 (1995), 166
- Peter Cadogan**, *Journal of the Blake Society* (1996), p. 70 ("a notice rather than a review" of "a brilliant book", "most interesting")

§ **Mee, Jon**. "‘Image of Truth New Born’: Iolo, William Blake, and the Literary Radicalism of the 1790s." In *A*

Rattleskull Genius: The Many Faces of Iolo Morganwg. Ed. Geraint H. Jenkins. (University of Wales Press, Autumn 2005) *Iolo Morganwg and the Romantic Tradition in Wales*, ed. Geraint H. Jenkins, Vol. I

***Mee, Jon.** "The 'insidious poison of secret Influence': A New Historical Context for Blake's 'The Sick Rose'." *Studies in the Eighteenth Century* 10, XXII (1998), 111-122.

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.

§**Mee, Jon.** *Romanticism, Enthusiasm and Regulation: Poetics and the Policing of Culture in the Romantic Period.* (Oxford: Oxford University Press, 2003)

There is a section on Blake.

Mee, Jon, and **Mark Crosby.** "'This Soldierlike Danger': The Trial of William Blake for Sedition." Chapter 6 (pp. 111-124) of *Resisting Napoleon: The British Response to the Threat of Invasion, 1797-1815.* Ed. Mark Philp. (Aldershot, Hants, and Burlington, Vt: Ashgate, 2006)

A careful and enlightening summary.

§**Melcher, Enth.** "William Blake and Pierre Jean Jouve." *Romanticism Review* (1933).

§**Melaney, William D.** "Blake's Use of Allegory: Redemption in Myth and History." *Platte Valley Review*, XXIV (1996), 78-80.

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Melchiori, Giorgio. "L'Influenza di Michelangelo: II—William Blake." Pp. 91-110 of *Michelangelo nel settecento inglese: Un Capitolo di Storia del Gusto in Inghilterra* (Roma, 1950) Lettere i Pensiero e d'Arte <**BB, No. 2208**> B. §Pp. 114-32 of *Art and Ideas in Eighteenth-Century Italy: Lectures Given at the Italian Institute 1957-1958* (Rome: Edizioni di Storia e Letteratura, 1960) Pubblicazioni dell'Istituto Italiano di Cultura di Londra IV

Melchiori, Giorgio. "William Blake and Michaelangelo." Pp. 114-132 in *Art and Ideas in Eighteenth-Century Italy: Lectures Given at the Italian Institute 1957-1958* [by] Harold Acton [and others]. (Roma: Edizioni di Storia e Letteratura, 1960) Pubblicazioni dell'Istituto Italiano di Cultura di Londra I **B.** *Art and Ideas*, [23] (1961), 114-132. <**BB #A2208**>

"I want to insist on the direct influence of Michelangelo's figures on Blake's *vision* rather than on his art" (p. 121).

Melikian, Souren. "William Blake: The Image and the Words." *New York Times*, 21 April 2001.

***Meller, Horst.** "Lucifer Rearing from off the Pool: Revolutionary Romanticism and the Evolution of Satan." Pp. 9-38 of *Romantic Continuities: Papers Delivered at the Symposium of the 'Gesellschaft für englischen Romantik' held at the Catholic University of Eichstätt* (October 1990). Ed.

Günther Blaicher and Michael Gassenmeier. (Essen: Blaue Eule, 1992) Studien zur englischen Romantik 4

About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.

Meller, Horst. "The Parricidal Imagination: Shelley, Blake, Fuseli and the Romantic Revolt against the Father." Pp. 76-94 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996)

"The parricidal imagination of Blake and Shelley ... [is] above all a direct outcome of their political commitment to social reform or revolution" (p. 83).

Melloni, Javier. "El rincón de la mística: William Blake." *El Ciervo: revista mensual de pensamiento y cultura*, No. 671 (2007), 13 In Spanish

Mellor, Anne K. "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (pp. 139-152) 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)

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***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), 590-599 (with 5 others)

§**Stuart Curran**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 641-642 (with 4 others)

John Grant, *Wordsworth Circle*, V, 3 (Spring 1974), 183-188

Anne K. Mellor, "Anne K. Mellor Replies", *Wordsworth Circle*, V (1974), 189 ("I was surprised neither by his response to nor his misunderstanding of my book") <BBS 572>

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXIV (January 1975), 134-137

§**William Bonney**, *College Literature*, II, 2 (Spring 1975), 150-151

***W.J.T. Mitchell**, *Blake Newsletter*, VIII, 4 (Spring 1975), 117-119

I.H. C[hayes], *English Language Notes*, XIII (September 1975), 32

§**Hazard Adams**, *English Language Notes*, XIII, 2 (December 1975), 141-147

- §**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),
451-452 (with 2 others)

Mendoza Serrano, Carolina. "El tigre como lo exótico: Un estudio sobre la metáfora del tigre en 'Songs of innocence and of experience' de William Blake y 'El oro de los tigres' de Jorge Luis Borges." *Cartaphilus: Revista de Investigación y Crítica Estética*, I (2007), 80-87. In Spanish

Menneteau, Patrick. "Les ages de la vie selon William Blake." Pp. 85-105 of *Les Ages de la Vie en Grande-Bretagne au XVIII^e Siècle: Actes de colloques décembre 1990 et décembre 1991*. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French

§**Menneteau, Patrick.** "Enjeux interprétatifs du poème de William Blake 'Infant Sorrow'." *Bulletin de la société d'études anglo-américaines des XVII^e et XVIII^e siècles*, XLIII, 1(1996), 63-74. In French

***Menneteau, Patrick.** *La folie dans la poésie de William Blake: Reflet des enjeux gnoséologiques de la critique littéraire*. (Paris: Honoré Champion Éditeur; Genève: Edition Slatkine, 1999) Publications de la Faculté des Lettres

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de Toulon, Babeliana 1 8°, 347 pp.; ISBN: 2745301586 In French

"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

Menneteau, Patrick. "Lecture de *Dombey and Son* de Charles Dickens, selon la vision des age de la vie de William Blake." Pp. 107-125 of *Les Ages de la Vie en Grande-Bretagne au XVIII^e Siècle: Actes de colloques décembre 1990 et décembre 1991*. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French

§**Menneteau, Patrick.** "Vie, formes et lumière dans l'œuvre de William Blake." *Bulletin de la société d'études anglo-américaines des XVII^e et XVIII^e siècles*, I, 1 (September 1999), 211-222. In French

§**Menneteau, Patrick.** "William Blake and the Dark Side of the Enlightenment: Toward a Reassessment of the Jungian Contribution." Pp. 307-342 in *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth-Century*. Ed. Serge Soupel, Kevin L. Cope, and Alexander Pettit. (N.Y.: AMS, 2010) AMS Studies in the Eighteenth Century, No. 59

§**Menneteau, Patrick.** "William Blake: l'allégorie,

l'exemple et le sentiment de vérité." *Bulletin de la société d'études anglo-américaines des XVII^e et XVIII^e siècles*, XLI, 1 (1995), 37-50. In French

§**Menneteau, P.** "William Blake: lectures de la Bible." *Bulletin de la société d'études anglo-américaines des XVII^e et XVIII^e Siècles*, No. 64 (2007), 93-114.

§**Menetti, Fabiana.** "Il linguaggio visivo di William Blake." *Strumenti Critici: Rivista Quadri mestruali di Cultura e Critici Letteraria*, XIV (1999), 411-419. In Italian

§**Mertner, Edgar.** "The 'Horrid Romance': William Hayley and Swift." *Swift Studies*, VIII (1992), 101-105.

Merton, Thomas. "Blake and the New Theology." *Sewanee Review*, LXXVI (1968), 673-682. <BBS> **B.** §Pp. 3-11 of *The Literary Essays of Thomas Merton*. Ed. Brother Patrick Hart. (New Directions, 1981)

***Mertz, J.B.** "Blake v. Cromek: A Contemporary Ruling." *Modern Philology*, XCIX (2001), 66-77.

The facts that Francis Douce acquired the Chaucer prospectuses of both Blake and Stothard but bought only Blake's print "offers a new context for assessing Blake's craft and invention" (p. 77).

§**Mertz, Jeffrey Barclay.** "Constructing the Bible of Hell: Blake's Mythopoesis in its Political and Cultural Context." Oxford M. Phil., 1995.

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Mertz, J.B. "A Contemporary Reference to William Blake in the Notebooks of Francis Douce." *Notes and Queries*, CCLV [NS XLVII] (2000), 306-308.

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.

***Mertz, Jeffrey Barclay.** "A Visionary Among the Radicals: William Blake and the Circle of Joseph Johnson, 1790-95." Oxford D.Phil., 2010. 322 pp., 10 illustrations.

Well-informed, cautious, and judicious.

§**Messenger, Annette.** "Annette Messenger on William Blake." In *In My View: Personal Reflections on Art by Today's Leading Artists*, ed. Simon Grant (London and N.Y.: Thames & Hudson, 2012)

§**Meurs, Jos Van.** Pp. 539-578 of *De Hermetische Gnosis in de loop der eeuwen*. Ed. Gilles Quispel. (Baarn: Tirion, 1992). In Dutch **B**. Translated by the author as "William Blake and His Gnostic Myths." Chapter 15 (pp. 269-309) of *Gnosis and Hermeticism from Antiquity to Modern Times*. Ed. Roelof van den Broek and Wouter J. Hanegraaf. (Albany:

State University of New York Press, 1998) SUNY Series in Western Esoteric Traditions

There are sections particularly on Swedenborg (pp. 280-284), Boehme (pp. 288-290), and "The Tyger" (pp. 290-295); "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).

Meyer, Johann Friedrich von. "Die Seheren von Prevorst." *Blätter für höhere Wahrheit aus Beyträgen von Geleherten älten*, X (NS II) (Berlin: Ludwig Dehmte, 1831), 302-304. In German<Bayerische Staatsbibliothek, München>

In the section "Aus dem Wunderbuchlein" (p. 284-324); Blake was one of "nervenkrank, melancholtscher, hypochondrischer und hysterische Personen"; about Blake's visions (pp. 320-322).

Meyers, Victoria. "The Dialogue as Interpretive Focus in Blake's *The Four Zoas*." *Philological Quarterly*, LVI (1977), 221-239.

§**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

§**Mezquita Fernández, María Antonia.** "Lecturas de William Blake, William Wordsworth y Dylan Thomas en la poesía de Claudio Rodríguez." *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo*, No. 26 (2009), 281-92. In Spanish

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§**Miall, David S.** "Romanticism in the Electronic Age." *Romanticism: An Oxford Guide*. Ed. Nicholas Roe. (Oxford: Oxford University Press, 2005) Pp. 708-720.

Miall discusses the William Blake Archive on pp. 713-715

***Miao, Zhi-Min.** "Bu Lai Ke Shi Hua Zuo Ping De Tu Wen Guan Xi--Jian Xi Zhong Yi Ben Chu Xian De Wu Du [The Relation of Image and Text in Blake's Poems and Paintings—**Besides a Study on the Misinterpretations in Chinese Translation**]." *Shi Shu Hua [Poem, Calligraphy, and Painting]*, No. 4 (2014), 111-38, 29 reproductions. In Chinese

***Michael, Jennifer Davis.** *Blake and the City*. (Lewisburg: Bucknell University Press, 2006) 235 pp.; ISBN: 9780838756461

Deals chiefly with the *Songs* (Chapter 1), *The Four Zoas* (Chapter 2), *Milton* (Chapter 3), and *Jerusalem* (Chapter 4).

"An earlier version of chapter 3 ['The City as Body: *Milton*'] appeared as 'The Corporeal City in Blake's *Milton* and *Jerusalem*'", *Studies in Eighteenth-Century Culture*, XXIII (2000), 105-22.

REVIEWS

Michael Ferber, *Blake*, XLI (2007-8), 125-126

§**Morton D. Paley**, *European Romantic Review*, XX (2009), 418-429 (with another)

Michael, Jennifer Davis. "'Cities not yet embodied' Blake's urban romanticism." *DAI*, LVII (1997), 4756A. Northwestern Ph.D., 1976

§**Michael, Jennifer Davis.** "The Corporeal City in Blake's *Milton* and *Jerusalem*." *Studies in Eighteenth-Century Culture*, XXIII (2000), 105-122.

A later version appeared as Chapter 3 (pp. 113-157): "The City as Body: *Milton*" in her *Blake and the City* (2006).

Michéa, C.-F. [Claude-François]. *Du délire des sensations*. Deuxième édition. (Paris: Labé, 1851) Pp. 75-76. In French

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).

§**Milanović, Ljubomir.** "Hermeneutika u delu Viliijama Blejka [Hermeneutics in the Work of William Blake]." 3-4, IV (Winter 1998-Prolec 1999), 44-47 (http://www.komunikacija.org.rs/komunikacija/casopisi/3_4/4/index_html?stdlang=ser_lat). In Serbian

§**Miles, Josephine.** "The Language of William Blake." Pp. 141-169 of *English Institute Essays*. Ed. Alan S. Downer. (N.Y., 1951. **B.** Reprinted as "The Sublimity of William Blake". Chapter V (pp. 78-99) of *Eras & Modes in English Poetry*. (Berkeley and Los Angeles: University of California Press, 1957) <BB #2220A-B> **C.** §Second Edition. (1963) **D.** §(1964)

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***Miller, Dan Clinton, Mark Bracher, and Donald Ault, ed.** *Critical Paths: Blake and the Argument of Method.* (Durham and London, 1987) <BBS>

- 8 ***Mark Bracher.** "Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader." Pp. 168-203, 349-352. (P. 168 is reprinted as "How 'The Marriage of Heaven and Hell' Changes the Reader" in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003].)
- 9 **Brenda S. Webster.** "Blake, Women, and Sexuality." **B.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 188-206, and in *William Blake*, ed. John Lucas [1998], 130-147.
- 11 **David Aers.** "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." **B.** Reprinted in much shorter form in *William Blake*, ed. David Punter (1996), pp. 165-187.

REVIEWS

- I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1987* (1988), 120-121
- §**G.B. T[ennyson]** and **T[homas] W[ortham]**, *Nineteenth-Century Literature*, XLIII (1988-89), 143 (briefly)
- ***Anne Mellor**, *Blake*, XXIII, 2 (Fall 1989), 98-100
- §**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XII (1989), 231-232
- §**Brian, Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-111
- George H. Gilpin**, *Eighteenth Century ... Bibliography*, NS XIII (1994), 389

§**Miller, J. Hillis.** "Digital Blake." Pp. 29-49 of *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Ed. Beverly Maeder, Jürg Schwyter, Ilona Sigrist, and Boris Vejdovsky. (Bern, Berlin, Bruxelles, Frankfurt am Main, N.Y., Oxford, Wien: Peter Lang, 2006) Transatlantic Aesthetics and Culture Vol. I.

Mostly on the William Blake Archive and *Marriage* pl. 14.

***Miller, Matthew.** "Cleansing the Doors: Sense Perception and Imagination in William Blake and Aldous Huxley." *TCNJ Journal of Student Scholarship*, IX (April 2007), 10 pp., online.

Mills, A.C. "William Blake's illustrations to *Jerusalem*." *Index to [British] Theses*, XXV (1976), 6 (#292). Cambridge M.Phil.

***Mills, Vanessa.** "Bygone Bognor: William Blake's idyllic visit to Felpham, ended in trial for sedition: Famous poet escaped prison." *Bognor Regis Observer*, 1 September 1994, p. 13.

§**Milner, Marion.** "1956: The Sense in Nonsense (Freud and Blake's *Job*)." Pp. 168-191 of *The Madness of Sane Men*. (London: Routledge, 1987)

Milosz, Czeslaw. "Blake and Swedenborg." Chapter 8 in *Philosophy Literature Mysticism: An Anthology of Essays on the Thought and Influence of Emanuel Swedenborg*. Ed.

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Stephen McNeilly. (London: The Swedenborg Society, 2013)

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".

§**Milosz, Czeslaw**. "Co Doradzał Mr. Blake [What Mr. Blake Advised.]" In his *Ogród Nauk* (Paris: Institute Lietracki, 1979) **B.** §(Warsaw: Ksiesznica Literacka, 1984) In Polish.
C. §(Lublin, 1986) In Polish

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)

Perhaps part of it is reprinted as "*Czytajmy Blake'a*" [Let us Read Blake], pp. 199-208 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

REVIEW

Tadeusz Sławek, *Blake*, XXI, 4 (Spring 1988), 160-165

Minahen, Charles D. "... That Every Thing Has Its Own Vortex ...": Dialectics of Vortical Symbolism in Blake." Chapter 7 (pp. 85-97) of his *Vortex/t: The Poetics of*

Turbulence. (University Park, Pennsylvania: The Pennsylvania State University Press, 1992)

"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), 110-114 (the "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence", but Chapter 7 on Blake "adds little to our understanding of Blake" [pp. 111, 113].)

Miner, Paul. "Agape and Morality: Blake's Caterpillar-Man." *Notes and Queries*, LX, 2 (June 2013), 210-214.

Miner, Paul. "An Aspect of Blake's Double Vision." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 518-520.

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

Miner, Paul. "Blake: A Hope-Fostered Visionary." *Notes and Queries*, LX, 2 (June 2013), 214-217.

Miner, Paul. "Blake and *Atalanta Fugiens*: Two Plates, Three Conjectures." *Notes and Queries*, CCLVII, 3 (September 2012), 366-367.

Miner, Paul. "Blake and Burke: The Dreadful Majesty of the Foetus." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 22-27.

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About Burke's *Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful*.

Miner, Paul. "Blake and the Sinful Arts of Forgiveness." *English Studies*, LXXXVI (2005), 399-423.

A dense and richly allusive study of Blake's dense and richly allusive word-play.

Miner, Paul. "Blake and Winckelmann's 'Paltry Critick'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 535-537.

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).

Miner, Paul. "Blake: An Unnoted Iconographic 'Allusion' in *The Book of Urizen*." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 514-516.

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

Miner, Paul. "Blake: An Unrecognized Allusion to Plato." *Notes and Queries*, CCLVI [N.S., LVIII] (March 2011), 61-63.

Especially about the "Four Mighty Ones" in *The Four Zoas*, p. 3, and Plato's *Timaeus*, tr. Thomas Taylor (1793).

Miner, Paul. "Blake: Findings in 'A Little Girl Lost'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 516-518.

On sexual contexts.

Miner, Paul. "Blake: Four Unrecognized Allusions." *Notes and Queries*, CCLIII [NS LV] (2008), 29-31.

(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".

Miner, Paul. "Blake: Job and 'The Mental Traveller'." *Notes and Queries*, CCLVII, 3 (September 2012), 362-366.

Some "crucial elements" of "The Mental Traveller" "are conflated from the Book of Job".

Miner, Paul. "Blake: Milton's Poverty Tree." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 513-514.

In *Jerusalem* pl. 98, Blake "intentionally convert's Milton's 'precious' Tree of Morality into 'Albion's Poverty Tree'".

Miner, Paul. "Blake: Shame in a Mist." *Notes and Queries*, CCLVI [N.S., LVIII], 1 (March 2011), 59-61.

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

Miner, Paul. "Blake, Sir Joshua, and Fiery Tongues of the Night Sky." *Notes and Queries*, CCLIII, 4 (December 2008), 420-422.

About Blake's annotations to Reynolds's *Discourses*; the tongues of *Jerusalem*. pl. 98, are glossalia or speaking with tongues of the New Testament.

Miner, Paul. "Blake: The Birth of Los, Echoes from Hervey and Ovid." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 525-526.

"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*".

Miner, Paul. "Blake: The Complexity of Allusions." *Notes and Queries*, CCLVI [N.S., LVIII], 1 (Marc 2011), 63-65.

About Charlemagne.

Miner, Paul. "Blake: Milton Inside *Milton*." *Studies in Romanticism*, LI, 2 (Summer 2012), 233-276.

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), 355-361.

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), 530-532.

"'The Voice of the Ancient Bard' ... specifically rebukes the philosophy of John Locke."

Miner, Paul. "Blake's Anti-(Rain)Bow." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 507-509.

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

Miner, Paul. "Blake's Beastly 'Spectre'." *Notes and Queries*, CCLX, 3 (Sept 2015), 379-89

"this study investigates aspects of Blake's allusive word-play as it relates to this mercurial *beast*" (p. 379).

Miner, Paul. "Blake's Enemies of Art." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 537-540.

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

Miner, Paul. "Blake's Lake of Udan Adan." *Notes and Queries*, CCLIII, 4 (December 2008), 417-418.

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Democritus and the New ‘Testament use the Greek words “ouden” and “adan” for “nothing”.

Miner, Paul. “Blake’s London: Times and Spaces.” *Studies in Romanticism*, XLII (2002), 279-316.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

Miner, Paul. "Blake's 'Proverbs of Hell'." *Notes and Queries*, CCLVII, 3 (September 2012), 350-354.

Miner, Paul. "Blake's Sexual Furrows and Milton's 'Labour'd Ox'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 511-513.

"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), 529-530.

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), 361-364.

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), 509-511.

Miner, Paul. "Interpreting Blake's 'Auguries'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 520-522.

He "attempts to illuminate the meaning and counter-meaning of Blake's deliberately administrated *darkness*", especially in animal contexts.

See Alexander S. Gourlay, "More on Blake's 'Auguries'", *Notes and Queries* (29 October 2011).

Miner, Paul. "James Hervey's Influence on Blake's 'Tyger' of *Experience.*" *Notes and Queries*, CCLIII, 4 (December 2008), 414-416.

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".

Miner, Paul. "New Implications: Blake and James Hervey's

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Meditations." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 523-525.

Miner, Paul. "New Vistas: Blake, Swedenborg and Dante." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 527-529.

On astronomical contexts.

Miner, Paul. "Nuances: Blake, Locke and 'Corporeal Things'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 532-533.

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

Miner, Paul. "A Query on Blake and Swedenborg." *Notes and Queries*, CCLVII (N.S., LIX), 1 (March 2012), 104-105.

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

Miner, Paul. "Blake: The Metaphysics of Generation." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 33-38.

Miner, Paul. "Blake: Re-Visioning Book Six of *Paradise Lost*." *Notes and Queries*, LXI, 4 (November 2014), 486-494.

Miner alleges "dozens of untracked Miltonic allusions"

(p. 486), some of which are persuasive.

Miner, Paul. "Blake: Thoughts on *Night Thoughts*." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 27-33.

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

Miner, Paul. "Unexplored Latitudes: Blake and Ossian." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 533-535.

"Blake borrowed profusely from Macpherson."

Miner, Paul. "An Unnoticed Allusion by William Blake to Gnostic Literature." *Notes and Queries*, CCLIII [N.S. LV] (2008), 26.

Leviathan and Behemoth in *Jerusalem* pl. 91, ll. 32-41, are said to refer to the Gnostic spheres of Leviathan and Behemoth.

Miner, Paul. "An Unpublished Letter by Ezra Pound on William Blake." *Notes and Queries*, CCLIV [NS, LVI] (2009), 424-425.

Note to Paul Miner of 9 August 1956, stimulated by a query about Blake but not dealing with Blake.

§**Miner, Paul.** "William Blake's Creative Scripture." *Literature & Theology*, XXVII, 1 (March 2013), 32-47.

§**Minetti, Francesco.** "Sentimentalism and Corporeity of the Image: W. Blake's Illustrations to E. Young's *Night the Eighth*." *Textus*, XIII, 1 (2000), 75-92

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§**Minetti, Francesco.** "William Blake's Milton and the Renaissance Myth of Hermaphroditus." *Lingua e Linguaggi*, V (2011), 125-132.

***Minney, Penelope.** "Blake's *Job* illustrations, the icon tradition, and some XIV century wall-paintings from St. Stephen's, Westminster." Pp. 112-130 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: [no publisher], 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English".

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).

***Minney, Penelope.** "Job's Gethsemane: Tradition and Imagination in William Blake's Illustrations for the Book of Job." Durham M. Litt. in Theology and English, 1997. xxviii, 190 pp., 81 reproductions **B.** *Durham [University] E-theses, 1997

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).

***Minton, David.** “Blake’s Religion: Should E.P. Thompson Be Our Guide? – A cobbler should stick to his last.” *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 101 (2004), 23-74.

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).

***Minton, David.** “William Blake: A Vision of the Last Judgment from the Note-book.” *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 100 (2003), 163-200.

***Minton, David.** “William Blake’s Good & Evil Angels.” *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 98 (2003), 75-121.

***Minton, David.** “William Blake’s Milton A Poem 1803-1808.” *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 103 (2004), 75-127.

§**Mitchell, Adrian.** “The Greatest Briton [i.e., Blake].” *Socialist History*, No. 25 (2004).

***Mitchell, Andrew.** "The Tiger by William Blake: Poems of the Past Revisited." *Epoch: New Scottish Politics, Poetry, Philosophy, Art, Folk Music*, I, 3 (?1993), 32.

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Paraphrase and summary; "The central idea of the poem is creation".

Mitchell, Adrian, *Tyger: A Celebration based on the life and work of William Blake. Music by Mike Westbrook* (1971)
<BB #A2232>

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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**

Michael Billington, "Blake Revitalized", *Times*
[London], 22 July 1971; reprinted in *Blake Newsletter*, V (1972), 209 <BB #1190>

§**Ronald Bryden**, *Observer*, **25 July 1971**

§**Albert Hunt**, "The Jerusalem Show", *New Society*, **29 July 1971**

Morton D. Paley, *Blake Newsletter*, V (1972), 209
<BB>

Mitchell, Elizabeth Kathleen. "Mechanical Reproduction and the Mechanical Philosophy in the Idea of Originality in Eighteenth Century British Printmaking." *DAI* online. California (Santa Barbara) Ph.D., 2006. 311 ll.

Mostly about Hogarth, but Chapters 8-9 are on Blake.

Mitchell, Sebastian. "“But cast their eyes on these little wretched Beings’: The innocence and experience of children in the late eighteenth century.” *New Formations: A Journal*

of Culture/Theory/Politics, XLII: The Ruins of Childhood (2000), 115-130.

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.

***Mitchell, William John Thomas.** *Blake’s Composite Art: A Study of the Illuminated Poetry* (1978) <BBS>

REVIEWS

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**O.S. Mitchell**, *Ariel: A Review of International English Literature*, IX, 4 (1978), 100-102

§**Anon.**, *Choice*, XV (1978), 848-849

§**David Wagenknecht**, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 158-163

§**Morris Eaves**, *Wordsworth Circle*, X, 3 (Summer 1979), 275-278

***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), 118-122 (with 4 others)

§**Hazard Adams**, *Modern Language Quarterly*, XL (1979), 204-207

§**Elaine Kreizman**, *Modern Language Notes*, XCIV (1979), 1250-1257

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§**P. Malekin**, *Review of English Studies*, XXX (1979), 358-360

§**François-Marie Piquet**, *Dix-huitième Siècle*, XI (1979), 529-530, in French

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXVIII (1979), 137-139

§**Joseph Wittreich**, *Eighteenth-Century Studies*, XIII, 3 (Spring 1980), 348-352

Vincent De Luca, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-247 (with 2 others) <BBS 450>

§**J.M.Q. Davies**, *Durham University Journal*, NS XLII (1980), 116-117

§**Anon.**, *Art Express*, September/October 1981 (with 2 others)

§**John Beer**, *Modern Language Review*, LXXV (1981), 676-682 (with another)

§**George Quasha**, "The Infernal Method," *Parabola*, VI, 1 (1981) (with 2 others)

Leslie Tannenbaum, *Eighteenth Century ... Bibliography*, NS V (1983), 358-360

§**P.M.S. D[awson]**, *Critical Quarterly*, XXVI, 4 (1984), 93

§**Mitchell, W.J.T.** "The Romantic Education of W.J.T. Mitchell." 34 paragraphs in *The Last Formalist; or, W.J.T. Mitchell as Romantic Dynasor*. Ed. N.C. Wang. (College Park [Maryland]: University of Maryland Press, 1997) Romantic Circles Praxis Series.

See also "An Interview with Orrin N.C. Wang", 22 paragraphs.

§**Mitchell, W.J.T.** "Idolatry: Nietzsche, Blake, Poussin." In his *Seeing through Race*. (Cambridge: Harvard University Press, 2012) W.E.B. Du Bois Lectures

Mitchell, W.J.T. "Visible Language: Blake's Wond'rous Art of Writing." Pp. 46-86 of *Romanticism and Contemporary Criticism*. Ed. Morris Eaves and Michael Fischer. (Ithaca and London: Cornell University Press, 1986) <BBS> **B.** "Visible Language: Blake's Art of Writing." Chapter Four (pp. 111-150) of his *Picture Theory: Essays on Verbal and Visual Representation*. (Chicago and London: University of Chicago Press, 1994) **C.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 123-148.

Miyake, Hiroshi. "Plotinus to Blake – Thomas Taylor o kaishite: Plotinus and Blake – Through Thomas Taylor." *Hokuriku Shukyo Bunka, Horikuriku Shukyo Bunka Gakkai: Religion and Culture, Hokuriku Society for Religious and Cultural Studies, Kanazawa University*, No. 12 (2000), 113-133. In Japanese

Miyake, Horoshi. "William Blake Kenkyu – Tengoku to Jigoku no Kekkon ni okeru Sozoryoku ni yoru 'Risei' no Keimou: William Blake and Imagination – The Enlightenment of Reason in *The Marriage of Heaven and Hell*." *Hokuriku Shukyo Bunka, Hokuriku Shukyo Bunka Gakkai: Religion and Culture, Hokuriku Society for Religious*

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and Cultural Studies, Kanazawa University, No. 9 (1997), 49-68. In Japanese

§**Miyake, Miho.** "'Infant Joy' by William Blake." *Jissen English Communication*, XLI (2011), 113-114.

Miyamachi, Seiichi. "Blake Kenkyu no Aratana Shiza--Dotoku Haiki Ronsha to Rantazu: A New Perspective on Blake Studies: Antinomians and Ranters." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo: Journal of the Society of Humanities, the Society of Humanities, Sapporo Gakuin University*, No. 62 (1998), 237-247. In Japanese

Miyamachi, Seiichi. "E.P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University]*, No. 56 (1994), 89-99. In Japanese

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) "Rekishu 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)]".

Miyamachi, Seiichi. "Hongyaku [Translation] Nicholas

Marsh, William Blake: The Poems." *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo* [*Journal of the Society of Humanities, Sapporo Gakuin University*], 94 (2013), 155-202. In Japanese

About Marsh's elementary book for students about Blake (2001, 2012).

Miyamachi, Seiichi. "Honyaku Nicholas Marsh, William Blake: The Poems [Translation of Chapter II, Nicholas Marsh, *William Blake: The Poems*]." *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo (Journal of the Society of Humanities, Sapporo Gakuin University)*, No. 92 (2012), 119-168. In Japanese

§**Mohan, Devander.** "The Orphic Poet in Blake's Milton and Contemporary Critical Theory." *Panjab University Research Bulletin (Arts)* [Chandigarh, India], XVII, 2 (October 1986), 17-47.

***Monteiro-Grillo, J.** "Blake (William)." *Verbo: Enciclopédia Luso-Brasileira de Cultura*, III (Lisboa: Verbo [?1982]), 1418-1419. In Portuguese

Monteith, Ken. "Rewarding Madness and Testing a Philosophy: The Ellis-Yeats *Works of William Blake*." Chapter Two (pp. 115-160) of his *Yeats and Theosophy*. (N.Y. and London: Routledge, 2007) Studies in Major Literary Authors

§**Mooli,**⁹³⁵ **J.J.A.** *Menagerie van het Imaginaire: Dichters*

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over Dieren. (Amsterdam: Rodolpi, 1992). 24 pp. In Dutch
Blake's "The Tyger" is compared with Rilke's *Die Flamingos* and Baudelaire's "Les Chats".

Moore, George. *The Use of the Body in Relation to the Mind*. (London: Longman, Brown, Green, and Longmans, 1846) P.217. **B.** Second Edition. (London, 1847) **C.** (N.Y.: Harper and Brothers, 1847) P. 181. **D.** (N.Y., 1848) **E.** (N.Y., 1849) **F.** *Der Beruf des Körpers in Beziehung auf den Geist ...*, tr. Dr Ernst Susemihl. (Leipzig: Ernst Kollmann, 1850) P. 255. In German **G.** *The Use ...* (London: Longman, Brown, Green, and Longmans, 1852) P. 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.

§**Moore, Michael.** "Naked in a Tree: James Dean, the William Blakes, Yossarian, Melanie, et al." *Notes on Contemporary Literature*, XL, 3 (May 2010), 8-10.

§**Moore, Michael.** “Wounds and Roses in Yalom, Blake, and Heller.” *Notes on Contemporary Literature*, XXXIV (2004), 5-7.

⁹³⁵ The MLA online bibliography spells it "Mooij".

Moore, Thomas. *Memoir, Journal, and Correspondence of Thomas Moore.* Ed. Lord John Russell. (London: Longman, Brown, Green, and Longmans, 1854) Vol. VI, p. 57. <Michigan>

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 Dealing with Col. T.W. Higginson ...* [published by the Emily Dickenson Society], No. 35 (1983). 54 pp.

Appendix B: "Positions with Illustrations (many [31] by William Blake) reprinted by permission from Kathleen Raine's *Blake and Antiquity*" (pp. 22-54).

Morgan, Paige. "The Minute Particulars in the Immensity of the Internet: What Coleridge, Hartley and Blake can teach us about Digital Editing." *Romanticism*, XV, 3 (Oct 2009), 265-75.

“*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).

§**Morgenson, Greg.** “Children of Hell.” *Spring: A Journal of Archetype and Culture*, LV (Spring 1994), 18-50.

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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 Igrisu Bungaku to Shizen: Shakespeare kara Blake made (Nature in British Literature: From Shakespeare to Blake)*. (Tokyo: Chuo Daigaku Shuppanbu, 2010) In Japanese

REVIEW

Tomoya Oda, *Igrisu Romanha Kenkyu (Essays in English Romanticism)*, No. 36 (2012), 88-91. In Japanese

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".

Morley, Alec. "William Blake and the Great Eastcheap Orthodoxy." Chapter Five (pp. 139-173) of *Protest and*

Survival: The Historical Experience: Essays for E.P. Thompson. Ed. John Rule and Robert Malcolmson. (London: The Merlin Press; N.Y.: The New Press, 1993)

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.

Morris, H[erbert] N[ewall]. "William Blake, Artist and Poet." *New Church Young People's Magazine*, V (1909), 160, 181, 204. **B.** Reprinted as "William Blake", pp. 75-104 of his *Flaxman Blake Coleridge and Other Men of Genius Influenced by Swedenborg together with Flaxman's Allegory of the "Knight of the Blazing Cross"*. (London, 1915) <BB 2248A-B> **C.** §([Ithaca:] Cornell University Library, 2009) 21 cm, viii, 166 pp.; ISBN: 9781112191053

§**Morrison, Richard.** "Blake Power: It's time to make a fuss of the great William Blake, says Richard Morrison." *Times* [London], 24 November 2007.

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.

§**Morrison, Richard.** "Why this dismal view of Jerusalem?" *Times* [London], 12 April 2008.

About banning Blake's hymn from *Milton*; another "Anglican clergyman ... [makes] a complete hassock of

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himself". For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Gordon, Khew, and Strange.

***Morsberger, Katharine M.** "William Blake." Pp. 137-142 of Volume 4: *The 17th and 18th Centuries*, of *Dictionary of World Biography*. (Chicago and London: Fitzroy Dearborn Publishers; Pasadena and Hackensack, NJ: Salem Press, 1999)

Morse, David. "The Figure of the Artist in English Romantic Poetry." Chapter 6 (pp. 228-292) of his *Romanticism: A Structural Analysis*. (London and Basingstoke: Macmillan Press, 1982) B. §(N.Y.: Barnes and Noble, 1982)

Blake is particularly on pp. 234-246.

***Morton, A.L.** *The Everlasting Gospel: A Study in the Sources of William Blake* (1958) <BB> **B. Blake to [and] Ranters: Blake Shiso no Gensen** [*Sources of Blake's Thoughts*]. Tr. Shoichi Matsushima. (Tokyo: Hokuseido Shoten, 1996) 155 pp.; ISBN: 590101051 C3098 In Japanese

The Japanese version includes "Blake Nenpu [Blake Chronicle]" (pp. 123-136), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (pp. 137-148), and "Yakusha Atogaki [Translator's Afterword]" (pp. 149-155).

REVIEWS

1958

§Anon., *Times Literary Supplement*, **6 June 1958**, p. 311

1996

Ayako Wada, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 118-121, in Japanese

***Moskal, Jeanne**. "Blake, Dante, and 'Whatever is for Vengeance'." *Philological Quarterly*, LXXIX (1991), 317-338. <BBS>

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

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 102-103

***Moskal, Jeanne**. *Blake, Ethics, and Forgiveness*. (Tuscaloosa and London: University of Alabama Press, 1994) 8°, xiv, 226 pp.; ISBN: 0817306784

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).

Chapters 1-2, 5 reprint "versions" of her articles in *Philological Quarterly* (1991), *Religion and Literature* (1988), *South Atlantic Review* (1990), and *Studies in Philology* (1989).

REVIEWS

Anon., *Chronicle of Higher Education* (June 1994) (a one-sentence summary)

§*Reference and Research Book News*, IX (September 1994), 42

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- 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), 201-203 (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**), 123-125 (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")

Jason Whittaker, *BARS Bulletin & Review*, No. 10 (May 1996), 12-13 (almost entirely summary)

Doug Thorpe, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129 (with another) (a summary).

§**Margaret Storch**, *Modern Language Review*, XCI, 2 (1996), 458-459 (with another)

§*Religion and Literature*, XXVIII (1996), 129-134 (with another)

David Worrall, *Byron Journal* (Summer 1996), 96 ("a brave and important study")

Dan Albergotti, *European Romantic Review*, VII (1997), 194-197 ("an extraordinarily thorough and engaging study" [p. 195])

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)

Moskal, Jeanne. "Forgiveness, Love and Pride in Blake's *The Everlasting Gospel*." *Religion and Literature*, XX, 2 (Summer 1988), 19-39. <BBS>

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

***Moskal, Jeanne**. "Friendship and Forgiveness in Blake's Illustrations to Job." *South Atlantic Review*, LV, 2 (May 1990), 15-37. <BBS>

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

Moskal, Jeanne. "The Problem of Forgiveness in Blake's Annotations to Lavater." *Studies in Philology*, LXXXVI, 2 (1989), 65-86. <BBS>

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

§**Mounic, Anne.** "William Blake, la tigre à l'infini." In her *L'esprit du récit, ou, La chair du devenir: Éthique et création littéraire*. (Paris: Honoré Champion; Genève: Diffusion hors France, Slatkine, 2013) Bibliothèque de littérature général et comparée 112 In French

Mounsey, Chris. "Christopher Smart and William Blake: a Distinctive Mode." Chapter 9 (pp. 166-181) of *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Ed. Thomas Woodman. (Basingstoke: Macmillan Press; N.Y.: St Martin's Press, 1998)

"Smart's and Blake's theories of language are similar" (p. 178).

§**Mounsey, Chris.** *Understanding the Poetry of William Blake through a Dialectic of Contraries: A Study of the Philosophical Contexts within which Blake Developed His Ideas*. With a Foreword by **David Fairer** (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2011) 24 cm, xv, 349 pp.; ISBN: 9780773416055.

It includes five chapters on *The Four Zoas*.

§**Mounsey, C.E.** “William Blake’s *The Four Zoas*: A Reassessment of its Implied Metaphysics.” Warwick Ph.D., 1992.

***Muchnic, Suzanne.** "A Commission to Really Lust After: Ruth Weisberg's mural depicts wind-blown figures from Blake's portrayal of lovers who have committed sins of passion." *Los Angeles Times*, 21 November 1999, Calendar pp. 59-60.

Ruth Weisberg's mural for the Huntington's Virginia Steele Scott Gallery is based on Blake's engraving of "A Whirlwind of Lovers".

§**Mueller, Judith.** "Creatures against the Law: Blake's Antinomian Renderings of Paul." *Interdisciplinary Studies in Literature and Environment*, XIX, 1 (Winter 2012), 123-141.

***Muggridge, Malcolm.** “William Blake 1757 to 1827.” Pp. 84-117 of his *A Third Testament*. (London, Glasgow, Sydney, Auckland, Toronto, Johannesburg, 1976) <BBS> **B.** “william blake 1757-1827”. Pp. 45-60 of *a third testament: A modern pilgrim explores the spiritual wanderings of Augustine, Blake, Pascal, Tolstoy, Bonhoeffer, Kierkegaard and Dostoevsky*. (Farmington [Pennsylvania]: The Plough Publishing House, 2002) ISBN: 0874869218

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).

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§**Mugijatna, Drs.** *Puisi-puisi Symbols dalam Songs of Experience Karya William Blake laporan penelitian perseorangan dalam bidang sastra* (Surakarta [Java, Indonesia]: Fakultas Sastra Universitas Sebelas Maret [1996]) 29 cm, vi, 42 ll. In Indonesian

A research report.

Muhammad, Sardar. "Man or Muse: Affinities in the Inspirational Roles of [Jalal-uddin] Rumi's Shams and Blake's Milton." *Journal of Humanities and Social Sciences* [online], XX, 1 (June 2012), 99.

Muhlestein, Daniel K. "(Re)Reading 'The Chimney Sweeper': Western Marxism, Christian Faith, and a Negative Hermeneutics of Critical Demystification." *Literature and Belief: enter for the Study of Christian Values, Brigham Young University*, XIII (1993), 69-94.

Three readings of "The Chimney Sweeper" from *Innocence*, one Marxist.

§**Muir, Kenneth**, introduction. *The Romantic Period Excluding the Novel*. (N.Y.: St Martin's Press, 1980) Great Writers Student Library series

Includes "Blake, William".

***Mulhallen, Karen**, ed. *Blake in Our Time: Essays in Honour of G.E. Bentley Jr.* (Toronto, Buffalo, London: University of Toronto Press, 2010) 4°, xvi, 300 pp., 51 reproductions; ISBN: 9781442641518

Karen Mulhallen. “Introduction.” Pp. 3-15. (“G.E. Bentley Jr almost single-handedly shifted the focus of Blake criticism from formalism and symbolism to the ‘Minute Particulars’ of Blake’s life and work” [p. 3].)

“Part One:

“‘Every Minute Particular is Holy’: Materials.”

1 **Robert N. Essick.** “Collecting Blake.” Pp. 19-34. (A masterful survey of the “symbiotic relationship” between Blake collecting and Blake scholarship.)

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

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for Hayley's *The Triumphs of Temper.*" Pp. 105-130. ("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. 131-164. (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. 201-212. (Richmond is Blake's artistic heir, especially in his "Creation of Light" [1826].)

"Part Three:

"What I Both See And Hear': Architecture and Industry"

9 ***Morton D. Paley.** "William Blake and Chichester." Pp. 215-232. ("The foundations of his [Blake's] four-gated city [of Golgonooza] lay in Chichester" [p. 239].)

10 **Keri Davies.** "William Blake and the Straw Paper Manufactory at Millbank." Pp. 233-260. (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. 262-264. (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].)

11 ***Robert Brandeis.** "Appendix: William Blake in Toronto: The Bentley Collection at Victoria University Library." Pp. 265-272. (The essay "outline[s] the extent of the [Bentleys' bibliophilic] infection and its ultimate successful 'comforting cure'" in giving the collection to the Victoria University Library [p. 265].)

For an associated exhibition and symposium, see (under Catalogues) 3 August-2 October 2010 [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)* [at] Victoria University, Toronto.

REVIEWS

Tristanne Connolly, *English Studies in Canada*, XXXVI, 4 (December 2010), 119-123 (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), 276-278

Gillian Fenwick, *University of Toronto Quarterly*, LXXXI, 3 (Summer 2012), 743-745 ("Bentley's scholarship lies at the very roots of Blake's reputation today")

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Clint Stevens, "Honoring G.E. Bentley, Jr", *Eighteenth Century*, LIII, 4 (Winter 2012), 513-517 (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), 673-674 ("Mulhallen's introduction is particularly valuable") and Essick's essay on "Collecting Blake" is "most fascinating")

Joseph Wittreich, *Blake*, XLVI, 3 (Winter 2012-2013) ("*Blake in Our Time* is handsomely put together outside as well as inside. I see it as an abiding resource for those who revere Blake as well as those who appreciate what G.E. Bentley has contributed to Blake studies")

Wayne C. Ripley, *European Romantic Review*, XXIV, 1 (2013), 108-115 (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])

***Mulhallen, Karen.** "*Night Thoughts: Blake's Iconographic Ruminations (and Iconological Revelations).*" *AnaChronisT* [Budapest] (2001), 1-18 plus 24 reproductions.

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*

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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
(5) *University of Toronto Quarterly*, LXXX, 4 (Fall 2011), 779-934, Special Issue: The William Blake Project, ed. Karen Mulhallen, with essays by G.E. Bentley, Jr, Mark Crosby, Gary Leonard, Mary Lynn Johnson, Karen Mulhallen, Morton D. Paley, Susanne Sklar, and Angus Whitehead (see *University of Toronto Quarterly* [2011] below).

§**Müller, Karl.** "William Blake als Vorläufer der englischen Romantik." Marburg Phil. Diss, 2 February 1922. 156 leaves. In German.⁹³⁶

Mulvihill, James. "Blake's THE MARRIAGE OF HEAVEN AND HELL." *Explicator*, LVI, 3 (1998), 124-126.

§**Mulvihill, James.** "Called to the 'sports of night': Blake's Europe and the Court Masque." *Romanticism*, XVIII, 2 (July 2012), 129-142.

Mulvihill, James. "'Demonic Objectification and Total Isolation': Blake and the Culture Industry." *Studies in Romanticism*, XXXVIII (1999), 597-620.

An essay on Urizen based on Adorno and Horkheimer.

⁹³⁶ *BB* #2256 lists this as "Mueller, Kurt. 'William Blake als Vorlaeufer der englischen Romantik.' Marburg Ph.D., 1922".

Mulvihill, James. “‘The History of All Times and Places’: William Blake and Historical Representation in America and Europe.” *Cleo*, XXIX, 4 (Summer 2000), 373-394.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

Mulvihill, James. “Reason in Extremis: Narratives of Repressive Rationality.” Chapter 5 (pp. 207-257) of his *Upstart Talents: Rhetoric and the Career of Reason in English Romantic Discourse, 1790-1820* (Newark: University of Delaware Press, 2004)

Blake is on pp. 245-257.

Mulvihill, James. "A Voice without Form: Blake's *Book of Ahania* and Song of Solomon." *English Studies*, LXXXVIII, 5 (October 2007), 522-530.

"Ahania's lament exhibits a mannered eroticism tracing its provenance to Song of Solomon" (p. 523).

Munoa, José Luis. “Cromatismo y ciencia en William Blake.” *XX Siglos VIII*, 32 (1997), 9-18. In Spanish

§**Muñoz Garcia, Adrián.** "Alas de ira: la poética de la revolución y mitopoesis en William Blake." *Amaltea: Revista de mitocrítica*, III (December 2011), 225. In Spanish

Muñoz, Adrián. “Blake y el sentido infernal de la Biblia.” *Acta Poética*, CXXXVI, 2 (julio-diciembre 2010), 133-164. In Spanish

§**Muñoz, Adrián.** "The Devil's Party: Milton en la Poética

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de William Blake." *Anuario de Letras Modernas* [Mexico], XV (2010), 63-76. In Spanish

§**Muñoz, Adrian.** "Hermenéutica y disención con el canon: La doctrina de la energía en la Tripurā-tāpini upaniṣad y *The Marriage of Heaven and Hell*." *Estudios de Asia y Africa* (Mexico), XLIII, 2 (May-Ago 2008), 383-425. In Spanish

§**Muñoz Valdivieso, Sofía.** "Northrop Frye and William Blake: a shared vision." *AEDEAN: select papers in language, literature and culture. Proceedings of the 17th International Conference. Córdoba, 1993.* Ed. Javier Pérez Guerra (Vigo: Aedean, 2000) Pp. 315-318.

Munteanu, Anca. "Visionary and artistic transformations in Blake's *Visions of the Daughters of Albion*." *Journal of European Studies*, XXXVI, 1 (2006), 61-83.

"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).

§**Munteanu, Anca Violete.** "William Blake and the Transformations of the Renaissance Notion of Melancholy." *DAI*, LX (2000), 4021A. Nebraska Ph.D., 1999. 160 ll.

§**Murphy, J. Stephen.** "The Death of the Editor." *Essays in Criticism*, LVIII, 4 (October 2008), 289-310.

The William Blake Archive is discussed on pp. 301-303.

Murphy, Rex. “The curse of youthful harlots.” *Globe and Mail* [Toronto], 15 March 2008, p. A21.

“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>

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1933

§**R.A. Scott-Jones,** *Spectator*, **29 September 1933**, p. 412

§**Anon.,** *Times Literary Supplement*, **26 October 1933**, p. 727

Anon., “William Blake and the Language of the Spirits”, *Times* [London], **12 December 1933**, p. 9

G.K. Chesterton, “On Blake and his Critics”, pp. 128-133 of his *Avowals and Denials: A Book of Essays* (London, **1934**) <BB #1380>

1964

§**Anthony Blunt,** *New York Review of Books*, **28 October 1965** (with 4 others)

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Murry, John Middleton. "William Blake and Revolution." *New Adelphi*, NS IV (1932), 536-543. <BB> **B.** Tr. Bunsho Jugaku, *Blake to Whitman*, II (1932), 489-491. <BB> **C.** §Pp. 55-66 of *Essays of the Year 1931-1932*. (Fort Lee [New Jersey]: Argonaut, 1932)

Musante, Robert Joseph, III. "Embracing the Divine: The Life of Spirit in William Blake's *Songs of Innocence*, *Songs of Experience*, and *The Marriage of Heaven and Hell*." Middle Tennessee State University Ph.D., 2007. 204 ll.

***Myrone, Martin.** *The Blake Book* (London: Tate Publishing, 2007) Essential Artists [series] 4^o, 223 pp., 126 reproductions; ISBN: 9781854377272

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).

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***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), 733-734 ("a digest of the work done in the last two decades")

***Myrone, Martin.** “Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century.” Pp. 305-314, 367-369 of his *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (New Haven: Yale University Press, 2006)

See also under Fuseli.

***Myrone, Martin.** "William Blake's Sodomites." Chapter 14 (pp. 136-45) of *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)

About the defiant hand gesture of making "figs" in Blake's watercolours for Dante's *Inferno*.

N

***Nachmanovitch, Stephen.** *Job Returns: a meditation on William Blake's ILLUSTRATIONS OF THE BOOK OF JOB: Music & Multimedia* by Stephen Nachmanovitch. 11 minutes. ([Charlottesville, Virginia: Stephen Nachmanovitch, 2002])

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*

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Daigaku Kenkyu Kiyō [*Journal of Kawamura Gakuen Women's University*], XVI (2005), 63-78. In Japanese

§**Nagashima, Kazuhiko.** “Blake no ‘Vision’ – sozoryoku to eien no jitsuzai [Blake’s ‘Vision’--The Realism of Imagination and Eternity].” *Kawamura Gakuen Joshi Daigaku Kenkyu Kiyō* [*Journal of Kawamura Gakuen Women's University*], XV (2004), 45-59. In Japanese

Nagashima, Kazuhiko. “Blake no Tiriēl ni okeru Muku to Kiken: Tairitsu to Hitei tonō Kanren ni oite (Innocence and Experience in Blake’s *Tiriēl*, in Relation to Contraries and Negations).” *Kawamura Eibungaku*, No. 18 (2013), 1-16. In Japanese

Nagashima, Kazuhiko. "The Divine Image in Blake's Job (1)." *Kawamura Tankidaigaku Kenkyu Kiyō: Bulletin of Kawamura College*, No. 20 (2000), 1-9.

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).

§***Nagel, Ivan.** “Die Muse der Kindheit: Zu William Blakes 200. Geburtstag.” *Frankfurter Allgemeine Zeitung*, No. 276 (28 November 1957), 12. In German

Nair, Rajeev Kesavan. “Mapping Blake’s *The Marriage of Heaven and Hell*: An exercise in Textual Cartography.” Arizona State University Ph.D., 2002. 332 pp.

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

§**Naito, Takako.** “Skellig in Mirareru William Blake no Vision [The Vision of William Blake Observed in Skellig].” *Shirayuri Joshi Daigaku Jido Bunka Kenkyu Center Kenkyu Rombun Shu* [*Studies of the Research Center for Children’s Literature and Culture, Shirayuri College*], VII (2001), 11-25. In Japanese

***Nakagawa, Kazuo.** “Blake no ‘seimei no kawa’ – nagareru ‘mizu’, yodomu ‘mizu’ sono ni [Blake’s River of Life – Flowing Water and Standing Water, the Second Part].” *Gifu Daigaku Chiiki Kagakubu Kenkyu Hokoku* [*Bulletin of the Faculty of Regional Studies, Gifu University*], XII (2003), 189-200. In Japanese

§**Nakajima, Kunihiko.** “Jikkan, bikan, kankyo – kindai bungaku ni egakareta kanjusei (23): Blake inyu no imisuru mono – Yanagi Muneyoshi no kanjusei [Actual Feeling, Aesthetic Sense, Sensation: Sensibility in Japanese Modern Literature 23: what the reception of Blake in Japan means: sensibility in Muneyoshi Yanagi].” *Waseda Bungaku*, CLXXVI (1991), 90-104. In Japanese

Nakamura, Hiroko. “Blake’s Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism.” Pp. 73-85 of

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Voyages of Conception: Essays in English Romanticism. Ed. Eiji Hayashi et al for the Japan Association of English Romanticism (Tokyo: Kirihara Shoten, 2005)

The text of the paper given at *The International Conference on "Blake in the Orient"* (2003).

Nakamura, Hiroko. "Kenson no dotoku kyoiku ni taisuru Blake no kokuhatsu [Blake's Accusation Against Moral Education of Humility]." *Eibungaku to Dotoku [English Literature and Morals]*. Ed. Eishu Sono (Fukuoka: Kyushu Daigaku Shuppankai, 2005) In Japanese

Nakamura, Hiroko. "Yanagi Muneyoshi – Blake no eikyo to Bukyo eno rekitei [Yanagi Muneyoshi – The Influence of Blake and the Progress to Buddhism]." *Fukuoka Daigaku Kenkyu bu Ronshu A Jimbun Kagaku hen [Bulletin of the Central Research Institute, Fukuoka University, Series A, Humanities]*, VI (2006), 53-68. In Japanese

Given at *The International Blake Conference: "Blake in the Orient"* (2003) and printed in English in Japan Association of English Romanticism, *Voyages of Conception* (2005).

Nakamura, Hiroko. "Yonju no vijon e no seishin no tabiji: Mental Travel to a Fourfold Vision." *Fukuoka Daigaku Sogokenkyujo Ho: Bulletin of Central Research Institute Fukuoka University (Humanities and Social Sciences 79)*, No. 138 (1992), 35-48. In Japanese

Nakamura, Shinichiro. "W. Blake no 'OR Genri': The Marriage of Heaven and Hell o megutte: W. Blake's 'OR-Principle' in *The Marriage of Heaven and Hell*." *Shimane Daigaku Hobungakubu Kiyo, Bungakuka Hen: Memoirs of the Faculty of Law and Literature, Literature, Shimane University*, No. 11, Part II (1988), 85-97. In Japanese <BSJ>

Nakamura, Shinichiro. "'Yameru bara' no tame no Kusuri 'OR': A Remedy for *Sick Rose*." *Shimane Daigaku Hobungakubu Kiyo, Bungakuka Hen: Memoirs of the Faculty of Law and Literature, Shimane University*, No. 10, Part II (1987), 17-26. In Japanese <BSJ>

Nakano, Shetsuko. "Imeji o otte--William Blake Shiron [Following his Image--An Essay on William Blake]." *Leo, Tokyo Gakugei Daigaku Daigakuin Eigoka: Journal of the Linguistic and Educational Organization*, No. 6 (1977), 41-52. In Japanese <BSJ>

Nakayama, Fumi. "'Myuzu' ka 'Shisai' ka – Blake no Koki Yogensho: 'Muses' or 'Poetic Genius'? – Blake's Later Prophetic Books." *Hiroshima Jogakuin Daigaku Daigakuin Gengo Bunka Ronso, Hiroshima Jogakuin Daigaku Daigakuin Gengo Bunka Kenkyuka: Journal of Language and Culture, The Graduate School of Language and Culture, Hiroshima Jogakuin University*, No. 3 (2000), 17-31. In Japanese

Nakayama, Fumi. "Rinkaku wo nazoru Blake no gensen [The Origin of Outline in Blake]." Pp. 51-61 of *Text no chihei [The Horizon of Texts]*. Ed. Takao Tomiyama, Fumihiko

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Kato, and Shinichiro Ishikawa (Tokyo: Eihosha, 2005) In Japanese

§**Nakayama, Fumi.** “Wankyoku suru sen – Blake no ‘nejire’ no image [A Curved Line – The Image of ‘Twist’ in Blake].” *Hiroshima Jogakuin Daigaku Daigakuin Gengo Bunka Ronso* [*Language and Literature Review, Graduate School of Hiroshima Jogakuin University*], No. 9 (2006), 145-160. In Japanese

Nakayama, Fumi. *William Blake: 200 Nen go no Seikimatsu* [*William Blake: Blake in 2000*] (Osaka: Osaka Kyoiku Toshō, 2001) 180 pp.; ISBN: 4271116890 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>

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§**Narumi Umetsu,** *Eigo Seinen: The Rising Generation,* CXXIV (1978), 39

§**Nanavutty, Pилоo.** “Blake and the Ramayana.” *Aligarh Critical Miscellany*, II (1989), 211-217

***Natarajan, Uttara.** “William Blake (1757-1827).” Chapter 1 (pp. 4-62) of *Romantic Poets: A Guide to Criticism* (Malden [Massachusetts], Oxford, Carlton [Australia]: Blackwell Publishers, 2007) Blackwell Guides to Criticism

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).

Nathan, Norman, *Prince William B: The Philosophical Conceptions of William Blake* (1947, 1949, 1975) <BB, BBS>

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§**Penelope Wilson,** *Modern Language Review*, LXXII (1977), 913-916 (with 2 others)

§**Nativité, Soeur,** *Vie des Révélations de la Soeur Nativité, Religieuse converse au Couvente des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussie 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 Couvente des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussie 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

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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>

§**Natoli, Joseph.** "William Blake." In *Critical Survey of Poetry: British, Irish and Commonwealth Poets*. Ed. Rosemary M. Canfield Reisman. 4th ed. (Pasadena: Salem Press, 2011)

The third edition was in 2003.

Natsume, Soseki. *Bungaku Ron [Literary Theory]*. (Tokyo: Shunyodo, 1907) In Japanese.

Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English Literature Soseki Natsume (1867-1916)

Navarrete Franco, Ricardo. "Palabra de Blake: subjetividad y creatividad en *Songs of Innocence and of Experience*." Pp. 69-85 of *Romanticismo europeo: Historia, poética e influencias*. Ed. Juan Antonio Pacheco and Carmelo Vera Saura (Sevilla: Universidad de Sevilla, 1998) *Literatura* No. 9 In Spanish

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

Arthur Symons. "La Place de William Blake." Tr. George Luciani. Pp. 371-382 <BB #2802>

Algernon Charles Swinburne. "La Génie et la Foi de William Blake: Nietzsche et Blake." Pp. 383-385. <BB #2793>

***Marcel Brion.** "Vie de William Blake." Pp. 386-407 <BB #1282>

A selection of Blake's poetry.

Anon. "Revue de la critique: La Critique française et William Blake." Pp. 437-440 <BB #1027>

Nayar, Pramrod K. "William Blake's 'London' as a Surveillance Poem." *Explicator*, LXXII, 4 (2014), 328-32.

§**Nekrasova, E.** "[William Blake]." *Iskusstvo*, VIII (1957), 58-59. In Russian <BB> **B.** "William Blake." *Sovremennaya Kultura* (28 November 1957). In Russian

§**Nelson, Ray Faraday.** *TIMEQUEST*. **B.** Tr. Testu Yano as *Blake no Hisho* [*Blake's Flying*] (Tokyo Hayakawa Shobo, 1995). 539 pp. In Japanese

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.

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Gene Van Troyer, "Blake no Hisho: Hitotsu no ravu sutori [Blake's Flying--A Love Story]" (pp. 531-537) is a commentary on Nelson's story.

Nemerov, Howard. "Two Ways of the Imagination: Blake & Wordsworth." *Carlton Miscellany*, V (1964), 189-41. <BB> **B.** §*Graduate Journal* (Spring 1967). **C.** Pp. 103-123 of his *Reflections on Poetry & Poetics* (New Brunswick: Rutgers University Press, 1972) **D.** §Pp. 140-160 of his *New and Selected Essays* (Carbondale: Southern Illinois Press, 1985)

Nesfield-Cookson, Bernard, *William Blake: Prophet of Universal Brotherhood* (1987) <BBS>

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§**Andrew Lincoln,** *Review of English Studies*, XL, 157 (February 1989), 128-129

Maurice O'Sullivan, *Eighteenth Century ... Bibliography*, NS XIII (1994), 390

Newbury, Richard. "British Library puts William Blake and Oscar Wilde treasures online." *La Stamapa Technologia*, 16 June 2014.

The online version does not mention Blake in the body of the text.

§**Newman, Marsha.** "'Milton's Track' Revisited: Visual Analogues to Blake's Vortex in the 'Law Edition' of Boehme." *Irish Literary Supplement*, V, ii (2004), 73-93.

Newman, Steve. "Ballads and the Problem of Lyric Violence in Blake and Wordsworth." Chapter 4 (pp. 136-184) of his *Ballad Collection, Lyric, and the Canon: The Call of the Popular from the Restoration to the New Criticism* (Philadelphia: University of Pennsylvania Press, 2007)

§**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: Poetry and Science from William Bartram to Charles Darwin." *Proceedings of the American Philosophical Society*, CXLIX, 3 (2005), 304-315.

Blake is on pp. 309-312.

Nicoll, Allardyce. *William Blake and his Poetry* (London: G.G. Harrap, 1922. Poetry and Life Series **B.** §(Folcroft, Pennsylvania, 1969) <BBS 587> **C.** §*(Norwood, Pennsylvania, 1971) <BBS 587> **D.** §([Memphis, Tennessee]: General Books, 2010) 160 pp.; ISBN: 9781152118560

***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

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powerful as Blake's"), lighting by Peter Woodruffe, "a high wire act of an angelic chorus", "fire walking, sword swallowing, acrobatics, and contortion".

§**Niikura, Toshikazu.** "Blake to Seisho [Blake and the Bible]." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyo* [*The Bulletin of the Research Association of Christianity, Meiji Gakuin University*], No. 28 (1995), 51-69. In Japanese

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".

***Niikura, Toshikazu.** "Kindai no Ningenkan – Blake to [and] Jung: Prophets of the Modern Culture." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyo: Bulletin of Institute for Christian Studies, Meiji Gakuin University*, No. 31 (1999), 216-240. In Japanese

Niikura, Toshikazu. "William Blake to Gendai: William Blake and Modern Times." *Kirisutokyo Bungaku Kenkyu, Nihon Kirisutokyo Bungakkai: The Review of Studies in Christianity and Literature*, No. 17 (2000), 1-6. In Japanese
About Blake's influence on Allan Ginsberg.

***Niimi, Hatsuko.** "Albion no musume tachi no urei – Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion – Women in the Works of Wollstonecraft and Blake." *Tohogakuen Daigaku Kenkyu Kiyo: Tohogakuen School of Music Faculty Bulletin*, XIV (1988), 99-120. In

Japanese <BBS> **B.** Translated by the author as “The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft” in her *Blake’s Dialogic Texts* (2006).

***Niimi, Hatsuko.** “Blake no Dante rikai – ‘Yurushi’ to mugen no text [Blake’s Reading of Dante – ‘Forgiveness’ and Infinite Text].” Pp. 226-266 of *Dante to Gendai* [*Dante and the Present Day*]. Ed. Yoshio Yonekawa (Tokyo: Chusekisha, 2006) In Japanese **B.** Translated by the author as “Forgiveness and Infinite Texts: A Conclusion” in her *Blake’s Dialogic Texts* (2006).

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 Eibei Bungaku Kenkyu* [*Japan Women's University, Studies in English and American Literature*], No. 45 (2010), 1-17. In Japanese

Niimi, Hatsuko. “Blake no Kakugen teki Hyogen to Fuyuru Text [Blake’s Proverbial Expression and the Floating Text].” Pp. 166-175 of *Sozoryoku no Hisho* [*Soaring Imagination*]. Ed. Ririko Tezuka and Kyosuke Tezuka. (Tokyo: Hokuseido, 2003) ISBN: 459001145X In Japanese
A study of proverbs in Blake and Pope. The volume contains 42 essays about English and U.S. literature.

***Niimi, Hatsuko.** “Blake no *Milton* ni okeru 'Jiko Mekkyaku': 'Self-Annihilation' in Blake's *Milton*.” *Nihon Joshi Daigaku Kiyō, Bungakubu: Journal, Faculty of Humanities, Japan Women's University*, No. 46 (1996), 292-

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39. In Japanese B. Translated by the author as “Self-Annihilation in Blake’s *Milton*”, *The Reception of Blake in the Orient*, ed. Steve Clark and Masashi Suzuki (2006). C. The English version reprinted in her *Blake’s Dialogic Texts* (2006).

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 American Literature, The English Literary Society of Japan Women's University*, No. 31 (1996), 1-14. In Japanese B. Translated by the author as “‘The Sick Rose’ – A Brief Critical History (1924-92)” in her *Blake’s Dialogic Texts* (2006).

§**Niimi, Hatsuko.** “Blake to [and] Swedenborg.” *Nihon Joshi Daigaku Eibeibungaku Kenkyu [Japan Women’s University, Studies in English and American Literature]*, No. 41 (2006), 181-192. In Japanese

Niimi, Hatsuko. "Blake's Conception of Law: Some Indications of its Growth (1788-98)." *Toho Gakuen Daigaku Kenkyu Kiyu: Faculty Bulletin, Toho Gakuen School of Music*, X (1984), 103-128 <BSJ> B. Reprinted in her *Blake’s Dialogic Texts* (2006).

***Niimi, Hatsuko.** *Blake’s Dialogic Texts* (Tokyo: Keio University Press, 2006) xiii, 356 pp., 22 reproductions; ISBN: 4766413172

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

“Introduction.” Pp. 1-12. Apparently amplified from her “Soetsu Yanagi’s *William Blake*”, *Journal of the Blake Society of St James*, No. 3 (1998), 52-59.

Part 1

The Early Illuminated Books

“The Divine Image – A Study of Blake’s Idea of God.” Pp. 13-32. Reprinted from *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women’s University], No. 17 (1982), 33-51.

“‘Pensive Queen’ – Thel’s Questions Reconsidered.” Pp. 33-45. Reprinted from *Studies in English and American Literature*, No. 37 (Tokyo Japan Women’s University, 2002).

“Blake’s Conception of Law: Some Indications of its Growth (1788-93).” Pp. 47-72. Reprinted from *Toho Gakuen Daigaku Kenkyu Kiyō: Faculty Bulletin, Toho Gakuen School of Music*, X (1984), 103-128.

“The Proverbial Language of Blake’s *Marriage of Heaven and Hell*.” Pp. 73-92. Reprinted from *Studies in English Literature* [Japan], English Number (1982), 3-20.

“The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft.” Pp. 93-128. Translated by the author from “Albion no musume tachi no urei – Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion – Women in the Works of Wollstonecraft and Blake”, *Toho Gakuen Daigaku Kenkyu Kiyō: Faculty Bulletin, Toho Gakuen School of Music*, XIV (1988), 99-120.

“*The Book of Ahania: A Metatext*.” Pp. 129-154. Reprinted from *Blake*, XXXIV (2000), 46-54.

Part 2

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Songs of Innocence and of Experience

“Visions of Inversion: Three of Blake’s *Songs of Innocence* Reconsidered.” Pp. 155-178. Translated by the author from “Tenkan no vijyon: Blake no sanpen no ‘Muku no Uta’ [Vision of Changes: Blake’s Three Poems in *Songs of Innocence*]”, *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 16-24.

“The Continuous Questioner–The Impasse of Deistic Reasoning in ‘The Tyger’.” Pp. 179-196. Translated by the author from "Toi tsuzukeru Katarite--Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking--An Essay on Blake's 'The Tyger']", *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40.

“‘The Sick Rose’ – A Brief Critical History (1924-91).” Pp. 197-212. Translated by the author from "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 American Literature, The English Literary Society of Japan Women's University*, No. 31 (1996), 1-14.

“Newtonian Influences in *Songs of Experience*.” Pp. 213-232. Reprinted from *Studies in English and American Literature*, No. 33 (Tokyo: Japan Women’s University, 1998).

Part 3

The Last Prophetic Books

“Self-Annihilation in *Milton*.” Pp. 233-250. A translation by the author from "Blake no *Milton* ni okeru 'Jiko Mekkyaku':

'Self-Annihilation' in Blake's *Milton*", *Nihon Joshi Daigaku Kiyo, Bungakubu: Journal, Faculty of Humanities, Japan Women's University*, No. 46 (1996), 292-39; also printed in pp. 172-180 of *The Reception of Blake in the Orient*, ed. Steve Clark and Masashi Suzuki (2006).

“Los, his Spectre, and the Gospel Virtues – A Central Conflict in *Jerusalem*.” Pp. 251-270. Translated by the author from “Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre”, *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 25-32.

“The Use of Aphorisms in Blake’s *Jerusalem*.” Pp. 271-290. A translation by the author from “‘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), 21-36; first printed aspp. 127-144 of *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*, ed. Kenkichi Kamijima (Tokyo: Kirihara Shoten, 1995).

Blake and Dante

“Forgiveness and Infinite Texts: A Conclusion.” Pp. 291-318. Translated by the author from “Blake no Dante rikai – ‘Yurushi’ to mugen no text [Blake’s Reading of Dante – ‘Forgiveness’ and Infinite Text]”, pp. 226-266 of *Dante to Gendai* [*Dante and the Present Day*], ed. Yoshio Yonekawa (Tokyo: Chusekisha, 2006).

REVIEW

Steve Clark, *Igirisu Roman Ha Kenkyu: Essays in English Romanticism*, XXXII (2008), 113-120

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(“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. 113-114]).

Niimi, Hatsuko. “The Divine Image – A Study of Blake’s Idea of God.” Pp. 13-32. Reprinted from *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women’s University], No. 17 (1982), 33-51. <BBS> **B.** Reprinted in her *Blake’s Dialogic Texts* (2006), 13-32.

Niimi, Hatsuko. “‘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), 21-36. In Japanese <BBS> **B.** Reprinted as pp. 127-144 of *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*, ed. Kenkichi Kamijima (Tokyo: Kirihara Shoten, 1995), 1227-144. **C.** Translated by the author as “The Use of Aphorisms in Blake’s *Jerusalem*” in her *Blake’s Dialogic Texts* (2006).

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).

Niimi, Hatsuko. “Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre.” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 25-32. In Japanese <BBS> **B.** Translated by the author as “Los, his Spectre, and the Gospel Virtues – A Central Conflict in *Jerusalem*” in her *Blake’s Dialogic Texts* (2006).

§***Niimi, Hatsuko.** “Newtonian Influences in *Songs of Experience*.” *Studies in English and American Literature*, No. 33 (Tokyo: Japan Women’s University, 1998). **B.** Reprinted in her *Blake’s Dialogic Texts* (2006).

§**Niimi, Hatsuko.** “‘Pensive Queen’–Thel’s Questions Reconsidered.” *Studies in English and American Literature*, No. 37 (Tokyo: Japan Women’s University, 2002). **B.** Reprinted in her *Blake’s Dialogic Texts* (2006).

Niimi, Hatsuko. “The Proverbial Language of Blake’s *Heaven and Hell*.” Pp. 73-92. *Studies in English Literature [Japan]*, English Number (1982), 3-20. <BBS> **B.** Reprinted in her *Blake’s Dialogic Texts* (2006).

Niimi, Hatsuko. “Shirarezaru gaka kara mujun no katamari e: From Pictor Ignotus to a Man of Contradictions: Three Lives of William Blake.” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 34-41. In Japanese <BSJ>

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Niimi, Hatsuko. “Soetsu Yanagi’s *William Blake*.” *Journal of the Blake Society of St James*, No. 3 (1998), 52-59. **B.** Apparently expanded in the “Introduction” (pp. 1-12) to her *Blake’s Dialogic Texts* (2006).

Niimi, Hatsuko. “Tenkan no vijyon: Blake no sanpen no ‘Muku no Uta’ [Vision of Changes: Blake’s Three Poems in *Songs of Innocence*].” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 16-24. In Japanese <BBS> **B.** Translated by the author as “Visions of Inversion: Three of Blake’s *Songs of Innocence* Reconsidered” in her *Blake’s Dialogic Texts* (2006).

Niimi, Hatsuko. "Toi tsuzukeru Katarite--Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking--An Essay on Blake's 'The Tyger']." *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40. In Japanese **B.** Translated by the author as “The Continuous Questioner – The Impasse of Deistic Reasoning in ‘The Tyger’” in her *Blake’s Dialogic Texts* (2006).

Ning [apparently, an abbreviated name]. “Shui Zao Jiu le Bu Lai Ke? [Who Created Blake?].” *Wai Guo Wen Xue Ping Lun* [*Foreign Literature Review*], No. 3 (1994), 137-138. In Chinese

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

§**Niyogi, Ralla Guha**, ed. *Romanticism and Its Legacies* (Kolkata [India]: Fine Prints in Collaboration with Basanti Devi College, 2009) ISBN: 9788190688949

It includes

Subir Dhar. “Blake’s London and the Metaphysics of Closure.”

Malobika Sarkar. “William Blake: A Composer of Melodies as Well.”

Abhishek Sarkar. “Blake’s Thel: The Feminine Mystique.”

Gwee Li Sui. “Who Won the Battle of Ideas Between Newton and Blake?”

§**Noad, Charles E.** "Frodo and His Spectre: Blakean Resonances in Tolkien." *Mythlore*, XXI (1996), 58-62.

§**Norina, K.** "200 let knigi Vil'yama Bleika 'Pesni nevedeniya' [The 200th Anniversary of Blake's Book 'Songs of Innocence']." Pp. 236-242 of *Pamyatnie Knizhnie Dati* [*The Commemoration of Literary Dates*] (Moskva, 1989). In Russian

For the 1982 edition, see Samorodov.

§**Norton, Charles Eliot**. “Blake’s Songs and Poetical Sketches.” *North American Review* (April 1869), 641-643.

***Norvig, Gerda S.** *Dark Figures in the Desired Country: Blake's Illustrations to THE PILGRIM'S PROGRESS* (Berkeley, Los Angeles, Oxford: University of California Press, 1993) xxxii, 328 pp., 147 reproductions; ISBN: 0520044711

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A psychopompous work using "Jung's fearless, nonpositivistic prioritizing of the psyche's self-referential typologies" to offer a "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. xxvii, 16, 198). The reproductions include 28 of Blake's water colours for *Pilgrim's Progress* in colour plus all 29 in black-and-white reproduced 6-8 to a page.

The work is apparently developed from her 1979 dissertation.

REVIEWS

Martin Butlin, *Burlington Magazine*, CXXXVI (1994), 18-20 (with another) (Norvig's book is "rather naive and not always convincing"; frequently "she makes statements and draws inferences [about Blake] on the basis of what must be work added by the later hand" to the Bunyan drawings [pp. 119, 118])

Irene Tayler, *English Language Notes*, XXXI, 3 (March 1994), 77-79 ("brilliant", "beautiful and intelligent", "one of the best [books] I know on Blake's composite art" [pp. 77-79])

Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("important")

§*Literature and Theology*, IX (1995), 455-456

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")

Norvig, Gerda S. "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." *Studies in Romanticism*, XXXIV (1995), 255-271. **B.** Reprinted in *William Blake*, ed. John Lucas (1998), 148-166.

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), 400-401 ("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).

Norvig, Gerda S. "On Creativity and Psychological Boundaries in the Life and Work of William Blake." Fielding Graduate University [Santa Barbara, California] Ph.D., 2009. 210 pp.

§**Noskové, Martina.** "The Eternal Female: A Contribution to the Gendered Readings of William Blake's Thel and

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Oothoon.” *Brno Studies in English: Sbornik Praci Filosofické Fakulty Brnenské* [Czechoslovakia], S, XXX (2004), 159-177.

Nöth, Winfried. "Cognition, iconicity, and Blake's fearful symmetry." Pp. 647-655 of *Interdigitation: Essays for Irmengard Rauch*. Ed. Gerald F. Carr, Wayne Harbart, and Lihua Zhang (N.Y., Washington/Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1999)

Part 6: "Blake's fearful symmetry" (pp. 652-653) tells us that "The Tyger" has "a high degree of translative symmetry".

Nouvion, V. de. “BLAKE (WILLIAM), graveur, peintre, et poète anglais.” *Encyclopédie catholique, Répertoire universel et raisonné des Sciences, des Lettres, des Arts et des Metiers, formant une Bibliothèque universelle*, ed. M. L’Abbé Glaire, M. le V^{te} Walsh, et d’un Comité de l’Orthodoxie, III (Paris: Parent-Desbarres, 1841) Pp. 648-649. In French <New York Public Library>

Blake surpassed his master before he was 20, when he finished his apprenticeship. He had “une brillante réputation” as an engraver. He cites Cunningham, but some facts come silently from Romey.

Nuckels, Rosa Turner. "Visions of light in the poetry of William Blake and Emily Dickinson." *DAI*, LVII (1997), 4734A. North Texas Ph.D., 1996. 174 ll.

A comparison of "the broad outlines of Blake's and Dickinson's thought"; the parallel "includes all essentials of their thought."

§**Nudelman, Bryan C.** “Spaces of Transformation: Liminality and William Blake’s *America: A Prophecy*.” *Lamar: Journal of the Humanities*, XXVIII, 1 (2003), 33-46.

Nurmi, Martin K., *Blake’s Marriage of Heaven and Hell: A Critical Study* (1957) <BB>

REVIEWS

§**P.F. Fisher**, *Queen’s Quarterly*, LXIV (1957), 456-458
(with another)

D.V. E[rdman], *Philological Quarterly*, XXXVII (1958), 165

§**H.M. Margoliouth**, *Review of English Studies*, NS IX (1958), 453

§**Kathleen Raine**, *Modern Language Review*, LII (1958), 246-248

***Nurmi, Martin K.** “Blake’s Revisions of *The Tyger*.” *PMLA*, LXXI (1956), 669-685. <BB> **B.** Reprinted in *William Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE: A Casebook*. Ed. Margaret Bottrall. (London, 1970) <BB> **C.** Reprinted in *William Blake: The Tyger*. Ed. Winston Weathers (Columbus [Ohio], 1969) The Merrill Literary Casebook Series <BB>

Pp. 104-106 of 1969 are reprinted as “‘The Tyger’: Revisions Mirroring Changes in Society” in pp. 20-22 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

Nurmi, Martin K., *William Blake* (London, 1975) <BB #A2299> (Kent, Ohio: Kent State University Press, 1975)

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REVIEWS

- Paul M. Zall**, *Blake Newsletter*, IX, 2 (Fall 1975), 54-55
 § **Morton D. Paley**, *Review of English Studies*, XXVII,
 1908 (November 1976), 475-477
 § **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), 125-126

***Nuttall, A.D.** *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake* (Oxford: Clarendon Press, 1998) xiii, 282 pp.; ISBN: 019818462X

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), 344-352 (the book is "often wrong, but ... never dull" [p. 352])

§**Stephen Prickett**, *Times Literary Supplement*, **9 July 1999**, p. 24

§**E.D. Hill**, *Choice*, XXXVII (1999), 176 ("he writes in a chattery mode")

O

O., N.; see Owens, Norah

§**Obarski, Eugeniusz**. "William Blakeartysta I heretyk [William Blake: Artist and Heretic]." http://www.gnosis/aurea_catena_gnosis/prokopiuk_ogdoada04.htm In Polish

§**Obrestad, T.** "Six Poems by William Blake." 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)

§**Odden, Danile**. "Blake, Wordsworth, and the French Revolution." *Humanist Dagarna Att Första Europa* [*Humanities Days: To Understand Europe*] ([University of Uppsala] 1994) Pp. 147-151.

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".

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§O'Donoghue Heather. "Preromantic Responses: Gray, Blake, and the Northern Sublime." In her *English Poetry and Old Norse Myth: A History* (Oxford and N.Y.: Oxford University Press, 2014)

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), 166-181. 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)

Oe, Kenzaburo. *Rouse Up O Young Men of the New Age!* Tr. John Nathan (N.Y.: Grove Press, 2002) 8°, vii, 259 pp.; ISBN: 0802117104

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. 251-259) 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), 254-264. <BBS>

O'Flinn, Paul. "Studying a Blake Poem." Chapter 2 (pp. 12-30) of his *How to Study Romantic Poetry* (Basingstoke and London: Macmillan, 1988) Macmillan How to Study <BBS>
B. (N.Y.: St Martin's Press, 2001) Pp. 11-28.

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*

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Association of Ryukoku University, Faculty of Letters, Ryukoku University, No. 400-401 (1973), 47-63. In Japanese, despite the English title. <BSJ>

Ogden, James. "Isaac D'Israeli on Blake." *Aligarh Critical Miscellany*, XI (1998 [received 31 January 2001]), 143-145; XII (1999), 94 (corrigenda).

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) 328-329).

O'Gorman, Francis. "A Blakean Allusion in Ruskin's *Fors Clavigera*." *Notes and Queries*, CCXL [NS XLII] (1995), 175-176.

A reference to "houses of brick ... full of monkeys" is alleged to be a covert allusion to *The Marriage*.

§O'Gorman, Marcel. "The Hyper-Iconic De-Vice: Peter Ramus Meets William Blake." In his *E-Crit: Digital Media, Critical Theory, and the Humanities* (Toronto, Buffalo: University of Toronto Press, 2006)

Oh, Moon-Kil. "Nangmanjeok Sangsangryuk Yeonku: Blake-wa Wordsworth Bikyo: A Study on Romantic Imagination: A Comparison Between Blake and Wordsworth." Chungang University (Seoul, South Korea) Ph.D., 1989. 153 pp.; in Korean, with an English abstract on pp. 151-153.

O'Higgins, Elizabeth. "The Wild Deer: Introduction to William Blake's Hidden Designs." *Dublin Magazine*, NS XXX [i.e., XXIX], 1 (January-March 1954) [N.Y.: Kraus Reprint Corporation, 1967], 7-15.

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).

***Okada, Kazuya.** "Romantic Radicalism: Discourses of Liberty in Blake." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 5-17.

§**Okada, Kazuya.** "Thel Reestimated: Blake's Re-invention of Cupid and psyche [sic] and his ide(/myth)/ology." *Journal of the English Literary Society of Okayama*, XXXV (2008), 13-23.

***Okada, Takahiko.** "Moeru kokoro de hono o shimesu--Blake [To Reveal Burning Flames with a Passionate Heart--Blake]." *Mizue [Water-Colour Paintings: A Monthly Review of the Fine Arts]*, No. 816 (1973) [Special Issue: William Blake: The Visionary of Mysterious Space], 55-59. B. Pp. 82-93 of his *Yume o tagayasu: Genso kaiga ron [Cultivation of Dream: Essay on Visionary Paintings]* (Tokyo: Ozawa Shoten, 1981) In Japanese

Okada, Takahiko. "Shocho no chikara--Blake [Symbolic Power--Blake]." Chapter 3 (pp. 85-122) of his *Geijutsu no seikatsuka: Morris, Blake, katachi no kanosei [Carrying Out*

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Arts in Life: Morris, Blake and Potentiality in Making Forms. (Tokyo: Ozawa shoten, 1993) In Japanese <BSJ>

***Okamoto, Kenjiro.** "Blake." Pp. 22-28 of *Goya to [and] Blake: Sekai no Bijutsu: Shukan Asahi Hyakka* [*Fine Arts of the World: Weekly Asahi Collection*], No. 121 (1977). In Japanese <BSJ>

Okamoto, Kenjiro, and Saburo Matsukata. "Igirisu no Bijutsu [English Arts]." *Arubiyon: Albion, Organ of the Albion Club*, No. 46 (1959), 26-36. In Japanese <BSJ>

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).

***Okazaki, Mami.** "Blake no Apokaripusu: Blakean Apocalypse." *Eibeibungaku Gogaku Kenkyukai Ronshu, Eibeibungaku Gogaku Kenkyukai: The EAS Review, The English and American Literature and Linguistics Society*, No. 8 (1999), 33-50. In Japanese

§**O'Keeffe, Bernard.** "Comparisons: 'London' and 'Composed upon Westminster Bridge'." *English Review*, XVII (September 2006), 21-24.

O'Keefe, Richard Robert. "Mythic archetypes in Ralph Waldo Emerson: A Blakean Reading." Pennsylvania State Ph.D. 1991 <BBS>

Presumably it is the basis for his book with the same title (1995).

O'Keefe, Richard R. *Mythic Archetypes in Ralph Waldo Emerson: A Blakean Reading* (Kent and London: Kent State University Press, 1995) 8°, viii, 228 pp.; ISBN: 0873385187

"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.

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§**P.J. Ferlazzo**, *Choice*, XXXIII (1996), 1312-1313

O'Keefe, Vincent. "Debunking the Romantic Ideology: A Re-View of Blake's *Jerusalem*." *European Romantic Review*, VII (1996), 40-48

"*Jerusalem* is a socially engaged work of literature" (p. 40).

Okuda, Kihachiro. "William Blake Saku 'Yameru Bara': On William Blake's Poem 'The Sick Rose'." *Nara Kyoiku Daigaku Kiyo, Jinbun Shakaikagaku, Nara Kyoiku Daigaku: Bulletin of Nara University of Education, Cultural and Social Science*, XLVIII, 1 (1999), 83-90 In Japanese, with an English abstract on p. 90

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§**Okuma, Akinobu.** "The Poetical Language of Blake." *Eigo Seinen: The Rising Generation*, CXXIX (1984).

***Okuma, Akinobu.** *William Blake Kenkyu: "Yonju no Ningen" to Seiai, Gisei, Kyusai o megutte: [Sexuality, Brotherhood, Sacrifice, and Salvation: A Study of William Blake's "Fourfold Man"]* (Tokyo: Sairyusha, 1997) 434 pp.; ISBN: 4882024454 C0098 In Japanese

The book consists of:

Introduction: "Blake no Shiso no Patan--'Yonju no Ningen' to Seiai, Gisei, Kyusai [Patterns of Blake's Thought--'Fourfold Man', Sexuality, Brotherhood, Sacrifice, and Salvation]." Pp. 9-29.

Chapter

- 1 "Shinwa no Katarite o megutte [On Speakers in Blake's Myth]." Pp. 31-60.
- 2 "Bunkon--Blake Shinwa no Kosei Genri [Soul Divided in Four--Principle of Composing Blake's Myth]." Pp. 61-89.
- 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. 121-173.
- 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. 201-262.

- 7 "Gisei o koete--Jinruigakuteki Sozoryoku to Tairitsu no Ronri [Beyond Sacrifice--Anthropological Imagination and the Logic of Contraries]." Pp. 263-308.
- 8 "'Shirei' to Guigateki Shuho ['The Poetic Genius' and Allegorical Method]." Pp. 309-371.
- 9 "Kiyusai--Blake no Jiku [Salvation--Blake's Time and Space]." Pp. 373-408.

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Mitsuru Watanabe, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism, No. 22* (1998), 100-103, in Japanese

Masashi Suzuki, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, the English Literary Society of Japan, LXXV, No. 1* (1998), 94-98, in Japanese

Olivero, Federico. "Sulla Tecnica Poetica di William Blake." Pp. 1-28 of his *Studi sul Romanticismo Inglese*. (Bari [Italy], 1914) In Italian <BB> B. Tr. Alvaro Armando Vasseur as "La técnica poética de William Blake." Pp. 35-56 of *El romanticismo inglés*. Tr. Alvaro Armando Vasseur. Obra inédita en castellano (Madrid: Editorial-América, [1922]) Biblioteca de Autores Célebres In Spanish

§**Olson, D.W.**, and **M.S. Olson**. "William Blake and August's Fiery Meteors." *Sky and Telescope*, LXXVIII (1989), 192-199.

It is presumably related to Donald W. Olson and Marilynn S. Olson, "William Blake and August's Fiery Meteors", *Astronomical Computing* (August 1989), 192-194.

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***Olson, Roberta J., and Jay M. Pasachoff.** "The Comets and Meteors of Blake and His Circle and the Great Comet of 1811." Pp. 109-130 of their *Fire in the Sky: Comets and Meteors, the Decisive Centuries, in British Art and Science*. Epilogue by Colin Pillinger (Cambridge: Cambridge University Press, 1998)

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. 163-166).

§**O'Malley, Frank.** "The Wasteland of William Blake." *Review of Politics*, IX (1947), 183-204. <BB> **B.** *The Image of Man: A Review of Politics Reader* ([Notre Dame, Indiana]: University of Notre Dame Press [1959]) **C.** (1966) <BBS>

§**Omer, M[ordecai].** "The Iconography of the Deluge in English Romantic Art, with Special Reference to William Blake and J.M.W. Turner." *Index to [British] Theses*, XXVI (1977), #178. East Anglia Ph.D., 1976. 317 pp. 308 ll.

§**Onega, Susana.** "The Plato Papers: Peter Ackroyd's 'Contrary' to Blake's *Jerusalem*." Pp. 183-209 of *London in Literature: Visionary Mappings of the Metropolis*. Ed. Susana Onega and John A. Stotesbury (Heidelberg:

Universitätsverlag C. Winter, 2002)

O'Neill, Michael. "Blake and the Self-Conscious Poem." Pp. 145-159 of *Trends in English and American Studies: Literature and the Imagination: Essays in Honour of James Lester Hogg*. Ed. Sabine Coelsch-Foisner, Wolfgang Görtschacher, and Holger M. Klein (Lewiston, Queenston, Lampeter [Wales]: The Edwin Mellen Press, 1996) **B.** "'And I Stain'd the Water Clear': Blake." Chapter 1 (pp. 3-24) of his *Romanticism and the Self-Conscious Poem* (Oxford: Clarendon Press, 1997)

"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).

§**Ono, Yoko.** "Eve no Saikochiku--Blake no me o toshite miru Milton no Eve [Recreation of Eve--Blake's View of Milton's Eve]." *Kobe Eibei Ronso, Kobe Eibeigakkai, Kobe Daigaku* [*Journal of the Society of English-American Literature, Kobe University*], No. 10 (1996), 267-280. In Japanese

Ooka, Shohei. "Blake o yomu Tominaga Taro [Taro Tominaga Who Reads Blake]." *Bungei* [*Literature*], XIX, No. 1 (1980), 344-348. <BBS> **B.** Reprinted on pp. 361-367 of Vol. XVII of his *Ooka Shohei Zenshu* [*Complete Writings of Shohei Ooka*] (Tokyo: Chikuma Shobo, 1995) In Japanese

§**Ormond, Richard and Leonee.** "William Blake." In their *Great Poets* (London: National Portrait Gallery, 1969)

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§**Ormsby, Bronwyn Ann.** "The Materials and Techniques of William Blake's Tempera Paintings." 2 vols. Northumbria (Newcastle) Ph.D., 2003.

§**Osborne, Catherine.** "Introduction: On William Blake, Nature, and Mortality." Pp. 3-24 of her *Dumb Beasts and Dead Philosophers: Humanity and the Humane in Ancient Philosophy and Literature* (Oxford and N.Y.: Oxford University Press, 2007)

Osińska, Agnieszka. "Bez przeciwnieństw nie ma postępu. O dualistycznej wizji świata w *Pieśniach Niewinności i Doświadczenia* William Blake'a ["Without Contraries is no progression": The Dualistic Vision of the World in *Songs of Innocence and of Experience* of William Blake]." *Prace Literackie [Literary Works]*, XLVIII (Winter 2008), 33-48. Acta Universitatis Wratislaviensis No. 3094. In Polish

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§**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), 141-164.

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 and Culture*. Ed. Gene W. Ruoff (New Brunswick [New Jersey] and London: Rutgers University Press, 1990) <BBS> **B.** Silently reprinted on pp. 150-159 of *Where We Stand: Women Poets on Literary Tradition*. Ed. Sharon Bryan (N.Y. and London: Norton, 1993)

"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>

Chapter 5: Metrics: Pattern and Variation (pp. 55-78) is reprinted in pp. 10-29 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*, ed. Morton D. Paley (1969) <BBS>, and pp. 94-99 are reprinted as "Sound and Structure" on pp. 77-78 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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John E. Grant, *Philological Quarterly*, XLV, 3 (July 1966), 536-538

§**Danielle Chavy Cooper**, *Books Abroad*, XL, 3 (Summer 1966), 343-344

§**Hazard Adams**, *Journal of Aesthetics and Art Criticism*, XXV, 1 (Fall 1966), 107-108 (with another)

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- G.E. Bentley, Jr.**, *Modern Language Review*, LXI, 4 (October 1966), 684-685
- §**James Benziger**, *Criticism*, VIII (1966), 289-293 (with another)
- §**D.W. Harding**, *Notes and Queries*, CCXI (1966), 235-236
- §**George M. Harper**, *South Atlantic Quarterly*, LXV (1966), 410-411
- §**Frederick W. Hilles**, *Studies in English Literature, 1500-1900*, VI (1966), 607
- §**Frederick T. Wood**, *English Studies*, XLVII (1966), 338
- M.K. N[urmi]**, *English Language Notes*, IV (1966), 23-24
- §**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXVI, 3 (July 1967), 461-463
- §**Margaret Shook**, *Modern Philology*, LXVI, 1 (August 1967), 79-81
- §**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-277 (with 4 others)

Otomo, Mikaeru. "W. Blake *Yonin no Zoas no Sekai to Entoropi no Hosoku*: The Cosmic View in W. Blake's *The Four Zoas* and the Entropy Law." *Higashi Nippon Gakuen Daigaku Kyoyobu Ronshu: Higashi Nippon Gakuen Journal of Liberal Arts and Science*, No. 13 (1987), 17-27. In Japanese <BSJ>

***Otto, Peter.** "Blake, William 1757-1827." Vol. I, pp. 94-96, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

***Otto, Peter.** *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in THE FOUR ZOAS*. (Oxford [& c]: Oxford University Press, 2000) 8°, xiv + 365 pp., 16 reproductions; ISBN: 019818719X

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).

"An early version of Chapter 5 ['A Cacophony of Voices', pp. 101-113] first appeared" in "The Multiple Births of Los in *The Four Zoas*", *Studies in English Literature 1500-1900*, XXI (1991), 631-653; "An abbreviated version of Chapter 3 ["The Birth of Los(s) from Tharmas", pp. 53-77] was first published in *Mattoid*" [which appears in neither his

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bibliography nor GEB's records]; "A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*", *Blake*, XXXV (2001), 4-22, "draws on and develops one strand of the material" presented in Chapters 2, 6, 9, and 10 (pp. vii-viii).

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§**Alan Nicholson**, *Literature and Theology*, XVI (2002), 223-226

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")

Mark Lussier, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others) (Otto's is an "insightful commentary" [p. 169])

Keri Davies, *Studies in Romanticism*, XLIII, 3 (Fall 2004), 492-497

Otto, Peter, *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake* (1991) <BBS>

REVIEWS

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 27-28

§**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XXXI, 4 (Autumn 1991) (with 4 others)

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")

- M.T. S[mith]**, *Romantic Movement ... Bibliography for 1991* (1992), 89-90
- Brian Wilkie**, *Modern Language Review*, LXXXVIII, 3 (July 1993), 731-732 (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])
- § **Donald Ault**, *Wordsworth Circle*, XXIV, 4 (Autumn 1993), 212-215
- § **Lincoln, Andrew**, *Literature and Theology*, XVII, 4 (December 1993), 408-409
- Nelson Hilton**, *Southern Review*, XXVI (1993), 481-484 (an "admirable" book which "will educate and inspire anyone" [pp. 481, 484])
- Donald Ault**, *Wordsworth Circle*, XXIV (1993), 212-216 ("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), 264-268
- Andrew Lincoln**, *Literature & Theology*, VII (1993), 408-409 (with another) (Otto "brings a new sophistication" to the study of Blake, but readers

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will find "that it places them in the grip of a system they will be glad to deconstruct" [p. 408])

Donald Ault, *Modern Philology*, XCI, 4 (May 1994), 526-532 (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), 404-405 (with another) (Otto's book "is narrow, and even slightly naive")

Molly Ann Rothenberg, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 335-336

***Otto, Peter.** "Jerusalem." Chapter 8 (pp. 195-214) of his *Multiplying Worlds: Romanticism, Modernity, and the Emergence of Virtual Reality* (Oxford: Oxford University Press, 2011)

Otto, Peter. "The Marriage of Heaven and Hell 1790: Illuminated book by William Blake." Vol. II, pp. 713-714 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

Otto, Peter. "The Multiple Births of Los in *The Four Zoas*." *Studies in English Literature 1500-1900*, XXI (1991), 631-653. <BBS>

This is "An early version" of his *Blake's Critique of Transcendence* (2000), Chapter 5 (pp. 101-113), "A Cacophony of Voices".

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
103-104

§**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.

***Otto, Peter**. "Politics, Aesthetics, and Blake's 'bounding line'." *Word & Image*, XXVI, 2 (April-June 2010), 172-185.

On Blake's "prophetic politics" as seen in *America*, *The Book of Los*, and *Jerusalem* (pp. 174-175).

§**Otto, Peter**. "The Regeneration of the Body: Sex, Religion and the Sublime in James Graham's *Temple of Health and Hymen*." *Romanticism on the Net*, XXIII (August 2001)

Otto, Peter. "A Sublime Allegory: Blake, Blake Studies, and the Sublime." *Eighteenth Century: Theory and Interpretation*, XLIII (2002), 61-84.

Deals especially with *The Four Zoas*.

Otto, Peter, "Time, Eternity and the Fall in *The Book of Urizen*", *Philological Quarterly*, LXIX (1990), 359-376
<BBS>

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D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
104

Ou, Hong, and **Yao Chen**. "Wei Lian Bu Lai Ke yu Hou

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Xian Dai Zhu Yi [William Blake and Postmodernism].” *Zhong Shan Da Xue Xue Bao* (She Hui Ke Xue Ban) [*Journal of Sun Yat-Sen University* (Philosophy and Social Sciences Edition)], XLVIII, 213; 3 (2008), 34-41. In Chinese

An analysis of the perceived post-modernist elements in Blake's poems.

***Outram, Richard.** *Notes on William Blake's "The Tyger": "A Paper Read ... at The Arts and Letters Club of Toronto 4 February 1997* ([Toronto:] Printed at The Gauntlet Press, December 1997) 4^o, iv, 27 pp.; no ISBN

"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".

§**Owashi, Naoji.** *William Blake to Kirisutokyo* [*William Blake and Christianity*] (Tokyo: San Paun [St Paul], 1995) 565 pp.; ISBN: 4805608056 In Japanese

O[wens], N[orah]. "William Blake and DIY." *Bognor Regis Local History Society Newsletter*, No. 33 (August 1995), 13-14.

"William Blake was the arch-practitioner of DIY [Do It Yourself]. He wrote poems, illustrated them himself, engraved them ..., and printed them".

***Owens, Norah.** *William Blake and Felpham 1800-1803* (Bognor Regis, West Sussex: Bognor Regis Local History Society, 1986) 8^o; ISBN: 0950745510 <BBS> **B.** *(1987)

***Owens, Norah.** "William Blake at Felpham--1800-1803 Part 1 [-2]." *Bognor Regis Local History Society Newsletter* (July 1983), 4-9; *(January 1984), 14-19.

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Ozeki, Yasuhiro. "Blake to Kegon Kyo: Blake and the Kegon sutra." *Takachiho Ronso [Takachiho Journal]*, XLV (2010), 81-102. In Japanese

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Paanen, Victor N. *William Blake* (Boston, 1977) Twayne English Authors Series 202 <BBS> **B.** **William Blake: Updated Edition* (N.Y.: Twayne Publishers; London, Mexico City, New Delhi, Singapore, Sydney, Melbourne: Prentice Hall International, 1996) xxi, 185 pp.

B has an added "Preface to Updated Edition" (pp. ix-xii).

1996 pp. 120-123, 123-124 are reprinted as "On Nature" and "Sexual Expression" on pp. 79-81, 97-99 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003)

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§**Anon.**, *Choice*, XIV (1977), 683

Edward J. Rose, *Blake*, XI, 3 (Winter 1977-78), 205-206

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David M. Baulch, *Romanticism on the Net*, No. 8 (November 1997) In French

Paglia, Camille. “The Chimney Sweeper” and “London”, Chapters 11 and 12 (pp. 52-57, 58-62) of her *Break, Blow, Burn* (N.Y.: Pantheon Books, 2005)

Text and explication de texte.

Pagliaro, Harold E. *Selfhood and Redemption in Blake's SONGS* (University Park [Pennsylvania] and London, 1987)
<BBS>

Pp. 86-88 are reprinted as “The Changing View of ‘The Tyger’” in pp. 26-28 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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), 713-756 (omnibus review)

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1987* (1988), 121-123

§**P.H. Butter**, *Yearbook of English Studies*, XX (1990), 288-289

§**Andrew Lincoln**, *Review of English Studies*, NS XLI
(1990), 259-260

Stuart Peterfreund, *Eighteenth Century ...
Bibliography*, NS XIII (1994), 391

Paice, Rosamund. "Blake and a 'Curious Hypothesis'." *Notes and Queries*, CCLXV [NS XLVII] (2000), 308-322.

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 Existé* (1827); scarcely relevant to Blake.

Paley, Morton D. "Apocalypse and Millennium." Chapter 47 (pp. 470-485) of *A Companion to Romanticism*. Ed. Duncan Wu (Oxford: Blackwell, 1998) Esp. pp. 470-475. B. (1999)

Paley, Morton D. "Blake." Pp. 327-340 of *The Columbia History of British Poetry*. Ed. Carl Woodring (N.Y.: Columbia University Press, 1994)

A summary of the poetry.

***Paley, Morton D.** "Blake." Chapter III (pp. 32-90) of his *Apocalypse and Millennium in English Romantic Poetry* (Oxford: Clarendon Press, 1999)

Pp. 75-85 are rewritten from "Milton and the Form of History", *Aligarh Journal of English Studies*, X (1985), 66-80.

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

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period in England should avoid delay in studying
this book" [pp. 24, 26])

***Paley, Morton D.** *The Continuing City: William Blake's JERUSALEM* (1983) <BBS>

REVIEWS

§**Frank Stack**, *Times Higher Education Supplement*, 6
January 1984, p. 19

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

M[ark] T. S[mith], *Romantic Movement ...
Bibliography for 1983* (1984), 85-86

§**Anon.**, *Choice*, XXI (1984), 1608

§**Nelson Hilton**, *Modern Language Quarterly*, XLV
(1984), 413-415

§**David Fuller**, *Review of English Studies*, XXXVI, 144
(November 1985), 577-578

***Stephen Cox**, "A Review Essay: Recent Work on
Blake", *Eighteenth-Century Studies*, XVIII (1985),
390-405 (with 6 others) <BBS 444>

§**Hazard Adams**, *English Language Notes*, XXII, 4
(June 1985), 72-74

§**A.A. Ansari**, *Aligarh Journal of English Studies*, X
(1985), 100-108

§**James Bogan**, *Western Humanities Review*, XXXIX
(1985), 90-92

§**V.A. De Luca**, *Blake*, XIX (1985), 76-79

- §**François Piquet**, *Etudes anglaises*, XXXVIII (1985),
237-239, in French
- §**Mary Lynn Johnson**, *Journal of English and
Germanic Philology*, LXXXV, 2 (April 1986),
275-278
- §**David Worrall**, *Studies in Romanticism*, XXV, 2
(Summer 1986), 277-281
- §**Kevin Lewis**, *Religious Studies Review*, XII, 3-4
(1986), 279
- §**Hatsuko Niimi**, *Jissen Eibungaku, Jissen Eibungakkai*
[*Studies of English Literature, Jissen Women's
University*] [Tokyo], LXI (1986), 59-64
- §**David W. Lindsay**, *Yearbook of English Studies*, XVII
(1987), 304-305
- Alicia Ostriker**, *Eighteenth Century ... Bibliography for
1983*, IX (1988), 532-533

Paley, Morton D. *Energy and the Imagination: A Study of
the Development of Blake's Thought* (1970) <BB>

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-
199
- §**John D. Jump**, *Critical Quarterly*, XIII (Spring 1971),
87-88
- §**P. Malekin**, *Review of English Studies*, NS XXII
(August 1971), 352-354
- §**Rodney M. Baine**, *Georgia Review*, XXV, 2 (Summer
1971), 238-241 (with 4 others)

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- §**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), 326-328
- §**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-1539 (with 12 others)
- I.H. C[hayes]**, *English Language Notes*, IX (1971), 31-32
- §**Jerome J. McGann**, *Modern Philology*, LXIX, 3 (February 1972), 261-262 (with 2 others)
- §**John E. Grant**, *English Language Notes*, IX, 3 (March 1972), 210-216
- §**Anon.**, *Philological Quarterly*, L (July 1971)
- §**Daniel Hughes**, "The Luck of William Blake", *Massachusetts Review*, XIII (Autumn 1972), 717-725 (with 2 others)
- §**J. Janssens**, *Dutch University Review* (1972-73), 103
- §**John Beer**, *Notes and Queries*, NS XX, 2 (February 1973), 75-76
- §**G.S. Rousseau**, *Archiv*, CCX (December 1973), 407-409
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-123 (with 6 others)
- §**John Adlard**, *English Studies*, LIV (1973), 74-75
- §**Paley, Morton D.**, "George Romney's Shipwrecks." Pp.

203-23 of *Nature, Politics, and the Arts: Essays on Romantic Culture for Carl Woodring*. Ed. Hermione de Almeida (Newark, Delaware: University of Delaware Press, 2015)

Partly about Blake.

Paley, Morton D. "James Barry as Rintrah in William Blake's *Milton*." *Notes and Queries*, LXI, 4 (November 2014), 494-497.

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.

Paley, Morton D. *Samuel Taylor Coleridge and the Fine Arts* (Oxford: University Press, 2008) Pp. 188-193.

Discusses especially Coleridge's letter of 6 February 1818 about Blake's *Songs*.

***Paley, Morton D.** *The Traveller in the Evening: The Last Works of William Blake* (Oxford: Oxford University Press, 2003) 8°, xiv, 332 pp., 52 reproductions; ISBN: 0199255628

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. Goulay (2002), and Chapter 2 is reprinted with minor corrections from his "___ & his two

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Sons Satan & Adam”, *Studies in Romanticism*, XLI (2002), 201-235.

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

REVIEWS

T. Hoagwood, *Choice*, **September 2004**, pp. 102-103 (Paley’s book is “Thoroughly researched, gracefully written, and unique in subject matter”)

***Seamus Perry**, “The wise man’s table: In William Blake’s world, nothing is what it first seems”, *Times Literary Supplement*, **15 October 2004**, pp. 3-4 (with another) (“superbly lucid and learned”)

Angus Whitehead, “Free to be inconsistent”, *Cambridge Quarterly*, XXXIV (2005), 65-71 (“It is gratifying to encounter such solid and pioneering scholarly detail in so readable a form, helped not least by Paley’s admirable clarity and quirky humour. an outstanding contribution” [p. 71])

Sheila A Spector. *Wordsworth Circle*, XXXV, 4 (Autumn 2004 [April 2005]), 164-167 (“Paley’s

⁹³⁷ Not to mention editing (e.g., *Jerusalem* [1991], *Blake Newsletter* [1967-77], *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.

narrative is suffused with a tangible sense of grace” [p. 167])

Stephen L. Carr, *Studies in Romanticism*, XLIV (2005), 450-451 (it shows “an encyclopedic knowledge of Blake’s art and life as well as an immense erudition”)

Andrew Solomon, *Blake Journal*, No. 9 (2005), 110-114 (“even if it does not convey the full depth of Blake’s vision, it contains much that is interesting and valuable” [p. 114])

Jason Whittaker, *Year's Work in English Studies*, LXXXIV(2005), 635-637

David Fuller, *Blake*, XXXIX (2005-6), 140-143 (“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)

§**R. Paul Yoder**, *European Romantic Review*, XIX, 3 (2008), 292-295

***Paley, Morton D.** “Tyger of Wrath.” *PMLA*, LXXXI (1966), 540-551 <BB>

Pp. 70-74 are reprinted as “Differing Viewpoints on ‘The Tyger’” in pp. 34-38 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

Paley, Morton D., ed., *Twentieth Century Interpretations of SONGS OF INNOCENCE AND OF EXPERIENCE: A Collection of Critical Essays* (1969) <BB #A2349>

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REVIEWS

Robert N. Essick, *Blake Studies*, III, 1 (Fall 1970), 91-94

§**Alan Weinberg**, *UNISA English Studies*, VIII (November 1970), 34-36 (with 2 others)

***Paley, Morton D.** “‘A Virgin of Twelve Years’: Ololon in Blake’s *Milton*.” *Huntington Library Quarterly*, LXXII (2009), 106-112.

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, 108-110; “according to the rabbinical Mishnah ... The day after she turns twelve she [a girl] becomes a *naarath*, a pubescent girl”.

§**Paley, Morton D.** “William Blake.” Pp. 216-217 in *The History of British Art, 1600-1870*. [Vol. II of *The History of British Art*, ed. David Bindman. 3 vols.] (New Haven: Yale Center for British Art; London: Tate Britain, 2009)

Paley, Morton D. "William Blake, Richard Phillips and the *Monthly Magazine*." *Studies in Romanticism*, LI, 1 (Spring 2012), 41-57, 119.

About Hayley's *Ballads* (1805), Blake's letters to the

Monthly Magazine, and the review of Fuseli in *Bell's Weekly Messenger*.

§**Paley, Morton D.** "William Blake." Chapter 13 (pp. 271-290) of *The Cambridge Companion to English Poets*. Ed. Claude Rawson (Cambridge: Cambridge University Press, 2011)

Paley, Morton D. "William Blake's Portable Fresco." *European Romantic Review*, XXIV, 3 (2013), 271-277

A description of what Blake meant by "fresco".

Paley, Morton D., and Mark Crosby. "Catherine Blake and Her Marriage: Two Notes." *Huntington Library Quarterly*, LXXXVIII, 3 (2015), 479-91

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).

Paley, Morton D., and Michael Phillips, ed. *William Blake: Essays in honour of Sir Geoffrey Keynes* (1973) <BB #A2350 1>

1 **Michael Phillips,** "Blake's Early Poetry", pp. 1-28. B. Tr. Antoine Jaccottet as "Les Premiers Poèmes de Blake", pp. 19-50 of Phillips's *William Blake* (1995)

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- 11 **Morris Eaves**, "The Title-page of *The Book of Urizen*", pp. 225-230. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 586-590

REVIEWS

- §**Kenneth Hopkins**, *Eastern Daily Press*, **7 September 1973**
- §**Frederick Laws**, *Daily Telegraph* [London], **13 September 1973**, p. 8 (with another)
- §**Anon.**, *British Book News*, **November 1973**, p. 763
- §**Anon.**, *Library Journal*, XCVIII (**15 December 1973**), 36-38
- §**Anon.**, "The Processes of William Blake", *Times Literary Supplement*, **15 February 1974**, pp. 145-147 (with 6 others)
- §**Anon.**, *Choice*, X (**February 1974**), 1871
- §**G. Thomas**, *English*, XXIII, 115 (**March 1974**), 36-37 (with 5 others)
- §**Richard Harter Fogle**, "Romanticism Reconsidered", *Sewanee Review*, LXXXII (**April-June 1974**), 383-392
- §**David Wagenknecht**, *Studies in Romanticism*, XIII, 2 (**Spring 1974**), 164-169
- §**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (**Summer 1974**), 590-599 (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**), 339-343 (with 3 others)
- Paul Miner**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 122-125 (with another)
- §**Leonard M. Trawick**, *Studies in Burke and His Time*, XVII (**1976**), 156-159
- §**William Walling**, “Our Contemporary”, *Partizan Review*, XLIII (**1976**), 640-644 (with 3 others)
- §**William W. Bonney**, *College Literature*, IV, 1 (**Winter 1977**), 104-106

Palomares Arribas, José Luis. “La génesis del pensamiento radical en William Blake.” Universidad Complutense de Madrid Ph.D., 1997. CD-ROM and on line: <<http://www.ucm.es/BUCM/tesis/19972000/H/3/H3068401.pdf>>. 750 pp., 27 reproductions In Spanish
Includes chapters on Diggers, Milenarismo y gnosticismo, Ranters, and Mugglestonians (“un secta familiar a Blake”).

Pan, Yu-Wen. “Bu Lai Ke de ‘Lun Dun’ Yu Hua Zi Hua Si de ‘Lun Dun 1802’ Zhi Bi Jiao [A Comparative Study of Blake’s ‘London’ and Wordsworth’s ‘London 1802’].” *Hu*

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Zhou Shi Fan Xue Yuan Xue Bao [*Journal of Huzhou Teachers' Training College*], XXIII (May 2001), 194-196,198.
In Chinese

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 (2001), 211-219.

§**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.

§**Parini, Jay.** "Blake and Roethke: When Everything Comes to One." In his *Some Necessary Angels: Essays on Writing and Politics* (N.Y.: Columbia University Press, 1997)

§**Parisi, F.M.** "William Blake and the Emblem Tradition: *The Gates of Paradise*." *Index to [British] Theses*, XXVI (1977), #181. Edinburgh Ph.D., 1975.

Presumably this is the basis of his "Emblems of Morality: *For Children: The Gates of Paradise*", pp. 70-110 of *Interpreting Blake: Essays Selected and Edited by Michael Phillips* (1978).

§**Park, David.** *The Poets' Wives: A Novel* (N.Y., London, New Delhi, Sydney, Bloomsbury Publishing, 2014)

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, 194-198) of his *The Devil as Muse: Blake, Byron, and the Adversary* (Waco [Texas]: Baylor University Press, 2011) MCI: *The Making of the Christian Imagination* xi, 207 pp.; ISBN: 9781602582699

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)

Parker, Langston. “On the Effects of Certain Mental and Bodily States upon the Imagination.” *Analyst; A Quarterly Journal*, III, xiv (**January 1836**), 177-196.

A lecture.

The vividness of Imagination is extremely

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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. 182-183]

§***Parray, Ashoq Hussain.** "*Songs of Innocence and [of] Experience--A Trans-Historical Humanitarian Discourse.*" *Language in India* [online], XII, 7 (July 2013), 136-141.

General reflections on Blake.

§***Parrish, Susan Scott.** "Embodying African Knowledge in Colonial Surinam: Two William Blake Engravings in Stedman's 1796 *Narrative*." Chapter 9 (pp. 257-282) in *Slave Portraiture in the Atlantic World*. Ed. Agnes I. Lugo-Ortiz and Angela Rosenthal (Cambridge and N.Y.: Cambridge University Press, 2013)

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.

Partington, J.E. "Blake's Cottage." *Times Literary Supplement*, 7 June 1917, p. 273.

In "an almost unprecedented act of vandalism", "Blake's cottage [in Felpham] ... is being altered out of knowledge"; "The dear old thatched verandah 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.]

***Patenaude, Troy R.C.** "The glory of a Nation': Recovering William Blake's 1809 exhibition." *British Art Journal*, IV (2003), 52-63.

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).

§Patil, Girish S. "Mystical Element in William Blake and Sri Aurobindo Ghosh: A Study." Kartanak University (India) Ph.D., 2014

§Paulson, Ronald. "Blake: The Harlot and the Lamb." In his *Hogarth's Harlot: Sacred Parody in Enlightenment England* (Baltimore: Johns Hopkins University Press, 2003)

***Paulson, Ronald.** "Burke's Sublime and the [Pictorial] Representation of Revolution." Chapter IX (pp. 241-270) of *Culture and Politics from Puritanism to the Enlightenment*. Ed. Perez Zagorin (Berkeley, Los Angeles, London: University of California Press, 1980)

"Blake's plot resembles Burke's, seen of course from the other side" (p. 255).

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§**Pavlović, Miodrag.** “Proročke Knjige Vilijama Blejka [The Prophetic Books of William Blake].” Pp. 135-140 of *Čitanje Zamišljenog* [*Reading of the Imagined*]. (Novi Sad: Bratstvo-Jedinstvo, 1990) In Serbian

§**Pavlović, Miodrag.** “Visionar Vilijam Blejk [Visionary William Blake].” *Politika* (“Kultura-umetnost”), 13 October 1957, p. 3. In Serbian

Pavy, Jeanne Adele. "A Blakean model of reading: Gender and genre modes in William Blake's poetry." *DAI*, LIII (1993), 4336A. Emory Ph.D.

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

Apparently digested in “William Blake: Biographie en résumé: Poète et peintre anglais”, *L’Encyclopédie de L’Agora*, online, seen 2004.

Pearsall, Derek. *William Langland, William Blake, and the Poetry of Hope* (Kalamazoo [Michigan]: Medieval Institute Publications 2003) The Morton W. Bloomfield Lectures on Medieval English Literature 8°, ii, 22 pp.; ISBN: 15804404366 **B.** Reprinted in §*The Morton Bloomfield Lectures, 1989-2005*. Ed. Daniel Donoghue, James Simpson, and Nicholas Watson (Kalamazoo Medieval Institution

Publications, Western Michigan University, 2010)

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Jason Whittaker, *Year's Work in English Studies*,
LXXXIV (2005) (a "charming and insubstantial
pamphlet")

§**Peer, Larry H.** "Blake's Golgonoosa [sic]: London and/as
the Eternal City of Art." Chapter 11 of his *Romanticism and
the City* (Basingstoke: Palgrave Macmillan, 2011) ISBN:
9780230118454 "[electronic resource]"

§**Pellis, Valeria.** "Goethe e Blake: I molteplici volti dell'io
nell'eterna lotta tra materia e spirito." Pp. 197-222 of *L'io del
Poeta: Figure e Metamorfosi della soggettività*. Ed. Ingrid
Henneman-Barale and Patrizio Collini (Pisa: Pacini, 2002)
Studi di Letterature Moderne e Compare In Italian

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** [tout court]. *Artaud, Beckett, Blake: essaër och
Tolkningar* (Stockholm: Carlsson, 1992) 238 pp.; ISBN:
9177985052 In Swedish

Percival, Milton O., *William Blake's Circle of Destiny* (1938)
<BB>

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- §**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**), 476-477
- Emily S. Hamblen**, "William Blake and His Circle of
Destiny", *New York Times Book Review*, **27**
November 1938, p. 4
- §**Samuel C. Chew**, *Philosophical Review*, XLVIII, 5
(**September 1939**), 547-549

P[érickaud, Val.] "Blake (Guillaume)." Vol. I, pp. 405-406 of
Biographie Universelle (Michaud) Ancienne et Moderne ...
Nouvelle Édition, Publiée sous la Direction de M. Michaud ...
(Paris: chez Madame C. Desplaces, ... **1854**) In French
<Bodley>

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.

Perkins, David D. "Reflections on William Blake's ... Proverbs of Hell." Paintings by Robert Shetterly. *Harvard Magazine*, XCVI, 5 (May-June 1994), 44-47.

"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).

Perkins, Pamela Ann. "Comedy, convention, and subversion during the Romantic era." *DAI*, LIII (1993), 4336A. Dalhousie Ph.D., 1991.

About Bage, Byron, Blake (*Island and Marriage*), and Jane Austen.

Persinger, Allan. "Blake's 'London'." *Gengo Bunka Kenkyu* [*Studies in Language and Literature, Matsuyama University*], XXIV (2004), 55-64.

Persyn, Mary Kelly. "'Eternal death' and imaginative life: Sacrifice vs. self-annihilation in the works of William Blake." *DAI*, LVII (1996), 696-697A. Washington Ph.D., 1995.

"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.

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***Peskett, The Reverend Timothy**, Rector of St. Mary's Church, Felpham. *William Blake and Felpham: The 250th Anniversary of William Blake's Birth 28th November 2007* ([Felpham: The Rectory, 2007]) Single sheet folded to make three narrow quarto leaves, no ISBN

An account of how "The Village Of Felpham Celebrates 250th Anniversary of William Blakes Birth."

See also Anon., *William Blake and Felpham: The 250th Anniversary of William Blake's Birth 28 November 2007: A Village Celebrates* ([Felpham: The Rectory, 2006])

Peterfreund, Stuart. "Blake and Anti-Newtonian Thought: The Problem with Prescriptive Thought." Pp. 141-160 of *Beyond the Two Cultures*, ed. Joseph W. Slade and Judith Yaross Lee (1990) <BBS> **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 38-57, 200-202.

Peterfreund, Stuart. "Blake and Newton: Argument as Art, Argument as Science." *Studies in Eighteenth-Century Culture*, X (1981), 205-226. <BBS> **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 19-37, 197-200.

Peterfreund, Stuart. "Blake and the Ideology of the Natural." *Eighteenth-Century Life*, NS XVIII (1994), 91-119. **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 139-168, 221-228.

"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")

Peterfreund, Stuart. "Blake, Freemasonry, and the Builder's Task." *Mosaic*, XVII (1984), 35-57. <BBS> **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 58-84, 202-204.

Peterfreund, Stuart. "Blake on Charters, Weights, and Measures as Forms of Social Control." *Studies in the Literary Imagination*, XXII (1989), 37-59. <BBS> **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 105-125, 212-216.

Peterfreund, Stuart. "Blake, Priestley, and the 'Gnostic Moment'." *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund (1990), 139-166. <BBS> **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 85-104, 204-212.

Peterfreund, Stuart. "The Din of the City in Blake's Prophetic Books." *ELH*, LXIV (1997), 99-130. **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 169-191, 228-240.

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

§**Peterfreund, Stuart.** "Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural

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Theology." *New Orleans Review*, XVIII, 1 (Spring 1991), 27-35. **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 126-138, 216-221.

Peterfreund, Stuart. "The Problem of Originality in Blake's *Poetical Sketches*." *ELH*, LII (1985), 673-705. <BBS> **B.** Reprinted in *Speak Silence*, ed. Mark L. Greenberg (1996).

***Peterfreund, Stuart.** *William Blake in a Newtonian World: Essays on Literature As Art and Science* (Norman: University of Oklahoma Press, 1998) Oklahoma Project for Discourse and Theory, Volume 2 8°, xv, 255 pp.; ISBN: 0806130423

A collection of essays consisting of

"Preface." Pp. xi-xv. (Summaries of what follows.)

"Introduction: Blake and the Case for Situated Knowledge." Pp. 3-18, 193-197.

Chapters

1 "Blake and Newton: Argument as Art, Argument as Science." Pp. 19-37, 197-200. (Reprinted from *Studies in Eighteenth-Century Culture*, X [1981], 205-226.)

2 "Blake and Anti-Newtonian Thought: The Problem with Prescriptive Thought." Pp. 38-57, 200-202. (Reprinted from *Beyond the Two Cultures*, ed. Joseph W. Slade and Judith Yaross Lee [1990], 141-160.)

*3 "Blake, Freemasonry, and the Builder's Task." Pp. 58-84, 202-204. (Reprinted from *Mosaic*, XVII [1984], 35-57.)

4 "Blake, Priestley, and the 'Gnostic Moment'." Pp. 85-104, 204-212. (Reprinted from *Literature and Science*:

- Theory and Practice*, ed. Stuart Peterfreund [1990], 139-166.)
- 5 "Blake on Charters, Weights, and Measures as Forms of Social Control." Pp. 105-125, 212-216. (Reprinted from *Studies in the Literary Imagination*, XXII [1989], 37-59.)
- 6 "Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural Theology." Pp. 126-138, 216-221. (Reprinted from *New Orleans Review*, XVIII [1991], 27-35.)⁷ "Blake and the Ideology of the Natural." Pp. 139-168, 221-228. (Reprinted from *Eighteenth-Century Life*, NS XVIII [1994], 91-119.)
- 8 "The Din of the City in Blake's Prophetic Books." Pp. 169-191, 228-240. (Reprinted from *ELH*, LXIV [1997], 99-130)

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- Donald Ault**, *Modern Philology*, XCVII, 4 (May 2000), 611-615 (an "extremely coherent collection of previously published essays", a book which "impressively explicates thorny passages", though there are "numerous typographical errors")
- §**Richard J. Squibbs**, *Kritikon Litterarum*, XXVII, (2000) (with another)

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)

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§**Helmut Viebrock**, *Anglia*, LXXVII (1959), 363-365

§**Pettersson, Bo**. "Hypothetical Action: Poetry under Erasure in Blake, Dickinson and Eliot." Pp. 129-45 of *The Ethics of Literary Communication*, ed. Roger D. Sell, Adam Borch, Inna Lindgren (Amsterdam: Benjamins, 2013)

§**Pevateaux, C.J.** "Widened Awareness: Allen Ginsberg's Poetic Transmission of a Blakean Inflected Esoteric Dream-Insight." *Aries*, VIII, 1 (2008), 37-61.

***Pevsner, Nikolaus**. "Blake and the Flaming Line." *Listener*, LIV (1955), 833-835. **B.** Reprinted as Chapter 5 of his *The Englishness of English Art, an expanded and annotated version of the Reith Lectures broadcast in October and November 1955* (London, 1956) <BB> **C.** (Harmondsworth: Peregrine Books, 1964) Pp. 128-156. **D.** §"Blake und die flammende Linie." Tr. Heidi Conrad. Pp. 145-178 of *Das Englische in der englischen Kunst* (Munich, 1974) In German <BBS> **E.** *"Blake to Hono no sen." Tr. Naoshi Tomobe and Hisayasu Hirukawa. Chapter 5 (pp. 91-110) of *Eikoku Bijutsu no Eikokusei: Kaiga to Kenchiku ni miru Bunka no tokushitsu* (Tokyo: Iwasaki Bijutsu sha, 1981) In Japanese

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

***Pfau, Thomas**. "Introduction. Reading beyond Redemption: Historicism, Irony, and the Lessons of Romanticism." Pp. 1-37

of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner (Durham and London: Duke University Press, 1998)

He is concerned (pp. 11-18) with "the ambiguous temporal logic prevailing in Blake's early prophecies" (p. 11).

§**Pharabod-Ibata, Hélène.** "Les Discours sur l'art et le discours de l'art: le querelle de William Blake et de Sir Joshua Reynolds." *Bulletin de la société d'études anglo-américaines des XVII^e et XVIII^e siècles*, XL, 1 (1995), 47-66 In French

§**Pharabod, Hélène.** "L'Esthétique de l'expression: La violence picturale chez Blake et chez Fuseli." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles*, XLIV (1997), 72-91. In French

§**Pharabod, Hélène.** "Livre et espace plastique dans l'œuvre de William Blake." *Bulletin de la société d'études anglo-américaines des XVII^e et XVIII^e siècles*, XLVIII (1999), 139-156.

§**Pharabod-Ibata, Hélène.** "William Blake: "l'invention d'une esthétique." Paris 3 Sorbonne nouvelle Ph.D., 1998. 495 leaves. In French

***Phillips, Michael.** "Blake and the Terror 1792-93." *Library*, 6 S, XVI (1994), 263-297. **B.** §"William Blake et la Terreur." *Cahiers* (published by La Société des Amis de J.A. Roucher et A. Chénier), No. 15 (1995).

Because of Pitt's "Reign of Terror" against seditious publications, Phillips claims, "by mid-October 1793 [when

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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

R.F. G[leckner], *Romantic Movement* for 1994 (1995), 44-45 ("A splendid piece of detective work, careful discrimination, and scholarly imagination")

David Worrall, *Year's Work in English Studies*, LXXV for 1994 (1997), 395-396 ("first-rate historical research", "One of the year's best excursions into contextual recovery")

Phillips, Michael. "Blake's Annotations in Context." *European Romantic Review*, XVI (2005), 93-95

A defence of his identification of the "WB" initials and annotations in his copy of the Bentley Milton (1732) as those of the poet-engraver William Blake, in answer to Jason Snart, "Blake's Milton ...", *European Romantic Review*, XVI (2005), 79-91.

Phillips, Michael. "Blake's House in Lambeth." *London Topographical Society Newsletter*, No. 39 (November 1994), 2-6. **B.** A later version was printed as "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth", *British Art Journal*, II, No. 1 ([2000]), 43, 45-46, 48

A "factual description of the house itself and its surroundings" (p. 2).

Phillips, Michael. "Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10th, 1793." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles*, No. 44 (juin 1997), 93-110

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.

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

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.

Phillips, Michael, ed. *Interpreting Blake: Essays* Selected and Edited by Michael Phillips (Cambridge, London, N.Y., and Melbourne, 1978) <BBS>

2 **E.P. Thomson.** "London." Pp. 5-31. (Pp. 5-8 are reprinted as "The Ways in Which Words Change in

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- ‘London’” on pp. 49-51 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003])
- 8 **John Beer**. “Influence and Independence in Blake.” Pp. 196-261. (Pp. 220-222 are reprinted as “‘London’ as Open to Interpretation” on pp. 51-53 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003])

REVIEWS

- §**Anon.**, “Bewildering Blake”, *Books and Bookmen*, **March 1980** (with 2 others)
- §**Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-477
- §**Zachary Leader**, *Studies in Romanticism*, XIX, 3 (Fall 1980), 419-433 (with another)
- §**Edward Larrissy**, *Notes and Queries*, NS XXVII (1980), 450-451
- §**Pamela Van Schalk**, *UNISA English Studies*, XVIII (1980), 26
- §**Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-477
- §**Stan Smith**, *Literature and History*, VI (1980), 267-269
- ***David Simpson**, *Blake*, XIV, 3 (Winter 1980-81), 121-127
- §**John Beer**, *Modern Language Review*, LXXVI (1981), 676-682 (with another)
- §**Maurits Engelborghs**, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982) (with 2 others) in German
- Neill Freistat**, *Eighteenth Century ... Bibliography*, NS V (1983), 360-361

Phillips, Michael. “No. 13 Hercules Buildings, Lambeth: William Blake’s printmaking workshop and etching-painting studio recovered.” *British Art Journal*, V, 1 (2004), 15-21.

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.

***Phillips, Michael.** "Printing Blake's *Songs*." *Library*, 6 S., XIII (1991), 205-237. <BBS> **B.** "Une Méthode d'Impression qui Allie le Peintre et le Poète", pp. 137-166 of Phillips's *William Blake*, tr. Antoine Jaccottet (1995). In French

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 104-105

***Phillips, Michael.** “The Printing of Blake’s *America a Prophecy*.” *Print Quarterly*, XXI (2004), 18-38. **B.** Tr. Simone Claeys as “William Blakes Verluchte Drukkunst.” *Vlaanderen*, LVI (2007), 9-14. In Flemish

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.

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***Phillips, Michael.** "The Printing of Blake's *Illustrations of the Book of Job*." *Print Quarterly*, XXII (2005), 138-159.

Particularly useful for details of copperplate printers of Blake's time.

Phillips, Michael. "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth." *British Art Journal*, II, No. 1 ([2000]), 43, 45-46, 48.

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".

Phillips, Michael. "The Reputation of Blake's *Poetical Sketches* 1783-1863." *Review of English Studies*, NS XXVI (1975), 19-33. <BBS> **B.** "La Réputation des *Esquisses Poétiques* 1783-1863", pp. 73-92 of Phillips's *William Blake*, tr. Antoine Jaccottet (1995). In French

Phillips, Michael. "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*." *Bulletin of the New York Public Library*, LXXX (1976), 6-18. <BBS> **B.** "L'Impression des *Esquisses Poétiques*", pp. 51-65 of his *William Blake*, tr. Antoine Jaccottet (1995). In French

***Phillips, Michael.** "William Blake in Lambeth: Michael Phillips, guest curator of the major exhibition of Blake opening this month at Tate Britain, explores the lifestyle and work of the artist who lived in Lambeth – and the anti-Jacobin terror of the

early 1790s that threatened his radical activities." *History Today*, L, 11 (November 2000), 18-25.

An "edited form" of the essay appears in the Summer 2005 exhibition catalogue of *Cloud & Vision*.

***Phillips, Michael.** *William Blake: Recherches pour une Biographie: Six Etudes.* Preface d'Yves Bonnefoy. Tr. Antoine Jaccottet (Paris: Diffusion les Belles Lettres, 1995) Documents et Inédit du Collège de France 8°, 171 pp., 27 reproductions; ISBN: 2722600242 In French

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.

I "Les Premiers Poèmes de Blake." Pp. 19-50. (Translated from "Blake's Early Poetry", pp. 1-28 of *William Blake: Essays in honour of Sir Geoffrey Keynes*, ed. Morton D. Paley and Michael Phillips [1973].) <BB #A2350 1>

II "L'Impression des *Esquisses Poétiques*." Pp. 51-65. (Translated from "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*", *Bulletin of the New York Public Library*, LXXX [1976], 6-18.) <BBS>

III "Les Corrections dans les *Esquisse Poétiques*." Pp. 67-72. (Translated from "Blake's Corrections in *Poetical Sketches*", *Blake Newsletter*, IV, 1 (Autumn 1970], 40-47.) <BB>

IV "La Réputation des *Esquisses Poétiques* 1783-1863." Pp. 73-92. (Translated from "The Reputation of Blake's

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- Poetical Sketches*", *Review of English Studies*, NS XXVI [1975], 19-33.) <BBS>
- 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. 137-166. (Translated from "Printing Blake's *Songs*", *Library*, "vol. B", 6 S., XIII [1991], 205-237.) <BBS>

***Phillips, Michael.** *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (London: British Library, 2000) B. (Princeton: Princeton University Press, 2000) 4°, xi, 180 pp., 73 full-page reproductions + 36 figures (28 not by Blake); ISBN: 0691057206 (cased)

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, 103-104).

See his "*William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing: Corrigenda* and a Note on the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*", *Blake*, XXXV (2001), 30-31 (corrections of misquotations, of "blue" for "golden ochre", and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book).

[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

- §**Michael Ferber**, *Criticism*, XLIII, 4 (2001), 492-496
- 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), 440-445 (with another) (it "tells the full story" and serves as a "significant corrective" to Essick and Viscomi [p. 443])
- §**Barthélemy Jobert**, *Revue de l'art*, CXXXII (2001), 87, in French (with another)
- Jeremy Tambling**, *Modern Language Review*, XCVIII, 2 (April 2003), 438-440 (with two others) ("a vital contribution to the study of the *Songs* ... interesting if not quite satisfying")
- §**D. Walker**, *British Journal for Eighteenth-Century Studies*, XXVI, 2 (2003), 294-303

Phillips, Michael. Gave 23 boxes of scholarly materials, mostly proofs, drafts, and letters about his publications (but no Blake originals), to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

***Phillips, Michael.** "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated

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Plate." *Book Collector*, XXVIII (1979), 17-59 <BBS> **B.** "La Création des *Chants*", pp. 95-136 of his *William Blake*, tr. Antoine Jaccottet (1995). In French

Philomneste Junior [P.-G. Brunet]. "Blake (William), peintre, graveur, et poète" Pp. 23-24 of his *Les Fous Littéraires: Essai Bibliographique sur la Littérature Excentrique, les Illuminés, Visionnaires, etc* (Bruxelles: Gay et Doucé, 1880) <Bibliothèque Nationale (Paris)> In French

"Il avait un talent remarquable, de la vigueur dans l'inventions, mais il se laissa aller à un illuminisme qui trouble sa raison".

***Piccitto, Diana.** *Blake's Drama: Theatre, Performance and Identity in the Illuminated Books* (Basingstoke: palgrave macmillan, 2014) 23 cm, viii, 254 pp.; ISBN: 9781137378002

She is concerned with "the theatricalization of inspiration" (p. 206), especially with *The First Book of Urizen*, but not much with theatres or performances.

Piccitto, Diane. "Dramatic Forms and Identity-Formation in the Works of William Blake." University of Western Ontario Ph.D., 2011. 359 pp.

§**Piccitto, Diane.** "Reclaiming 'The Grandeur of Inspiration': Authenticity, Repetition and Parody in William Blake's *Milton*." In *Paradoxes of Authenticity: Studies on a Critical Concept*. Ed. Julia Straub (Bielefeld [Germany]: Transcript, and Piscataway [New Jersey]: Transaction Publishers, 2012)

Cultural and Media Studies

[**Pichot, Amédée.**] “Artiste, Poète et Fou. (La Vie de Blake.)” *Revue de Paris*, LVI (1833), 164-182. In French <BB> **B.** *Revue de Paris*, Seconde Edition [Bruxelles], XLIV (1833), 132-150. **C. Amédée Pichot.** “Le Visionnaire Blake.” *Revue Britannique*, V (1862), 25-47 <BB>

§**Picón, Daniela.** "Beulah: intermundo, surrealidad. El territorio del Subconsciente y los sueños en la mundo visionario de William Blake." *Revista Chilena de Literatura*, No. 86 (2014), 177-198. In Spanish

§**Picón Bruno, Daniela.** "Recepción de William Blake: desde su público contemporáneo hasta el Surrealismo." Universitat Pompeu Fabra [Barcelona] Ph.D., 2014. In Spanish

§**Picón, Daniela.** "William Blake: escritura y lectura iluminadas." *Revista Chilena de Literatura*, No. 78 (Abril 2011), 113-138. In Spanish with an abstract in English

§**Pickstone, C.** “William Blake: Impression Spectacular Bodies.” *Month*, XXXIII, Part 12 (2000), 497-498.

§**Picón Bruno, Daniela.** “William Blake: la seducción de lo invisible.” Pp. 157-63 in *Culturas de la seducción*. Ed. Patricia Cifre Wibrow and Manuel González de Ávila (Salamanca: Ediciones de la Universidad de Salamanca, 2014; ISBN 9788490124475. In Spanish

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§**Picón, Daniela.** "William Blake: escritura y lectura iluminadas." *Revista chilena de literatura*, LXXVII (abril 2011), 113-138. In Spanish with an abstract in English

***Pieiller, Evelyne.** "William Blake: Satan, prince du monde." *magazine littéraire*, No. 356 (July-Août 1997), 50-51. In French **B.** *Magazine Littéraire*, No. 356 (1997), 50-52. In French

A general account of Blake.

***Pieper, Eleanore Frauke.** *"Imitation Is Criticism": Dante Gabriel Rossetti und William Blake* (Frankfurt am Main, Berlin, Bern, N.Y., Paris, Wien: Peter Lang, 1997) Europäische Hochschulschriften: Publications Universitaires Européennes: European University Studies Reihe XIV: Angelsächsischer Sprache und Literature: Langue et littérature anglo-saxonnes: Anglo-Saxon Language and Literature Vol. 330 8°, 428 pp.; ISBN: 3631318995 In German

According to the English "Summary" (pp. 421-428), Rossetti's appropriation of the Victorians' misunderstanding of Blake was used "as a powerful symbol of the Victorian artist's own feelings of alienation" (p. 428).

This was a Munster dissertation, 1996, 428 leaves.

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

The dissertation matured as his *Flexible Design* (1998).

Pierce, John B. "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 <BB> **B.** Reprinted in Chapter 4 of his *Flexible Design* (1998).

***Pierce, John B.** *Flexible Design: Revisionary Poetics in Blake's VALA or THE FOUR ZOAS* (Montreal, Kingston, London, Buffalo: McGill-Queen's University Press, 1998) 8°, xxviii, 206 pp., 9 reproductions; ISBN: 0773516824

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. 151-165, 188-191) 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).

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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]), 502-505 ("the most fascinating aspect of a valuable book" is the argument that "The contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [p. 504])

Kathleen James-Cavan, *Canadian Review Annual 1999* (2000), No. 3295 ("important and ground-breaking")

Pierce, John B. "Rewriting Milton: Orality and Writing in Blake's *Milton*." *Studies in Romanticism*, XXXIX (2000), 449-470. **B.** It reappeared in altered form as Chapter 5 (pp. 130-151, 173-176), "Rewriting Milton", of his *The Wond'rous Art: William Blake and Writing* (2003). Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

"Blake rewrites Milton as a multifaceted state of discourse ... multiple in its meanings" (p. 470).

§**Pierce, John B.** "Typological Narrative in the Reuben Episode of *Jerusalem*." *Studies in English Literature 1500-1900*, XXXIII, 4 (Autumn 1993), 755-770.

***Pierce, John B.** *The Wond'rous Art: William Blake and Writing* (Madison, Teaneck [New Jersey]: Fairleigh Dickinson

University Press; London: Associated University Presses, 2003) 8°; ISBN: 0838639380

“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).

Chapter 5, “Rewriting Milton” (pp. 130-151, 173-176) appeared in altered form as “Rewriting Milton: Orality and Writing in Blake’s *Milton*”, *Studies in Romanticism*, XXXIX (2000), 449-470.

REVIEWS

Jason Whittaker, *Blake*, XXXVIII (2005), 153-157
 (“What *Wond’rous Art* does is to tease interesting potential from the new bibliography” [p. 156])

Minne Tanaka, *Blake Journal*, No. 9 (2005), 116-117

Mark Lussier, *European Romantic Review*, XVI (2005), 505-511 (with another) (“among the most important Blake books in the last decade” [p. 509])

Jeremy Tambling, *Modern Language Review*, C (2005), 488-489 (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”)

§**Piña, Gerardo**. “William Blake, profeta de la tierra.” *Istor: Revista de Historia Internacional*, Año 10, No. 38 (2009), 101-107. In Spanish

***Pinto, Vivian de Sola**, ed. *The Divine Vision: Studies in the Poetry and Art of William Blake born November 28th, 1757;*

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with an introductory poem by Walter de la Mare (London, 1957) **B.** *(N.Y., 1968) <BB #2402A-B> **C.** §(Temecula [California]: Textbook Publishers, 2003) 216 pp.

4 **Northrop Frye.** “Notes for a Commentary on *Milton*.” Pp. 97-137. **B.** Pp. 239-265, 450-454 of *Northrop Frye on Milton and Blake* (2005).

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. 806-808 (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), 145-146

§**Désirée Hirst**, “New Light on William Blake”, *Month*, NS XIX (1958), 33-37 (with another)

§**Austin Oakley**, *Twentieth Century*, CLXIII (1958), 88-89

§**Robert F. Gleckner**, *Modern Language Notes*, LXXIV,
3 (March 1959), 261-264

§**Bernard Blackstone**, *Modern Language Review*, XIV, 2
(April 1959), 263-265

Pinto, V. de S. "The Rev. F.H. Vaughan: In Praise of William
Blake." *Times* [London], 19 February 1957, p. 13.

An obituary of an admirer of Blake.

***Pioch, Nicolas.** "William Blake." (WebMuseum, Paris,
copyright 14 October 2002), 3 pp.
<<http://www.ibiblio.org.wm/paint/auth/Blake>> In French and
English

Piozzi, Hester Lynch. *Love Letters of Mrs. Piozzi, Written
When She Was Eighty, to William Augustus Conway* (London:
John Russell Smith, 1843), 14 <Michigan>

Conway, an actor, committed suicide in 1828;
among his effects was
a copy of the folio edition of Young's *Night
Thoughts*, illustrated by Blake; in which Conway
had written the name of the person by whom it had
been presented to him – his 'dearly attached friend –
his "dearly attached friend, the celebrated Mrs.
Piozzi [d. 1821.]

***Piper, David.** "Blake." Pp. 123-126 of his *Painting in
England 1500-1870* (London: Privately Published by The
Book Society, 1960). B. "Blake." Pp. 123-129 of his *Painting
in England 1550-1800: An Introduction* (Cambridge, 1965)
<**BB**, not reporting the 1960 edition>

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***Piquet, François.** *Blake et le Sacré* (Lyon: Didier Erudition, 1996) Etudes anglaises 98. 8°, 452 pp., 23 reproductions; ISBN: 2864602709 In French

"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)

Piquet, François. "Blake, William (1757-1827)." Pp. 19-31 of *A Handbook of English Romanticism*. Ed. Jean Raimond and J.R. Watson (Basingstoke and London: Macmillan, 1992)

Piquet, François. "Entre chiasme et épiphanie: Blake et l'espérance millénariste." Pp. 143-152 of *Évolution et Révolution(s) dans le Grande-Bretagne du XVIII^e siècle: Actes des colloques tenues 1989-1990 à la Sorbonne* [organisés par le] *Centre d'Etudes anglaises du XVIII^e siècle, Université de Paris III – Sorbonne nouvelle*. Ed. Paul Gabriel Boucé (Paris: Publications de la Sorbonne, 1993) Langues et Langages 24 In French

Piquet, François. *Le romantisme anglais: Emergence d'une poétique* (Paris: Presses Universitaire de France, janvier, 1997)
Perspective Anglo-saxonnes In French

The Blake sections are:

- "Blake 'réaliste littéraire 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. 163-167
- "Les deux Nurse's 'Song'." Pp. 167-169
- "Des Larmes." Pp. 169-171
- "Incarnation et corps de gloire." Pp. 171-178
- "Tragiques Nativités blakiennes." Pp. 178-180
- "To Tirzah'." Pp. 180-183
- "La Limite, la Vouloir Féminin, la sexualité." Pp. 183-189
- "*Agon* et méprise interprétative." Pp. 209-211
- "Le solipsisme et ses périls." Pp. 212-214
- "Spectre et Émanation." Pp. 214-217

§**Piquet, François.** *William Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE, THE MARRIAGE OF HEAVEN AND HELL, THE BOOK OF URIZEN.* ([Paris:] Didier Érudition, 1995) Collection CNED-Didier Concours 8°, 120 pp.; ISBN: 2864602539 In French

A commentary on the poems.

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***Pite, Ralph.** *The Circle of Our Vision: Dante's Presence in English Romantic Poetry* (Oxford: Clarendon Press, 1994) Pp. 58-69 in Chapter 2: "Illustrating Dante"

Platt, J.C. "Exeter Hall." *London*, ed. Charles Knight. Vol. V (London: Henry G. Bohn, 1850) P. 242 <Stanford>

Quotes "Holy Thursday" from *Innocence* and remarks: "that eccentric but powerful artist, Blake, was probably present" at St Paul's for Holy Thursday.

Similar passages appear in Anon. *London As It Is To-Day: Where to Go and What to See, During The Great Exhibition ...* (London: H.G. Clarke and Co., 1851) p. 28 <Bodley>, and in *Illustrated Magazine of Art* [N.Y.], I (1853), 111 (with a print of the procession) <Michigan>.

Plotnitsky, Arkady. "Chaosmic Orders: Nonclassical Physics, Allegory, and the Epistemology of Blake's Minute Particulars." 49 paragraphs in *Romanticism and Complexity* [2001] Romantic Circles Praxis Series An electronic text

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]".

***Plowman, Max.** *An Introduction to the Study of Blake* (London and Toronto, 1927) B. *(London, 1952) C. Second Edition with a new introduction by R.H. Ward (London, 1967)

<BB> **D.** §*(New Delhi: Atlantic, 1994) vii, 183 pp.; ISBN: 9788171564842 **E.** §(Charleston [South Carolina]: BiblioLife, 2012) 23 cm, xxiv, 159 pp.; ISBN: 9781113432704

Pp. 116-119 of 1967 are reprinted as "On Hope and Fear" in pp. 110-112 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

The 2012 edition is a facsimile of the Barnes and Noble edition of 1967.

REVIEWS

1927

§**Anon.**, *Times Literary Supplement*, **11 August 1927**
(with 3 others)

§**George Sampson**, *Observer*, **1927(?)** (with six others)

1952

§**Anon.**, *Listener*, **7 August 1952**, p. 232

§**Kathleen Raine**, *New Statesman and Nation*, **6 September 1952**, p. 270 (with another)

§**J.M.C.**, *Spectator*, **12 September 1952**, p. 344

Plummer, Lisa Crafton. "Blake's Swinish Multitude: The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism*, II, 1 (April 1993), 1-12.

"Blake's work resonates with the words and ideas of Burke" (p. 2).

Poe, Edgar Allan. *The Works of Edgar Allen Poe*. Ed. N.P. Wallis, J.R. Lowell, and R.W. Griswold (N.Y.: J.S. Redfield, **1850**)

REVIEW

Anon., *Southern Literary Messenger: Devoted to Every*

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Department of Literature and the Fine Arts
[Richmond, Virginia], XVI, 3 (**March 1850**), 172-187 <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].”)

§**Pollard, Patrick.** "When Heaven Meets Hell: William Blake and André Gide." *English: The Journal of the English Association*, LXIV, 245 (Summer 2015), 99-115

Gide's reaction to *The Marriage of Heaven and Hell*.

***Popova, Maria.** “William Blake’s Mesmerizing Illustrations for John Milton’s *Paradise Lost*: Aesthetic rapture between heaven and hell.” *brain pickings* (2014), online.

§**Popović, Vladeta.** “Vilijam Blejk.” Pp. 51-59 of *Kroz Englesku Književnost* [*Through English Literature*] (Belgrade: Izdavacka Knjizarnica Rajkovic i Cukovica, 1929) In Serbian

§**Popović, Vladeta.** “Vilijam Blejk.” *Strani Pregled*, II (December 1927), 219-225. In Serbian

§**Porée, Marc.** "Marges/cadres: l'exemple du romantisme anglais." Pp. 177-188 of *Cadres et Marges: Actes du*

quatrième colloque du CICADA: 2, 3, 4 décembre 1993. Ed. Bertrand Rougé (Paris: Publication de l'université de Paris, 1995) In French

It is especially about Blake.

Porée, Marc. "Poétique d'une forme brève: Les proverbes de l'enfer Blakiens." *Etudes anglaises*, XLVIII (1995), 395-406. In French

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

Porter, Roy. "William Blake: The Body Mystical." Chapter 24 (pp. 433-446) in his *Flesh in the Age of Reason* (London: Allen Lane, 2003) B. §(N.Y.: W.W. Norton, 2004)

"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).

Postlethwaite, Sara Sue. "William Blake's textual gnosis." *DAI*, LVI (1995), 1796A. Pennsylvania State Ph.D., 1995

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. 329-330, of *Biographie universelle, ancienne et modern. Supplément ... Ouvrage entièrement neuf.* (Paris: L.-G. Michaud, 1835) In French <California (Santa Cruz)>

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“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) 473-474), 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[érickaud] in *Biographie universelle*, Nouvelle Edition, IV (1843). <BB #2380>

§**Potkay, Adam.** “Romantic transformations of the King James Bible: Wordsworth, Shelley, Blake.” Chapter 10 (pp. 219-233) 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), 583-584, 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.

[**Powell, Thomas, and James Henry Leigh Hunt.**] *Tales from Boccaccio, with Modern Illustrations: And Other Poems* (London: R. Bentley, 1846) Pp. 118, 199. <Bodley> **B.**

Florentine Tales: With Modern Illustrations: A Tale of Boccaccio. Second Edition (London: R. Bentley, 1847) Pp. 118, 186-187 <Michigan>

“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. 186-187.]

Powys, John Cowper. *Essays on De Maupassant, Anatole France, and William Blake* (1916) <BB> **B.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 70 pp.; ISBN: 9781161607444

Prather, Russell R.W. “The apocalyptic argument.” *DAI*, LIX (1999), 3468A. Washington (Seattle) Ph.D., 1998. 250 ll.
About Blake.

Prather, Russell. “William Blake and the Problem of Progression.” *Studies in Romanticism*, XLVI (2007), 507-540.
On Blake's aesthetic strategy.

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***Praz, Mario.** "William Blake." Pp. 49-89 of his *Poeti Inglesi dell' Ottocento*. Con 18 Xilografie di Parigi (Firenze: R. Bemporad e F^o, [?1925]) Libri Necessare In Italian
Pp. 61-89 are texts by Blake.

§**Preger, J.W.** "A Note on William Blake's Lyrics." *International Journal of Psycho-Analysis*, I, 2 (1920), 196-199.

§**Pressly, William, L.** "William Blake and James Barry as Prophetic Painters: Would, God, That All the Lord's People Were Prophets." Pp. 283-90 of his *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art* (Cork [Ireland]: Cork University Press, 2014)

Preston, Kerrison, *Blake and Rossetti* (1944) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **24 June 1945**, p. 309

§**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.>

Preston, Kerrison. "Impressions of Melbourne's Felton

[Blake] Bequest." *Melbourne Age*, 19 March 1955

§**Price, Dennis.** *The Missing Years of Jesus: The Greatest Story Never Told* (London: Hay House, 2009) 24 cm, xi, 274 pp.; ISBN: 9781848500334

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".

Price, Martin. "Blake: Vision and Satire." Chapter XIII (pp. 390-445) of his *To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake* (Garden City [N.Y.], 1965) Anchor Books <BB> **B.** "The Standard of Energy", pp. 255-273 of *Romanticism and Consciousness: Essays in Criticism*. Ed. Harold Bloom (N.Y., 1970) <BB> **C.** "The Vision of Innocence", pp. 98-115 of *Critics on Blake: Readings in Literary Criticism*. Ed. Judith O'Neill (London: George Allen and Unwin Ltd, 1970) Readings in Literary Criticism 7 <BB> **D.** "The Vision of Innocence", pp. 36-48 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*. Ed. Morton D. Paley (Englewood Cliffs [N.J.], 1969) <BB #A2349>

Pp. 106-107 of O'Neill (1970) are reprinted as "Terror and Symmetry in 'The Tyger'", pp. 38-40 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

***Prickett, Stephen.** "Jacob's Dream: A Blakean Interpretation of the Bible." Pp. 99-106 of *British Romantics as Readers: Intertextualities*, *Maps of Misreading*,

William Blake and His Circle
Part VI: Biography and Criticism

Reinterpretations: Festschrift for Horst Meller. Ed. Michael Gassenmeier, Petra Ridzun, Jens Martin Gurr, Frank Erik Pointer (Heidelberg: Universitätsverlag C. Winter, 1998)
Anglistische Forschungen Band 248

In Blake's drawing of "Jacob's Dream", the male, female, and childish angels seem to be Swedenborgian but altered by Blake.

***Prickett, Stephen.** "Swedenborg and Blake: The Privatisation of Angels." Pp. 215-221 of his *Origins of Narrative: The Romantic Appropriation of the Bible* (Cambridge: University Press, 1996)

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).

Prickett, Stephen. "Swedenborg, Blake, Joachim and the Idea of a New Era." In *Emanuel Swedenborg: Herald of a New Era* (Sydney [Australia]: The Swedenborg Lending Library and Enquiry Centre, 1989

Papers presented at a symposium in honour of the Tricentenary of the Birth of Emanuel Swedenborg held in Sydney, Australia, on January 29th 1988.

The same title appeared in *Studia Swedenborgiana*, VII, 4 (June 1992), 1-30 and <<http://www.baysidechurch.org>>.

"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”.

Priestman, Martin. "And *did* those feet? Blake in the 1790s." Chapter 3 (pp. 80-121, 268-274) of his *Romantic Atheism: Poetry and free thought, 1780-1830* (Cambridge: University Press, 1999) Cambridge Studies in Romanticism 37

"In his most radical period, from about 1790 to 1795, he did challenge orthodox Christianity" (p. 82).

§**Printz-Påhlson, Göran.** "'Innocence' and 'Nature': Two Concepts of Romanticism." Pp. 291-300 of *Ästhetik der skandinavischen Moderne*, ed. Annegret Heitmann and Karin Hoff (1998).

About Anna Maria Lenngren's poem "Pojkarne" and Blake's "The Ecchoing Green".

Pritchard, William H. "Responding to Blake." *Hudson Review*, XLIX, 3 (1996), 389-399.**B.** §In his *Talking Back to Emily Dickinson, and Other Essays* (Amherst: University of Massachusetts Press, 1998)

A hasty survey of criticism from Frye to Ackroyd.

Privateer, Paul Michael. "The Voice of Prophecy: Blake's *Milton* and the Problem of Self." Chapter 5 (pp. 93-111, 238-240) of his *Romantic Voices: Identity and Ideology in British Poetry, 1789-1850* (Athens and London: University of Georgia Press, 1991)

"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).

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***Proctor, Loretta.** “An Unseen Enemy: William Blake’s Sojourn in ‘Paradise’.” *Astrology Quarterly: Journal of the Astrological Lodge of London*, LXXI, 4 (2001). Online

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”.

§Prokopiuk, Jerzy. “Gnoza: Indywidualny mit I ‘tantra’ Williama Blake’a [Gnosis: An Individual Myth and William Blake’s ‘Tantra’].” http://www.gnosis.art.pl/e_gnosis/aurea_catena_gnosis/prokopiuk_ogdoada04.htm In Polish.

***Prynne, J.H.** *Stars, Tigers and the Shape of Words: The William Matthews Lectures 1992 delivered at Birkbeck College, London* (London: Birkbeck College, 1993) Pp. 22-33, 50-56

A detailed and fruitful discussion of "The Tyger" in the linguistic context of "arbitrariness" (p. 1).

§Pudva, Federica. “The Devil’s Party: Jim Morrison e William Blake.” *Anglistica Pisana*, II (2005), 119-137 In Italian

Pujals Gesalí, Esteban. “William Blake, William Wordsworth, S.T. Coleridge, P.B. Shelley, John Keats.” *Historia de las ideas estéticas y de las teorías artísticas contemporáneas* (Vol. I) (Madrid: Visor, 1996), 264-90; ISBN 8477745803 In Spanish

§**Pullman, Filip,** tr. Alekseï Kruglov. "Chem ia obiazan Vil'lamu Bleïku." *Inostrannaya Literatura*, III (2011), no pagination. In Russian

§**Pullman, Phillip.** “Freedom: The Award-Winning Novelist Shares Much of his Philosophy of Liberty with Visionary Artist William Blake.” *Resurgence*, No. 258 (2010), 25-27.

Pullman, Philip. “Poet! Poet! Burning bright: An ode to William Blake on the eve of his 250th birthday.” *Los Angeles Times*, 24 December 2006, p. M6.

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.

§**Pullman, P.** “The Week in Books: The Inexhaustible Blake.” *Guardian* [London], 26 November 2011.

§**Pullman, Phillip, Patti Smith, Tracy Chevalier, and Chris Orr.** “An English Visionary.” *New Statesman*, CXXXV (4 January 2007), 70-72.

Punter, David. “Blake and Gwendolen: territory, periphery and the proper name.” Chapter 4 (pp. 54-68, 220-221) of *English Romanticism and the Celtic World*. Ed. Gerard

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Carruthers and Alan Rawes (Cambridge: Cambridge University Press, 2003)

It is an attempt “to think through Blake’s ‘Celtism’”, to examine “a set of Celtic allusions in Blake’s work – almost entirely in *Jerusalem*” (p. 56).

Punter, David G., *Blake, Hegel and Dialectic* (1982) <BBS>
REVIEWS

Ernest Bernhardt-Kabisch, *Eighteenth Century ... Bibliography* (1982), 392

§**Pierre Dubois**, *Revue Philosophique de la France et de l’Etranger*, CLXXIII (1983), 139-140

§**Michael Fischer**, *Philosophy and Literature*, VII (1983), 265-266

Nelson Hilton, *Blake*, XVII (1984), 164

David Punter, “Blake / Hegel / Derrida: A response to Nelson Hilton’s review of *Blake, Hegel and Dialectic*”, *Blake*, XVIII, 1 (Summer 1984), 58-63 (“the temptation *not* to speak of social problems, struggle, or labor ... is to be resisted” [p. 50]) <BBS 397>

§**Kevin Lewis**, *Religious Studies Review*, X (1984), 384

§**François Piquet**, *Etudes anglaises*, XXXVII (1984), 208-209, in French

§**Dan Dahlstrom**, *Journal of the History of Philosophy*, XXIII (1985), 267-269

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

§**Stephen Prickett**, *Modern Language Review*, LXXXI
(1986), 159-160

Punter, David. "Blake: His Shadowy Animals." *Studies in Romanticism*, XXXVI (1997), 227-238.

Concerns "a moment in Blake where singularity is fractured by multiplicity" (p. 236).

Punter, David. "Legends of the Animated Body: Blake's Albion and the Body and Soul of the Nation." *Romanticism*, I (1995), 161-176.

REVIEW

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401 ("a rich and widely ranging argument", "bold and original")

***Punter, David**. *Songs of Innocence and of Experience Notes* (Longman: York Press, 1998) York Notes. 8°, 96 pp. (pp. 84-94 bear merely the word "Notes"); ISBN: 05823293292. B. §**Songs of Innocence and of Experience*. Notes by David Punter (London: York Press, 2003) York Notes Advanced 112 pp.; ISBN: 0582784336

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".

William Blake and His Circle
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Punter, David, ed. *William Blake* (Basingstoke and London: Macmillan Press Ltd, 1996) New Casebooks 8^o; ISBN: 0333545966 (hardcover)

The book consists of John Peck and Martin Coyle, "General Editors' Preface" (p. ix); David Punter, "Introduction" (pp. 1-15) plus

George Quasha. "Orc as a Fiery Paradigm of Poetic Torsion." Pp. 16-35 ("Reproduced in a slightly abbreviated form" from *Blake's Visionary Forms Dramatic*, ed. David V. Erdman and John E. Grant [1970])

Jean H. Hagstrum. "Babylon Revisited, or the Story of Luvah and Vala." Pp. 36-53. ("Slightly abbreviated" from *Blake's Sublime Allegory*, ed. Stuart Curran and Joseph A. Wittreich, Jr [1973])

David E. James. "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." Pp. 54-70. ("Abbreviated" from *Studies in Romanticism*, XVIII [1979])

Nelson Hilton. "Blake in the Chains of Being." Pp. 71-93 (Reprinted from his *Literal Imagination* [1983])

Laura Haigwood. "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." Pp. 94-107 (Reprinted from *San Jose Studies*, XI, 2 [1985])

Gavin Edwards. "Repeating the Same Dull Round." Pp. 108-122. (Reprinted from "the first half" of his essay in *Unnam'd Forms*, ed. Nelson Hilton and Thomas Vogler [1986])

W.J.T. Mitchell. "Visible Language: Blake's Wond'rous Art of Writing." Pp. 123-148. (Reprinted without the section on calligraphy, "Human Letters", from *Romanticism and*

Contemporary Criticism, ed. Morris Eaves and Michael Fischer [1986])

David Simpson. "Reading Blake and Derrida--Our Caesars neither Praised nor Buried." Pp. 149-164. (Reprinted from *Unnam'd Forms*, ed. Nelson Hilton and Thomas Vogler [1986])

David Aers. "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." Pp. 165-187. (Reprinted from the "much longer" form in *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault [1987])

Brenda S. Webster. "Blake, Women, and Sexuality." Pp. 188-206. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault [1987])

REVIEW

§**Michael O'Neill**, *Romanticism on the Net*, No. 78
(1997) (with 5 others)

***Punter, David.** "William Blake." Chapter 6 (pp. 79-90) of *Literature in Context*. Ed. Rick Rylance and Judy Simons (Basingstoke and N.Y.: Macmillan, 2001)

An examination of the "complex" contexts of the "Chimney Sweeper" poems in *Songs of Innocence* and *Songs of Experience*.

Purington, Marjean D. "An Act of Theological Revisioning: William Blake's Pictorial Prophecy." *Colby Quarterly*, XXIX, 1 (March 1993), 33-42.

"Meaning lies ... in the mental activity" (p. 33).

REVIEW

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("profoundly disorienting")

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§**Purington, Marjean D.** "The De-Gendered Self in William Blake's Poetry." In *Essays on the Modern Identity*, ed. William D. Brewer and Carole J. Lambert (N.Y.: P. Lang, 2000) *Studies on Themes and Motifs in Literature*, Vol. 55

Pyer, Miss C[atherine] S[mith]. *Wild Flowers; or, Poetic Gleanings from Natural Objects, and Topics of Religious, Moral, and Philanthropic Interest* (London: John Snow, 1844) P. 69

A poem called "The Fairy's Funeral" with quotations [from Cunningham] about Blake and "a fairy's funeral".

Pyle, Eric Allan. "Chuyo ni Sakaratte: William Blake niyuru Dante Shinkyoku Jigoku hen Dai 2 ka no tameno Soga ni kansuru Kosatsu [Against Taking the Middle Course: On the Illustrations for the Second Canto of the Inferno of Dante's *Divine Comedy* by William Blake]." *Geijutsu Kenkyu* [*Studies of Art*], XXIII (2010), 15-27. In Japanese

§**Pyle, Eric Allan.** "William Blake's Illustrations for Dante's *Divine Comedy*." Hiroshima Daigaku (Hiroshima University) Ph.D., March 7, 2012.

Pyle, Eric Allan. "William Blake's *Divine Comedy* <Summaries of the Doctoral Theses>". *Hiroshima Daigaku Daigakuin Sogokagaku Kenkyuka Kiyō I, Ningen Kagaku Kenkyu* (*Studies in Human Sciences, Bulletin of Graduate School of Integrated Arts and Sciences I, Hiroshima*

University), No. 7 (2012), 85-86.

***Pyle, Eric.** *William Blake's Illustrations for Dante's DIVINE COMEDY: A Study of the Engravings, Pencil Sketches and Watercolors* (Jefferson [North Carolina]: McFarland and Company, 2014) 25.2 x 17 cm, vi, 283 pp., 93 illustrations (including all Blake's Dante engravings); ISBN: 9780786494880; also "ebook"

Apparently derived silently from his Hiroshima Ph.D. (2012).

"Unlike Dante, he [Blake] believes that he can show us everything; he can make the text incarnate, in the visual medium, in a way that Dante could not." (P. 268)

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!

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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 Hua Si ‘Lun Dun 1802 Nian’ [A Mirror-Reflection of the Dark Side of the Society: On William Blake’s ‘London’ and William Wordsworth’s ‘London, 1802’].” *Jia Xing Xue Yuan Xue Bao* [*Journal of Jiaying College*], XV, 4 July 2003), 127-129. In Chinese

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]

Qiu, Yi. “Lun Bu Lai Ke Shu Qing Shi de Jing Shen Jing Jie [On the Spiritual World in Blake’s Lyrical Poems].” *Guangxi She Hui Ke Xue* [*Guangxi Social Sciences Studies*], No. 3 (2000), 123-127. In Chinese

An interpretation of the meanings of some lyrical poems in Blake's *Songs of Innocence* and *Songs of Experience*.

Quinney, Laura. *William Blake on Self and Soul* (Cambridge and London: Harvard University Press, 2009). 8°, xvii, 195 pp.; ISBN: 9780674035249

“Blake’s psychology of subjectivity is astute, innovative, and complex” (p. xi).

“A portion” of Chapter 2, “Wordsworth, Plato, and Blake”, had appeared as “Wordsworth’s Ghosts and the Model of the Mind”, *European Romantic Review*, IX, 2 (Spring 1998), 293-301, and another portion, revised here, had been printed as “Swerving Neo-Platonists”, *Wordsworth Circle*,

XXXVII, 1 (Winter 2006), 31-38. Her “Escape from Repetition: Blake *versus* Locke and Wordsworth”, pp. 63-79 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**), 230-231; §reply by Quinney, p. 231

Mark Crosby, *Review of English Studies*, LXII, 257 (**November 2011**), 823-825.

Tristanne Connolly, *Blake*, XLV, 3 (**Winter 2011-12**), 90-92 (“Quinney's emphasis on authentic experience of the self leadsher away from adequate research and precise reading”)

§**Quinney, Laura**. “Escape from Repetition: Blake *versus* Locke and Wordsworth.” Pp. 63-79 of *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture* (Toronto, Buffalo, N.Y., London: University of Toronto Press in Association with the UCLA Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, 2006)

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).

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REVIEWS

Jason Whittaker, *Year's Work in English Studies*, XC, 1 (January 2011), 654-655

§**Michael Buhagiar**, *Victoriographics*, 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), 502-510

§**S. Sklar**, *Scottish Bulletin of Evangelical Theology*, XXX, 2 (2012), 247

Quinney, Laura. "Subjectivity and Despair in Blake and Kierkegaard." Chapter 10 (pp. 179-93) in *Romanticism and Philosophy: Thinking about Literature*, ed. Sophie Laniel-Musitelli and Thomas Constantinesco (N.Y. and London: Routledge, 2015)

R

***Radford, Tim.** "Blake's heaven: Tim Radford finds out why the paintings of the author of Jerusalem are coming unstuck." *Guardian* [London], 12 October 2000, pp. 1, 3.

An illuminating interview with Dr Joyce Townsend, "conservation scientist at the Tate Britain", on why and how Blake's paintings crack.

Radford, Andrew. *Mary Butts and Neo-Romanticism: The Enchantment of Place* (London, New Delhi, N.Y., Sydney:

Bloomsbury, 2014), pp. 95-102
Blake is very tangential.

Raebeck, Barry. *Tyger on the Crooked Road: William Blake Poet, Painter, Prophet* (Bloomington: iUniverse LLC, 2013) 8°, viii, 355 pp.; ISBN: 9781475990775

It is "a novel of historical fiction based on Blake's life" (p. vii).

Raffel, Burton. "Excerpt, 'Translation: Processes and Attitudes'." *Literary Review*, XLV (2002), 632-634.

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.** "L'Apocalypse selon William Blake." In *Apocalypse et sens de l'histoire: colloque tenu à Paris les 11, 12, 13 Juin 1982* (Paris: Berg International, 1982) Cahiers de l'Université Saint-Jean de Jérusalem In French

Raine, Kathleen, *Blake and Antiquity*; see Raine, "Blake's Debt to Antiquity"

Raine, Kathleen. *Blake and the New Age.* (1979) <BBS> **B.** §(Hoboken: Taylor and Francis, 2011) online ISBN: 9780203807743

REVIEWS

§**Helen McNeil,** *Spectator*, **14 December 1979**, pp. 343-344

§**Anon.,** "Bewildering Blake", *Books and Bookmen*, **March 1980** (with 2 others)

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- §**Anon.**, *Choice*, XVII (1980), 674
 §**Christine Gallant**, *Wordsworth Circle*, XII, 3
 (Summer 1981), 164-167
 ***Martin K. Nurmi**, *Blake*, XV, 1 (Summer 1981), 51-
 52
 §**Julie Howe Stewart**, *Journal of Religion*, LXI (1981),
 445-447
Nelson Hilton, *Eighteenth Century ... Bibliography*, NS
 VI (1984), 401-402

***Raine, Kathleen**. *Blake and Tradition: The A.W. Mellon Lectures in the Fine Arts, 1962, The National Gallery of Art, Washington, D.C.* [2 vols.] (Princeton, 1968) Bollingen Series XXXV, 11 <BB> **B.** §*(London: Routledge, 2002) ISBN: 0415283981; 0415290872 [Vol. I]; 0415290880 [Vol. II]

A learned and tendentious work incorporating her “Blake’s ‘Cupid and Psyche’”, *Listener*, LVII (1957), 832-835 as Vol. I, Chapter 7 [pp. 180-203]; “The Sea of Time and Space”, *Journal of the Warburg and Courtauld Institutes*, X (1957), 318-337 (as Vol. I, Chapter 3 [pp. 69-98]); “Some Sources of *Tiriel*”, *Huntington Library Quarterly*, XXI (1957), 1-36 (as Vol. I, Chapter 2 [pp. 34-66]); “Who Made the Tyger?”, *Encounter*, II, 9 (June 1954), 43-50 (as Vol. II, Chapter 16 [pp. 3-31]).

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. 274-276 were reprinted as "Alchemy in 'The Crystal Cabinet'" in pp. 99-102 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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

§**John Bayley**, "The Batsman and the Bat," *Spectator*, 16 August 1969, pp. 207-208

§**Kathleen Nott**, "Symbols and Sources", *Observer* [London], 17 August 1969, p. 21

§**John Wren-Lewis**, *New Statesman*, 22 August 1969, pp. 249-250

§**John Crowe Ransom**, "Blake Triumphant," *New York Review of Books*, 23 October 1969, pp. 4-5

Daniel Hughes, *Blake Newsletter*, III, [3] (15 December 1969), 57-62

Kathleen Raine, "Blake and Tradition", *Blake*, III, 4 (May 1970), 89-90 (contradiction of Hughes)

§**J. Bronowski**, *Nation*, 22 December 1969, pp. 700-701

§**Anon.**, "Some Anglo-American Divergences in the Appraisal of William Blake", *Times Literary Supplement*, 25 December 1969, pp. 1461-1463 (with 2 others)

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For responses, see **Kathleen Raine, Anon., Edgar Foxall**, “Blake and Tradition”, *Times Literary Supplement*, **8, 22 January 1970**, pp. 34, 85 (Miss Raine says that Blake cannot be made to “fit the pattern of ‘humanism’”; the reviewer and Mr Foxall point out that Miss Raine’s supporting evidence is misquoted) <BB #2494>

I.H. C[hayes], *English Language Notes*, VII (1969), 24-25

§**Martin Dodsworthy**, *Listener*, LXXXII (1969), 571-572

§**Robert Gleckner**, *Virginia Quarterly Review*, XLV (1969), 540-541

§**Désirée Hirst**, “With a Poet’s Discernment”, *Kenyon Review*, XXXI, 5 (1969), 684-694 (with another)

§**Désirée Hirst [bis]**, *Journal of English and Germanic Philology*, LXVIII (1969), 708-714

§**Patrick Cruttwell**, “Blake, Tradition, and Miss Raine”, *Hudson Review*, XXIII (Spring 1970), 133-142

§**Morton D. Paley**, *English Language Notes*, VII, 4 (June 1970), 304-311

§**Kennelly Brendan**, *Dublin Magazine*, Spring 1970, pp. 104-107

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), 269-271

- §**W.H. Stevenson**, "Perennial Philosophistory", *Essays in Criticism*, XX (1970), 251-259 (with 2 others)
- G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of 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), 424-425
- §**Peter Russell**, *Southern Review*, NS VII (October 1971), 1145-1156
- §**C. Gellhar**, *Pantheon*, XXX (July 1972), n.p.
- §**Ants Oras**, "Kathleen Raine, The Ancient Springs, and Blake", *Saturday Review*, LXXX (Winter 1972), 200-201
- §**Anne Kostelanetz Mellor**, *Studies in Romanticism*, XI, 1(Winter 1972), 72-75

***Raine, Kathleen.** "Blake's Debt to Antiquity." *Sewanee Review*, LXXI (1963), 352-450. <BB> **B.** **Blake and Antiquity: a shorter version of BLAKE AND TRADITION: The A.W. Mellon Lectures in the Fine Arts, 1962, The National Gallery of Art, Washington, D.C.* (Princeton: Princeton University Press, 1977) Bollingen Series <BBS> **C.** **Blake to Kodai.* Tr. Masakazu Yoshimura (Tokyo, 1988) 302 pp. In Japanese <BBS> **D.** §*Blake and Antiquity.* Second Edition (London and N.Y.: Routledge, 2002) Classics Series 192 pp.; ISBN: 0415285828

REVIEW of the essay

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Sven Armens, *Philological Quarterly*, XLIII, 3 (July 1964), 345

REVIEWS of the book

§**Peter Redgrove**, *Guardian* [London], 29 November 1979, p. 14

Vincent De Luca, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-247 (with 2 others) <BBS 450>

§**L.M. Finlay**, *Notes and Queries*, NS XXVII (1980), 251-252

§**Jean-Jacques Mayoux**, *Etudes anglaises*, XXXIV (1981), 346-348, in French

§**Raine, Kathleen**. "C.G. Jung – A Debt Acknowledged." *Harvest: Journal for Jungian Studies*, XXXIV (1988-89), 7-22. **B.** Chapter 13 (pp. 167-176) of *Jungian Criticism*. Ed. Richard Sugg (Evanston: Northwestern University Press, 1992)

"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), 187-188

Raine, Kathleen. *Golgonooza City of Imagination: Last Studies in William Blake* (1991) <BBS> **B.** **Ocho ensayos*

sobre William Blake. Tr. **Carla Carmona** (Vilaür (Gerona): Atalanta, 2013) Colección Imaginatio vera 76 8º, 273 pp.; ISBN: 9788494094132 In Spanish

4 "Blake, Swedenborg, and the Divine Human." Pp. 74-99. (This is apparently the same as her §"L'apocalypse selon William Blake." Tr. J. Genet and J. Chevalier. Pp. 57-87 of *Apocalypse et sens de l'histoire*. Ed. Jean-Louis Vieillard-Baron, Armand Abcassis, R. Raine et al. [Paris: Bern International, 1983]. Cahiers de l'Université de Saint Jean de Jerusalem, No. 9.)

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. 107-138), "La ciudad en la poesía profética de Blake" (pp. 139-166), "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. 219-240), "El sueño de Albion" (pp. 241-263), "Index" (pp. 264-269).

REVIEWS

1991

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

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 105-106

David Worrall, *British Journal of Eighteenth-Century Studies*, XVI (1993), 116-117 (the book has "few surprises" and "lots and lots of metaphysic")

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David G. Reide, *Eighteenth Century ... Bibliography*,
NS XVI for 1991 (1998), 336

2013

***Iván Pintor Iranzo**, "El paraíso de William Blake,
recobrado", *La Vanguardia (Culturas)*
[Barcelona], **4 December 2013**, 6-7 (with Blake's
Libros proféticos I) In Spanish

Raine, Kathleen, *The Human Face of God: William Blake
and the Book of Job with 130 illustrations* (1982) <BBS>

REVIEWS

§**lyn Hughes**, *New Statesman*, **2 April 1982**, p. 23

§**Michael Mason**, *Times Literary Supplement*, **16 April
1982**, p. 432

§**Morton D. Paley**, *Burlington Magazine*, CXXIV, 957
(**December 1982**), 772-773

§**Robert F. Gleckner**, *Eighteenth Century ...
Bibliography*, VIII (1982), 393-394

§**Zachary Leader**, *Art Book Review*, I, 3 (1982), 37-41

§**Raymond Lister**, *Journal of the Royal Society of Arts*,
CXXX (1982), 595-596

§**Leonard Deen**, *Commonweal*, **11 February 1983**, pp.
91-92

§**David Fuller**, *British Journal for Eighteenth-Century
Studies*, VI (1983), 76-79

Bo Ossian Lindberg, *Blake*, XIX, 4 (Spring 1986),
151-152

Raine, Kathleen, *L'imagination créatrice de William Blake* (1983) <BBS>

REVIEW

§ **François**, *Etudes anglaises*, XXXIX (1986), 353-354,
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.]

§ **Raine, Kathleen**. "The Spiritual Fourfold London." *Aligarh Critical Miscellany*, V (1992), 181-198. **B**. Apparently reprinted (silently) as *William Blake's Fourfold London* (London: Temenos Academy, 1993) Temenos Academy Papers No. 3 8°, 21 pp.; no ISBN

"I am here to speak for my Master, William Blake, England's supreme poet of the city" (B, p. 5).

Raine, Kathleen. "The Underlying Order: Nature and the Imagination." Chapter 15 (pp. 198-216) of *Fragments of Infinity: Essays in Religion and Philosophy: A Festschrift in Honour of Professor Huston Smith*. Ed. Arvind Shaara (Bridport, Dorset: Prism Press; Garden City Park, N.Y.: Avery Publishing Group; Lindfield, Australia: Unity Press, 1991)

Blake is especially on pp. 201-210; "Let us examine what he is in reality saying" in his myth (p. 206).

***Raine, Kathleen**. *William Blake* (London, N.Y., Toronto, 1951) Bibliographical Series of Supplements to "British Book

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News". **B.** (1958) **C.** *Revised (1965). **D.** *Revised (1969). **E.** *Tr. Ichiro Koizumi (Tokyo: Kenkyusha, 1956) Eibungaku Handbook--Sakka to Sakuhin Series [Handbooks of English Literature--"Writers and their Works" Series] 41 pp. <BB> **F.** (Tokyo: Kenkyusha, 1982) In Japanese <BSJ>

A brief introductory pamphlet, not remarkable for accuracy.

REVIEW

§**Anon.**, *Times Literary Supplement*, **30 March 1951**, p. 263

§**Raine, Kathleen.** *William Blake* (London Thames and Hudson, 1970) The World of Art Library: Artists. **B.** (N.Y. and Washington, 1971) <BB #2499A-B> **C.** *Tr. **Nicole Tisserand** and **Michel Oriano** (Paris, 1976) In French <BBS> **D.** §(Milano, 1980) In Italian <BBS> **E.** (London: Thames and Hudson, 1985) **F.** (Toledo [Spain]: Artes Gráf, 1988) World of Art 21 cm, 216 pp. In Spanish **G.** (London, 1991) World of Art <BBS> **H.** §(1996)

"A New Mode of Printing" is reprinted in *William Blake*, ed. John Lucas (1998), 117-129.

REVIEWS

§**Jean Hagstrum**, *Modern Philology*, LXVIII (**August 1970**), 76-82

§**Alex Comfort**, "Our William Blake", *Manchester Guardian*, **3 December 1970**

§**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.**, "The Composite Art of Blake", *Times Literary
Supplement*, 10 December 1971, pp. 1537-1539
(with 12 others)
§**Anon.**, *American Artist*, XXXV (December 1971), 68
§**Anon.**, *Books & Bookmen*, XVI (Fall 1971), 32
H.R. Wackrill [bis], *Blake Studies*, IV, 1 (Fall 1971),
110-113
Michael Tolley, *Blake Newsletter*, VI, 1 (Summer
1972), 28-31 (with another)

§**Raine, K.** "William Blake Prophet of Imagination: An Introduction to the Renowned Poet, Painter, Visionary and Mystic." *Resurgence*, No. 204 (2001), 6-9.

Rainsford, Dominic. *Authorship, Ethics and the Reader: Blake, Dickens, Joyce* (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1997) 8^o, xiv, 250 pp.; ISBN: 0312165447

Part I: William Blake consists of three chapters:

"Melancholia and the Search for a System." Pp. 13-47, 226-229.

"Images of Authorship/Experiments with Ethics." Pp. 48-75, 229-231.

"The Analyst and the Agent of Wrongs." Pp. 76-95, 231-233.

"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to

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conceal, positively strengthens his work, as a vehicle for productive literary debate" (p. 6).

The book began as his thesis on "Necessary Evils" (1995).

§**Rainsford, Dominic.** "Difficult Writing and Obstructive Form in Blake and Derrida." *Imprimatur: A Journal of Criticism and Theory*, II (1996), 118-124.

Rainsford, D.M. "Necessary Evils: authorship, ethics and the reader in Blake, Dickens, Joyce." *Index to [British] Theses*, XLIV (1995), 1434. London Ph.D., 1994.

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).

§**Rajan, Tilottama.** "Blake's Body Without Organs: The Autogenesis of the System in the Lambeth Books." *European Romantic Review*, XXVI, 3 (2015), 357-66

She "explores Urizen's body as a figure for Blake's own corpus" with reference to Dr John Hunter.

Rajan, Tilottoma. "The other reading: transactional epic in Milton, Blake, and Wordsworth." Chapter One (pp. 20-46) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low and Anthony Harding (Cambridge: Cambridge University Press, 1994)

"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (p. 25).

Rajan, Tilottama. "Un-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." Chapter 5 (pp. 74-90, 155-157) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale ([Montreal and Kingston:] McGill-Queen's University Press, 1992)

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

§**Racionero, Luis.** "La Imaginación: W. Blake." *Filosofías del Underground* (Annagrama, 1977). In Spanish

§**Ranger, C.M.** "Friendly Enemies: Blake, Bakhtin, Feminism." Essex Ph.D., 2000. 248 leaves.

§**Rash, Shirley.** "'What Dread Hand?': The Question of the Creator's Identity in William Blake's 'The Tyger'." *Sigma Tau Delta Review*, IX (2012), 98-105.

***Ratcliff, Carter.** "The People's Bard -- As Artist, Poet and Printer, William Blake Was Driven by a Prophetic, Revolutionary Fervor." *Art in America*, LXXXIX, 9 (September 2001), 116-122.

A general essay on Blake.

***Ratnaprabha.** "William Blake & the Buddha: Why might a Buddhist be interested in Blake? Why might an admirer of

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Blake be interested in the Buddha? Ratnaprabha compares their visions." *Urthona: arts and buddhism*, No. 14 (Autumn 2000), 36-38.

"Blake's city of art is the same as the city being restored in the Buddha's vision" (p. 36).

REVIEW

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

§**Raveendran, S.S., K. El-Ali, M. Shibu**. "Precision and Symmetry in Aesthetic Plastic Surgery: 'What immortal hand or eye could frame thy fearful symmetry' (William Blake)." *Journal of Plastic, Reconstructive & Aesthetic Plastic Surgery*, LXI, 3 (2008), 272-274.

Rawlinson, N. "William Blake: the comic aspects of vision: Poetical Sketches to Songs of Innocence and of Experience." *Index to [British] Theses*, XLII (1993), 950 (#42.5196). Oxford M.Litt., 1991.

"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.

Rawlinson, Nick. *William Blake's Comic Vision* (Basingstoke: palgrave macmillan, 2003) 8°, xiii, 292 pp.; ISBN: 0333745655 (outside North America) and 0312220642 (in North America)

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)

Presumably it is based on his 1991 Oxford M. Litt. thesis, "William Blake: The Comic Aspect of Vision".

REVIEWS

T. Hoagwood, *Choice*, XLI (2003), 152
("Recommended")

Kathleen Lundeen, *Blake*, XXXVIII (2004), 85-87
(Rawlinson “allows us to hear Blake in a different key”)

Jason Whittaker, *Year's Work in English Studies*,
LXXXIV (2005)

Brian Wilkie, *Modern Language Review*, C, 1 (January
2005), 200-201 (“throughout the book,
Rawlinson’s own method of ‘reading’ is
questionable”)

§**Robin Jarvis**, *Literature and History*, XIV, 2 (2005),
86-89

Read, Dennis. "The Context of Blake's 'Public Address':
Cromek and The Chalcographic Society", *Philological
Quarterly*, LX (1981), 69-86. <BBS 618>

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) 4^o, xi, 182 pp.; ISBN:
9780754663997

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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).

Chapter 3 (pp. 19-44), "*The Grave*", derives in part from Read's "A New Blake Engraving: Gilchrist and the Cromek Connection", *Blake*, XIV (1980), 60-64; Chapter 4 (pp. 45-86), "The Canterbury Pilgrims" from his "The Rival *Canterbury Pilgrims* of Blake and Cromek: Herculean Figures in the Carpet", *Modern Philology*, LXXXVI (1988), 171-190, and "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste", Chapter 6 (pp. 211-231) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. ed. William K. Finley and Joseph Rosenblum (2003); Chapter 5 (pp. 87-106), "The Chalcographic Society" from his "The Context of Blake's 'Public Address': Cromek and The Chalcographic Society", *Philological Quarterly*, LX (1981), 69-86; Chapter 6 (pp. 107-126), "Reliques of Burns" from his "Practicing 'The Necessity of Purification: Cromek, Roscoe, and *Reliques of Burns*'", *Studies in Bibliography*, XXXV (1982), 306-319; and Chapter 7 (pp. 127-140), "*Remains of Nithsdale and Galloway Song*", from his "Cromek, Cunningham, and *Remains of Nithsdale and Galloway Song*: A Case of Literary Duplicity", *Studies in Bibliography*, XL

(1987), 171-190.

The work was some time in gestation; it was described as "in the press" in *BBS* (1995), 22, 30.

REVIEWS

§**Karen Junod**, *Review of English Studies*, LXIII (April 2012), 337-339

Alexander Gourlay, *Blake*, XLVI, 2 (Fall 2012) (A "valuable book" but "a bit slapdash"; it "refines and updates the arguments" in his Cromek articles)

Read, Dennis M. "The Rival *Canterbury Pilgrims* of Blake and Cromek: Herculean Figures in the Carpet." *Modern Philology*, LXXXVI (1988-89), 171-190.

It is re-used in Chapter 4 (pp. 45-86), "The *Canterbury Pilgrims*", of his *R.H. Cromek, Engraver, Editor, and Entrepreneur*(2011).

REVIEW

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

Read, Dennis. "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (pp. 211-231) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003) It is re-used in Chapter 4 (pp. 45-86), of his *R.H. Cromek, Engraver, Editor, and Entrepreneur*(2011).

§**Redbone, Martha.** Roots Project, *The Garden of Love: Songs of William Blake*. Blackfeet Productions, 2012. CD/digital download.

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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")

§**Redcliff, Carter**. "The People's Bard: As artist, poet, and printer, William Blake was driven by a prophetic, revolutionary fervour." *Art in America*, LXXXIX, 9 (2001), 116.

§**Redgrave, Samuel**. *A Dictionary of Artists of the English School* (London: Longmans, Green and Co., 1874) B. §Second Edition (1878) C. §Second Edition (Bath: Kingsmead Reprints, 1970)

§**Redondo, José**. "Nóesis, nous poietikós, póiesis, poesie Acercamiento, desde la intuición creativa en Plotino, a algunos aspectos del pensamiento poético moderno (Blake, Shelley, el surrealismo, Heidigger y Paz)." *Anuario de Filosofía*, I (2007), 109-124 In Spanish

***Reed, Walter L**. "Dimensions of Dialogue in the Book of Job: A Topology according to Bakhtin." *Texas Studies in Language and Literature*, XXXIV (1992), 177-196.

Partly (pp. 188-193) he focuses on the "dialogic dimension of Job in Blake's poem 'The Tyger'"; Blake

"intricately and antithetically draws on the language of the Bible" (p. 188).

§**Reeder, Steven.** *Prophets of the Old and New World: A Comparative Study of William Blake and Joseph Smith* (Saarbrücken [Germany]: Verlag Dr. Müller, 2009) 71 pp.; ISBN: 9783639192537

§**Regis, Michel.** "Paris, Musée du Louvre: William Blake ou la sagesse de l'Enfer." *Revue du Louvre et des Musées de France*, LVI, 5 (December 2006), 6-8

On the acquisition of the watercolour of "The Death of the Strong Wicked Man" for Blair's *Grave*.

§**Reif-Hülser, Monika.** "'Exuberance is beauty': William Blake – der Revolutionär als Sammler." Pp. 227-250 of *Sammler-Bibliophile-Exzentriker*. Ed. Aleida Assman, Monika Gomille, et al (Tubingen: Günter Nar, 1998) Literatur und Anthropologie Vol. I In German

Reilly, Susan. "Blake, William (1757-1827)." Pp. 45-57 of *Biographical Dictionary of Literary Influences: The Nineteenth Century, 1800-1914*. Ed. John Powell, Derek W. Blakely, Tessa Powell (Westport [Connecticut] and London: Greenwood Press, 2001) Also passim

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).

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Reimer, Margaret Lowen. "Hebraism in English Literature: A Study of Matthew Arnold and George Eliot." *DAI*, IV (1994), 3450A. Toronto Ph.D., 1993.

"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.

§**Reinhart, Charles.** "William Blake." *Concise Dictionary 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 Survey of Poetry ISBN: 9781587659065

§**Reisman, Rosemary M. Canfield**, ed. *Visionary Poets* (Ipswich [Massachusetts]: Salem Press, 2012) Critical Survey of Poetry ISBN: 9781429836524

Reitz, Bernhard. "Dangerous Enthusiasm: The Appropriation of William Blake in Adrian Mitchell's *Tyger*." Pp. 50-63 of *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama*. Ed. Martin Middeke and Werner Huber (Rochester [N.Y.] and Woodbridge [Suffolk]: Camden House, 1999) Studies in English and American Literature

Ren, Hui. "Bu Lai Ke Shi Zuo de Yi Xiang Yun Yong [On the Use of Imagery in Blake's Poetry]." *Huai Nan Shi Fan Xue Yuan Xue Bao [Journal of Huainan Normal University]*, VII, 32; 4 (2005), 41-44. In Chinese

Blake uses anti-traditional images to transcend his time.

Ren, Hui. "Kuang Re yu Fan Pan--Bu Lai Ke de Zong Jiao Si Xiang ji qi Chuang Zuo Biao Xian [Fanaticism and Rebellion--Blake's Religious Thoughts and the Expression in His Works]." *Su Zhou Xue Yuan Xue Bao [Journal of Suzhou University]*, XXIII, 5 (October 2008), 55-57, 60. In Chinese

An attempt to suggest that "Blake seeks a path of fanaticism and rebellion" in his works.

Ren, Hui, and Qian Chu. "Tan Bu Lai Ke He Ai Lue Te Yi

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Xiang Yun Yong de Xiang Si Xing [On the Similarities in the Use of Imagery by Blake and Eliot].” *Chao Hu Xue Yuan Xue Bao* [*Journal of Chaohu College*], VI, 68; 5 (2004), 84-88. In Chinese

A comment on what T. S. Eliot inherited from William Blake.

Reveill -Parise, J.H. *Physiologie et Hyg ne des Hommes livr s aux Travaux de l’Esprit, ou Recherches sur la Physique et le Moral, les Habitudes, les Maladies et la R gime des Gens de Lettres, Artistes, Savans, Hommes d’ tat Jurisconsultes, Administrateurs, etc.* Tome Premier (Paris: G.-A. Dentu, 1834) P. 219 In French <Canton de Vaud Biblioth que Cantonale>

An account of Blake’s visions as reported from Cunningham in *Revue encyclop dique* (1830). “Beaucoup de grands esprits ont  prouv  de pareilles hallucinations, comme le Tasse, Pascal, Nicole, Rousseau, Cazotte, etc.”

§**Rexroth, Kenneth.** "Poets, Old and New: William Blake." Pp. 208-209 of his *Assays* (New Directions, 1962)

§**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

§**Reynolds, Mark.** "Writings to Read Poetry: Teaching Blake's *Songs of Innocence and [of] Experience*." *Alabama English*, IV (1993), 21-28.

§**Richards, Ernie.** *Blake's Jerusalem: The Story of the Women's Institute Song* (On Demand Publishing, LLC--CreateSpace, 2014) 24 pp.; ISBN: 9781501019227

Richardson, Alan. "Blake, Children's Literature, and Colonialism." Part 4 of Chapter 3 ("Children's literature and the work of culture", pp. 109-166, 298-300) in his *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: University Press, 1994) Cambridge Studies in Romanticism 8

In "The Little Black Boy", the child tries to "challenge a crippling ideology through creative subversion ... a rare lesson in radical dissent" (p. 166).

***Richardson, Alan.** "William Blake (28 November 1757-12 August 1827)." Pp. 21-29 of *Dictionary of Literary Biography* Volume One Hundred and Sixty-Three: *British Children's Writers, 1800-1880*. Ed. Meena Khorana (Detroit, Washington, London: Gale Research, 1996)

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).

Richardson, Alan. "Wordsworth, Blake, and Catechistic Method", Part [2] (pp. 64-77, 286) of Chapter 2 ("School

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time", pp. 44-108) in his *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: University Press, 1994) Cambridge Studies in Romanticism 8

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 & Literature*, XXVI (1990), 233-248. <BBS> **B.** Reprinted as "Blake, Children's Literature, and Colonialism." Part (pp. 153-166) of Chapter 3: "Children's Literature and the work of culture" (pp. 109-166) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994) Cambridge Studies in Romanticism 8

Richardson, Bruce Alan. "The Politics of Childhood: Wordsworth, Blake, and Catechistic Method." *ELH*, LVI (1989), 853-868. <BBS> **B.** Reprinted as "Wordsworth, Blake, and Catechistic Method." Part (pp. 64-77) of Chapter 3: "Children's literature and the work of culture" (pp. 109-166) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994) Cambridge Studies in Romanticism 8

§**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".

***Richardson, Nigel.** "Blake's London: William Blake saw God, the devil and assorted angels at his various homes in the capital. Nigel Richardson walks in visionary's footsteps." *Sunday Times* [London], 24 June 2007, pp. 24-25.

A walking tour which included the site of the "underwear shop" of Blake's brother where Blake held his exhibition.

***Richey, William.** *Blake's Altering Aesthetic* (Columbia and London: University of Missouri Press, 1997 [copyright 1996]) 8°, xiv, 197 pp., 7 reproductions; ISBN: 0826210775

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).

The book "reprint[s] portions" of his essays on "The Neoclassical Gothicism of Blake's Early Poetry and Art", *Poetica*, XXXIX-XL (1994), 73-91 (apparently in Chapter 1) and on "*The French Revolution: Blake's Dialogue with Edmund Burke*", *ELH*, LIX (1992), 817-737.

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REVIEWS

- §*Choice*, XXXIV (May 1997), 1499
- Sirah Ahmed**, *Wordsworth Circle*, XXVIII, 4 (Autumn 1997), 211-212 (with another)
- §*Reference and Research Book News*, XII (1997), 131+
- Robert N. Essick**, *Studies in Romanticism*, XXXVII. 3 (Fall 1998), 484-487 ("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])
- §**Nelson Hilton**, *European Romantic Review*, X, 3 (Summer 1999), 380-385

Richey, William. "The French Revolution: Blake's Epic Dialogue with Edmund Burke." *ELH*, LIX (1992), 817-837

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).

§**Richey, William.** "Neoclassical Gothicism of Blake's Early Poetry and Art." *Poetica*, XXXIX-XL for 1993 (Shubun International Co., Ltd., 1994), 73-91.

His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix), apparently in Chapter 1.

Richey, William. "'Not Angles but Angels': Blake's Pictorial Defense of English Art." *European Romantic Review*, VII (1996), 49-60

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*, XXXIII (1993), 705-724 B. Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005)

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).

Richman, Jared. "Milton Re-membered, grav'd and press'd: William Blake and the fate of textual bodies." *European Romantic Review*, XIX, 4 (2008), 385-401

About *Milton*.

§**Rider, J. Le.** "Ruptures de tradition dans l'interprétation du Laocoon, du Greco a Winckelmann, Lessing et William Blake." *Revue germanique internationale*, Part 19 (2003), 181-194. In French

§**Ridge, George, and Benedict Chieka Njoku.** "William Blake as Christian Tragic Hero." In their *The Christian Tragic Hero in French and English Literature* (Atlantic Highlands [New Jersey]: Humanities Press, 1983)

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Riede, David G. "Blake's *Milton*: On Membership in the Church Paul." In *Re-membering Milton: Essays in the Texts and Traditions*. Ed. Mary Nyquist and Margaret W. Ferguson (London: Methuen, 1987) <BBS> **B**. Reprinted "in revised form" as "Blake and the Church Blake." Chapter One (pp. 33-91) of his *Oracles and Hierophants: Constructions of Romantic Authority* (Ithaca and London: Cornell University Press, 1991) Also pp. 4-12 and passim.

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])

§**Riede, David G.** "The Symbolism of the Loins in Blake's *Jerusalem*." *Studies in English Literature 1500-1900*, XXI (1981), 547-563.

Ries, Frank W.D. "Sir Geoffrey Keynes and the Ballet *Job*." *Dance Research*, II, 1 (Spring 1984), 19-34.

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).

Rike, Gregory Bennett. “‘Every Night and Every Morn’: A Performance Study of the Song Cycle by Jeffrey Wood from the Poetry of William Blake.” *DAI* online. Ohio State D.M.A., 2004. 86 pp.

§**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. “‘The Secrets of Dark Contemplation’: Edward Young, William Blake, and the History of Radical Devotional Poetics, 1688-1795.” University of Rochester Ph.D., 2005. 480 pp.

Ripley, Wayne C. “An Unrecorded Attack on Blake.” *Notes and Queries*, CCLIII, 4 (December 2008), 418-420.

John Britton, *The Pleasures of Human Life* (London, 1807) and (Boston, 1807), pp. x-xii, mocks Blake’s defence of Fuseli’s “Ugolino” in the *Monthly Magazine* (1 July 1806).

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Ripley, Wayne C. "William Blake and the Hunt Circle." *Studies in Romanticism*, L, 1 (Spring 2011), 173-193.

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

***Ripley, Wayne C., and Justin Van Kleeck, ed.** *Editing and Reading Blake* ([College Park]: University of Maryland Press, September 2010) A Romantic Circles PRAXIS Volume On line

Wayne C. Ripley. "Introduction: Editing Blake." 35 paragraphs. ("The first task of every editor has been to remediate" Blake's work. Many of the contributors to the volume "have ... worked as project assistants to the Blake Archive and received their graduate training from its editors".)

David Fuller. "Modernizing Blake's Text: Syntax, Rhythm, Rhetoric." 25 paragraphs. (A sound and responsible essay.)

***Mary Lynn Johnson.** "Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake." 23 paragraphs. (An "anecdotal case history" of the fundamentally redesigned 2008 Norton edition of Blake, which "is the product of trade-offs" [¶3, 1, 23].)

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

Nelson Hilton, *Blake*, XLV, 3 (Winter 2011-12), 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?*")

Jason Whittaker, *Year's Work in English Studies* XCI, 1 (2012), 674-675

§**Risden, E.L.** "William Blake and the Personal Epic Fantastic." *Journal of the Fantastic in the Arts*, XII, 4 (2002), 417-424. **B.** Silently reprinted as Chapter 7 (pp. 109-117) of his *Heroes, Gods, and the Role of Epiphany in English Epic Poetry* (Jefferson [North Carolina] and London: McFarland and Co., 2008)

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

Rispoli, Stephanie Adair. "Anatomy, Vitality, and the Romantic Body: Blake, Coleridge, and the Hunter Circle, 1750-1840." University of North Carolina (Chapel Hill), Ph.

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D., 2013.

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

***Ristić, Ratomir.** *Introducing William Blake* (Nis: Filozofsko fakulteta u Nisu [Yugoslavia], 1996) English Literature Series 23 cm, iv, 192 pp.; ISBN: 8671000103

Part I is Blake's poems; Part II is "Critical Texts on Romanticism, Blake and His Poems" (pp. 77-158), and Part III is "Poems for Further Reading" (pp. 159-190).

The works reprinted in Part II are excerpts from **Edmund Wilson**, *Axel's Castle* (1931). Pp. 77-88.

Northrop Frye, "on the Romantic Myth" [no source identified]. Pp. 89-90.

M.H. Abrams, *Norton Anthology of English Literature*. Pp. 90-91.

Colin Falk, "Two Faces of Romanticism", *Myth, Truth, and Literature*, 2nd Edition (1995). Pp. 91-92.

Northrop Frye, "Blake's Introduction to Experience." Pp. 93-101. From *Blake: A Collection of Critical Essays* [ed. Northrop Frye (1965)].

William Keith, "The Complexities of Blake's 'Sunflower'." *Ibid.* Pp. 102-106.

E.D. Hirsch, Jr, "on *The Sick Rose*" and "on *The Tyger*". Pp. 106-107, 107-115. From his *An Introduction to Blake*.

H. Combes, "on *A Poison Tree*", *Literature and Criticism* (1953). Pp. 113-116.

M.L. Rosenthal and **A.J.M. Smith**, "on *London*", *Introduction to Literature*, ed. Locke, Gibson, Arms (1963). Pp. 116-117.

Harold Bloom, "Dialectic in *The Marriage of Heaven and Hell*" [no source identified; *PMLA* (1958)]. Pp. 117-124.

Lawrence Lipkin, "on *The Marriage of Heaven and Hell*", *The Life of the Poet*. Pp. 125-139.

M.H. Abrams, "Blake's Mature Myth", *Norton Anthology of English Literature*. Pp. 139-142.

Harold Bloom, "on *The Four Zoas*", *Blake: A Collection of Essays* [ed. Northrop Frye] (1965). Pp. 143-145.

***Ljubljana Bogoeva-**, "On Blake", "Lecture delivered on March 25th 1996". Pp. 147-158. ("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].

Ritz, Régis. "Vision poétique du peuple révolutionnaire dans *The French Revolution* de William Blake." *Revue française d'Histoire du Livre*, No. 58-59 (1988), 369-375 In French

§**Riviera de Ortiz, Mariel**, and **Gabriela Cargnel**. "William Blake: *Cantos de Inocencia y experiencia*." Pp. 110-114 in *Letra y espíritu: diálogo entre literatura y teología*, coords. Cecilia Inés Avenatti de Palumbo and Hugo Rodolfo Safa (Buenos Aires: Facultad de Teología UCA, 2003) In Spanish

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§**Riviera de Ortiz, Mariel, and Cargnel Gabriela** "William Blake: poemas, fragmentos y cartas." Pp. 381-389 in *Letra y espíritu: diálogo entre literatura y teología*, coords. Cecilia Inés Avenatti de Palumbo and Hugo Rodolfo Safa (Buenos Aires: Facultad de Teología UCA, 2003) In Spanish

Rix, Donna S. "Milton: Blake's Reading of Second Isaiah." Chapter 7 (pp. 106-118, 203-206) of *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain (Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London and Toronto: Associated University Presses, 1984)

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).

Rix, Robert W. "Bibles of Hell: William Blake and the Discourses of Radicalism." Copenhagen Ph.D., 2001. 246 ll.

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 *Auguries of Innocence*, *The French Revolution*, and *London*.” *Explicator*, LXIV (2005), 23-25.

Rix, Robert W. “Blake’s A SONG OF LIBERTY.” *Explicator*, LX (2002), 131-134.

The “Brethren” who are “accepted” and “free” are Freemasons.

§**Rix, Robert.** “Happy Songs every child may joy to hear: William Blake’s Works for Children.” *Angles on the English Speaking World*, VIII [Cultures of Childhood: Literary and Historical Studies in Memory of Julia Briggs] (2008), 38-50.

Rix, Robert. “Healing the Spirit: William Blake and Magnetic Religion.” *Romanticism on the Net*, No. 25 (February 2002), 37 paragraphs.

§**Rix, Robert W.** “‘In Infernal Love and Faith’: William Blake’s *The Marriage of Heaven and Hell*.” *Literature and Theology*, XX, 2 (2006), 107-125.

Rix, Robert. “Magnetic Cure in William Blake’s THE FRENCH REVOLUTION.” *Explicator*, LXVIII, 3 (July 2010), 167-171

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

Rix, Robert. *William Blake and the Cultures of Radical Christianity* (Aldershot, Hampshire, and Burlington, Vermont:

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Ashgate Publishing, 2007) 4^o, ix, 182 pp.; ISBN: 9780754656005 Published by 2009 as an E-book

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), 195-196 ("a careful and balanced reconstruction of an important aspect of Blake's world")

§**Jeremy Tambling**, *Journal for Eighteenth-Century Studies*, XXXII, 1 (2009), 123-124

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), 347-351

§**David Dunér**, *Sjuttonhundratel* (2014), 127-128. In Swedish

Rix, Robert W. "William Blake and the Prophetic Marketplace." Pp. 47-61 of *Romantic Generations: Text, Authority and Posterity in British Romanticism*. Ed. Lena Østermark-Johansen (Copenhagen: Museum Tusulanum Press, University of Copenhagen, 2003). *Angles on the English-Speaking World*, N.S., Vol. 3

About “what Blake believed his art could tell his contemporaries” (p. 47).

***Rix, Robert.** “William Blake and the Radical Swedenborgians.” *Esoterica*, V (2003), 85-132.

“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 engle.” Pp. 49-60 in *Engleskrift*. Ed. Annegret Friedrichsen and Charlotte Cappi Grunnet (København, 2006) In Danish

§**Rix, Robert William.** “William Blake, Thomas Thorild and Radical Swedenborgianism.” *Nordic Journal of English Studies* [Oslo], II (2003), 97-128.

§**Rix, Robert.** “William Blake: Trance, Therapy and Transcendence.” *Literurskritikog Romantikstudiers*, LIII (2009), 1-20. In Danish

Rix, Robert W. "William Blake's 'The Tyger': Divine and Beastly Bodies in Eighteenth-Century Children's Poetry." *ANQ*, XXV, 4 (October 2012), 222-227.

§**Rizzardi, Alfredo.** “Ungaretti e le visione di Blake.” *L’Approdo Letterario*, LVI (1972), 114-119. In Italian

***Robbins, Ruth.** "William Blake ([worked in] London: 1784-1827." Pp. 26-32 of *Dictionary of Literary Biography*

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Volume One Hundred Fifty-Four: *The British Literary Book Trade, 1700-1820*. Ed. James K. Bracken and Joel Silver (Detroit, Washington, London: Gale Research, 1995)

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).

Roberts, Jonathan. *Blake, Wordsworth, Religion* (London and N.Y.: continuum, 2010) New Directions in Religion and Literature 8^o, 127 pp.; ISBN: 9780826422330

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), 481-482

§**Roberts, Jonathan.** "Blakeanizing Historicism." *BARS Bulletin and Review*, No. 32 (2008), 17-18.

§**Roberts, Jonathan.** "St Paul's Gift to Blake's Aesthetic."

Glass, XV (2003).B. §In *Visions and Revisions*, ed. R. Kojdecký and A. Tale (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013)

Parts of it are reprinted in Chapter 3 (pp. 37-74, “Reading Blake”), of his *William Blake’s Poetry: A Reader’s Guide* (2007).

***Roberts, Jonathan.** *William Blake’s Poetry: A Reader’s Guide* (London: Continuum, 2007) Continuum Reader’s Guides 8^o, xii, 124 pp.; ISBN: 9780826488602

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”)

§**Roberts, Jonathan, and Christopher Rowland.** “William Blake.” In *The Blackwood Companion to the Bible in English Literature*. Ed. Rebecca Lemon, Emma Mason, Jonathan Roberts, and Christopher Rowland (Chichester [Sussex] and Malden [Massachusetts]: Wiley-Blackwood, 2009) Blackwell Companion to Religion

§**Roberts, Michele.** “Books – Hampstead made him sick – Michele Roberts reads the naked truth about William Blake, the Lambeth lefty.” *New Statesman Society*, 8 September 1995, p. 36.

§**Roberts, Richard.** “The Poet as Rebel: William Blake.” In his *The Jesus of Poets and Prophets* (London: Student

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Christian Movement, 1919) **B.** §Second Edition (London: Student Christian Movement, 1920) **C.** §Reprint of the 1919 edition (Port Washington [N.Y.]: Kennikat Press, 1971

Robinson, Henry Crabb. *Blake, Coleridge, Wordsworth, Lamb, Etc.* being Selections from the Remains of Henry Crabb Robinson. Ed. Edith J. Morley (Manchester, London, N.Y., 1922) Pp. 1-27. **B.** (Manchester, 1932) Pp. 1-27. <BB> **C.** §*Igirisu Romanha Shijin tachi no Sugao* [Unretouched Portraits of English Romantic Poets]: *Blake, Coleridge, Wordsworth, Lamb, etc: being selections from the remains of Henry Crabb Robinson.* Ed. Edith J. Morley. Tr. Toru Sugino (Kyoto: Kyoto Shugakusha, 1998) 350 pp.; ISBN: 4883340430 In Japanese **D.** §(Ithaca: Cornell University Library, 2010)

Robinson, Henry Crabb. *Diary, Reminiscences, and Correspondence of Henry Crabb Robinson, Barrister-at-Law, F.S.A.* Ed. Thomas Sadler. In Three Volumes (London, 1869) **B.** Second Edition (London, 1869) **C.** In Two Volumes (Boston: R. Fields, Osgood, and Co., 1869) <BB #2535A-C> **D.** §(Boston: James R. Osgood and Company, 1871)⁹³⁸ **E.** In Two Volumes. Third Edition. With Corrections and Additions. (London and N.Y., 1872) <BB #2535D>

§**Robinson, Henry Crabb.** "Reminiscencias de William Blake." Tr. Jordi Doce. *Cuadernos Hispanoamericanos*

⁹³⁸ First reported in R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 130.

[Madrid], No. 607 (2001), 21-27. In Spanish⁹³⁹

Robinson, Henry Crabb. “William Blake, Künstler, Dichter und religiöser Schwärmer.” *Vaterländisches Museum*, I (1811), 207-31. In German <BB> **B.** “An Early Appreciation of William Blake.” Tr. K.A. Esdaile. *Library*, V (1914), 229-256 **C.** *Blake no kotoba* [*Aphoristic Words from Blake*], ed. Soetsu Yanagi (1921). In Japanese **D.** Herbert G. Wright, “Henry Crabb Robinson’s ‘Essay on Blake’”, *Modern Language Review*, XXII (1927), 137-154. **E.** G.E. Bentley, Jr, *Blake Records* (1969), 432-455. In German and English **F.** Second Edition (2004), 573-603. In German and English

REVIEW

Anon., *Ergänzungs Blätter zur Allgemeinen Literatur-Zeitung vom Jahre 1814*, [Halle und Leipzig], No. 47 (**April 1814**), col. 374-375. In German <Indiana> (Review of the whole issue refers to the Blake essay)

[**Robertson, Joseph Clinton** (1788-1852), and **Thomas Byerley** (1788-1826).] “The Juvenile Artist.” Pp. 159-161 of *The Percy Anecdotes Original and Select By Sholto and Reuben Percy, Brothers of the Benedictine Monastery, Mont Benger*. Twenty Volumes. Vol. III. Youth; Enterprize (London: T. Boys, **1823**) [The engraved title page adds: “And sold by J. Oliver and Boyd, Edinburgh, 1821”.] <Bodley, §British Library> **B....** Vol. III (London: J.

⁹³⁹ Note also Blake's "Canciones y epigramas", *Cuadernos Hispanoamericanos* Tr. Jordi Doce, No. 607 (2001), 7-19, and "Tiriél", *Cuadernos Hispanoamericanos*, Tr. Jordi Doce, No. 660 (June 2005), 73-91, in Spanish

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Cumberland, **1826**) Pp. 159-161. <California (Santa Cruz) and Princeton> **C.** §(N.Y.: Harper, **1850**) **D.** §A Verbatim Reprint. Ed. John Timbs (London [1870]) Chandos Classics **E.**§A Verbatim Reprint (London: Frederick Warne and Co.; N.Y.: Scribner, Welford and Co, [n.d.]) Chandos Library

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) 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

Rockwell, John. “No Rapa but Just About Everything Else for Blake Cycle.” *New York Times*, 12 April 2004.

Music Review of William Bolcom’s poetic cycle *Songs of Innocence and of Experience*⁹⁴⁰ performed by “nearly 500 musicians” at the University of Michigan 8 April 2004; it is “musically ... pretty awesome” and “dazzlingly” “diverse”.

⁹⁴⁰ See *BBS* 352, 402, 422, 608.

§**Röden, Peter Ulrick.** “William Blake’s ‘Imagination’: Blake’s Role in English Romanticism.” Copenhagen thesis, 2005.

Rodger, Ian; Mr Shuttleworth. "'The Trial of William Blake'." *Listener*, 31 May 1962.

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.

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

***Roe, Albert S.** *Blake's Illustrations to the Divine Comedy* (Princeton, 1953) **B.** §Second Printing (Princeton, 1967) <BB> **C.** §(Textbook Publishers, 2003) xiv, 219 pp.; ISBN: 07581857568

REVIEWS

Ruthven Todd, “Unfinished Masterpiece”, *New York Times*, 10 January 1953, p. 7

§**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), 527-534 (with another)

§**R.T.F.**, *Personalist*, XXXV (1954), 432-434 (with another)

§**Martin Price**, *Yale Review*, XLIII (1954), 629-633

D.V. E[rdman], *Philological Quarterly*, XXXIII (1954), 167

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§**H.M. Margoliouth**, *Review of English Studies*, NS VI, 22 (April 1955), 207-209

§**A. Neumeyer**, *Journal of Aesthetics*, XIII (1955), 541-542

§**Edward Williamson**, *Modern Language Notes*, LXX (1955), 450-453

§**Rogel, Samuel J.** "Blake's 'And did those feet' as Congregational Hymn." *Hymn*, XLIV, 3 (July 1993), 22-25.
Includes a history of its composition and performance.

§**Rogers, F.B.** "A sidelight on Sir Geoffrey Keynes and William Blake." *Transactions & Studies of the College of Physicians of Philadelphia*, V, 2 (June 1983), 129-130.

***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.

§**Rojas, Mario Rucavado.** "La zarza ardiente: Antimonismo y revolución en William Blake." *V Congreso Internacional de Letras* (2002) In Portuguese
An analysis of the *Marriage of Heaven and Hell*.

Rolfe, Gary. "*The Marriage of Heaven and Hell*: William Blake 1790." *Nurse Education Today*, XXXIII, 3 (April 2012), 195-96

Romero, Carmen Pérez. "William Blake y Joan Ramón Jiménez." Part III (pp. 79-122) of his *Juan Ramón Jiménez y la poesía anglosajona: Segunde edición, corregida y ampliada.* Prologo de Howard T. Young (Madrid: Universidad de Extremadura, 1992) In Spanish

§**Romero, Milena.** "The Fourfold Circle of Jerusalem." *Textus: English Studies in Italy*, VII (11993), 23-40.

On the symbolic and numerological significance of Jerusalem in *Jerusalem* and *Vala*.

Romey, Ch. "BLAKE (WILLIAM), graveur, peintre et poète anglais d'une étonnante imagination" Pp. 292-296 of *Dictionnaire de la Conversation et de la Lecture*, VI (Paris: Belin-Mandar, 1833) In French **B.** *Nouveau Dictionnaire de la Conversation, ou Répertoire universel ...*, III (Bruxelles: Librairie Historique-Artistique, 1844), 357-359. <Universiteitsbibliotheek, Gent> **C.** *Dictionnaire de la Conversation et de la Lecture: Inventaire raisonné des Notions générales les plus indispensable à Tous*, ed. M.W. Duckett. Seconde édition, entièrement refondue (Paris, 1852), Vol. III, pp. 265-266. <BB #2546 under "Romney"> **D.** III (Paris: aux Comptoirs de la Direction et chez Michel Lévy Frères, 1856), 265-266. **E.** (1859) In French

A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romey's: Blake was "d'une étonnante imagination, d'un talent plein de magi, l'un des artistes les plus originaux de cette Angleterre".

He adds to Cunningham's account that Blake's father

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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.

Louis-Charles-Reparat-Geneviève-Octave Romey, membre de l'Institut historique" (born in Paris 26 December 1804), wrote *Histoire d'Espagne* (Paris, 1835-36) and 16 articles for the *Dictionnaire de la Conversations* (J.-M. Quérard, *La France Littéraire, ou Dictionnaire bibliographique des Savants ... VIII* [Paris: Firmin Didot Frères, 1838], 137).

Rong, Xiao-Ju. "Qian Xi 'Xiao Hei Hai' [An Analysis of 'The Little Black Boy']." *Xue Zhou Kan* [*Learning Weekly*], No. 5 (2011), 194. In Chinese

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

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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)

§***Roob, Alexander.** *Das hermetische Museum: Alchemie und Mystik* (Cologne: Benedikt Taschen Verlag, 1996) ISBN: 3822888036. Pp. 69, 119, 161, 163-164, 174, 182, 192, 201-202, 213-214, 229-231, 259, 296-297, 429, 433, 437, 461, 482, 491, 523, 531, 553, 577, 626, 632-633, 649, 652, 663, 692-693, 696-697. In German **B.** **The Hermetic Museum: Alchemy & Mysticism.* [Tr. Shaun Whiteside] (Köln, Lisboa, London, N.Y., Paris, Tokyo: Taschen, 1997) Pp. 8, 21-23, 55, 67, *69, 99, 118-*119, 126, *163-*164, 166, *174, *182, *192, *201-*202, *213, *229-*231, 253, *259, *296-*297, 338, 341, 417, *429, *433, *437, 460-*461, *482-483, *489, *491, *523, 530-*531, 550-*553, 570, *577, 616, *626, *632-634, 646, *649, *652-653, *662, *692-*693, 696-*697.

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.

Roos, Jacques. *Aspects Littéraires du Mysticisme Philosophique et l'Influence de Boehme et de Swedenborg au début du Romanticisme: William Blake, Novalis, Ballanche* (Strasbourg: Heitz, 1951), in French <BB>

REVIEWS

§**Anon.**, *Modern Languages*, XXXIII (1952), 115

§**George M. Harper**, *Comparative Literature*, V, 2
(Spring 1953), 188-189

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

§**Rorty, Amélie.** "William Blake: Shame is Pride's Cloak." In *The Many Faces of Evil: Historical Perspectives*. Ed. Amélie Rorty (London and N.Y.: Routledge, 2001) Published by 2009 as an E-book.

§**Rose, Edward J.** "Blake's Illustrations for *Paradise Lost*, *L'Allegro*, and *Il Penseroso*: A Thematic Reading." *Hartford Studies in Literature*, II, 1 (1979).

§***Rosen, Aaron.** *God Song: A Grieving Simile. Illustrations by William Blake* (Rhinebeck, N.Y.: The Sheep Meadow Press, 2013) 20 cm, xxiv pp.; ISBN: 9781937679293

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Rosen, Steven J. "Canettian Crowd Symbols in Blake's and Wordsworth's Nature Poetry." *The Friend: Comment on Romanticism*, I, 4 (October 1992), 20-28.

"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

***Rosenfeld, Alvin A.**, ed. *William Blake: Essays for S. Foster Damon* (Providence [Rhode Island]: Brown University Press, 1969) <BB>

4 **Geoffrey H. Hartman**, "Blake and the 'Progress of Poesy'." Pp. 57-68, 429-431. **B.** Reprinted in pp. 193-205 of his *Beyond Formalism: Literary Essays 1957-1970* (New Haven and London: Yale University Press, 1970) **C.** §(1971)

12 **Northrop Frye**. "Blake's Reading of the Book of Job." Pp. 21-34. <BB> **B.** Pp. 366-377, 459 of *Northrop Frye on Milton and Blake* (2005). **C.** "completely rewritten" as pp. 228-244 of his *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington and London: University of Indiana Press, 1976) <BBS> **D.**

Pp. 387-401, 460 of *Northrop Frye on Milton and Blake* (2005).

REVIEWS

Michael J. Tolley, *Blake Newsletter*, III, 1 (**15 June 1969**), 14-17

§**Anon.**, "Some Anglo-American Divergences in the Appraisal of William Blake", *Times Literary Supplement*, **25 December 1969** (with 2 others)

§**James D. Boulger**, *Brown Alumni Monthly*, **November 1969**

§**Anon.**, *Times Literary Supplement*, **25 December 1969**, pp. 1451-1463 (with others)

W. H. Stevenson, *Blake Studies*, II, 1 (**1969**), 91-97

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)

§**Max F. Schultz**, *Eighteenth-Century Studies*, VI (**Winter 1970-71**), 223-229

§**Max F. Schulz**, *Eighteenth-Century Studies*, IV, 2 (**Winter 1970-71**), 223-229.

Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIX, 3 (**Spring 1971**), 429

Rosenwald, Lessing J.
(1891-1979)

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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)

§**Ross, Haj.** "The Taoing of Sound: Phonetic Drama in William Blake's 'The Tyger'." In *Phonosymbolism and Poetic Language*. Ed. Patrizia Violi (Turnhout [Belgium]: Brepols, 2000) *Semiotic and Cognitive Studies*, 7

Rossetti, William Michael. *Letters of William Michael Rossetti Concerning Whitman, Blake, and Shelley ...* (1934, 1968)

REVIEWS

§**Harold Blodgett**, *American Literature*, VI, 3
(**November 1934**), 357-358

§**K.B.M.**, *New England Quarterly*, VII, 4 (**December 1934**), 754-755

§**Herbert G. Wright**, *Review of English Studies*, XI, 43
(**July 1935**), 370

Rossetti, William M. "The Wives of Poets III." *Atlantic Monthly* [Boston], XLVII (March 1882), 382ff.

Catherine Blake is dealt with on pp. 389-391.

Rosso, George Anthony, Jr. "Blake's prophetic workshop: Narrative, history, apocalypse in *The Four Zoas*." *DAI*, XLVIII (1988), 2069. <BBS>.

His book on *Blake's Prophetic Workshop* (1993) clearly grew out of the dissertation.

***Rosso, George Anthony, Jr.** *Blake's Prophetic Workshop: A Study of THE FOUR ZOAS* (Lewisburg: Bucknell University Press; London and Toronto: Associated University Press, 1993) 8°, ISBN: 0838752403

"I concentrate on patterns of coherence and attempt to synthesize rather than problematize my own argument" (p. 9). The work clearly grew out of his 1987 dissertation.

REVIEWS

I[rene] 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), 425-426 (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), 326-327 ("genuinely humanist in its sympathies")

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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 *Jerusalem*." *Studies in English Literature 1500-1900*, XXVII (1987), 489-502 <BBS> **B**. Revised and reprinted with "different conclusions" as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood." Pp. 44-61 of her *Rethinking Blake's Textuality* (1993)

"This poem can be understood as being produced by itself, as a form of *auto-citation*" (p. 490).

Rothenberg, Molly Anne. "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem*." XLVI (1985), 973A. California (Irvine) Ph.D., 1985. <BRS>

"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).

Rothenberg, Molly Anne. "Jerusalem's 'Forgotten Remembrances': A Blakean Analysis of Narrativity and Ideology." *Genre*, XXIII (1990), 205-226. <BBS> **B.** Reprinted as "Blake's Antimetaphysics and the Subject of Discourse." Pp. 108-128 of her *Rethinking Blake's Textuality* (1993).

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
106

***Rothenberg, Molly Anne.** "The Provisional Vision of Blake's *Jerusalem*." *Word and Image*, III (1987), 305-311. <BBS> **B.** Revised and reprinted with "different conclusions" as "Epistemological Crisis and Phenomenalistic Subject." Pp. 78-97 of her *Rethinking Blake's Textuality* (1993)

***Rothenberg, Molly Anne.** *Rethinking Blake's Textuality* (Columbia and London: University of Missouri Press, 1993) xii, 164 pp.; ISBN: 0826209017

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]

"*Jerusalem's* 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology", *Genre*, XXIII (1990) as "Blake's Antimetaphysics and the Subject of Discourse" [pp. 108-28]

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"Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*", *Studies in English Literature 1500-1900*, XXVII (1987) as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood" [pp. 48-61], but in the book "I arrive at different conclusions than I had previously" in the first and third of them (p. 5 n2). Presumably it is also based on her "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem*", California (Irvine) Ph.D., 1985.

REVIEWS

- I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 69-70 (a "remarkable *tour de force*", "an 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), 292-293 ("challenging and penetrating")
- David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one")

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

§**Rothenstein, John,** editorial consultant. "Blake, William." *New International Illustrated Encyclopedia of Art* (N.Y.: Greystone Press, 1967)

Rothery, Agnes. "Mad Poets in the Spring." *Virginia Quarterly Review*, III (1927), 250-263. <BB> **B.** §"Four Poets and Four Gardens." Pp. 151-166 of her *Joyful Gardener* (Dodd, 1949) **C.** New and Revised Edition. (London, N.Y., Melbourne, Sydney, Cape Town: Andrew Melrose Ltd, 1951) Pp. 157-174

About John Clare, Blake, Mangan, and Dowson; Blake's plants and animals are visionary (1951, pp. 164-168).

§***Rousselot, Jean.** "William Blake: poète et graveur mystique." *La France Graphique* (n.d.), 43-48. In French

§**Roussetzki, Remy.** "The Aesthetics of Shock in Wordsworth." *Schuykill: A Creative and Critical Review from Temple University*, III (2000), 77-90.

§**Rovira, James.** *Blake and Kierkegaard: Creation and Anxiety* (London and N.Y.: Continuum, 2010) Continuum Literary Studies 25 cm, viii, 184 pp.; ISBN: 97871441114525 "[electronic resource]", "based upon a print version"

It is also based on his thesis below.

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REVIEWS

Kathryn Freeman, *Blake*, XLV, 3 (Winter 2011-12), 101-102. (The "argument [is] broad and shallow"; "the book's breadth jeopardizes depth")

Robert Rix, *Comparative Literature Studies*, XLIX, 3 (2012), 472-475 ("On the whole, he succeeds")

Rovira, James J. "Kierkegaard, Creation Anxiety and William Blake's Early Illuminated Books." Drew University Ph.D., 2008, 323 leaves

Apparently the basis of his book above.

Rowland, Chris. "Blake and the Bible: Biblical Exegesis in the Work of William Blake." Pp. 168-184 of *Biblical Interpretation: The Meanings of Scripture – Past and Present*. Ed. J.M. Court (London: T. and T. Clark, 2003). **B.** *International Journal of Systematic Theology*, VII (2005), 142-154.

"The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology" (B, p. 153).

The essay seems to be silently reprinted from "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated Books", *Journal of the Blake Society at St James*, No. 4 (1999), 3-19.

***Rowland, Christopher.** *Blake and the Bible* (New Haven and London: Yale University Press, 2010) 4^o, xx, 289 pp., 27 "illustrations" (in black and white), 25 "plates" (in colour);

ISBN:9780300112603

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. 106-118).

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**), 346-348 ("sane and learned", "lucid, intelligent, and scholarly", "a heroic achievement")

§**Julia A. Sienkewicz**, *Magill's Literary Annual, 2012: Essay-Reviews of 200 Outstanding Books Published in the United States during 2011, with an Annotated List of Titles* (Ipswich [Massachusetts]: Salem Press, **2012**)

§**Susan Sklar**, *Journal of the American Academy of Religion*, LXXXI (**March 2013**), 304-7

***Linda Freedman**, *Blake: An Illustrated Quarterly*,

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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**), 455-458

Rowland, Christopher. “Christology, Controversy and Apocalypse: New Testament Exegesis in the Light of the Work of William Blake.” Pp. 355-378 of *Christology, Controversy and Community: New Testament Essays in Honour of David R. Catchpole* (Leiden, Netherlands, and Brill [England]: N.H.E.J., N.V. Koninklijke, Boekhandel en Drukkerij, 2000).

“The work of William Blake ... is more likely to enable an understanding of Revelation or apocalyptic hermeneutics than many [ancient] Jewish texts” (p. 355).

Rowland, Christopher. “The Common People and the Bible: Winstanley, Blake and Liberation Theology.” Pp. 149-160 (abstract on pp. 164-165) of *Winstanley and the Diggers, 1649-1999*. Ed. Andrew Bradstock (London and Portland [Oregon]: Frank Cass, 2000)

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.** “Ezekiel’s Merkavah in the Work of William Blake and Christian Art.” Chapter 13 (pp. 181-198) of *The Book of Ezekiel and Its Influence*. Ed. Henk de

Jong and Johannes Tromp (Aldershot and Burlington [Vermont]: Ashgate, 2007)

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.** “Mr. Blake: apo- or rather ana-calyptic Poet and Painter: Apocalyptic Hermeneutics in Action.” In *Die Johannesapokalypse: Kontext--Konzepte--Rezeption*. Ed. Jörg Frey, James A. Kelhoffer, and Franz Tóth (Tübingen: Mohr Siebeck, 2012)

§**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), 543-544

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).

Rowland, Christopher. “*Wheels Within Wheels*”: *William Blake and the Ezekiel’s Merkabah in Text and Image*

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(Milwaukee: Marquette University Press, 2007) The Père Marquette Lecture in Theology 2007 12^o, 48 pp.; ISBN: 9780874625875

In "London", "It is as a latter day Ezekiel or John that Blake the poet walks the streets of London" (p. 42).

REVIEWS

§**Brad E. Kelle**, *Religious Studies Review*, XXXIV, 4 (December 2008), 287

Robert M. Ryan, *Blake*, XLII, 3 (Winter 2008-2009), 111 (one paragraph) (it is "thoughtful")

Jason Whittaker, *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 733 ("excellent material" about the "biblical tradition", critically "fair but rather uninspiring")

§**Rowland, Christopher**. "William Blake and Ezekiel's *Merkabah*." Chapter 13 (pp. 229-246) of *After Ezekiel: Essays on the Reception of a Difficult Prophet*. Ed. Andrew Mein and Paul M. Joyce (N.Y. and London: T. and T. Clark, 2011) Library of Hebrew Bible/Old Testament Studies 535

Note also his "Rouzing the Faculties to act': William Blake, *Merkabah* Mysticism, the Theology of Liberation and the Exegetical Importance of Experience", *Biblical Interpretation*, XI (2003), 543-544, "Ezekiel's *Merkavah* in the Work of William Blake and Christian Art", in *The Book of Ezekiel and Its Influence*, ed. Henk de Jong and Johannes Tromp (2007), 181-198, and "*Wheels Within Wheels*": *William Blake and the Ezekiel's Merkabah in Text and Image* (2007)

§**Rowland, Christopher.** “William Blake and the Life in the Divine Body.” In *Paul, Grace and Freedom: Essays in Honour of John Kirk Riches*. Ed. Paul Middleton, Angus Paddison, and Karen Wenell (London and N.Y.: T. and T. Clark, 2009) T. and T. Clark Biblical Studies

Rowland, Christopher Baker. “William Blake and the New Testament: The Perspectives of the Pictures.” Pp. 211-238 of *Between the Text and the Canvas: The Bible in Art and Dialogue*. Ed. J. Cheryl Exum and Ela Nutu (Sheffield: Sheffield Phoenix Press, 2007) Bible in the Modern World, 13

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.

Rowland, William G. "Religious Vocation and Blake's Obscurity." Chapter Three (pp. 63-88, 199-201) of his *Literature and the Marketplace: Romantic Writers and their Audiences in Great Britain and the United States* (Lincoln and London: University of Nebraska Press, 1996)

"Blake in some ways courted oblivion" (p. 75).

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§**Rozenberg, Simone.** “L’Energie et la limite dans l’oeuvre de William Blake.” Pp. 89-103 of *Littérature Britannique: Marches, bordures, limites, confins* (Paris: Institut d’Anglais Charles V Université Paris VII, 1983) Cahiers Charles V No. 4 In French

Rudd, Margaret E., *Divided Image: A Study of William Blake and W.B. Yeats* (1953, 1970) <BB>

REVIEWS

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

§*New Statesman and Nation*, XLV (1953)

***Rudd, Margaret.** *Organized Innocence: The Story of Blake’s Prophetic Books* (London, 1956) B. *(Westport [Connecticut], 1973) <BB> C. (Folcroft, [Pennsylvania], 1977) <BBS> D. §(Temecula [California]: Textbook Publishers, 2003) 266 pp.; ISBN: 0758145942

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), 369-370

D.V. E[rdman], *Philological Quarterly*, XXXVI (1957),
111-112

§**F.H. Vaughan**, *Hibbert Journal*, LV (1957), 302-304
(with another)

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

§**Henri Lemaitre**, “Blake Revisited”, *Etudes anglaises*, XII (1959), 151-155(with others), in French

Rudy, John G. “Blake and the Void of *Koan* [meditative] Practice.” Chapter Four (pp. 93-126) of his *Romantic and Zen Buddhism* (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2004) Studies in Comparative Literature Volume 56

Mostly based on *The Marriage of Heaven and Hell*.

***Rumens, Carol.** “Poem of the week: Mock on, Mock on, Voltaire, Rousseau: William Blake was no enemy of science, but he also recognised the limits to Enlightenment rationality, as this poem shows.” *Guardian* [London], 15 September 2008, online only.

The reproduction is the very interesting Blake window in St Mary’s Church, Battersea, where the Blakes were married.

§**Rupert, Jane.** “Reasoning and Knowing in Science and Poetry: Erasmus Darwin, Charles Darwin, and William Blake.” In her *Uneasy Relations: Reason in Literature and Science from Aristotle to Darwin and Blake* (Milwaukee: Marquette University Press, 2010) Marquette Studies in Philosophy, No. 69

Rutland, Laura Ellen. “Hindrance, Act, and the Scapegoat: William Blake, Kenneth Burke, and the Rhetoric of Order.” University of Tennessee Ph.D., 2003. 351 ll.

§**Rutland, Laura E.** "The Romantic in the Attic: William Blake's Place in Kenneth Burke's Intellectual Circle." In

William Blake and His Circle
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Kenneth Burke and His Circles. Ed. Jack Selzer and Robert Weiss (West Lafayette [Indiana]: Parlor Press, 2008)

§**Ryan, Mark.** "Fearful Symmetries: William Blake, Northrop Frye, and Archetypal Criticism." *English Studies in Canada*, XXXVII, 2 (June 2011), 173-183.

***Ryan, Robert.** "Blake's Orthodoxy." Chapter 2 (pp. 43-79, 243-248) of his *The Romantic Reformation: Religious politics in English Literature, 1789-1824* (Cambridge: University Press, 1997)

Ryan seems to think that Blake was orthodox according to the religious standards of his time.

§**Ryan, Mark.** "'Striving with Systems to deliver Individuals': William Blake's Psychic Re-Animation of Greek Myth." *Working with English: Medieval and Modern Language Literature and Drama*, VII (Winter 2011), 46-58

Ryu, Son-Moo. "Imagining Society: William Blake, William Wordsworth and George Eliot." Indiana University Ph.D., 2005. 395 ll.

§**Ryu, Son-Moo.** "William Blake and the Body: The Dialectic of Subjection and Transgression." *Nineteenth-Century Literature in English* [Seoul, South Korea], XI (2007), 207-231.

§**Ryu, Son Moo.** "William Blake, the Transgression of the

Sublime." [*Eighteenth-Century English Literature*], VII, 1
(2010), 59-94

S

S., D. "NB." *Times Literary Supplement*, 23 June 1995, p. 16.

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* [Philadelphia], No. 7 (**July 1832**), 315-319. <Indiana>

"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).

S., W.W. "Blake and the Hymnary." *Glasgow Herald*, 21 September 1925.

"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

§**Sabin, Stefana.** *Die Wahrheit der Literatur: Von William*

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Blake bis Samuel Beckett (Marburg: Verlag Literatur-
Wissenschaft, 2010) 21 cm, 227 pp.; ISBN: 9783936134223
In German

Sabri-Tabrizi, G.R., *The "Heaven" and "Hell" of William
Blake* (1973) <**BB**>

REVIEWS

- §**Raymond Williams**, "Radical Blake", *Guardian*, **29
November 1973**, p. 15 (with another)
- §**Anon.**, *Book Newsletter*, IX (**October-December
1973**), n.p.
- §**Anon.**, *Library Journal*, XCIX (**1 February 1974**), 364
- §**Anon.**, "The Processes of William Blake", *Times
Literary Supplement*, **15 February 1974**, p. 1274
(with 6 others)
- D[avid] V. E[rdman]**, *English Language Notes*, XII
(**September 1974**), 36-37
- §**Susan Hawk Brisman**, *Studies in Romanticism*, XIII, 4
(**Fall 1974**), 365-371
- §**John E. Grant**, *Wordsworth Circle*, V, 3 (**Summer
1974**) (with 4 others)
- ***Michael J. Tolley**, *Blake Newsletter*, VIII, 4 (**Spring
1975**), 138
- §**Mary Lynn Johnson**, *Philological Quarterly*, LIII
(**1975**)
- James T. Wills**, *Blake Studies*, VI, 2 (**1975**), 201-208

§**Sáenz Obregón, Javier.** “Inocencia, experiencia, e imaginación: La obra poética de William Blake.” *Revista Universidad de Antioquia*, CCLX (2000), 8-34. In Spanish

§***Safire, William.** *The First Dissident: The Book of Job in Today's Politics* (N.Y.: Random House, 1993)

Reproduces 16 of Blake's Job prints.

Sahm, Danielle. “Contrary to Expectations: Exploring Blake's Contraries in David Almond's *Skellig*.” *Children's Literature*, XXXVIII (2010), 115-132.

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

§**St. Pierre, Ronald.** ““He Became a Little Child’: Christ in Blake's *Songs of Innocence*.” *Shoin Literary Review*, XXX I (1993), 1-14.

§**Saintsbury, George** *A History of Nineteenth Century Literature* (1896), 9-13. B. Reprinted in **Harold Bloom's** *Critical Classics: William Blake* [ed. **Alexis Harley**] (2008)

Saito, Takako. “Blake no Shiki no Odo – Wakaki Shijin no Dentosei to Eikokusei o megutte: The Seasonal Poems of William Blake with Special Reference to His Traditional Character and Englishness.” *Gakujutsu Kenkyu, Eigo Eibungaku Hen, Waseda Daigaku Kyoikugakubu, Waseda Daigaku Kyoikukai: Gakujutsu Kenkyu (Academic Studies), English Language and Literature, The School of Education, Waseda University*, No. 48 (1999), 105-118. In Japanese

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Saito, Takeshi. “Yanagi Muneyoshi no Toaicho ‘William Blake’ oyobi Sonogo no Blake Kenkyu ni Tsuite [*William Blake: The Great Work of Yanagi Muneyoshi and Subsequent Studies of Blake*].” *Geppo* [*Monthly Report*] (1981), supplement to *Yanagi Muneyoshi Zenshu*, Vol. IV In Japanese
The original essay was published in 1915.

Saka, Junicho. "Blake no 1804-nen – Napoleon Bonaparte no Hyosho o megutte: Blake and the Year 1804: On the Representations of Napoleon Bonaparte." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 25-32. In Japanese

Saka, Junichi. "Muku to Keiken kara Yurushi no Tetsugaku e--Fukamariyuku Blake no Kirisutokyo Shiso: From 'Innocence and Experience' to 'Forgiveness of Sin': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 17-25. In Japanese

Sakai, Nobuo. "W. Blake no shiteki riariti ni tsuite [On W. Blake's Poetic Reality]." *Eibungakkai Kaiho, Otani Daigaku Eibungakkai* [*Journal of the Society of English Literature, Otani University*], No. 4 (1977), 18-25. In Japanese <BSJ>

***Sakai, Tadayasu.** "Dohangashu Job ki / 29 go shitsu no William Blake [Collection of Engravings, The Book of Job /

Blake in Room No. 29]." *Mizue* [*Water-Colour Paintings:*] *A Monthly Review of the Fine Arts*, No. 807 (April 1972), 58-77. <BBS> In Japanese. B. *Reprinted with alterations and additions as "29-go shitsu no Blake [Blake in Room 29]" in his *Ningen no iru E tonno Taiwa--Europe no Gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (1981), 186-199. In Japanese <BSJ>

"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. 186-199 of his *Ningen no iru e tonno taiwa--Yoroppa no gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (1981).

***Sakai, Tadayasu.** "Oinaru konton = Blake [Great Chaos = Blake]." Pp. 186-228 of his *Ningen no iru e tonno taiwa--oroppa no gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (Tokyo: Yuhikaku, 1981). In Japanese.

The essay consists of "Nijukyu go shitsu no Blake [Blake in Room 29]" (pp. 186-199), reprinted from "29 go shitsu no William Blake", *Mizue* (1972) (see his "Dohangashu Job ki ..."), and "Oinaru konton [Great Chaos]" (pp. 200-228).

***Sakaki.** "Oe to [and] Blake." *Asahi Shinbun*, Yukan [*Asahi* newspaper, evening edition], 21 December 1994. In Japanese.

The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.

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***Sakazaki, Otsuro.** "Blake to Seikimatsu Geijutsu [Blake and Art at the End of the 19th Century]." *Yuriika: Eureka*, II (1970), 18-21. In Japanese <BSJ>

Sakikawa, Nobuo. "William Blake to Lafcadio Hearn – ‘Poison Tree’, ‘The Fly’, ‘A Cradle Song’, ‘The Human Abstract’ wo megutte [William Blake and Lafcadio Hearn – On “A Poison Tree”, ‘The Fly’, ‘A Cradle Song’, and ‘The Human Abstract’]." *Takushoku Daigaku Gogaku Kenkyu [Tokushoku Language Studies]*, No. 109 (2005), 195-219. In Japanese

§Saklofske, Jon. "Conscripting Imagination: The National ‘Duty’ of William Blake’s Art." *Romanticism on the Net*, No. 46 (May 2007)

***Saklofske, Jon.** "The fly in the ointment: exploring the creative relationship between William Blake and Thomas Gray." *Word & Image*, XIX (2003), 166-179.

About Blake’s watercolours for Gray.

§Saklofske, Jon. "NewRadial [sic]: Revisualizing the Blake Archive." *Poetess Archive Journal*, II, 1 (2010), 1-16, online

§Saklofske, Jon. "Remediating William Blake: Unbinding the Network Architecture of Blake's Songs." *European Romantic Review*, XXII, 3 (2011), 381-388

§**Saklofske, J.** “Thoughtless Play: Using William Blake to Illuminate Authority and Agency Within Grand Theft Auto: San Andreas.” *Games and Culture*, II, 2 (2007), 134-148

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), 115-132.

§**Sakolofske, Jon.** “Between History and Hope: The Urban Centre of William Blake and William Wordsworth.” In *City Limits: Perspectives on the Historical European City*. Ed. Glenn Clark, Judith Owens, and Greg T. Smith (Montreal and London: McGill-Queens University Press, 2010)

Saklofske, Jon. “Conscripting Imagination: The National ‘Duty’ of William Blake’s Art.” *Romanticism on the Net*, No. 46 (May 2007)

Concerns “William Blake’s creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle.”

§**Saklofske, Jon A.H.** “‘Enough! Or too much!’: The

William Blake and His Circle
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Function of Media Interaction in William Blake's Composite Designs." McGill Ph.D., 2003

§**Salvadori, Francesca.** "L'Inferno reduto: William Blake interprete di Dante." *Lettere Italiana*, LI (1999), 567-592. In Italian

Salyer, Gregory. "Poetry Written with Blood: Creating Death in *Dead Man*." Pp. 17-36 of *Imag(in)ing Otherness: Filmic Visions of Living Together*. Ed. S. Brent Plate and David Jasper (Atlanta, Georgia: Scholars Press, 1999) American Academy of Religion Cultural Criticism Series Number

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.

***Samaranayake, Sajeeva.** "William Blake, Buddhism and Human Rights--value of praxis over ideology." *groundviews: journalism for citizens* [online], 25 September 2014.

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), 137-140 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

§**Samoyault, Tiphaine.** "L'Oeuvre visible illisible: A propos de *Jerusalem* de William Blake." *Lecture Littéraire: Revue du Recherche sur la Lecture des Textes Littéraires*, V-VI (2002), 31-43. In French

Sanchez Perez, Aquilino. *Blake's Graphic Work and the Emblematic Tradition* (1982) <BBS>

REVIEW

Joseph S. Salemi, Blake, XVIII, 1 (Summer 1984)

Sanders, Jon Barry. "A Dream of Nine Nights: The Narrative Structure of *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 23 (1986), 1-27 <BSJ>

Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's *The Four Zoas*", *DAI*, XXXV (1974), 3698A.

Sanders, Jon Barry. "Textual Problems, Poetic Solutions: The Two Nights VII in *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 24 (1987), 1-35 <BSJ>

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§***Sanesi, Roberto.** *Blake & Newton: appunti per una lezione* (Castel Maggiore: Book Editori, 1993) Collezione di Poetica, Critica, Estetica: Minute. 8°, 55 pp. In Italian

***Sangharakshita, Ven.** *Buddhism and William Blake* ([London: Ola Leaves, [1981]) <BBS> **B.** "Buddhism and William Blake." Pp. 185-197 of his *Alternative Traditions* (Glasgow: Windhorse Publications, 1986)

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.

§**Sangharakshita, Ven.** "Buddhism and Will^m: Blake." *FWBO* [*Friends of the Western Buddhist Order*] *Newsletter*, No. 36 (Winter 1977), 8-13.

See also Ven. Sangharakshita, *Buddhism and William Blake* ([London, ?1978]), 8 pp. <BBS 631>

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 no Yaku ni tsuite Umegaki Minoru Shi ni [To Mr Minoru Umegaki concerning Japanese translation of Blake's text]." *Eigo Seinen: The Rising Generation*, LVIII (1927), 383. 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:

A "Blake no Shogai [Blake's Life]." Pp. 1-33.

B "Blake to sono Jidai [Blake and his Age]." Pp. 33-48. (Apparently reprinted in *Sabato* [1939], below.)

C "Blake no 'Sozo' [Blake's 'Imagination']." Pp. 48-59.

D "Nenpyo [Chronological Table]." Pp. 59-66.

*"Blake no E ni tsuite [On Blake's Paintings]." Pp. 67-85. (Reprinted in his *Kyoan Bunshu* [1966], III, 13-25.)

*"Blake no Henrin [Some Aspects of Blake]." Pp. 86-107.

*"Blake no Eikyo [Blake's Influence]." Pp. 108-115. (Reprinted from *Eigo Seinen: The Rising Generation*, LVII (1927), 366-367.)

"Blake Kenkyu Tosho Kaidai [Bibliographical Introduction to Blake Studies]." Pp. 116-132. (Reprinted from *Eigo Seinen: The Rising Generation*, LVII [1927], 411-413.)

*"Eikoku de Aimita Blake Gakusha no Omoide [Reminiscence of Blake Scholars Whom I Met in England]." Pp. 133-159. (Reprinted from "Eikoku de atta Blakeans no omoide [Memoir

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of Blakeans Whom I Met in England]" [*Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature*, VII, 3 (1927), 372-389.)

"Berger Kyoju Homonki [A Visit to Professor (Pierre) Berger]." Pp. 160-168.

"Nihon Blake-gaku Kaiko [Memoirs of Blake Studies in Japan]." Pp. 169-210. (Reprinted from *Eigo Kenkyu: The Study of English*, XXII (1929), 630-637, 683-689.)

§**Sangu, Makoto.** "Blake to sono Jidai." *Sabato* (Taibunsha) (1939). In Japanese <BSJ>

Presumably reprinted from his *Blake Ronko* (1929), 33-48.

Sangu, Makoto. "Eikoku de atta Blakeans no Omoide [Memoir of Blakeans Whom I Met in England]." *Eibungaku Kenkyu, Teidai Eibungakkai: Studies in English Literature, A Quarterly Review Compiled & Issued by The English Seminar of The Tokyo Imperial University*, VII, 3 (1927), 372-389. In Japanese <BB> **B.** Reprinted in his *Blake Ronko* (1929), pp. 133-159.

Sangu, Makoto. *Kyoan Bunshu: Sangu Makoto Chosaku Senshu*, Dai 3-kan [*The Collected Works of Makoto Sangu Vol. III*] (Tokyo: Sangu Makoto Chosaku Senshu Kankokai, 1966). In Japanese <BSJ>

The book includes:

"Blake no E ni tsuite [On Blake's Paintings]." Pp. 13-25. (Reprinted from his *Blake Ronko* [*Blake Studies*] [1929], 67-85.)

"Shijin to shite no Blake [Blake as a Poet]." Pp. 26-44. (A translation of Laurence Binyon, "Blake the Poet", in *William Blake: Illustrations of the Book of Job* (1906) reprinted from *Suzuran* [*Lily of the Valley*], II [1923], 2-16 and *Shigaku ni Noboru* [*Ascent of Poetic Mountain*] [1925], 291-322.)

"Blake no Hanga ni tsuite [On Blake's Engravings]." Pp. 45-53. (Reprinted in *Bokushuin: Faunus*, No. 6 (1976), 146-151, 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.)

"Toyofu no Gaka Shijin: William Blake seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." Pp. 56-59. (Reprinted from *Shikai* [1958] and *Shinjin* [1958], below.)

§**Sangu, Makoto.** "Shochogaka William Blake [A Symbolic Painter William Blake]." *Mizue* [*Watercolour*], No. 116 (October 1914), 6-9. In Japanese

Sangu, Makoto. "Toyofu no Gaka Shijin: William Blake Seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." *Shikai: Nihon Shijin Kurabu: The Shikai: Bulletin of the Japan Poet's Club*, No. 52 (1958), 1-2. In Japanese <BB> **B.** Reprinted in *Shinjin* [*True Man*], XXXVI, 5 (1958), 7-8. **C.** Reprinted in his *Kyjoan Bunshu*, Vol. III (1966), pp. 56-59, above. In Japanese <BSJ>

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§**Santos, Alcides Cardoso dos.** “Milton: A Poem in 2 Books: Influência e Afluência in Linguagem Poético-Visual de William Blake.” *Itinerarios*, XIV (1999), 135-142. In Spanish, with a summary in English

§***Santos, Alcides Cardoso dos.** *Visões de William Blake: Imagens e palavras em JERUSALÉM A EMANAÇÃO DO GIGANTE ALBION* (Campinas, Brasil: Editora Unicamp, 2009) 21 cm, 247 pp.; ISBN: 9788526808126 In Portuguese

§**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 Texto Literario.'" *Estudos Lingüísticos: Anais de Semminarios do GEL, 1978-1988*, XXVIII ([São Paulo, Brazil] 1999), 653-657. In Portuguese, with an English Summary.

§**Santos, Andrio J.R. dos, and Enéias Farias Tavares.** "'Energia é Eterno Deleite': A Figura Satânica em *Matrimônio de Céu e Inferno*, de William Blake." *Estação Literária*, 12 (2014), 123-142. In Portuguese

§**Sanzo, Eileen.** “Blake’s Ancient Britons: Blake and Primitive Humankind.” *Nassau Review: The Journal of Nassau Community College*, VI (1991), 91-99.

§**Sarnov, B.** "Kazhdi raz W iskliuchenie [Every Time Is an Exception]." *Literaturnaia Gazeta*, LXI (26 May 1966) <BB here expanded>. In Russian

On the mastery of S.I. Marshak, the translator of Blake's poetry.

Sato, Hikari. "‘Beware of being misled by his Paradise Lost’: Blake, *Europe*, and ‘On the morning of Christ’s nativity’." *Nihon Eibungakka Dai 78 kai Taikai Proceedings: Proceedings of the 78th Annual General Meeting of the English Literary Society of Japan*, LXXVIII (2006), 44-46. In Japanese

Sato, Hikari. "Creative Contradiction in Proverbs of Hell: On the Media and Contents of *The Marriage of Heaven and Hell*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, English Literary Society of Japan*, English Number 2000 (2000), 17-35.

A learned, sophisticated, and perceptive argument that "the 'Proverbs of Hell' dissolve the authority of the 'sacred codes' and encourage us to understand the world through our own perception"; to take "'Proverbs of Hell' ... as alternative 'sacred codes' ... would be the worst nightmare in the sense that the discourse on anti-canonisation had canonised itself" (pp. 32, 30).

***Sato, Hikari.** "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature [The English Literary Society of Japan]* LXXVIII (2002), 121-146.

"*The Pilgrim's Progress* is one of the satirical targets in

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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, 133-134); the essay is derived from his Kyoto Ph.D. dissertation.

Sato, Hikari. "Erasmus Darwin, *The Botanic Garden* (1791) kara William Blake he (Dai 34 kai zenkoku taikai symposium yoshi Erasmus Darwin no keifu to Igerisu Roman ha) [Influences from Erasmus Darwin, *The Botanic Garden* (1791) to William Blake (A summary of the symposium, Genealogy of Erasmus Darwin and English Romanticism, at the 34th Annual Conference [of the Japan Association of English Romanticism])]. *Igerisu Romanha Kenkyu* [*Essays in English Romanticism*], XXXIII (2009), 128-130. In Japanese

Sato, Hikari. "Erasmus Darwin to William Blake saiko [Erasmus Darwin and William Blake Reconsidered]". *Choiki Bunka Kagaku Kiyō* [*Interdisciplinary Cultural Studies* (issued by the Graduate School of Arts and Sciences, University of Tokyo)] 14 (2009), 5-18. In Japanese

Sato, Hikari. "‘I saw a Devil in a flame of fire’: Tengoku to jigoku no kekkon ni okeru ‘hi’ no yakuwari [The Function of Fire in *The Marriage of Heaven and Hell*]." Pp. 23-35 of *Romanha Bungaku no Sugata II* [*Aspects of Romantic Literature II*]. Ed. Naoki Ishihata (Tokyo: Eihosha, 2004) ISBN: 4269711086 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

Sato, Hikari. "Laurence Binyon to Yanagi Muneyoshi: Blake Kenkyusha niyoru Hikaku Bunka Kenkyu (Laurence Binyon and Yanagi Muneyoshi: Comparative Cultural Studies by Blake Scholars)." *Choiki Bunka Kagaku Kiyo (Interdisciplinary Cultural Studies)*, 19 (2014), 5-26. In Japanese

A discussion of the reception of Blake by Yanagi and Binyon.

Sato, Hikari. "Meiji Taisho kino William Blake Shoshi Gakusha tachi--Yanagi Muneyoshi, Jugaku Bunsho, Sangu Makoto: William Blake Bibliographers in Japan in the 1910s and the 1920s--YANAGI Muneyoshi, JUGAKU Bunsho and SANGU Makoto." *Choiki Bunka Kagaku Kiyo: interdisciplinary cultural studies*, No. 16 (2011), 107-159. In Japanese

With a chronological table (pp. 123-159) 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

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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.

Sato, Hikari. “‘Mite Shiri so, Shiri te na Miso’: Yanagi Muneyoshi to William Blake: ‘The Eye sees more than the Heart knows’: William Blake and YANAGI Muneyoshi.” *Tohoku-Gakuin Daigaku Eigo Eibungaku Kenkyujo Kiyo: Journal of Institute for Research in English Language and Literature, Tohoku-Gakuin University*, No. 28 (1999), 1-23. In Japanese, with English abstract

About “the relationship between his [Yanagi’s] study of William Blake and his folk craft movement”.

Sato, Hikari. "Naze 'Entotsu' wo yakusanakattanoka--Sangu Makoto yaku *Blake Senshu* to Meiji Taisho kino Blake Rikai: Why Did He Not Translate 'Chimney' into Japanese?: The Translation of Blake by SANGU Makoto and the Reception of Blake in Japan in the Early Twentieth Century." *Igirisu Roman ha Kenkyu: Essays in English Romanticism*, No. 35 (2011), 1-14. In Japanese with an English abstract

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

Sato, Hikari. “1900 Nendai no Blake Aikoka no Keifu: Bernard Leach, Augustus John, John Sampson (The Genealogy of Blake Enthusiasts in the 1900s: Bernard Leach, Augustus John and John Sampson).” *Choiki Bunka Kagaku*

Kiyo (interdisciplinary cultural studies), No. 18 (2013), 33-53.
In Japanese with English synopsis

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. "Oothoon no Koe to Kafuchosei Shakai--Blake no *Albion no Musumetachi no Genso no Ichikosatsu*: The Voice of Oothoon and Patriarchy [On *Visions of the Daughters of Albion*]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 31-39. In Japanese

Sato, Hikari. "Prophets Interviewed in *The Marriage of Heaven and Hell*: Blake, Religion and Relativism." Pp. 104-117 of *Voyages of Conception: Essays in English Romanticism*. [Ed. Eiji Hayashi et al, for the Japan Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

"Blake's Isaiah and Ezekiel are akin to these rational theologians [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

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Sato, Hikari. “Senge Motomaro to William Blake: Muku na ‘Rakuen no Shijin’ (SENGE Motomaro and William Blake: An Innocent ‘Poet in Paradise’).” Pp. 381-397 of *Yuruginaki Shinnen: Igrisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki (Tokyo: Sairyusha, 2012) In Japanese

§**Sato, Hikari.** “‘The Voice of honest indignation is the voice of God’: Freedom from Oppression in William Blake.” Kyoto University Ph.D., 2001, 181 pp.

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), 121-146.

Sato, Hikari. “William Blake and Multiculturalism: Between Christianity and Heathen Myths.” London Ph.D., 20 September 2008.

The thesis focuses particularly upon Blake and India.

Is there another Blake scholar who earned doctorates in two different languages and scripts?

Sato, Hikari. "William Blake kara Miki Rofu e--*Muku to Keiken no Uta* no Hensokyoku: MIKI Rofu Inspired by William Blake: A Variation on *Songs of Innocence and of Experience*." *Hikaku Bungaku: Journal of Comparative Literature*, LIII (2010), 7-20. In Japanese with an English abstract (p. 201)

Sato, Hikari. “William Blake Shoden [A Short Introduction to the Life of William Blake].” *Shikai* [*Bulletin of Japan Poets Club*], No. 260 (2013), 30-40. In Japanese

Sato, Hikari. “William Blake to Yanagi Muneyoshi [William Blake and Yanagi Muneyoshi].” *Shikai Tsushin* [*Report of Japan Poets Club*], No. 59 (2012), 9-11. In Japanese

Sato, Hikari. “Yanagi Muneyoshi ni okeru ‘Temperament’: *William Blake* (1914) no Kiteion (The Use of the Word ‘Temperament’ by Yanagi Muneyoshi: The Basal Tone of *William Biant formsake* (1914).” *Hikaku Bungaku* (*Journal of Comparative Literature*), No. 55 (2013), 22-35. In Japanese with English synopsis

Sato, Hikari. “Yanagi Muneyoshi *William Blake*: Hanko no Seishin to Kosei no Soncho [*William Blake* by Yanagi Muneyoshi: The Rebellious Spirit and the Respect of Individuality].” *Igirisu Romanha Kenkyu* (*Essays in English Romanticism*), No. 37 (2013), 109-114. In Japanese

Sato, Hikari. “Yanagi Muneyoshi yori John Sampson ni ateta *Zenshu* mishuroku no shokan nitsuite: Meiji Taisho ki no William Blake Shoshi Gakusha tachi (hoi) (A Letter from YANAGI Muneyoshi to John Sampson Uncollected in *The Complete Works of YANAGI Muneyoshi*: William Blake Bibliographers in Japan in the 1910s and the 1920s [addenda]).” *Annual Bulletin of the Johnson Society*, XXXVI (2012), 5-9. In Japanese

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Sato, Kiyoshi. "Eishijin ni tsuite no Kanso [My Thoughts on English Poets]." *Eibungaku Kenkyu, Teidai Eibungakkai: Studies in English Literature, A Quarterly Review Compiled & Issued by The English Seminar of The Tokyo Imperial University*, VII, 1 (1927), 145-153. In Japanese <BSJ>

The essay consists of (1) "Chatterton, Blake and Keats" (pp. 145-146); (2) "Oxymoron" (pp. 146-148); (3) "Cowper" (pp. 149-150); and (4) "Songs of Innocence" (pp. 150-153).

Sato, Hikari. "Taisho ki niokeru William Blake Juyo to Shakaishugi Shiso: Inoue Masukichi, Momota Soji, Shirotori Seigo (The Reception of William Blake in the Taisho Period (1912-1926) and Socialism in Japan: Inoue Masukichi, Momota Soji, and Shirotori Seigo)". *Hikaku Bungaku Kenkyu (Studies of Comparative Literature)*, No. 100 (2015), 6-32. In Japanese with a synopsis in English

***Sato, Hikari.** *Yanagi Muneyoshi to William Blake: Kanryu suru "Kotei no Shiso" (Yanagi Muneyoshi and William Blake: The Philosophy of Affirmation of Life and its Global Circulation)* (Tokyo: Tokyo Daigaku Shuppan Kai, 2015) 22 cm, 656 pp., 24 plates; ISBN: 9784130860482 In Japanese

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,

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250 years on, rank him among the all time most collectable. Chris Saunders celebrates the innocence and experience of Albion's greatest artist." *Rare Book Review*, August-September 2008, pp. 32-36.

A survey of Blake's life and works with prices of books published 1783-1963 keyed to the Sotheran-Windle catalogue (June 2008).

Saunders, John. *Cabinet Pictures of English Life* (London: Charles Knight and Co, **1845**) <Bodley>

In the courtyard of the Tabard is a "waggon-office", and

Immediately over this office, in the centre of the gallery, is a picture, said to be by Blake, and 'well-painted,'*⁹⁴¹ of the Canterbury Pilgrimage, though now so dirty and decayed that the subject itself is hardly discernible. [p. 21]

Saunders, J. "The Tabard." Vol. II, Chapter iv (pp. 57-72) of *London*, ed. Charles Knight (London: Charles Knight and Co., **1841**) <Toronto>

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

⁹⁴¹ "Gentleman's Magazine 1812." See G.E. Bentley, Jr, "Pictura Ignota: Blake's Most Seen, Least Known Painting", *Descant*, XLI, 4 (Winter 2010), 73-103.

Pilgrimage, though now so dirty or decayed that the subject itself is hardly discernible.” (P. 60)

Saurat, Denis. *Blake and Milton* (1920, 1924, 1935, 1947, 1965) <BB>

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§**Anon.**, *Times Literary Supplement*, **28 December 1935**,
p. 895
Reply by **Saurat**, **11 January 1936**, p. 35

***Saurat, Denis.** *Blake & Modern Thought* (London, 1929)
<BB> **B.** (N.Y.: The Dial Press, 1929). **C.** (N.Y., 1964)
<BB>

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§**Anon.**, *New Statesman*, **3 August 1929**, pp. 529-530
§**Anon.**, *Saturday Review*, **3 August 1929**, pp. 134-135
§**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), 553-554, in French
§**Bernhard Fehr**, *Beiblatt*, XLII (1931), 162-165, in German
§**Gustav Hübner**, *Englische Studien*, LXV (1931), 405-407, in German
§**Mario Praz**, *Review of English Studies*, VII (1931), 235-236

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

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Saurat, Denis, *William Blake* (1954), in French <BB>

REVIEW

§**Heinrich Mayer**, *Books Abroad*, XXIX, 1 (Winter 1955), 56

§**H. Lemaitre**, *Etudes anglaises*, IX (1956), 62-64, in French

§**Savaminathan, S.R.** "The Nature of Perception: John Locke v. William Blake." *Theosophist* [Madras], CXV, 11 (August 1994), 430-437.

§**Saxena, S.K.** "Susanna K. Langer and a Poem of Blake." *Journal of Comparative Literature and Aesthetics* [Orissa, India], VIII, 1-2 (1985), 65-77.

§**Sayers, Janet**, and **Nanette Monin**. "Blake's 'London': Diabolical Reading and Poetic Place in Organizational Theorising." *Culture and Organization*, XVIII, 1 (January 2012), 1-13.

***Sayers, Lesley-Ann**. "An enigma more than a landmark." *Dance Now*, II, 3 (Autumn 1993), 40-47, 49.

The Birmingham Royal Ballet revival of Ninette de Valois' *Job* ballet based on Blake's designs <BB> "is nothing less than a revelation".

§**Schelkle, R.** "Stranger on a Train: William Blake and Jim Jarmusch's *Dead Man*--Media and Violence, Poetry and

Politics." *Zeitschrift für Anglistik und Americanistik*, LVIII, 4 (December 2010), 335-349.

§**Schellinger, Sharon Jones.** "The three faces of imagination." *DAI*, LIX (1998), 3085B. Dallas Ph.D., 1998.

About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").

Schieren Daniel David. "Sacred Culture: Religion and aesthetics in Barbauld, Blake, and the Shelleys." University of Tennessee Ph.D., 2002. 279 pp.

Schierenbeck, Daniel. "'Sublime Labours': Aesthetic and Political Economy in Blake's *Jerusalem*." *Studies in Romanticism*, XLVI (2007), 21-42.

Schindler, Dr Heinr. Bruno. *Das magische Geistesleben: Ein Beitrag zur Psychologie* (Breslau: Wilh. Gottl. Korn, 1857) Pp. 227-228. In German <Bayerische Staatsbibliothek, Munchen>

About what Blake saw "in Ekstase".

§**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]

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§**Schmid, Susanne.** "From Fin de Siècle Mysticism to Günter Brus's Provocations: William Blake in the German-Speaking Lands." *Comparative Critical Studies*, IX, 1 (2012), 83-104.

§**Schmidt, Dennis.** *Interpretation of William Blake's Poem "The Garden of Love"* (Munich, Germany: GRIN, 2015) 10 pp. ISBN (e-Book): 9783668089440

A term paper for Ruhr-University of Bochum (Englisches Seminar).

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

Schmidt, Michael. "Killing Doctor Johnson." Pp. 331-340 of his *Lives of the Poets* (London: Weidenfeld and Nicolson, 1998) B. "Killing Doctor Johnson: William Blake." Pp. 346-355 of *Lives of the Poets*. (N.Y.: Alfred A. Knopf, 1999) C. (N.Y.: Vintage Books, 2000)

A summary of his life, with glances at critics: "Blake is not often *judiciously* read" (p. 331). Not related to Samuel Johnson. 1999 and 2000 differ slightly from 1998.

§**Schmidt, Michael.** *William Blake. Smart. Gray* ([Manchester:] Carcanet, 2008) The Independent: Great Poets Series Six 18 pp., no ISBN

Pp. 3-12 are (p. 3) said to be “in part based on material taken from” the Blake chapter in Schmidt’s *Lives of the Poets* (1998, 1999, 2000), but the texts seem quite different.

§***Schmutzler, Robert.** “William Blake und die Voraussetzungen des ‘Jugendstils’ in der englischen Kunst des 19. Jahrhunderts.” Tübingen Ph.D., 1965, 89 ll. In German

§**Schneider, Barbara.** "Das Verhältnis von 'innocence' und 'experience' in der lyrischen Dichtung William Blakes." Hamburg dissertation, 1980. 128 leaves. In German

Schneider, Matthew. “The Anxiety of Innocence in Blake and Kierkegaard.” *European Romantic Review*, XVI, 3 (July 2005), 351-359

§**Schneider, Matthew.** *The Long and Winding Road from Blake to the Beatles* (N.Y.: Palgrave-Macmillan, 2008) 22 cm, ix, 230 pp.

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, 170-175) of his *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Burns* (Basingstoke and N.Y.: palgrave macmillan, 2003)

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§**Simon Bainbridge**, *Romanticism*, X (2004), 258-260

Paul M. Curtis, *Byron Journal*, XXXII (2004), 63-65

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Schock, Peter. "*The Marriage of Heaven and Hell: Blake's Myth of Satan and Its Cultural Matrix.*" *ELH*, LX (1993), 441-70. **B.** §"*El matrimonio del cielo y el infierno: el mito de Satán en Blake y su matriz cultural.*" In *Revolución y literatura en el siglo diecinueve: Fuentes, documentos y textos críticos*, ed. Jerónimo Ledesma y Valeria Castelló-Joubert (Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012) tomo I In Spanish

As a humanized hero, "Satan is readily adapted to the ideological context Godwin, Wollstonecraft, and Blake seek to project" (p. 454).

REVIEWS

I[rene] 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)

§**Scholze.** "Visionaire Dichters (2): William Blake." [Http://meander.italics.net/artikelen/artikel.php?txt=1020](http://meander.italics.net/artikelen/artikel.php?txt=1020), 14 September 2006. In German

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), 111-114

Schorer, Mark. "Mythology (For the Study of Blake)." *Kenyon Review*, IV (1942), 366-380. <BB> B. Incorporated in his *William Blake* (1946) <BB> C. §"Mythology: For the Study of Blake." Pp. 268-282 of *Theories of Myth: Literary Criticism, and Myth*. Ed. Robert A. Segal (N.Y.: Garland, 1996)

Schorer, Mark. *William Blake: The Politics of Vision* (1946). B. (1959) <BB>

REVIEWS

- ***Robert Gorham Davis**, "Palace of Wisdom", *New York Times*, 22 September 1946, p. BR3 ("masterly")
- §**Alfred Kazin**, *New Republic*, CXV (1946), 329-330
- D.V. E[rdman]**, *ELH*, XV (1947), 11
- §**Alexander C. Kern**, *Iowa Law Review*, XXXII (1947), 618-620
- §**Wylie Sypher**, *Nation*, CLXIII (1947), 382-383
- §**William C. DeVane**, *Yale Review*, XXXVI (1947), 547-549
- §**Henry W. Wells**, *Saturday Review of Literature*, 5 April 1948, p. 20
- §**Merle M. Bevington**, *South Atlantic Quarterly*, LXVI (1948), 581-584
- Northrop Frye**, "Blake on Trial Again" *Poetry: A Magazine of Verse*, LXIX (1947), 223-228 (with another) B. Pp. 185-188, 446-447 of *Northrop Frye on Milton and Blake* (2005)

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***Schott, G.D.** "William Blake's *Milton*, John Birch's 'Electrical Magic', and the 'falling star'." *Lancet*, CCCLXII (20/27 December 2003), 2114-2116.

"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.

§**Schrire, Sarah.** "The Pulsation of an Artery: Rediscovering Blake through Hypermedia." Bar Ilan (Israel) Ph.D., 2010. 295 leaves, abstract in Hebrew

Schriver, Janet Marie. "On the spiritual in digital art." *DAI*, LVII (1997), 2717A. Texas (Dallas) Ph.D., 1996.

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.

Schubert, Gotthilf Heinrich von. *Die Geschichte der Seele.* Second Edition (Stuttgart und Tübingen: J.G. Cotta'sche Buchhandlung, 1833) In German <New York Public Library> **B.** Fourth Edition (1850) P. 390

A brief account of the visions of Blake "welcher in Jahre 1812 starb" ["who died in 1812"], a confusion perhaps deriving from Crabb Robinson's anonymous essay in

Vaterländisches Museum (1811) <BB>. “Die seltsamen Visionen des Malers Blake sind beschreiben von Allan Cunningham in seinen *British Painters*, London 1830.” (P. 642)

REVIEW Referring to Blake

Anon., “Von den schlafähnlichen Aständen der Seele”, *Morgenblatt für gebildete Stände* [Stuttgart und Tübingen: J.G. Cotta'sche Buchhandlung], No. 242 (9 October 1833), 965-966, in German <California (Davis)> (Account of the “kupferstecher Blake” (p. 966).

Schubert, Dr Gotthilf Heinrich von. *Die Krankheiten und Störungen der menschlichen Seele* (Stuttgart und Tübingen: J.G. Cotta'scher Verlag, 1845) In German <Bayerische Staatsbibliothek, Munchen>

In a section on “Hypochondrie und Hysterie” is a paragraph about the “hypochondrische Stimmung” “den Kupferstecher Blake” (pp. 141-142).

Schuchard, Marsha Keith. “Blake's 'Mr. Femality': Freemasonry, Espionage, and the Double Sexed.” *Studies in Eighteenth-Century Culture*, XXII (1992), 51-71.

The transvestite swordsman the Chevalier D'Éon may [or may not] figure in the *Island in the Moon* and *The Four Zoas*.

Schuchard, Marsha Keith. “Rediscovering William ‘Hurricane’ Gilbert: A Lost Voice of Revolution and Madness in the World of the Romantics of Blake, Southey, and Coleridge”, Romantic Revelations conference, Keele

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University (July 1999), online July 2005 at
<http://www.williamgilbert.com/Gilbert_Schuchard.htm>

***Schuchard, Marsha Keith.** *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision* (London: Century Random House, 2006) 4^o, xv, 448 pp., 54 poor reproductions, many related to Blake; ISBN: 0712620168 **B.** §(London: Pimlico Press, 2007) Paperback. **C.** **William Blake's Sexual Path to Spiritual Vision* (Rochester, Vermont: Inner Traditions, 2008) 8^o, xvi, 398 pp., 54 reproductions (31 by or of Blake); ISBN: 9781594772115

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).

The book was adumbrated in her “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (2000), 45-93
<<http://www.esoteric.mus.edu/>>.

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**), 150-151
 (“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**⁹⁴²

Jason Whittaker, *Year's Work in English Studies*,
LXXXVII (**2008**), 724-725 (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**), 379-384

Andrei Burke, "The Secret World, and Spiritual
Rebellion, of William Blake", *Ultraculture
Journal: Essays on Magick, Tantra and the
Deconditioning of Consciousness*, **21 September
2014** (a credulous summary)

⁹⁴² The reviews in the *Guardian* and *Midwest Book Review* derive from
jacket ads reported on the internet.

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Schuchard, Marsha Keith. "William Blake and the Jewish Swedenborgians." Chapter 3 (pp. 61-86) of *The Jews and British Romanticism: Politics, Religion, Culture*. Ed. Sheila A. Spector (N.Y. and Basingstoke: palgrave macmillan, 2005)

"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).

Schuchard, Marsha Keith. "William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry." *British Journal for Eighteenth-Century Studies*, XVIII (1995), 185-200.

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), 398-399 ("richly researched" and "extremely important")

§**Schulz, Max F.** "Blake and the Unending Dialectic of Earth and Eden." Chapter 2 (pp. 42-56) of his *Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England* (Cambridge: Cambridge University Press, 1985) **B.** §("digitally printed" on demand, 2009)

§**Schvey, Henry I.** "Doppelbegabte Künstler als Seher: Oskar Kokoschka, D.H. Lawrence und William Blake." In *Literatur*

und bildende Kunst: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes. Ed. Ulrich Weisstein (Berlin: Erich Schmidt, 1992) In German

§**Schwartz, John Henry.** *The Book of Job Translated in Rhyme with William Blake's Illustrations* (Peoria [Illinois]: Schwartz, 1974) 32 pp.

***Schwenger, Peter.** "Blake's Boxes, Coleridge's Circles, and the Frame of Romantic Vision." *Studies in Romanticism*, XXXV (1996), 99-117.

Focuses on Blake's drawing of "Elisha in the Chamber on the Wall" and "the power of the frame" (p. 116).

Schwinning, Heiner, *Dichtung und Radikalismus in der Epoche 1780-1806: Studien zu Blake, Wordsworth und Burns* (1979) <BBS>

REVIEW

§**Horst Höhne,** *Zeitschrift für Anglistik und Amerikanistik*, XXVIII (1980), 364-366

***Scott, David.** "'L'art verbal des poètes-peintres: the text/image problem in the context of Blake's 'Infant Sorrow' as analysed by Roman Jakobson in L'art verbal des poètes-peintres: Blake, Rousseau et Klee." *Words & Image*, XVII (2001), 208-218.

Why didn't Jakobson 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,

William Blake and His Circle
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and Graves; Hamburg: 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) 257-258), 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*.

Scott, Peter Dale. "Alone on Ararat: Scott, Blake, Yeats, and Apocalyptic." *Essays on Canadian Writing*, No. 55 (1995), 288-302.

On F.R. Scott’s poem “Lakeshore”.

§**Scott, Suzanne Muir.** “The Prophetic Muse: The Didactic Imperative of Gerard Manley Hopkins, R.S. Thomas and William Blake.” Glasgow Ph.D., 2004. 300 ll.

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 Tractates: Lessons in Prophetic Encounter." Georgia Ph.D., 2010. 234 leaves.

§***Secundus.** "Jób képek." *Múlt és Jövõ [Past and Future]* (1917), p. 63. In Hungarian
Reproduces 15 of Blake's Job prints with a commentary.

§**Sedgwick, Anne Douglas** [afterwards **De Selincourt**]. *William Blake* (London: Duckworth; N.Y.: Scribner [1911]) 298 pp.

Sedgwick, Marcus, Julia Sedgwick, John Higgins, Marc Oliver. *Dark Satanic Mills* (London: Walker Books Ltd, 2013) 4^o, 172 pp.; ISBN: 9781406329889 A graphic novel
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]).

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Sekimoto, Eiichi. "Blake--sono shochoteki Hyogen ni tsuite (1) [Blake--On his Symbolic Expressions]." *Sylvan*, No. 5 (1959), 75-82. In Japanese <BSJ>

§**Sekulić, Isidora.** "Vilijem Blejk: Vencanje Neba i Pakla [William Blake: *The Marriage of Heaven and Hell*]." *Srpski Književni Glasnik*, XXIII, 6 (16 March 1928), 473-474. In Serbian

§**Selany, S.** "William Blake and Radical Tradition." In *Weapons of Criticism: Marxism in America and Literary Tradition*. (Palo Alto, California: Ramparts Press, 1976)

§**Selborne, Joanna.** "William Blake and Edward Calvert." Chapter 4 of her *British Wood-Engraved Book Illustration, 1904-1940: A Break with Tradition* (Oxford: Clarendon Press, 1998) Clarendon Studies in the History of Art

***Selma, José Vicente.** *William Blake* (Valencia, Dicembre 1982) Quervo: Cuadernos de Cultura, Monografía Num 3. In Spanish

It consists of

***José Selma.** "Prologo." Pp. 5-10.

***Carmen Garcia.** "William Blake y su tiempo (1757-1827)." Pp. 11-14.

***Pedro Jide la Pena.** "Acerca de William Blake." Pp. 15-21.

***José Vicente Selma.** "Simbolismo e imaginacion en William Blake." Pp. 22-29.

***Jenaro Talens.** "Romantismo y modernidad en Blake." Pp. 30-31.

***Juan Antonio Gardia López.** "William Blake: De la visión al silencio." Pp. 33-39.

***Gerardo Irlies.** "William Blake o la invasion del bardo." Pp. 40-45

Uberto Stabie. "William Blake en la renacimiento poetico de San Francisco." Pp. 46-51 (About Ginsburg, Kerouac, et al)

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 Poetry, from William Blake to Christina Rossetti: Women's Pain, Women's Pleasure* (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Mellen University Press, 1996) B. *Hokkaido Daigaku Bungakubu Kiyo: The Annual Report of Cultural Science, The Faculty of Letters of Hokkaido University*, XLVI-1, 91 (1997), 85-109.

"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.

Senaha, Eijun. "Woman's pain, woman's pleasure: Sex, drugs, and madness in poetry from Blake to C. Rossetti." *DAI*, LVI (1996), 3142A. South Carolina Ph.D., 1995. 249 ll.

The dissertation is clearly related to her 1996 book.

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§**Senke, Motomaro.** "Gogh, Blake." In his *Sokai Shishu* [*Collected Poems of the Ocean*] (Tokyo: Bungaku Annaisha, 1936). In Japanese B. Pp. 436-437 of *Senke Motomaro Zenshu*, Jo-kan [*Complete Works of Senke Motomaro*], Vol. I (Tokyo: Senke Motomaro Zenshu Kankokai, 1964) <BSJ>

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. [Second edition] (Barcelona: Alejandria, 2000) 4°, 86 pp.; ISBN: 8476510861 In Spanish

"A manera de prólogo" (2000, pp. 5-6). Alphabetical accounts of hard names.

Sethna, K.D. *Blake's Tyger: A Christological Interpretation* (1985) <BBS>

REVIEW

Michael J. Tolley, *Blake*, XXV, 2 (Fall 1991), 88-90

§**Sedyich, Elina Vladimirovna.** "Kontakt v poesii kak odin iz tipov virazheniya: na primere ziklov stikhotvorenii 'Pesni nevedeniya' i 'Pesni poznaniya'" [*Contact in Poetry as a Mode of Expression: On the Example of Blake's Poetic Cycles*]

'Songs of Innocence' and 'Songs of Experience']." St. Petersburg Ph.D., 1997, 206 pages. In Russian

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), 456-460. In Russian and English?

§**Serdechnaya, V.V.** "Dialectics of Didactics: 'Marriage of Heaven and Hell' by William Blake: Dialektika didaktiki: 'Brakosochetanie Nebesi i Ada' Uil'iyama Blaike." Pp. 44-53 of *Didactics of Literary Text: Collection of Scientific Articles: Didaktika khudozhestvennogo teksta: Sb. nauch. statei*. Ed. **A. Tatarinov** (Krasnodar, 2005) In English and Russian?

§**Serdechnaya, V.V.** "Genre of Small Poem in the Works of William Blake and the English Romantics: Narrative Strategies: Zhanr maloi poemy v tvorchestve U. Bleika i romantikov Anglii: narrativnye strategii." *Yazyk Slovesnost' Kul'tura*, No. 2 (2011), 104-125. 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': Mir romantizma: Materialy mezhdunarodnoi nauchnoi konferensii 'Mir romantizma'*. Ed.

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E. Mil'ugina. XII, 36 (2006) In Russian and English?

§**Serdechnaya, Vera.** *Malye poemy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [*Small Poems of William Blake: Narrative, Typology, Context*] (St. Petersburg: šDmitrii Bulanin, 2012), quarto, 240 pp., 47 reproductions, mostly in colour; ISBN: 9785860076822 In Russian

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?" *Volshebnyaya gora* [Moscow], No. 14 (2007), 534-553

§**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

§**Serdechnaya, V.V.** "Narrative Strategy of the Old Testament Prophecies in the Poems of William Blake: Narrativnyye strategii vetkhozavetnykh prorochestv v poemakh Uil'yama Bleike." Pp. 41-45 in *Fiction and Religious Forms of Consciousness: Proceedings of the International Online Scientific Conference: Khudozhestvennaya literatura i religioznye formy soznaniya materialy Mezhdunarodnoi nauchnoi Internet-konferentsii*. Ed. **G. Isaev and I. Motygin** (Astrakhan, 2006) In English and Russian?

§**Serdechnaya, V.V.** "Plot Structure of the Prophetic Cycle of

Poems by William Blake: The Historical and Mythological Context: Syuzhetika tsikla prorocheskikh poem Uil'yama Bleika: istoriko-mitologicheskii kontekst." Pp. 318-324 of *Actual Problems of Modern Linguistics and Literary Studies: Proceedings of the 4th Inter-University Conference of Young Scientists: Aktual'nye problemy sovremennogo yazykoznaniya i literaturovedeniya: Materialy 4-oi mezhvuzovskoi konferentsii molodykh uchenykh*. Ed. V. Abramov et al. (Krasnodar, 2005) In Russian and English?

§**Serdechnaya, V.V.** "The Poet of Imagination: Poet voobrazheniya." *Pedagogicheskii vestnik Kubani*, No. 2 (2005), 50 pp.

The poet is Blake.

§**Serdechnaya, V.V.** "Small (Lambeth) Poems by William Blake: The Question of Classification: Malye (lambetskie) poem y Uil'yama Bleika: k voprosu klassifikatsii." *Yazyk Slovestnost' Kul'tura*, No. 1 (2011), 115-125. In Russian and English?

§**Serdechnaya, V.V.** "Stupid White Man, or Who Dies in the 'Dead Man' of Jarmusch?: Glupyi belyi chelovek, ili Kto umiraet v 'Mertvetse' Dzharmusha?" *Volshebnyaya gora* [Moscow], No. 14 (2007), 534-553. In Russian and English?

Reprinted in Russian in her *Malye poem y Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [*Small Poems of William Blake: Narrative, Topology, Context*] (2012).

§**Seul, Tae-Soo.** "[William Blake and the Middle Path of Buddhism]." [*East-West Comparative Literature Journal*],

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No. 34 (2013), 129-43 An electronic journal in Korean

Seymour, Miranda. "High on spiritualised sexuality." *Sunday Times* [London], 2 April 2006.

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.** "Blake, Liberation and Medicine." Chapter 6 of *Liberating Medicine, 1720-1825*. Ed. Tristanne Connolly and Steve Clarke (London and Brookfield [Vermont]: Pickering and Chatto, 2009) Enlightenment World No. 10

***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).

Shabetai, Karen. "The Question of Blake's Hostility Toward the Jews." *ELH*, LXI (1996), 139-152.

"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).

§**Shaginyan, M.S.** "Vil'yam Bleik [William Blake]." Pp. 260-272 of Shaginyan's *Sem'ya Ul'yanovikh: Ocherki. Stat'i: Vospominaniya* [*Ulyanov's Family: Essays: Articles: Memoirs*] (Moskva, 1959) In Russian

Shah, Bhilal A. "Understanding and Sense: Investigating William Blake's 'Ah! Sunflower.'" *Lethbridge Undergraduate Research Journal*, IV, 1(January 2009).

Shan, Jun, and Guang-Ming Kang. "Wei Lian Bu Lai Ke 'Sao Yan Cong de Xiao Hai' Yu Xiang Xue Jie Du [A Reading of William Blake's 'The Chimney Sweeper' from the Perspective of Graphetics]." *Wen Xue Jie* [*Literary Circles*], No. 3 (2011), 52-53. In Chinese

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

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perfect integration of simplicity and complexity in his poetry.
[Author's abstract]

§**Shanks, Andrew.** "A Shaken Sacramentalism: Hölderlin and Blake." In his *What Is Truth?: Towards a Theological Poetics* (London and N.Y.: Routledge, 2001)

§**Sharma, Rupakahi.** "William Blake: A Mystic Poet." *Vedic Path* [India], LIV, 1-2 (June 1991-March 1992), 36-47

§**Sharp, Iain.** "Blakes in Sheds." *Sunday Star-Times* [Auckland], 24 February 2002
About Blake discoveries.

§**Shears, Jonathon.** "Blake." Pp. 59-82 of his *The Romantic Legacy of PARADISE LOST: Reading Against the Grain* (Farnham [Surrey] and Burlington [Vermont]: Ashgate, 2009)
The Nineteenth Century Series

Shen, Bao-Guo. "Yun Yong Ren Zhi Tui Li: Tou Shi Bu Lai Ke 'Lao Hu' [A Perspective of Blake's 'Tyger' with Abductive Inference]." *Bao Ding Shi Fan Zhuan Ke Xue Xiao Xue Bao* [*Journal of Bao Ding Teachers College*], XIX, 1 (January 2006), 24-25. In Chinese

A brief analysis of "The Tyger" by "abductive inference".

§**Shen, Baoguo, Yinxia Liu, and Junxia Yang.** "Prophecy in William Blake's *The Marriage of Heaven and Hell*." *Theory*

and Practice in Language Studies, IV, 8 (Aug 2014), 1,724-29

Sherry, Peggy Meyer. "The 'Predicament' of the Autograph: 'William Blake'." *Glyph: Johns Hopkins Textual Studies*, IV (1978), 131-155. <BBS637 gives her first name as Margaret>

§**Sherwood, M.P.** "William Blake and Catherine." *North American Review* [Boston], CCII, 719 (October 1915), 576-591.

§**Shete, Michelle.** "The Perceptive Poets: A Comparative Study of Jal lu-Dín Rín Rúmi, Sant Kabír, Matsuo Bashō and William Blake." Wollongong [Australia] Ph.D., 2008.

The poets represent Islam, Hinduism, Buddhism, and Christianity.

Shi, Chun-Xia. "Bu Lai Ke 'Lao Hu' Zhi Xin Pi Ping Jie Du [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".

§**Shilinya, Brigita Karlovna.** [William Blake and English Pre-Romanticism: Handbook for Optional Courses.] (Riga:

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P. Stuhkas Latvijas Valsts univ. [Latvian State University], 1982) 56 pp. In Latvian and English. (The author's name is Jilina in Latvian.)

Shin, Eui-sun. "[The Real Self-discovery in Poems Text of Eastern and Western: In Wangwei's Han yong-woon's and W. Blake's (sic)]." [*Chinese Literature Research*], LXIX (2011) , 225-242. In Korean

§**Shin, Na Kyung.** "[A Study in the Sublime and Imagination in William Blake's Painting]." [Journal title given only in Korean, ?2010], 337-372. In Korean

Shioe, Kozo. "Blake to [and] Gothic." Pp. 37-46 of *Bi to Geijutsu no Shunposhion* [*Symposium of Beauty and Art*]. Ed. Osaka Daigaku Bigaku Kenkyukai [Society of Aesthetic Studies of Osaka University] (Tokyo: Keiso Shobo, 2002) ISBN: 4326851775 In Japanese

Shioe, Kozo. "William Blake no 'Yaso Shuisai Sashie Shu' no Sogoteki Kenkyu I: William Blake's Water-colours of 'Night Thoughts' I." *Kenkyu Kiyo, Kyoto Shiritsu Geijutsu Daigaku Bijutsugakubu: Bulletin, Faculty of Fine Arts, Kyoto City University of Arts*, XLII (1998), 21-40. In Japanese

Shipp, Horace. "William Blake Makes a Minority Report." Pp. 96-112 of his *The British Masters: A Survey and Guide* (London: Sampson Low, Marston and Co. [1934]) <BBS 633, gives "Schipp">

About Blake's followers Linnell, Calvert, Palmer, and Richmond.

Shitaka, Michiaki. “W. Blake no ‘kesshite koi wo uchiakeyoto shiteha naranu’ [On ‘Never seek to tell thy love’ by W. Blake].” *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [*Bulletin of the Fukuyama City Junior College for Women*], No. 33 (2007), 57-59. In Japanese

§**Shitaka, Michiaki.** “W. Blake no *Shohin Shishu* yori – Kurutta uta [From *Poetical Sketches* by W. Blake: ‘Mad Song’].” *Fukuyama Shiritsu Joshi Tanki Daigaku Kenkyu Kyoiku Kokai Center Nenpo: Annals of the Research and Extension Center of Fukuyama City Junior College for Women*, V (2008), 115-119. In Japanese

Shitaka, Michiaki. “William Blake’s ‘Tiger! Tiger! burning bright’.” *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [*Bulletin of the Fukuyama City Junior College for Women*], No. 32 (2006), 113-116.

Shu, Hui-Xiang and Ying Yang. “Shi Lun Wei Lian Bu Lai Ke Bi Xia de He Xie Shi Jie [On the Harmonious World in William Blake's Writings].” *Xian Dai Jiao Ji* [*Modern Communications*], No. 316(2011), 51, 50.

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.

§**Siegel, Jonah.** “‘United, Completer Knowledge’: Barry, Blake, and the Search for the Artist.” Pp. 30-89 of his *Desire and Excess: The Nineteenth-Century Culture of Art* (Princeton

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and Oxford: Princeton University Press, 2000)

§**Signet, Charles J.** "The Role of Christ in Blake's *The Four Zoas*." *Essays in Literature*, III, 2 (March 1976), 167-180

Sillars, Stuart. "‘Shakespeare in Riper Years Gave Me His Hand’: William Blake." Chapter 6 (pp. 159-185) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Silva, Maurício, and Márcia Moreira Pereira.** "Crítica social e história em William Blake e Charles Dickens." *Revista e-escrita: Revista do Curso Letras da UNIABEU*, II, 5 (2011), 123-135. In Portuguese

Simmons, Robert Edward. "Blake's *Book of Urizen*: A Study of Text and Design." Toronto Phil.M. thesis, 1966. 144 leaves Published by 2009 as an E-book.

Simmons, Robert E. *A New Interpretation of Four of William Blake's Minor Prophecies: His Use of the "four zoas" as an Organizing Principle*. With a Foreword by **G.E. Bentley [Jr]** (Lewiston [N.Y.], Lampeter [Wales]: Edwin Mellen Press, 2014) 8°, [10], vii, 276 pp.; ISBN: 978077342696

G.E. Bentley [Jr], "Foreword". Pp. iii-iv.

The book focuses especially on *The Book of Thel* ("Fall", "A Christian Reading") (Chapter Five, pp. 127-160), *The Book of Urizen* ("Creation") (Chapter Six, pp. 161-196), "The Mental Traveller" ("Redemption") (Chapter Seven, pp. 197-225), and

Illustrations of the Book of Job ("Judgment") (Chapter Eight, pp. 227-259).

Simmons, Robert. "A Traveller thro' eternity": A Guide to the Allegory of William Blake (1990) 158 leaves, typescript of an unpublished book Published by 2009 as an E-book

Simmons, Robert E. "A Way of Teaching Job." Pp. 124-126 of *Approaches to Teaching the Hebrew Bible as Literature in Translation*. Ed. Barry N. Olshen and Yael S. Feldman (N.Y.: Modern Language Association, 1989)

"My suggestion for teaching Job is to use William Blake as a guest instructor" with his *Job* engravings (p. 124) .

Simpson, David. "The Struggle with Albion's Angels: William Blake." Part (pp. 158-164, 209) of Chapter 7: "A Radical Literature?" in his *Romanticism, Nationalism, and the Revolt Against Theory* (Chicago and London: University of Chicago Press, 1993)

"*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).

§**Simpson, Louis.** "Poetry in the Sixties – Long Live Blake! Down with Donne!." *New York Times*, 28 December 1969, p. BR1.

Scarcely related to Blake.

Simpson, Matt. "Blake's *Songs of Innocence and [of] Experience*." *Critical Survey*, IV, 1 (1992), 20-27. B. Reprinted in *William Blake*, ed. John Lucas (1998), 189-200.

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"Blake demands ... that we experience *Songs* ... as visionary" (p. 22).

Simpson, Matt. *Focus on William Blake's Songs of Innocence and [of] Experience* ([United Kingdom:] Greenwich Exchange, 2008) 21 cm, viii, 65 pp.; ISBN: 906075263

***Simpson, Michael.** "Who Didn't Kill Blake's Fly: Moral Law and the Rule of Grammar in 'Songs of Experience'." *Style*, XXX, 2 (1996), 224-246. B. Reprinted in *William Blake*, ed. John Lucas (1998), 167-188

"Reader-response criticism" and "affective stylistics" suggest "a dual audience" coping with "the versatile grammar of the poem and the self-monitoring reading persona" (1996, pp. 220, 238).

§**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*.

§**Sinclair, Iain.** *Blake's London: The Topographical Sublime* (London: The Swedenborg Society, 2011)

§**Shinder, Jason.** "The Productions of Time: Kunitz on Blake." Pp. 194-216 of his *Conversations with Stanley Kunitz*, ed. Kent P. Ljungquist (University of Mississippi Press, 2013)

§**Singer, June.** "On William Blake: Reason versus

Imagination." In *C.G. Jung and the Humanities: Towards a Hermeneutics of Culture*. Ed. Karin Burnaby and Pellegrino D'Acierno (Princeton: Princeton University Press, 1990)

Selected essays and discussions from a 1986 conference sponsored by Hofstra University and the C.G. Jung Foundation.

***Singer, June K.** *The Unholy Bible: A Psychological Interpretation of William Blake* (N.Y.: G.P. Putnam's Sons for the C.G. Jung Foundation for Analytical Psychology, 1970) **B.** (N.Y., Evanston, San Francisco, London, 1973) <BB> **C.** *The Unholy Bible: Blake, Jung and the Collective Unconscious* (1986) <BBS> **D.** **Blake, Jung, and the Collective Unconscious: The Conflict between Reason and Imagination*. Introduction by M. Esther Harding (York Beach, Maine: Nicolas-Hays, Inc., 2000) The Jung on the Hudson Book Series 8^o, xxi, 272 pp.; ISBN: 0892540516 **E.** § **Blake, Jung e o Incosciente Coletivo: O Conflito entre a Razão e a Imaginação*. Tr. Milena Soares Carvalho (São Paulo [Brazil]: Madras, 2004) 287 pp.; ISBN: 8573747757 In Portuguese **F.** (Lisboa [Portugal]: Editores Refractários, 2005[?]) In Portuguese

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).

William Blake and His Circle
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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**), 167-168

Margaret Shaefer, *Blake Newsletter*, VI, 4 (**Spring 1973**), 100-104

§**Ronald L. Grimes**, *Journal of the American Academy of Religion*, XLI, 3 (**September 1973**), 460-461

Singh, Charu Sheel. *The Chariot of Fire: A Study of William Blake in the Light of Hindu Thought* (1981) <BBS>

REVIEWS

Mary V. Jackson, *Blake*, XVIII, 2 (**Fall 1984**), 121-125
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

§**Pamela Dunbar**, *Modern Language Review*, LXXX, 1 (**January 1985**), 129

§**Singh, Charu Sheel**. "Empire Colonised: An Indian View of William Blake's Counter Poetics." *Journal of Literature and Aesthetics* [Kolam, Kerala, India], III, 1-2 (January-December 2003), 115-122; IV, 1-3 (January-December 2004), 143-150.

§**Singh, Charu Sheel**. "The Hindu Contexts for William Blake's *The Four Zoas* and Walt Whitman's *Song of Myself*:"

A Study in 'Primal-Man' Archetype." *Journal of Comparative Literature and Aesthetics* [Orissa, India], I, 4 (September 1981), "23-20". <BBS 640 omits "Comparative" and the strange page-numbers>

§**Singh, Gurbhagat.** "Lacan, Levi-Strauss and William Blake: A Note on *The Four Zoas*." *Literary Criterion* [Mysore], XCVI, 2 (February 1981), 56-65.

§**Singh, Gurbhagat.** *Poetry as Metaconsciousness: Readings in William Blake* (Delhi: Ajanta Books Inst., 1983) 170 pp.

REVIEWS

§*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), 534-535

§**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)

§**Sitar, Sandi.** "William Blake: svet v zrncu peska: legendarne osebnosti ezoterike." *Gea*, XVII, 4 (April 2008), 60-62 In Slovenian

***Sitterson, Joseph C., Jr.** "Introduction to the *Songs of Experience: The Infection of Time*." Chapter 1 (pp. 12-33, 155-160) of his *Romantic Poems, Poets and Narrators* (Kent and London: Kent State University Press, 2000)

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An analysis, incorporating lots of criticism by others.

***Sklar, Susanne M.** *Blake's JERUSALEM as: Entering the Divine Body* (Oxford: Oxford University Press, 2011) Oxford Theological Monographs 4^o, xvii, 310 pp.; ISBN: 9780199603145

"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**), 469-476 (with another) ("Susanne Sklar draws on performative, aural, and mystical tradition of impersonation")

R. Paul Yoder, *Blake*, XLVII, 2 (**Fall 2013**), [44-46]

Sklar, Susanne. "How Beauty Will Save the World: William Blake's Prophetic Vision." *Spiritus: A Journal of Christian Spirituality*, VII, 1 (2007), 30-39

§**Sklar, Susanne.** "The *Jerusalem* Marathon." <<http://www.blakequarterly.org>>; see *Blake*, XXXVIII (2004-2005), 119

A "report ... on a recent reading [aloud] of *Jerusalem*"

§Sklar, Susanne. "Sublime Allegory in Blake's *Jerusalem*." *Glass*, XVII (2005), 16-31

§Slavinski, Živorad Mihajlović. "Otkrovenje po Vilijamu Blejku [The Apocalypse According to William Blake]." Pp. 99-106 of *Njihov Onostrani Život*, (Belgrade: [self-published] 1981) In Serbian

Ślaweck, Tadeusz. *Człowiek Radosny: Blake, Nietzsche* (Kielce: Wydawnictwo Szumachor, 1994) 12^o, 46 pp.; no ISBN In Polish

Ślawek, Tadeusz. "From Rags (of Memory) to Riches (of Literature)." *REAL: The Yearbook of Research in English and American Literature*, XXI (2005), 239-258

Blake is passim.

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

REVIEW

*Nelson Hilton, *Blake*, XXII, 4 (Spring 1989), 121-122

§Ślawek, Tadeusz. *U-bywać: Człowiek świat, przyjaźń w twórczości Williama Blakea [The Man, the World, and Friendship in the Works of William Blake]* (Katowice: Wydawn. Uniwersytetu Śląskiego, 2001) 608 pp. In Polish, with abstracts in English and French

§Sleasby, R.E. "Dual Reality: Echoes of Blake's Tiger in Cullen's Heritage." *CLA Journal*, XXXIX (December 1995), 219-227.

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Smiles, Samuel. "John Flaxman." *Household Friends for Every Season* (Boston: Ticknor and Fields, 1864), 176-184. (Blake on p. 178.) **B.** *Favorite Authors in Prose and Poetry. Three Volumes in One. Illustrated* (Boston: James Osgood and Company, 1885 [copyright 1860, 1863, 1865, 1881]), 176-184. (Blake on p. 178)

The account originated in Smiles's *Self-Help* (1859).

Smiles, Samuel. *Self-Help. With Illustrations of Character and Conduct.*(1859) **B.** A New Edition, Revised and Enlarged. Twentieth Thousand (London: John Murray, 1860) 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.]

Smirnov, Dmitri (Born 1948). "The Moonlight Story, Op 51 After the drawing *Malevolence* by William Blake." P. 58 of *Curtain Up!: Programme* [of the] 7-17 October 1993 Norfolk and Norwich Festival. [Norwich, 1993].

Description of his conception of the music: "Each character in the drawing corresponds to a specific musical instrument."

For a review of the performance, see Richard Morrison, "A brush with something nasty in church: Norwich Festival: A painter and composer collaborate", *Times* [London], 18 October 1993.

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.

Smith, Charlotte. *The Collected Letters of Charlotte Smith*. Ed. Judith Phillips Stanton (Bloomington and Indianapolis: Indiana University Press, 2003). P. 503

Letter about Hayley's *Designs to a Series of Ballads* (1802) to Cadell and Davies, **16 December 1802:**

M^r Hayley informd my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Y^r 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.

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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.

Smith, Cyril. "Marx and the Fourfold Vision of William Blake." *New Interventions: A Journal of Socialist Discussion and Opinion*, XI, 3 (Spring 2004), 23-28. B. "Marx and the Fourfold Vision of Blake." Chapter Eleven (pp. 213-224) of his *Karl Marx and the Future of the Human* (Lanham [Maryland], Boulder, N.Y., Oxford: Lexington Books, 2005) Raya Dunayevskaya Series in Marxism and Humanism

"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).

Smith, Dinitia. "Critic's Books Go to Small College." *New York Times*, 23 April 2003.

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.

§**Smith, G. Munro.** "Literary Notes", *British Medical Journal*, II, 2541 (11 September 1909), 710

With sequels called "William Blake's Drawings" by §**Charles H. Melland**, II, 2543 (25 September 1909), 919-920; §**H. Elliot-Blake**, p. 920; and **Smith**, II, 2544 (2 October 1909), 1012.

Smith, Henry Justin. "The Poetry of William Blake", *Century Illustrated Magazine*, NS XXXVIII (1900), 284-291 <BB #2719> **B.** Reprinted in **Harold Bloom's Critical Classics: William Blake** [ed. **Alexis Harley**] (2008)

§**Smith, J.A.** "Telling Love: *Twelfth Night* in Samuel Richardson, Teresia Constantia Phillips, and William Blake." *Studies in Philology*, CXII, 1 (Winter 2015), 194-212

Smith, John Thomas. "William Blake." Vol. II, pp. 458-488 of his *Nollekens and His Times* (**1828**). <BB> **B.** Second Edition (**1829**) <BB> **C.** *Nollekens and His Times And Memoirs of Contemporary Artists from the Time of Roubilliac Hogarth and Reynolds to that of Fuseli Flaxman and Blake.* Edited and Annotated by Wilfred Whitten with Eight-Five Illustrations in Two Volumes (London and N.Y.: John Lane, 1917) **D.** Ed. Wilfred Whitten (London and N.Y., 1920) <BB> **E.** §([No place, no publisher], 2010) 496 pp.; ISBN: 9781445574295

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**), 536-537 ("amid much out-of-the-way rubbish [in Blake's poetry], there are gleams of high conception and vigorous expression") <BB #824>

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Anon., "Nollekens and his Times", *Athenaeum*, No. 56
(**19 November 1828**), 881-882 (a summary of
Smith's account of Blake) <BB #998>

***Smith, K[enneth] E[dward]**. *An Analysis of William Blake's Early Writings and Designs to 1790, including SONGS OF INNOCENCE* (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 1999) Studies in British Literature Volume 42 24 cm, xxi, 273 pp.; ISBN: 0773479228

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. 185-186).

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])

§**Smith, K.E.** "Blake, Wordsworth and the French Revolution." *Studies on Voltaire and the Eighteenth Century*, CCCV (1992), 1411-1412.

Smith, L.E.W. "The Sick Rose." Part 6 (pp. 61-68) of his *Twelve Poems Considered* (London: Methuen and Co Ltd, 1963) B. (1964)

"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).

***Smith, Mark Trevor.** *"All Nature Is But Art": The Coincidence of Opposites in English Romantic Literature* (West Cornwall, CT: Locust Hill Press, 1993)

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. 151-181. ('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].)
- 8 *"Monos o Iesous: The Transfiguration of the Bible in *Jerusalem*." Pp. 223-251.

Smith, Mark Trevor. "William Blake's Transfigurations of the Bible in *Jerusalem*." State University of New York (Stonybrook) Ph.D. <BBS>

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.

Snart, Jason. "Blake's Awareness of 'Blake in a Newtonian

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World': William Blake, Isaac Newton, and Writing on Metal." *History of European Ideas*, XXXI, 2 (2005), 237-249.

REVIEW

Jason Whittaker, *Year's Work in English Studies*,
(2007), 662 ("not always fully convincing")

***Snart, Jason.** "Blake's Milton: Did Blake Own and Annotate the 1732 Bentley Edition of Milton's *Paradise Lost*?" *European Romantic Review*, XVI (2005), 79-91

"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).

See the reply by Michael Phillips, "Blake's Annotations in Context", *European Romantic Review*, XVI (2005), 93-95.

§**Snart, J.** "The Imaginative Mind: William Blake's Self-renewing Creative Imagination." *Analecta Husseurliana*, LXXI (2001), 299-315

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".

***Snart, Jason.** “Recentering Blake’s Marginalia.”
Huntington Library Quarterly, LXVI (2003), 134-153.

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

Snart, Jason Allen. “The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake’s Marginalia.”
University of Florida Ph.D., 2002. 243 ll.

It was published as *The Torn Book: UnReading William Blake’s Marginalia* (2006).

***Snart, Jason Allen.** *The Torn Book: UnReading William Blake’s Marginalia* (Selinsgrove [Pennsylvania]: Susquehanna University Press, 2006) Small 4^o, 213 pp., 23 reproductions; ISBN: 9781575911090

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. 113-114). Only pp. 110-174 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).

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Jennifer Davis Michael, *Blake*, XLI (2007-8), 129-131

Mark Lussier, *European Romantic Review*, XI, 1 (Feb 2010), 131-137 (with two others)

***Snart, Jason.** "UnReading William Blake's Marginalia." *Visible Language*, XXXIX, 2 (2005), 168-193

He is concerned with "Blake engaging the problems and possibilities associated with representation" (p. 168).

So, Tat-Sang. "Eternal death in William Blake's *The Four Zoas*." University of Dallas Ph.D., 2002. 226 ll.

***Solomon, Andrew.** *Blake's Job: A Message for our Time* (London: Palamabron Press, 1993) 4^o, pp. viii, 86; ISBN: 095222111X

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")

Solomon, Andrew. *William Blake's Great Task* (2001)

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")

Sonstroem, Eric Andrew. "Romantic cosmology as crowd control: The rhetorical containment of population in Wordsworth, Blake, Austen, Maturin, Malthus, and Paley." *DAI*, LXI (2000), 625A. Indiana Ph.D., 1999. 309 ll.

Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."

Sontag, Frederick. *Truth and Imagination: The Universes Within* (Lanham [Maryland], N.Y., Oxford: University Presses of America, 1998) 8^o, xv, 92 pp.; ISBN: 076180921X

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.

***Sørensen, Hans, and Carl Stieff.** "Blake--Romantikerer, Mystkerer, Profeten." Pp. 125-132 of *Følsomhedens Tid 1750-1800* (København: Politikines Forlag, 1972), which is Bind 6 of *Verdens Litteratur Historie*. Ed. F.J. Billeskov Jansen, Hakon Stangerup, and P.H. Transtedt In Danish

§**Sorensen, Peter J.** "Blake's Gnostic 'Eternals'." *Journal of Religious Studies*, XVII, 1-2 (1991), 67-81. B. A "version" of it was printed as "Blake's Eternals: The Hypostasis of the Archons." Chapter Two (pp. 19-36) of his *William Blake's Recreation of Gnostic Myth* (1995).

On characteristics of the hypostatic generation of gods.

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Sorensen, Peter J. "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriell*." *Classical and Modern Literature*, XV (1995), 163-176.

"Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is ... *Tiriell*", "a full-fledged Greek tragedy" which substitutes "a freemasonic rite for the ancient mysteries" (pp. 165, 167, 169).

Sorensen, Peter J. "Gnostic Myth and Ritual in the Poetry of William Blake." Washington State Ph.D., 1988. <BBS>

It is presumably related to his *William Blake's Recreation of Gnostic Myth* (1995).

Sorensen, Peter J. *William Blake's Recreation of Gnostic Myth: Resolving the Apparent Incongruities* (Lewiston [N.Y.] and Salzburg: The Edwin Mellen Press, 1995) Salzburg Studies in English Literature: Romantic Reassessment 118 8°, pp. ix, 155; ISBN: 07734 41883

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).

A "version" of Chapter Two (pp. 19-36): "Blake's Eternals: The Hypostasis of the Archons" was printed as "Blake's Gnostic Eternals", *Journal of Religious Studies*, XVII (1991), 67-81, and presumably the book is related to his

"Gnostic Myth and Ritual in the Poetry of William Blake",
Washington State Ph.D., 1988. <BBS>

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")

§**Sotuela Elorriaga, Lur**. "William Blake: el 'misticismo'
de un poeta maldito." *Pasos de arte y cultura*, No 7 (2008),
96-97. In Spanish

§**Souders, Bruce C**. "The Reappearance of Jacob Boehme in
the Work of William Law, William Blake and William Butler
Yeats." Columbia Ph.D., 1953.

Sousa, Alcinda Pinheiro de. "Alguns Blakes Portugueses."
Revista Portuguesa de Estudos Germanisticos, No. 13-14
(1990), 171-179. In Portuguese

Partly about Portuguese translations of Blake's poetry.

Sousa, Alcinda Pinheiro de. "[T.S.] Eliot's Anxiety about
Blake's Influence." Pp. 125-134 of *A Palavra E O Canto:
Miscelânea de Homenagem a Rita Iriarte. Organização do
Departamento de Estudos Germantísticos de Faculdade de
Letras da Universidade de Lisboa*. (Lisbon: Edições Colibri,
2000)

***Sousa, Alcinda Pinheiro de**. "Is There a 'New Woman' in
Mary Wollstonecraft's *Original Stories* as Illustrated by
William Blake?" Pp. 7-20 of *The Crossroads of Gender and
Century Endings*. Ed. Alcinda Pinheiro de Sousa, Luisa Maria

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Flora, and Teresa de Ataíde Malafaia (Lisbon: Edições Colibri, 2000) University of Lisbon Centre for English Studies, *Cadernos de Anglistica* [No.] 2

Sousa, Alcinda Pinheiro de. "William Blake on Art and Science." *Revista Portuguesa de Estudos Anglo Americanos*, III (1992), 5-12

Southey, Robert. *The Doctor, &c.* (1834-47) **B.** (1848) **C.** (1849) <BB>

REVIEWS Referring to Blake

A., *Dublin University Magazine*, XXIX, 173 (**May 1847**), 608-623 ("Blake wrote in the assumed character of a madman, and was himself quite insane"; he quotes "Mad Song" [p, 627])

A., "Curiosities of Literature – The Doctor", *Dublin University Magazine*, XXXI, 181 (**January 1848**), 111-121 "Another volume of the 'Doctor' – the seventh":

"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]

§**Spector, Sheila A.** "Blake's Milton as Kabbalistic Vision." *Religion and Literature*, XXV (Spring 1993), 19-33.

***Spector, Sheila A.** "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language* (Lewisburg: Bucknell University Press; London: Associated University Presses, 2001) 4°, 202 pp., 56 illustrations; ISBN: 0838754694

She traces the development of Blake's language ("defined as the external manifestation of intentionality" [p. 21]) through four chronological stages: (1) "Pre-Intentionality: 'Newtons sleep'" (Chapter 2); (2) "The *Fact* of Intentionality: 'And twofold Always'" (Chapter 3); (3) "The *Concept* of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The *Divine* Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("*Wonders Divine*" [2001], p. 12).

As companion volumes, "*Glorious incomprehensible*" ... and "*Wonders Divine*" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [p. 171]

The "Preface: Blake as a Kabbalist" (pp. 11-13 in "*Glorious incomprehensible*"), "Acknowledgments" (pp. 15-16), and "A Note on the Texts" (p. 17) are identical in the two volumes, the "Introduction: Blake's Problem with Language"

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(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

Judith Mueller, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI, 2 (2003), 294-299, esp. 297-298 (with 4 others)

Jeremy Tamblin, *Modern Language Review*, XCVIII (2003), 573-574 (with "Wonders Divine") (Tamblin is "unconvinced")

Sibylle Erle and **Mei-Ying Sung**, *Studies in Romanticism*, XLII (2003), 579-584 (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")

Mark Lussier, *Romantic Circles Review*, VIII, 11 (Winter 2005) <<http://www.uc.umd.edu/reviews/current/gourlay-hm>> (with "Wonders Divine")

Stephen C. Behrendt, *European Romantic Review*, XVI (2005), 384-388 (with "Wonders Divine")

(Spector's two volumes "add immeasurably to our understanding of Blake" [p. 388])

Spector, Sheila. "*Tiriel* as Spenserian *Allegory Manqué*." *Philological Quarterly*, LXXI (1992), 313-336

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 University Press; London: Associated University Presses, 2001) 4°, 213 pp., 55 reproductions; ISBN: 0838754686

A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (pp. 12, 19)--she provides a Kabbalistic analysis of each Blake poem. The book is particularly useful on the nature of myth.

REVIEWS

Judith Mueller, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 297-298 (with 4 others)

Jeremy Tamblin, *Modern Language Review*, XCVIII (2003), 573-574 (with "*Wonders Divine*") (Tamblin is "unconvinced")

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Sibylle Erle, and **Mei-Ying Sung**, *Studies in Romanticism*, XLII (2003), 579-584 (“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])

§**Mark S. Lussier**, *Romantic Circles*, VIII, 11 (Winter 2005), online (with “*Wonders Divine*”)

Stephen C. Behrendt, *European Romantic Review*, XVI (2005), 384-388 (with “*Wonders Divine*”) (the two volumes “add immeasurably to our understanding of Blake” [p. 388])

§**Spencer, Sidney**. “William Blake and Indian Religious Thought.” *Aryan Path* [Bombay], XLVI, 2 (February 1975), 66-69

§**Spengemann, William C.** *A New World of Words: Redefining Early American Literature* (New Haven: Yale University Press, 1994)

It includes a comparison of Benjamin Franklin's autobiography, Blake's *Marriage of Heaven and Hell*, and Jane Austen, *Northanger Abbey*.

§**Spooner, David.** “William Blake: Rhapsodist of the Fourfold.” In his *The Insect-Populated Mind: How Insects Have Influenced the Evolution of Consciousness* (Lanham, Maryland: Hamilton Books, 2005)

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).

§**Spriggs, Laura Maureen Leinialoha.** "The Presence of the Character Ahania in the Works of William Blake." Oxford M. Phil., 1991.

§**Squirru, Rafael.** “El Job de William Blake.” *Idea viva: gaceta de cultura*, No 2 (1999), 50-51 In Spanish

Stabler, Jane. “William Blake, *The French Revolution* and *The Marriage of Heaven and Hell* (1790).” Pp. 30-45 of her *Burke to Byron, Barbauld to Baillie, 1790-1830* (Basingstoke and N.Y.: palgrave, 2002) Transitions [series]

§***Stähler, Axel.** “Writ(h)ing Images: Imagination, the Human Form, and the Divine in William Blake, Salman Rushdie, and Simon Louvish.” *English Studies* [Amsterdam], LXXXIX (2008), 94-117.

§**Stalmaszczyk, Piotr.** “Blake and Swedenborg.” *Folia litteraria: Acta Universitatis Lodziensis*, No. 34 (1988).

William Blake and His Circle
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Standish, Marc. "The English roots of William Blake's radical vision." *DAI*, LVI (1995), 205-6A. Michigan Ph.D., 1994.

About Blake as a "religious enthusiast".

Stanger, James Aaron. "The true faculty of knowing: William Blake's anatomy of the romantic body." *DAI*, LVIII (1997), 1727A. California (Riverside) Ph.D., 1997. 355 ll.

"I examine Blake's deployment of the body and the book".

Stanger, James Aaron, Reviser. "William Blake." Vol. I, pp. 211-222 of *Cyclopedia of World Authors* Revised Third Edition (Pasadena, California, and Englewood Cliffs, N.Y.: Salem Press, 1997) <There were earlier editions in 1958, 1974, 1989>

§**Stanley, Lana.** *William Blake: A Bibliography* ([San Jose, California:] San Jose State College Library [c. 1969])

Stauffer, Andrew M. *Anger, Revolution, and Romanticism* (Cambridge: Cambridge University Press, 2005) Pp. 75-86

Stauffer, Andrew M. "Elizabeth Barrett Browning Reads William Blake?" *Victorian Poetry*, XXXIV (1996), 114-117.

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.

Stauffer, Andrew M. "The First Known Publication of Blake's Poetry in America." *Notes and Queries*, , CCXLI [NS XLIII] (1996), 42-43.

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.

Stauffer, Andrew Marky. "Fits of rage: Anger and romantic poetry." *DAI*, LVIII (1998), 498. Virginia Ph.D., 1998.

The thesis focuses on Blake, Shelley, and Byron.

***Stavis, Henrietta B.** "Songs of Innocence and of Experience: Collection of poetry by William Blake, 1794." Vol. II, 1071-1072 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

Steenberg, David. "Chaos at the Marriage of Heaven and Hell." *Harvard Theological Review*, LXXXIV (1991), 447-466.

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

Steinbeck, Dr Alb[recht], and Dr Gotthilf Heinrich von Schubert. *Der Dichter ein Sehere: oder über die innige Verbindung der Poesie und der Sprache mit dem Hellsehn* (Leipzig: Georg Joachim Göschen, 1836) Pp. 443-444 In German <Columbia>

About Blake and Milton, apparently derived from Cunningham ¶23.

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§**Steck, Christopher.** "Re-embedding Moral Agency: Linking Theology and Ethics in William Blake." *Journal of Religious Ethics* [online], XLI, 2 (June 2013), 332-353.

§**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 Micrography: The Influence of Miniature Hebrew Illumination on the Work of William Blake." *European Romantic Review*, XXIV, 6 (October 2013), 623-644

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.

Steiner, Annie Delores. "Reading Blake, reading Morrison: A Blakean reading of Toni Morrison." *DAI*, LVI (1995), 195A. Miami (Oxford, Ohio) Ph.D., 1994. 244 ll.

"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought".

Steinkjer, Mode. "William Blake på cd." *Arbeiderbladet*, 10 april 1997, p. 24. In Norwegian
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.

***Stemmler, Joan K.** "The Physiognomical Portraits of John Caspar Lavater." *Art Bulletin*, LXXV (1993), 151-168.

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. 160-166).

Stephens, Frederick G. "Some Remarks upon the Life of B.R. Haydon, Historical Painter." *Crayon*, III, 2 (February 1856), 46-48.

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).

William Blake and His Circle
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Stephens wrote briefly about Blake in 1867, 1872, and 1875 <BB 2753-4, 1331>, and Herbert Palmer gave Stephens Blake's set of Aeschylus, *Tragedies* (1779) on 15 July 1890.

§**Stephens, James.** "William Blake." Pp. 195-201 of his *James, Seumas, and Jacques: Unpublished Writings of James Stephens*. Ed. Lloyd Frankenberg (N.Y.: Macmillan, 1964)

§**Stevanovič, Sandra.** "William Blake in moč imaginacije." *Dialogi*, XL, 5-6 (2004), 40-50 In Slovenian

§**Stevanović, Svetislav.** "O mistici i misticarima engleske Poezije [On Mysticism and Mystics of English Poetry]." *Letopis Matice Srpske*, III (June 1929), 376-398. In Serbian

§**Stevens, Bethan Kathleen.** "Lost Works of Art: A Critical and Creative Study of Reception and Restitution." Sussex Ph.D., 2012.

In "My third study ... I look at Blake's Virgil woodcuts, reading them through their missing parts, including chopped edges."

§**Stevens, Bethan.** *William Blake* (London: British Museum Press, 2006) 95 pp.

Stevens, Clint. "Blake's Buildings: Poetry and the Reshaping of Epistemology." University of Illinois Ph.D., 274 pp.

§**Stevens, Clint.** “William Blake’s Golgonooza and Jerusalem: A Conversation in Visionary Forms Dramatic.” *English Romantic Review*, XX, 3 (July 2009), 289-307.

It offers “a strategy for reading Blake’s *Jerusalem* by attending to dialogic or relational qualities of meaning.”

§**Stevens, David J.** "William Blake in Education: A Poet for Our Times?" *Changing English*, VIII, 1 (March 2000), 55-63.

Stevenson, Mary Malinda. “Martin Heidegger and William Blake: Toward an ontological aesthetics.” *DAI*, LXII (2001), 1007A. Texas (Arlington) Ph.D., 2001. 220 ll.

“Practices central to Blake’s poetry such as ‘eternal’ and ‘Albion’ are compared to Heidegger’s concepts of Dasein.”

***Stevens, Matt.** "The Evolution of William Blake's Genesis." *Huntington Frontiers*, VIII, 1 (Spring-Summer 2012), 22-23.

About the Crosby-Essick edition of Blake's Genesis transcript.

Stevenson, Warren. “Blake.” Pp. 5-21 of his *The Myth of the Golden Age in English Romantic Poetry* (Salzburg, 1981) Salzburg Studies in English Literature, Romantic Reassessment 109 <BBS> **B.** §(Lewiston: Edwin Mellen Press [1999]) Mellen Studies in Literature/Romantic Reassessment

***Stevenson, Warren.** "Blake's Myth of Divine Analogy." Chapter I (pp. 23-48) of his *Romanticism and the Androgynous Sublime* (Madison and Teaneck: Fairleigh

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Dickinson University Press; London: Associated University Press, 1996)

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])

Stevenson, W.H. "Blake's Progress." *Essays in Criticism*, XLIX (1999), 195-218.

Jerusalem is a resolution of the conflict between *Songs of Innocence* and *Songs of Experience*; though Blake "may sing of brotherhood and forgiveness ... he was a pugnacious, quarrelsome man" (p. 213).

Stevenson, Warren. *Divine Analogy: A Study of the Creation Motif in Blake and Coleridge* (1972) <BB #A2756>

REVIEWS

G.E. Bentley, Jr., *English Studies in Canada*, I (1975), 245-246

Stuart Curran, *Blake Studies*, VII, 1 (1975), 180-182

***Stevenson, Warren.** "Interpreting Blake's *Canterbury Pilgrims*." *Colby Library Quarterly*, XIII (1977), 115-126. <BBS> **B.** Revised and updated as *"From Canterbury to Jerusalem: Interpreting Blake's *Canterbury Pilgrims*." Pp. 191-209 of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and

Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003)

A figure-by-figure summary. Appendix 1 in 2003 (pp. 369-378) gives the section on Chaucer from Blake's *Descriptive Catalogue*.

Stewart, D. "Blake, Boehme and the human or prophetic character." *Index to [British] Theses*, XLI (1992), 1436-1437 (#41-6780). Oxford D.Phil., 1990.

"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*."

Stewart, David. "The Context of Blakean Contraries in *The Marriage of Heaven and Hell*." *Essays in Literature*, XXI (1994), 43-53.

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)

§**Stieg, Elizabeth.** "Reinterpreting the Old Testament: Blake's Tiriël as Prophet." *Studies in Romanticism*, XXIX, 2 (Summer 1990), 273-296.

Stock, R.D. "Religious Love and Fear in Late Eighteenth Century Poetry: Smart, Wesley, Cowper, Blake." Chapter viii (pp. 314-373) of his *The Holy and the Daemonic from Sir*

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Thomas Browne to William Blake (Princeton: Princeton University Press, 1982) <BBS> B. §(Princeton: Princeton Legacy Library, 2014)

REVIEWS

- §**Robin Robbins**, *Times Literary Supplement*, **24 September 1982**, p. 1046
- §**Anon.**, *Psychological Medicine*, XII, 4 (**November 1982**)
- §**John M. Aden**, *Sewanee Review*, XCI (**1983**), liv-lviii
- §**J.M. Armistead**, *Durham University Journal*, NS XLV, 1 (**1983**), 131-134
- §**Anon.**, *Eighteenth Century: Theory and Interpretation*, XXIV (**1983**), 85
- §**Kent Ljungquist**, *University of Mississippi Studies in English*, NS IV (**1983**), 195-196
- §**L.J. Swingle**, *Modern Language Quarterly*, XLIV (**1983**), 80-91
- §**Anya Taylor**, *Criticism*, XXV (**1983**), 75-79
- §**Pat Rogers**, *Review of English Studies*, XXXV, 139 (**August 1984**), 377-378
- §**Patricia Meyer Spacks**, *Modern Philology*, LXXXII, 2 (**November 1984**), 206-209
- §**Lionel Basney**, *Christianity and Literature*, XXXIII (**1984**), 53-55
- §**R.G. Collmer**, *Journal of Church and State*, XXVI, 3 (**1984**), 559
- §**Jacques Blondel**, *Etudes anglaises*, XXXVII (**1984**), 327, in French

Christopher Fox, *Blake*, XVIII, 3 (Winter 1984-85),
144-146

§**D.R.M. Wilkinson**, *Yearbook of English Studies*, XVI
(1986), 286-288 (with another)

§**Stoddard, Richard Henry**. "William Blake." *Under the Evening Lamp* (N.Y.: Charles Scribner's Sons, 1892) B. Pp. 164-181. (London, 1893) <BB for 1893>

A general appreciation.

Stone, Reynolds, and Our Reviewer. "'Master of Argument.'" *Times Literary Supplement*, 6 March 1948, p. 1325

Asks for evidence for what Our Reviewer calls "the sheer incompetence" of Blake; Stone sees rather "a marvellous matching of means and ends."

Our Reviewer cites what "Most people" think and "general agreement".

Storch, Margaret. *Sons and Adversaries: Women in William Blake and D.H. Lawrence* (1990). <BBS>

REVIEWS

§**Brenda Maddox**, *Times Literary Supplement*, 7 June 1991, p. 10

§**Leslie Tannenbaum**, *Wordsworth Circle*, XXII, 4 (Autumn 1991), 216-217

J[ohn] P[eter] L[undman], *Romantic Movement ... Bibliography for 1990* (1991), 90

Nelson Hilton, *Blake*, XXV, 4 (Spring 1992), 171-173

§**Rose Mary Burwell**, *English Literature in Transition 1880-1920*, XXXV (1992), 259-263

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D.V. E[rdman], *Romantic Movement ... Bibliography for 1991* (1992), 91-92

§**M. Spilker**, *Novel*, XXV (1992), 387+

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 107-108

§**Adela Pinch**, *Signs: Journal of Women in Culture and Society*, XIX, 1 (January 1993), 264-268 (with 2 others)

Anne K. Mellor, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 351

§**Lydia Blanchard**, *Modern Fiction Studies*, XXXVIII, 2 (Summer 1992), 513-514

§**Story, Alfred T.** *William Blake: His Life Character and Genius* (London and N.Y., 1893) **B.** §(1970) <BB#2722A-B> **C.** §([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 168 pp.; ISBN: 9781164059639

REVIEW

Anon., *New York Times*, 10 December 1893

Story, Alfred T. "William Blake", *Temple Bar*, CVI (1895), 525-537. **B.** *Littell's Living Age*, CCVIII (1896), 177-185. **C.** *Eclectic Magazine*, CXXVI (1896), 319-327 <BB #2771>

Anon., "William Blake's Marriage", *New York Times*, 29 December 1895, is quoted from *Temple Bar*.

§**Stout, K.** "William Blake." *Tate Etc*, No. 11 (2007), 76-77.

Southwark Cathedral has purged Blake's hymn from *Milton* as "too nationalistic and unchristian". For other essays on the subject, see Anon., "And did those feet", Evans,

§**Strange, Hannah.** "Blake's Jerusalem banned by leading British church." *Times* [London], 10 April 2008.

Strange, John Clark, MS Journal (1859-1861)

At his death in 2003, Ray Watkinson bequeathed Strange's MS Journal, with the rest of his collection, to the Library of the University of Brighton.

§**Streufort, Steven M.** "Anti-Teleological Dialogism of the Imagination: Blake: A Study of the *Marriage of Heaven and Hell*." (2003) on the web.

This is presumably his thesis at Humboldt State University (Arcadia, California) with the same title.

§**Stroe, Mihel A.** "Mistica viziunii în opera profetică a lui William Blake, între Imaginația divină și Rationea științifică." *Text și discurs religios*, I (2009), 321-333. In Romanian, with an English abstract

***Stuart, Simon.** "'Embodied semblances'." Chapter 3 (pp. 53-98) of his *New Phoenix Wings: Reparation in Literature* (London, Boston and Henley: Routledge and Kegan Paul, 1979) Also pp. 29-36 and *passim* B. (1980) <BBS>

A psychoanalytical treatment of "the creative experience" in *Vala* Night VIIA (p. 53) based on the theories of Melanie Klein.

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W.J.T. Mitchell. “Dangerous Blake”, pp. 410-416. Reprinted in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 536-541.

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“The Once and Future Blake”⁹⁴³

Kari Kraus. “‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi.” Pp. 143-199. (The essay is also accessible electronically <<http://www.rc.umd.edu/>> and repeated in §Karl Kraus, “Once Only Imagined”, *Romanticism & Complexity*, ed. Hugh Roberts [College Park, Maryland: University of Maryland Press, 2001] Romantic Circles Praxis Series An electronic text, no pagination.) B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v. (In the “interview” “conducted via email”, Viscomi says: “the Archives’ full impact on scholarship has yet to emerge” (pp. 144, 172).

***Paley, Morton D.** “__ & his two Sons Satan & Adam.” Pp. 201-235. (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

⁹⁴³ This is a sequel to the *Studies in Romanticism* “special issue on Blake” (1982). <BB>

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].)

Steven Vine. “Blake’s Material Sublime.” Pp. 237-257 (“Blake’s sublime enacts an aesthetics of incompleteness” [p. 256].)

R. Paul Yoder. “What Happens When: Narrative and the Changing Sequence of Plates in Blake’s *Jerusalem*, Chapter 2.” Pp. 259-278. (“Blake’s changes are governed by issues of tone and storyline’ [p. 261].)

Paul Miner. “Blake’s London: Times and Spaces.” Pp. 279-316. (Very miscellaneous and fascinating.)

***David Wagenknecht.** “Mimicry against Mimesis in ‘Infant Sorrow’: Seeing Things Through Blake’s Image with Adorno and Lacan.” Pp. 317-348.

REVIEW

Morton D. Paley, review of Tate exhibition catalogue (2000). Pp. 349-351. (The catalogue has “A lavish profusion of illustrations”, but “there is an absence of unity” [p. 349].)

The rest of the reviews do not deal with Blake.

§**Sturrock, June.** “Blake and the Women of the Bible.” *Journal of Literature and Theology*, VI, 1 (March 1992), 23-32.

§**Stumpf, Claudia.** “Lions of Flaming Fire: The Violence of Meaning in William Blake.” In *Literary and Poetic Representations of Work and Labor in Europe and Asia During the Romantic Era: Charting a Motif Across Boundaries of Culture, Place, and Time*. Ed. Christopher R.

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Clason and Robert F. Anderson; with a Commendatory Foreword by Larry H. Peers (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2010)

§Sturrock, June. "Eve, Eden, and the Flowers of Experience: Milton, Blake, and Botany." In *Renaissance Ecology: Imagining Eden in Milton's England*. Ed. Ken Hiltner (Pittsburgh: Duquesne University Press, 2008)

§Sturrock, June. "Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake, Milton and Vaughan's *Silex Scintillans*." Pp. 329-350 in *Of Paradise and Light: Essays on Henry Vaughan and John Milton in honor of Alan Rudrum*. Ed. Donald R. Dickson and Holly Faith (Newark: Delaware University Press, 2004)

Sturrock, June. "Protective Pastoral: Innocence and Female Experience in William Blake's *Songs* and Christina Rossetti's *Goblin Market*." *Colby Quarterly*, XXX (1994), 98-108

"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), 150-157.

There are a great many classical sources.

§Sucharev (Murishkin), S. "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation]*, II (Moskva, 1977), 296-217. In Russian

Su, Fang. "Zhuang Sheng Meng Die jyu Wei Lian Bu Lai Ke de Cang Ying zhi Yu [Zhuang Zi's Butterfly Dream and William Blake's Metaphorical Fly]." *He Tian Shi Fan Zhuan Ke Xue Xiao Xue Bao [Journal of Hetian Normal School]*, XXIX, 68 (July 2010), 74-75. In Chinese

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

Su, Jing, and Ben-Biao Yao. "Ying Guo Lang Man Zhu Yi Sheng Tai Ge Zhe zhi Qian Qu--Bu Lai Ke [On Blake: An Ecological Pioneer among the English Romantic Poets]." *Nei Meng Gu Nong Ye Da Xue Xue Bao (She Hui Ke Xue Ban [Journal of the Inner Mongolia Agricultural University (Social Sciences Edition)]*, XIII, No. 57 [N.S. No. 3] (2011), 360-361. In Chinese

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".

§Suh, Kang Mok. "William Eui Yeoksa Dasi Seugi: *Ne Zoa Deul Ggajieui Han Ilgi* [William Blake's Re-Writing of History: A Reading Up to *The Four Zoas*]." Seoul National University Ph.D., 1995. In Korean

§Suica, Nikola. "Knjiga o Jovu Viljema Blejka [‘The Book of Job’ by William Blake]." *Gradac*, XVIII, 95/97 (1990),

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170. In Serbian

Suied, Alain. *Blake et Dante: un Malentendu Poétique: Conférence à la Maison de la poésie, Paris, 20 février 2001: Suivi de Penser avec l'autre* (Julian: Editions de l'improbable, 2001) 8°, 48 pp.; ISBN: 2847390030 In French
"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 interpretive criticism 1910-1984* (Gerrards Cross: Colin Smythe, 1998) 8°, 874 pp.; ISBN: 0861404084

"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), 224-226 (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), 143-146 (with 2 others) (Summerfield gives "admirably concise summaries" [p. 145])

R. Paul Yoder, *Blake*, XXXV (2002), 130-132 (the book is "generally sound and informative")

G.E. Bentley, Jr., *English Studies in Canada*, XXVIII (2002), 124-127 (this digest of several hundred critical works on Blake published in English in 1910-1984 is "an immense labour responsibly carried out")

Sun, Ai-Ling. "Zui Qiang You Li de Duan Shi'—Wei Lian Bu Lai Ke De 'Lun Dun' ['The Most Powerful Short Poem'—William Blake's 'London']." *Jiang Su Wai Yu Jiao Xue Yan Jiu* [*Journal of Jiangsu Foreign Language Teaching and Research*], No. 2 (1999), 87-88. In Chinese

A brief analysis of "London."

Sun, Ai-Na. "Jian Dan Yu Fan Fu De Qiao Miao Rong He—Wei Lian Bu Lai Ke Shi Ge Zhong De Xiang Xiang Li [Clever Blend of Simplicity and Complexity—Imagination in William Blake's Poetry]." *Xue Shu Tan Jiu* [*Academic Exploration*], No. 12 (2015), 127-31. In Chinese

Sun, Cong-Zong. "Cong Xiu Ci Xue Jiao Du Kan Wei Lian Bu Lai Ke Lun Dun Zhong De Ren Lun Bei Ju [An Analysis on the Ethical Tragedy in William Blake's 'London' from the Rhetoric Angle]." *Kuai Le Yue Du* [*Happy Reading*], No. 18 (2015), 128. In English

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Sun, Li. "Zhou Zuo Ren Ling Rou Yi Zhi Si Xiang Yu Ying Guo Shi Ren Bu Lai Ke Zhi Jian de Guan Lian: Union of Spirit and Flesh: Relation between Blake and Chou Tso-jen." *Chu Xiong Shi Fan Xue Yuan Xue Bao: Journal of Chuxiong Normal University*, XXVIII, 10 (October 2013), 61-67. In Chinese

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".

Sun, Yong-Fang. "Cong 'Ye Hua' Yi Xiang Kao Bu Lai Ke Dui Chen Meng Jia Shi Ge de Ying Xiang [The Influence of Blake's Use of Imagery in 'The Wild Flower's Song' upon the Poems of Meng-Jia Chen]." *Anhui Wen Xue [Anhui Journal of Literature]*, No. 2 (2010), 80-81. In Chinese

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.

Sung, Chan-Kyung. "William Blake-Ko: Turkihi Guh-eui Imagination-eul Choongsim-euro [A Study of William Blake: Especially on His Imagination]." *Yonguhyongmoonhak [Journal of English Language and Literature]* [Seoul, South Korea], XXVIII (1982), 23-46. In Korean

***Sung, Mei-Ying.** “Technical and Material Studies of William Blake’s Engraved *Illustrations of The Book of Job* (1826).” Nottingham Trent University Ph.D., April 2005, 255 pp., 99 reproductions.

“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.

***Sung, Mei-Ying.** *William Blake and the Art of Engraving* (London: Pickering and Chatto, 2009) The History of the Book 8^o, ix, 220 pp., 8 figures; ISBN: 9781851969586

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.

It derives from her “Technical and Material Studies of William Blake’s Engraved *Illustrations of The Book of Job* (1826)”, Nottingham Trent University Ph.D. (2005), 99 reproductions.

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), 518-523

Jason Whittaker, *Year's Work in English Studies*, XC, 1 (January 2011), 650-651 (“erudite”, “incredibly detailed, highly technical”)

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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.).

§Suter, David. "Of the Devil's Party: The Marriage of Heaven and Hell in [Salman Rushdie's] *Satanic Verses*." *South Asian Review*, XVI (1992), 63-77.

Sutherland, John H. "Blake's 'Mental Traveller'." *ELH*, XXII (1955), 136-147. <BB> B. Reprinted in *Discussions of William Blake*. Ed. John E. Grant (Boston, 1961) *Discussions of Literature* [series] <BB> C. Reprinted on pp. 69-78 of *Critics on Blake: Readings in Literary Criticism*. Ed. Judith O'Neill (London: George Allen and Unwin Ltd, 1970) *Readings in Literary Criticism* 7 <BB>

Pp. 74-77 are reprinted as "Irony and Oppression" on pp. 68-72 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

Suvin, Darko. "The Shift to Anticipation: Radical Rhapsody and Radical Recoil." Chapter 6 (pp. 115-144) of his *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven and London: Yale University Press, 1979)

Blake and Shelley are often glanced at.

***Suzuki, Masashi.** "'Architecture', 'Foot' and 'Beulah': Visionary Gate in *Milton*." *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 (1989), 105-133. <BSJ> B. Tr. by the author and printed on pp. 201-234 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese

***Suzuki, Masashi.** "Blake to sono shuhen [Blake and his surrounding Poets]." Pp. 253-364 of *Koza Eibei Bungakushi (2) [Course, A History of English American Literature]* (Tokyo: Taishukan, 2001) ISBN: 4469140724. In Japanese

It consists of

"Hajimeni [Introduction]." Pp. 253-259.

"Dohangashi, Shijin – Blake [Blake the Engraver/Poet]." Pp. 253-255.

"Dohangashi Shugyo Jidai no Blake [Blake in his apprenticeship]." Pp. 255-256.

"Shisaku o hajimeta Koro no Blake [Blake in his turning to writing poems]." Pp. 256-258.

"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. 260-284)

William Collins (pp. 260-268) and "Blake to [and] Collins." Pp. 267-268.

Christopher Smart (pp. 268-276) and "Blake to [and] Smart." Pp. 275-276

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William Cowper (pp. 276-284) and "Blake to [and] Cowper."
Pp. 282-284.

II

"William Blake" (pp. 285-299)

"Shoki no Shi--Bok, Fushi, Kodomo muke no Uta [Early Poems – Pastoral, Satire and Songs for Children]." Pp. 285-299.

"Minor Prophecies – Lambeth Yogensho [Lambeth Books]." Pp. 299-319.

"Prophetic Books – Koki Yogensho [Later Prophetic Books]." Pp. 319-339.

"Sashie Gaka Blake [Blake the Illustrator]" of Milton, Job, and Dante. Pp. 339-349.

III

"Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (pp. 350-364)
Edward Young (pp. 350-257) and Thomas Gray (pp. 357-364) with "Blake ni yoru Sashie [Blake's Illustrations]" for each. Pp. 354-357, 360-364.

Suzuki, Masashi. "Fujikomareta Chikara to Undo--*The First Book of Urizen* to dorikigakuteki Sekai: Confined Force and Motion--*The First Book of Urizen* and Newtonian Dynamics." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LIX, 1 (1982), 29-42. <BBS> **B.** *Reprinted on pp. 154-176 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese

***Suzuki, Masashi.** *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (Kyoto: Aporonsha, 1994) xlv, 316 pp. In Japanese

The work consists largely of reprinted essays:

"Kodomo no Imaji 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 shite no 'Shi no Rei/Shiteki Tensai' ['The Poetic Genius' as an Origin]." Pp. 59-72. (Reprinted from *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 8-15.)

*"Kigen to Maiso--*America* [Origin and Burial in *America*]." Pp. 73-100.

*"Yugamerareta Me--*Shikaku no Mondai to Newton Rikigaku* [Distorted Eyes--The Optical Problem and Newtonian Dynamics]." Pp. 103-118. (Reprinted from *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 4-5 (1981), 1-9.)

*"'Mugen', 'Mugentei', 'Sen' to Ryuritsuho ['Infinite', 'Indefinite', 'Line', and Fluxions]." Pp. 119-140. (Reprinted from *Shiron [Essays], 'Shiron' Dojinkai, Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University]*, XXI (1982), 1-20.)

"Shizen Shukyo to Chikara [Natural Religion and Energy]." Pp. 143-153. (Reprinted from pp. 55-64 of *Igirisu Romanha*

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Kenkyu: Shiso/Hito/Sakuhin [*Studies of English Romanticism: Thoughts/Men/Works*] (Tokyo: Kirihara Shoten, 1985.)

*"Fujikomareta Chikara to Undo--*Urizen no Sho* [Confined Force and Motion--*The Book of Urizen*]." Pp. 154-176. (Reprinted from *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LIX, 1 (1982), 29-42.)

*"Senso to Uzumaki--*Yottsuo no Zoas* [War and Vortex--*The Four Zoas*]." Pp. 177-197. (Reprinted from *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXIV, 1 (1987), 3-18.)

*"Genso no Mon--'Kenchiku', 'Ashi' shoshite 'Beulah' Visionary Gate--'Architecture', 'Foot', and 'Beulah']." Pp. 201-234. (Translated by Suzuki from *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 (1989), 105-133.)

*"Sakasa Junrei--*Milton to Tenro Rekitei* [An Inverted Pilgrimage: *Milton and The Pilgrim's Progress*]." Pp. 235-267. (Translated by the author from *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu Eigokyooshitsu: Review of English Literature: English Department, College of Liberal Arts, Kyoto University*, LXII (1991), 49-72.)

REVIEWS

Akinobu Okuma, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXXII, 1 (1995), 129-133, in Japanese

Shoichi Matsushima, *Eigo Seinen: The Rising Generation*, CXL (1995), 538-539, in Japanese
Shigeru Taniguchi, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 149-152. In Japanese

§**Suzuki, Masashi**. "18 Seiki Igirisu ni okeru Geijutsu ni Ikai to sono Shometsu: William Blake to ut pictura poesis [The Status of Art in Eighteenth-Century Britain and its Decline: William Blake and ut pictura poesis]." *Seiyo Bijutsu Kenkyu [Studies in Western Art]*, VII (2002), 76-89. In Japanese

***Suzuki, Masashi**. "Hesper/Phosphor and the Sublime Moment." *Eibungaku Hyoron, Kyoto Daigaku Sogoninengakubu Eigobukai: Review of English Literature: English Department, Faculty of Integrated Human Studies, Kyoto University*, LXV (1993), 21-38. <BSJ>

***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

Suzuki, Masashi. "An Inverted Pilgrimage: Blake's *Milton* and *The Pilgrim's Progress*." *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu Eigo Kyoshitsu: Review of English Literature: English Department, College of Liberal Arts*,

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Kyoto University, LXII (1991), 49-72. <BBS> **B.** *Tr. by the author as "Sakasa Junrei--Milton to Tenro Rekitei" on pp. 235-267 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994) In Japanese

Suzuki, Masashi. "Jidai no Mokugegkisha: 'Venechiaha no hiden' to *Koten Sakuhin Kaisetsu Mokuroku* (1809) (An Eyewitness: 'Venetian Secret' and *A Descriptive Catalogue of Pictures* [1809])." Pp. 421-440 of *Yuruginaki Shinnen: Igrisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki (Tokyo: Sairyusha, 2012) In Japanese

Suzuki, Masashi. "Kenbikyō teki Sozoryoku no Keifu (2): Sir Joshua Reynolds kara William Blake e [The Genealogy of Microscopic Imagination (2): From Sir Joshua Reynolds to William Blake]." *Eibun Gakkaishi [Journal of the English Literary Society]*, No. 41 (2012), 3-28. In Japanese

Suzuki, Masashi. "Kenbiyō teki Sozoryoku no Keifu (3): Kenbikyōgaku teki Hakubutsugaku to Baikaisei [The Genealogy of Microscopic Imagination (3): Microscopic Natural History as Intermediator]." *Eibun Gakkaishi [Journal of the English Literary Society]*, 42 (2014), 21-43. In Japanese

It includes argument about "Auguries of Innocence".

Suzuki, Masashi. "Kigen to shite no 'Shi no Rei' ['The Poetic Genius' as an Origin]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 8-15. In Japanese <BSJ> **B.** *Reprinted on pp. 59-72 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

Suzuki, Masashi. "Kodomo no 'Imaji' no Henbo--Songs of Innocence and [of] Experience no ichikosatsu: Transformations of the Image of Child--An Essay on Songs of Innocence and of Experience." *Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 12 (1977), 33-59. In Japanese <BBS> **B.** Reprinted as Chapter 1 (pp. 9-56) of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

***Suzuki, Masashi.** "Origins and Burial in America." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, English Number (1995), 15-32.

Blake "offers .. an origin/rise and no progress as an alternative to the origin/rise and progress" (p. 29).

***Suzuki, Masashi.** "Reynolds to Blake no Marginalia [Marginalia by Reynolds and Blake]." *Albion*, LVI (2010), 46-73. In Japanese

Suzuki, Masashi. "Senso to Uzumaki--The Four Zoas ni okeru Chikara: War and Vortex: Power in *The Four Zoas*."

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*Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan, LXIV, 1 (1987), 3-18. In Japanese <BBS>B. *Reprinted in pp. 177-197 of his Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake (1994).*

***Suzuki, Masashi.** "'Signal of Solemn mourning': Blake's Sandals and Ancient Israelite Custom." *Journal of English and Germanic Philology, C (2001), 40-56.*

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.** "'We censure Nature for a Span too short': William Blake and *Night Thoughts II*, 115-20." Pp. 305-326 of *Enlightened Groves: Essays in Honour of Professor Zenzo Suzuki*. Ed. Eiichi Hara, Hiroshi Ozawa, and Peter Robinson (Tokyo: Shohakusha, 1996)

***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*

***Suzuki, Masashi.** "William Blake ni okeru Jigazo/Jiko Hyosho no Sunkan [The Moment of Self-portrait/Self-representation in William Blake]." *Albion, Kyodai Eibun*

Gakkai: Albion, English Literary Society, Kyoto University,
NS No. 46 (October 2000), 73-89. In Japanese

***Suzuki, Masashi.** "William Blake to Gunoshisushugi
[William Blake and Gnosticism]." P. 174 ff. of *Gunoshisu
Itan to Kindai [Gnosis: Heresy and Modern]*. Ed. Takashi
Onuki, Sussumu Shimazono, Yoshito Takahashi, and Yoichiro
Murakami (Tokyo: Iwanami Shoten, 2001) In Japanese

Suzuki, Masashi. "William Blake to 'Ryuritsuho'--'Infinite,'
'Indefinite,' 'Line': William Blake and 'Fluxions'--'Infinite,'
'Indefinite,' 'Line'." *Shiron [Essays], 'Shiron' Dojinkai,*
Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society
of English Literature, Faculty of Letters, Tohoku University],
XXI (1982), 1-20. In Japanese <BSJ> **B.** Reprinted on pp.
119-140 of his *Genso no Shigaku: William Blake Kenkyu:*
Visionary Poetics: A Study of William Blake (1994).

Suzuki, Masashi. "Yugamerareta Me--Blake ni okeru
Shikaku no Mondai to Newton Rikigaku [Distorted Eye --The
Optical Problem in Blake and Newtonian Dynamics]." *Igirisu*
Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in
English Romanticism, Japan Association of English
Romanticism, No. 4-5 (1981), 1-9. In Japanese <BBS>. **B.**
*Reprinted on pp. 103-118 of his *Genso no Shigaku: William*
Blake Kenkyu: Visionary Poetics: A Study of William Blake
(1994).

§**Suzuki, Masayoki.** "William Blake, 'A Poison Tree':
Hanshinwa no monogatari." *Eigo Seinen: The Rising*
Generation, CXLVIII (2003), 702-703. In Japanese

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Suzuki, Ryohei. "J. Joyce no *Finnegans Wake* ni taisuru W. Blake no Koki Yogensho no Eikyo ni tsuite: A Study of Influence of Blake's Major Prophetic Books on Joyce's *Finnegans Wake*." *Hosei Daigaku Kyoyobu Kiyo: Bulletin of the Faculty of Liberal Arts, Hosei University*, No. 37 (1981), 1-27. In Japanese <BSJ>

Svatik, Stephen. "An Interpretation of William Blake's *The Gates of Paradise*." *Shokugyo Kunren Daigakko Kiyo, Jinbun Kyoiku Hen: Bulletin of the Institute of Vocational Training, Humanities and Education*, No. 17 (1988), 1-4. <BSJ>

§**Swainson, William Perkes.** "William Blake, Seer, Poet & Artist." In his *The Christian Mystics*. 3 vols. (London: C.W. Daniel, [1903-1908]) 15 cm

Presumably it is the same as his *William Blake, Seer, Poet, and Artist* (London, [1908]), *Christian Mystics* No. 8. <BB #2790>

§**Swann, Karen.** "Teaching *Jerusalem*." *European Romantic Review*, XXV, 3 (2014), 397-402

Swan, Michael. "Blake v. Reynolds." No periodical, 1957.

On "Professor Wind's Third Programme talk on Blake and Reynolds".

§**Swann, Karen.** "Blake's *Jerusalem*: Friendship with Albion." Chapter 31 (pp. 538-553) of *A Companion to*

Romantic Poetry. Ed. Charles Mahoney (Chichester: Wiley-Blackwell, 2011) Blackwell Companions to Literature and Culture 73

Swann, Joseph. "The Breaking of Language: Blake and the Development of Yeats's Imagery." Pp. 217-231, 344-345 of *The Internationalism of Irish Literature and Drama*. Ed. Joseph McMinn, with Anne McMaster, and Angela Welch (Gerrards Cross: Colin Smythe, 1992) *Irish Literary Studies*, 41

"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).

Swearingen, James E. "The Enigma of Identity in Blake's *Visions of the Daughters of Albion*", *Journal of English and Germanic Philology*, XCI (1992), 203-215 <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93),
108

Swearingen, James E. "William Blake's Figural Politics." *ELH*, LIX, 1(Spring 1992), 125-144. <BBS> **B.** Reprinted in pp. 80-94 of *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (N.Y. and London: Garland Publishing, 1998).

Swinburne, Algernon Charles. *Uncollected Letters of Algernon Swinburne*, ed. Terry L. Meyers. Volume 1 1848-1874 [Volume 2 1875-1889] [Volume 3 Undated Letters ...] (London: Pickering and Chatto, 2005)

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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), 211-213.

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.

***Swinburne, Algernon Charles.** *William Blake: A Critical Essay* (London, 1868) **B.** *Second Edition. (London, 1868) **C.** *(London, 1906) **D.** *(N.Y., 1906) **E.** (London, 1925) **F.** “William Blake.” Vol. XVI, pp. 49-350 of *The Complete Works of Algernon Charles Swinburne*. Ed. Sir Edmund Gosse and Thomas James Wise. Prose Works Vol. VI (London and N.Y., 1926) **G.** §*William Blake* (N.Y., 1967) **H.** Ed. Hugh J. Luke (Lincoln, Nebraska, 1970) <BB> **H.** *William Blake*. Tr. Giusi De Pasquale and Maria Croci Guli (Palermo: Novecento, 1992) Narciso d'Oro 22 cm, 321 pp.; ISBN: 9788837301439 In Italian

Excerpts from the 1868 essay were reprinted as “William Blake”, pp. 101-124 of *Swinburne as Critic*, ed. Clyde K. Hyder (1971), pp. 146-147 were reprinted as “The ‘Marriage of Heaven and Hell’” on pp. 21-22 of *Critics on Blake: Readings in Literary Criticism*, ed. Judith O’Neill (1970); and the same pages were reprinted from O’Neill as “Music and Meaning” in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

1868

§**Anon.**, *Athenaeum*, No. 2097 (**4 January 1868**), 12-13

§**J.R. Green**, *Saturday Review*, **1 February 1868**, pp. 148-149

§**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

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§**Anon.**, *Imperial Review*, reprinted in *Round Table*, No. 161, **22 February 1868**, pp. 124-125

§**Moncure D. Conway**, *Fortnightly Review*, **February 1868**, pp. 216-220

§**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. 587-588

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

Robert Ross, "Swinblake: A Prophetic Book, with Home Zarathrusts", *Academy*, LXXI (1906), 307-309 (an amusing review) <BB #2568>

Morton D. Paley, "The Critical Reception of A Critical Essay", *Blake Newsletter*, VIII, 1-2 (**Summer-Fall 1974**), 32-37

§**Swinkin, Rachel**. "The Limits of Sympathy: Animals and Sentimentality in Eighteenth-Century British Literature and Culture, 1759-1810." California (Davis) Ph.D., 2012.

Chapter 3 is about Blake.

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.

Symons, Arthur. *William Blake* (London: Archibald Constable, 1907). **B.** Reprinted in Volume IV of *The Collected Works of Arthur Symons* (London: Martin Secker, 1924). **C.** §(London: Jonathan Cape, 1928) The Travellers' Library <BB> **D.** §(London: Jonathan Cape, 1940) The Saint Giles Library **E.** §(N.Y., 1970). <BB #2804D> **F.** §([Whitefish, Montana:] Kessinger Publishing, [2007]) 23 cm, xviii, 433 pp.; ISBN: 9780548280980 **G.** §([Whitefish [Montana]: Literary Licensing LLC, 2014) 450 pp.; ISBN: 9781498085762

REVIEWS

1907

§**Anon.**, *New York Herald*, 25 August 1907

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§**W.L. Courtney**, *Daily Telegraph*, **2 October 1907**
William Aspenwell Bradley, “William Blake, Poet,
 Painter, Prophet: Significance of the Revival of
 Interest in the Personality and Work of the Artist-
 Seer – Emancipation from Reality Through the
 Spirit and Power of Imagination – Two New
 Books”, *New York Times*, **6 December 1907** (with
 another)

§**H. Ellis**, *British Journal of Psychiatry*, LIV, 224
 (**January 1908**), 141-142

§**Szenczi, Miklós**. “Blake tanítása képzeletről [Blake on
 Imagination].” Pp. 333-347 of his *Tanulmányok [Essays]*
 (Budapest: Akadémia, 1989) In Hungarian

Szerb, Antal. *William Blake* (Szeged [Hungary], 1928)
 Széphalom-Könyvtár, No. 10. 21 pp. In Hungarian <BB>
B. §"William Blake." *Gondolatok a könyvtárban*. 3rd
 edition (Budapest: Magvető, 1981).

An essay celebrating the centenary of Blake's death.

§**Szumlewicz, Katarzyna**. “Technika I Wizja [Technique
 and Vision].” *Odra*, No. 7-8 (2002) In Polish

About factors which could have influenced Blake's
 visions and his attitudes to art and poetry.

T

§**Tahyvildary, Negin**. "Poetry and the Sensitive World: A

Comparative Perspective on the Poetic Course of Sohrab Sepehry, Arthur Rimbaud, and William Blake." *New Readings*, VII (2004).

Sepehry is an Iranian poet.

***Taira, Zensuke.** "Jushichi, Juhasseiki Igirisu no minshu bunka to Blake: Popular Culture in Seventeenth- and Eighteenth-Century England and William Blake." *Hokkaido Daigaku Bungakubu Kiyo, Hokkaido Daigaku Bungakubu: The Annual Report on Cultural Science: The Faculty of Letters [of] Hokkaido University*, XLI-1, 75 (1992), 1-8. In Japanese

§*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.

Michisei Kono. "[On Blake.]" Pp. 8-9.

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.

Takeo Sumida. "[On Blake.]" Pp. 15-16.

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Tait, Simon. "House room for a visionary: Simon Tait reports on a campaign to turn William Blake's house into a centre for design innovation." *Times* [London], 12 May 1994.

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. "France Kakumei Jidai no Blake [Blake in the Age of the French Revolution]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [English-

American Literature, Toita Women's Junior College], No. 34 (1979), 18-21. In Japanese <BSJ>

Takahara, Koji. "William Blake no 'Shirei' to Vision [William Blake's 'Muses' and Vision]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 32 (1978), 17-20. In Japanese <BSJ>

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, Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 40 (1983), 89-105; No. 41 (1983), 39-59; No. 42 (1985), 75-92. In Japanese <BSJ>

Takahashi, Masami. "William Blake: sono mokushiroku teki bijon: William Blake: On His Apocalyptic Vision." *Teikyo Daigaku Bungakubu Kiyo: Eigo Eibungaku/Gaikokugo Gaikoku Bungaku: Bulletin of English Literature Department: Teikyo University*, XXIII (1993), 311-332. In Japanese

Takanashi, Erisa. "Muku to Keiken no Uta ni okeru Blake no Kodomo Kan: 18 Seiki Josei Shijin tonon Hikaku (William Blake's Idea of Children in *Songs of Innocence and of Experience* and the 18th Century Women Poets)." *Nihon Joshi Daigaku Eibeibungaku Kenkyu* (*Japan Women's University, Studies in English and American Literature*), XLVII (2012), 51-65. In Japanese

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§**Takemura, Masayuki.** "Views of the Human Imagination--Blake, Poe [and] Swedenborg." *Eibeibunka [English and American Literature]*, No. 26 (1996), 41-51.

Takeshima, Yasushi. "Proverbs of Hell no shochoteki Imi [Symbolical Meanings of 'The Proverbs of Hell']." *Kanazawa English Studies, Kanazawa Daigaku Eibungakkai: The Society of English Literature, Kanazawa University*, No. 18 (1988), 1-10. In Japanese <BSJ>

§**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 Kiyō, 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. 222-240 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 Imoji [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]."

***Takiguchi, Shuzo.** "Blake." Pp. 63-65 of *Sekai Bijutsu Zenshu*, Dai 19-kan [*Fine Arts of the World*, Vol. XIX]. (Tokyo: Heibonsha, 1954) In Japanese <BSJ>

***Takubo, Hiroshi.** "'A Little BOY Lost': Shiron [An Essay on 'A Little Boy Lost']." *Teoria* [*Theory: Journal of the Graduate School of Hosei University, Society of English Literature*], No. 19 (1987), 15-34. In Japanese <BSJ>

***Takubo, Hiroshi.** "'Mimamori michibiku mono' to 'Mimamotare 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>

Talman, John. "Col. Hosmer and William Blake." *New York Times*, 21 June 1902.

About William H.C. Hosmer, "Blake's Visitants", *Graham's Magazine*, XXIX (September 1846), 151, a poem about Blake based on Cunningham. <BB #1890>

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Tambling, Jeremy. *Blake's Night Thoughts* (Basingstoke and N.Y.: Palgrave Macmillan, 2005) 8°, x, 202 pp.; ISBN: 1403942846

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).

“Part of the material on Dante and Blake, now dispersed in the book, comes from my essay ‘Dante and Blake: Allegorizing the Event’ edited by Nick Haveley (London: Macmillan, 1998), pp. 33-48 <no book indicated,>, and a draft of Chapter 7 [‘Dante’s “Deep and Woody Way”’] called ‘Illustrating Accusation: Blake on Dante’s *Commedia*’ in *Studies in Romanticism* 37 (1998), 395-420” (p. viii).

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), 127-129 (“Tambling moves stylistically in rhapsodic prose from one association to another”)

Tambling, Jeremy. “Dante and Blake: Allegorizing the Event.” Chapter 2 (pp. 33-48) of *Dante's Modern Afterlife*:

Reception and Response from Blake to Heaney. Ed. Nicholas Havelly (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1998)

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. 149-173), "Dante's 'Deep and Woody Way'", in his *Blake's Night Thoughts* (2005).

Tamego, Takako. "Blake no *Yaso* Kaishaku--Jikohesoku to Kaiho no Hyogen: Blake's Interpretation of *Night Thoughts*: The Expression of Self-Blockade and Liberation." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 42-50. In Japanese <BSJ>

Tanaka, Minne. "One-Pull or Two-Pull? Blake's Colour Printing Technique." *Jochi Eigo Bungaku Kenkyu* [*Sophia English Studies*], XXX (2005), 33-48.

"I will trace in detail their [Essick and Viscomi vs Phillips'] controversy" (pp. 33-34).

Tanaka, Minne. "William Blake to Fresco: Ushinawareta Inishie no Hijutsu wo Motomete [William Blake and Fresco: In Search of the Lost Secret Arts of the Ancients]." Pp. 151-

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167 of *Hermes tachi no Kyoen: Eigo Eibei Bungaku Ronbunshu (A Symposium of Critics: Scholarship on Literature and Language in Honor of Professor Shoichi Matsushima)*. Ed. Shoichi Matsushima (Tokyo: Otowa Shobo Tsurumi Shoten, 2012) In Japanese

Tanaka, Sachiho. "W. Blake no Shiten: On the Standpoint of William Blake." *Katahira, Eigo Eibungaku Ronso, Chubu Katahira Kai: The Katahira, Studies in English Language & Literature*, No. 18 (1983), 85-91. In Japanese <BSJ>

§**Tanaka, Takao.** "Blake no London to Felpham [Blake's London and Felpham]." *Gengo Bunka [Shikoku University, Bulletin of the Research Institute of Linguistic Culture]*, II (2004), 69-88. In Japanese

Tanaka, Takao. "Blake no 'muku' to 'keiken' [Innocence and Experience of Blake]." *Gengo Bunka [Shikoku University, Bulletin of the Research Institute of Linguistic Culture]*, No. 4 (2006), 21-26. In Japanese

Tanaka, Takao. "Preston Blake Korekushon: The Preston Blake Collection." *Shikoku Daigaku Kiyo, Ser. A, Jinbun Shakaikagaku Hen, Shikoku Daigaku: Bulletin of Shikoku University, Ser. A [Humanities and Social Sciences]*, *Shikoku University*, No. 13 (2000), 137-141. In Japanese, with an English abstract on p. 137

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.

§**Tanaka, Takao.** “William Blake no Keiken no Uta [*Songs of Experience* of William Blake].” *Shikoku Daigaku Kiyo* [*Bulletin of Shikoku University*], XIX (2003), 27-41. In Japanese

§**Tanaka, Takao.** “William Blake’s Zen, Centering on the Illustrations of the Book of Job.” *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], I (2004), 75-82.

Tanaka, Takao. “William Blake no shiso to zen [William Blake’s Thought and Zen].” *Indo gaku Bukkyo gaku Kenkyu* [*Studies in India and Buddhism*], LVI, 2 (2008), 1025-1029. In Japanese

Tanaka, Tsutomu. “Lyca no yukue [(Blake’s) Vision and Lyca Poems].” *Daito Bunka Daigaku Eibei Bungaku Ronso* [*Daito Bunka Review*], No. 38 (2007), 11-32. In Japanese

Tanaka, Tsutomu. "W. Blake no 'The Little Black Boy' ichi kosatsu: On Blake's 'The Little Black Boy'." *Daito Bunka Daigaku Eibeibungaku Ronso: Daito Bunka Review, Society of English and American Literature, Daito Bunka University*, No. 24 (1993), 49-62. In Japanese <BSJ>

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***Tandecki, Daniela.** *Tigerbrand: Das unbequeme Genie William Blake* (Frankfurt am Main: Otto Lembeck, 1997) 8°, 310 pp., 38 reproductions; ISBN: 3874763242 In German

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), 105-108. 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.”

Tang, Mei Xiu. “Bu Lai Ke Dui Mi Er Dun de Wu Du [On Blake’s Misreading of Milton].” *Tian Jin Wai Guo Yu Xue Yuan Xue Bao* [*Journal of Tianjin Foreign Studies*

University], XII, 6 (Nov. 2005), 57-61. In Chinese

Blake "has completely subverted the native traditional Christian orthodox doctrines" by "adopting an anti-sublime strategy of demonization" and by "misreading" Milton.

Tang, Mei-Xiu. "Wei Lian Bu Lai Ke: Wen Huka Bian Yuan de Lü Bing Zhe [William Blake: A Culturally marginalized Rope-Walker]." *Changsha Li Gong Da Xue Xue Bao*(She Hui Ke Xue Ban) [*Journal of Changsha University of Sciences and Technology* (Social Sciences Edition)], XXV, 2 (March 2010), 97-101. In Chinese

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 de Lang Man Zhu Yi Jing Shen Tan Xun: A Probe of Romantic Spirit in William Blake and Qu Yuanin Comparison]." *Xi Nan Ke Ji Da Xue Xue Bao: Journal of Southwest University of Science and Technology* (Philosophy and Social Sciences Edition), XXX, 4 (August 2013), 50-53. In Chinese

The content of this essay is very similar to the next article.

Tang, Mei-Xiu, and Rong Zhou. "Huo Yi Jue Shen Chen Huo Qi Miao Xiao Yao--Bu Lai Ke Yu Qu Yuan Lang Man Zhu Yi Jing Shen de Yi Tong Bi Jiao: Gorgeous Profound or Miraculous Unfettered--A Comparative Study of the Romantic Spirit between William Blake and Qu Yuan." *Xi Hua Da Xue Xue Bao: Journal of Xihua University*

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(*Philosophy & Social Sciences*), XXXII, 5 (September 2013), 18-22. In Chinese, with an abstract in English

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 Kiyo: Bulletin of Reitaku University*, XII (1971), 140-158. In Japanese <BBS> **B.** Translated and revised by Taniguchi as "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95 of *Centre and Circumference*, ed. Kenkichi Kamajima (1995).

Tanikuni, Akihiko. "Thel no Taikyaku ga imisurumono – Blake no *Thel no Sho* ni suite no Ichi Kosatsu: What 'Thel's Retreat' Implies – A Study on *The Book of Thel*." *Tokuyama Daigaku Sogo Keizai Kenkyujo Kiyo, Tokuyama Daigaku Sogo Keizai Kenkyujo: Bulletin of the Institute for The Study of Economics*, Tokuyama University, No. 22 (2000), 153-158. In Japanese

Tannenbaum, Leslie. "Hirelings and Laborers: Biblical Parable in Blake's *Milton*." *La Revue LISA/LISA* e-journal, V, 4 (2007), 122-132 (with a résumé in French)

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).

Tannenbaum, Leslie W. *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art* (1982) <BBS>

A "revised version" of pp. 25-54 is reprinted as "Prophetic Form: The 'Still Better Order' of Blake's Rhetoric." Pp. 185-198 of *Rhetorical Tradition and British Romantic Literature*. Ed. Don H. Bialostosky and Lawrence D. Needham (Bloomington and Indianapolis: Indiana University Press, 1995)

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§**Andrew Lincoln**, *Times Literary Supplement*, **30 July 1982**, p. 829

§**Anon.**, *Choice*, XIX (1982), 1562

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1982* (1983), 90-91

§**Joseph Wittreich**, *Christianity and Literature*, XXXII, 2 (1983), 459-62

§**Stephen C. Behrendt**, *Wordsworth Circle*, XV, 3 (Summer 1984), 106-108

Jerome J. McGann, *Blake*, XVIII, 2 (Fall 1984), 120-121

§**George P. Landow**, *Review*, VI (1984), 21-34

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§**Michael J. Tolley**, *Studies in Romanticism*, XXIV, 2
(**Summer 1985**), 300-307

§**François Mouret**, *Revue de Littérature Comparée*,
LIX (**1985**), 351-353, in French

§**D.R.M. Wilkinson**, *Yearbook of English Studies*, XVI
(**1986**), 286-288 (with another)

Tannenbaum, Leslie. “Hirelings and Laborers: Biblical Parable in Blake’s *Milton*.” *La Revue LISA/LISA e-journal*, V, 4 (2007), 122-132 (with a résumé in French)

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).

Tannenbaum, Leslie. “‘What are Those Golden Builders Doing’: Mendelssohn, Blake, and the (Un)Building of *Jerusalem*.” Chapter 4 (pp. 79-90) of *British Romanticism and the Jews: History, Culture, Literature*. Ed. **Sheila A. Spector** (N.Y. and Basingstoke: palgrave macmillan, 2002)

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.)

***Susan Matthews**. “An Alternative National Gallery: Blake’s 1809 Exhibition and the Attack on Evangelical Culture.” 28 paragraphs (Blake in the context of James Barry, *An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* [1783] and Barry’s support for Mary Wollstonecraft, especially Blake’s “The Penance of Jane Shore”.)

***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) 661-691), once bound with *Jerusalem* (E), now with it in the Yale Center for British Art.

William Blake and His Circle
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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.

§**Taufer, Jasna Škrinjar**. "Albion: Blake v galeriji tate." *2000*, 148-150 (2002), 95-107. In Slovenian

§**Tavares, Enéias Farias**. "'As Portas de Percepção': Texto e Imagem nos Livros Iluminados de William Blake." Universidade Federal de Santa Maria, Brazil, Ph.D. In Portuguese

§**Tavares, Enéias Farias**. "'Uma Canção de Liberdade' de William Blake: discurso profético e tradução poética." *Scientia Traductionis* [Brasil], No. 7 (2010), 166-179. In Portuguese

About "A Song of Liberty" from the *Marriage*.

§**Tavares, Enéias Farias, and Leandro Cardoso de Oliveira**. "'The Little Girl Lost' e 'The Little Girl Found', de William Blake: Canções de Inocência ou de Experiência?'" *Crítica Cultural*, XI, 1 (January-June 2014), 105-127. In Portuguese

Taylor, 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. 203-205), and "Supplementary Bibliography" (pp. 206-207). "Irene Taylor's text is still the most satisfactory introduction to the subtleties of Blake's illustrations to the poems of Gray" (p. ix).

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1971

Thomas H. Helmstadter, *Blake Newsletter*, IV, 4 (Spring 1971), 140-142

§**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), 210-212 (with 2 others)

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-1539 (with 12 others)

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXI (January 1972), 142-146

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- W.J.T. Mitchell**, *Blake Studies*, IV, 2 (**Spring 1972**), 159-160
- I.H. C[hayes]**, *English Language Notes*, X (**September 1972**), 37
- §**Daniel Hughes**, "The Luck of William Blake", *Massachusetts Review*, XIII (**Autumn 1972**), 717-725 (with 2 others)
- §**Anthony Blunt**, "Bibliomania", *Yale Review*, LXI (**Winter 1972**), 301-306 (with another)
- §**Wallace Jackson**, *South Atlantic Quarterly*, LXXI (**Winter 1972**), 131-132
- §**Morton D. Paley**, *Criticism*, XIV, 1 (**Winter 1972**), 93-96
- §**James Rieger**, *Philological Quarterly*, LI (**1972**), 646-647
- §**Gilbert Thomas**, *English*, XXI (**1972**), 114
- §**Hugh Honour**, *New York Review of Books*, **25 January 1973**, pp. 34-35
- §**Désirée Hirst**, *Review of English Studies*, XXIV (**February 1973**), 95-99 (with 2 others)
- §**Luther S. Luedtke**, *Eighteenth-Century Studies*, VI, 3 (**Spring 1973**), 389-395
- §**Alan Watson**, *Art Bulletin*, LV (**1973**), 465-466
- G.E. Bentley, Jr.**, *Apollo*, XCIX, 143 (**January 1974**), 481-482 (with another)
- §**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (**Spring 1974**) 155-164 (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.

§**Taylor, J.B.** "The Case of William Blake: Creation, Regression and Pathology." *Psychoanalytic Review*, L (1963), 489-504

§**Taylor, Richard.** "A Sense of the Dramatic Form, Characterization, Tone and Intention in William Blake's *King*

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Edward III." *Ab Hath Al-Yarmouk* [*Literature and Linguistics*], XV, 2 (1997), 41-62.

§**Taylor, Walter.** "The Mysticism of William Blake." *Aryan Path* [Bombay],XXXV, 2 (February 1964), 63-67.

Tayson, Richard. "Ghostly Language and Liminal Experience: William Blake, Romantic Discourse on the Sublime, and American Punk Sound." City University of New York Ph.D., 2012. 353 pp.

§**Tearl, Oliver.** "Blake's 'London' in *A Tale of Two Cities*." *Notes and Queries*, LIII (2006), 335-336.

***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).

***Terrien, Samuel.** "Blake: Le mal du Siècle." Chapter 14 (pp. 194-228, 289-291) of his *The Iconography of Job Through the Centuries: Artists as Biblical Interpreters* (University Park: Pennsylvania State University Press, 1996)

A standard print-by-print explication, with reproductions of all the Job designs save the title page.

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§**Terrien, Samuel L.** *The Iconography of Job Through the Centuries: Artists as Biblical Interpreters* (University Park: Pennsylvania State University Press, 1996)

There is a chapter on Blake.

§**Teskey, Gordon.** "Milton and the Romantics." Chapter 25 (pp. 425-442) of *A Companion to Romantic Poetry*. Ed. Charles Mahoney (Chichester: Wiley-Blackwell, 2011) Blackwell Companions to Literature and Culture

Blake is on pp. 434-438.

§**Teskey, Gordon.** "Prophecy Meets History: Frye's Blake and Frye's Milton." Pp. 48-64 of *Educating the Imagination: Northrop Frye, Past, Present and Future*. Ed. Alan Bewell, Neil ten Kortenaar, and Germaine Warkentin (Montreal and Kingston: McGill-Queen's University Press, 2015)

§**Thanhouser, Ed.** *Urizen Wept: William Blake and the Sublime in MILTON A POEM.* (Saarbrücken: VDM Verlag Dr. Müller, 2008) ISBN: 9783639049824

REVIEW

Jason Whittaker, *Year's Work in English Studies*,
LXXXIX (2010), 638

§**Thistle, Louise.** "William Blake." In her *Dramatizing Classic Poetry* (Lyme, New Hampshire: Smith and Kraus, 1999) Young Actors Series Published by 2009 as an E-book

Poems scripted to dramatize in the classroom and on stage.

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§**Tholoniati, Yann.** "William Blake, *Songs of Innocence and [of] Experience.*" *Guide de la littérature britannique.* Ed. Jean Pouvelle et Jean Pierre Demarch. (Paris: Ellipses, 2008) Pp. 111-114.

§**Thomas, Helen Sarah.** "The Gender of Revolution: The Female and the Feminine in [the] Art and Poetry of William Blake." Oxford M. Phil., 1991.

***Thomas, Dr Helen.** "William Blake: Spiritualism and Abolitionism." Pp. 114-124 of "Romanticism and abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge and William Wordsworth." Chapter Three (pp. 82-124) in her *Romanticism and Slave Narratives: Transatlantic Testimonies* (Cambridge and N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

The Blake section has very little to do with slavery.

***Thomas, Inigo.** "In Golgonooza." *LRB [London Review of Books]*, 16 Sept 2015

On the Blake Society walk through London led by Henry Eliot.

§**Thomas, Julia.** "Getting the Picture: Word and Image in the Digital Archive." *European Journal of English Studies*, XI, 2 (2007), 193-206

The William Blake Archive is discussed on pp. 197-200.

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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.

§**Thomas, Troy.** "William Blake and *Dead Man*."
Adaptation: The Journal of Literature and Screen Studies, V,
1 (January 2012), 57-87

About Jim Jarmusch's movie.

Thompson, E.P. "Anti-Hegemony: the Legacy of William Blake." *New Left Review*, No. 201 (1993), 26-33.

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).

***Thompson, E.P.** "The Blake tradition." *Guardian* [London], 4 September 1993.

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".

Thompson, Edward P. "L'antihegemonia. El llegat de William Blake." *El contemporani: revista d'història*, No° 2 (Catarroja (Valencia): Afers, 1994), 39-43. In Catalan

Thompson, E.P. "'Milton the Radical'." *Times Literary Supplement*, 7 March 1975, p. 253.

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"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."

***Thompson, E.P.** *Witness Against the Beast: William Blake and the Moral Law* (Cambridge: Cambridge University Press, 1993) 20 reproductions **B.** (N.Y.: The New Press, 1993) **C.** (1994) **D.** (1994) [paperback]

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

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according to Dorothy Thompson (*ibid*, pp. 1-2). *The Romantics* itself does not deal significantly with Blake.

"The Divine Image" is reprinted in *William Blake*, ed. John Lucas (1998), 27-42, and an extract (from pp. 106-114) was published as "Anti-Hegemony: the Legacy of William Blake", *New Left Review*, No. 201 (1993), 26-33, silently reprinted as "Anti-Hegemony: The Legacy of William Blake" in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

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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])

Michael Foot, "Visions of Albion: The revolutionary Englishness of William Blake and E.P. Thomson", *Times Literary Supplement*, **19 November 1993**, p. 16 (admiring)

§**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. Thomson)

§**Colin Welch**, *Spectator*, **18-25 December 1993**, pp. 70-71

§**Terry Eagleton**, *NSS*, XXVI (1993), pp. 39-40 (cautious praise)

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§ **Alfred Kazin**, "The Vision Thing", *New Republic*, **21 March 1994**, pp. 38-40

* **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**), 313-317 ("an important contribution")

§ **William Stafford**, *History Workshop*, No. 38 (**Summer 1994**), 242-244

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")

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- §**Nigel Smith**, "Antinomianism", *Essays in Criticism*, XLIV (1994), 147-155
- 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")
- Miyamachi, Seiichi**. "E.P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University]*, No. 56 (1994), 89-99. (For contents, see Miyamachi)
- Jason Whitaker**, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [p. 12])
- Brian Wilkie**, *Modern Language Review*, XC, 2 (April 1995), 416-417 ("Thompson adduces helpful 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), 128-131
- §**Anon.**, *Christianity and Literature*, XLIV (1995), 232-234
- 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

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hundred years from now, while others remain on the shelf")

David Fuller, *British Journal for Eighteenth-Century Studies*, XVIII (1995), 217-218 ("The book is full of interesting material and ideas, and is beautifully written")

Dan Latimer, *Philosophy and Literature*, XIX, 2 (1995), 412-413 (a summary of the argument of Mugglestonian antinomianism)

François Piquet, *Etudes anglaises*, XLVIII (1995), 195-198, in French (this "étude captivante" demonstrates that "Thompson est un admirable connaisseur du monde complexe des sectes" [p. 498])

§**M. Scrivener**, *Criticism*, XXXVII, 1 (1995), 166

Doug Thorpe, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129-134 (with another) (a summary)

Ralph Pite, "Some Versions of Blake", *English*, XLV, 182 (June 1996), 175-181 (with another) (Thompson's book is "decisive and meticulous" [p. 176])

§**Roy Porter**, *English Historical Review*, CXI, 442 (June 1996), 743-744

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328-329 ("at a stroke, *Witness Against the Beast* makes Blake understandable")

Mark Houlihan, *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L.

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Cope, V (N.Y.: AMS Press, 1997), 416-419 ("a passionate contribution to Blake scholarship and ... a lucid summation of Thompson's own 'good old cause'" [p. 419])

§**Thompson, J.W.M.** "Blake Power." *Spectator*, 22 November 1968, p. 737.

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

Thompson, Marc Alan. "Romantic representation and the rhetoric of unfinished design." *DAI*, LVIII (1998), 4285A. Cincinnati Ph.D., 1997. 225 pp.

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

Thomson, James, "The Poems of W. Blake", *National Reformer*, NS VII (1866), 22-23, 42-43, 52-54, 70-71 ... <BB #2837> E. Reprinted as "The Poems of William Blake" in **Harold Bloom's Critical Classics: William Blake** [ed. **Alexis Harley**] (2008) <BBS>

***Thompson, Michael.** "William Blake and the Illustrations for Blair's *Grave* Part One." *Fellowship of American Bibliophilic Societies*, XVII, 2 (Fall 2013), 18-22, 24.

A curiously inaccurate account with no indication of the sources of its information.

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***Thompson, Michael.** "William Blake and the Illustrations for Blair's *Grave*. Part II." *The Fellowship of American Bibliophilic Societies*, XVIII, 1 (Winter 2014), 9-21.

"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.

T[hornbury], W[alter]. "Blake, William" Vol. I, pp. 611-612 of *The Imperial Dictionary of Universal Biography: A Series of Original Memoirs of Distinguished Men, of All Ages and All Nations*. Conducted by John Eadie, J.P. Nichol, John Francis Waller, Edwin Lankester, Francis Bowen, P.E. Dove (General Editor), and J. Brown (London, Glasgow, Edinburgh, Liverpool, Leeds, Aberdeen, Newcastle, Bristol, "Boston, U.S.", N.Y.: William Mackenzie, [?1863])

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.

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Thorpe, Douglas Joseph, *A New Earth: The Labor of Language in PEARL, Herbert's TEMPLE, and Blake's JERUSALEM* (1990) <BBS>

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§*Parabola*, XVI (1991), 124

§*Theological Studies*, LIII (1992), 185+

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 108-109

Tian, Qing. "Bu Lai Ke 'Tyger! Tyger!' Yi Shi de Wan Mei Dui Chen [The Perfect Symmetry of Blake's Poem 'The Tyger']." *Shang Qiu Zhi Ye Ji Shu Xue Yuan Xue Bao* [*Journal of Shangqiu Vocational and Technical College*], X, 55 (2011), 77-78. In Chinese

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

***Tiller, Terence**. "Blake and Hayley." *Listener*, 21 September 1967, p. 2.

A summary of the relationship in connection with a BBC programme.

§[**Tilloch, Alexander**.] *Star* [London, ed. Alexander Tilloch], 29 April 1800.

In the context of a new spate of bank note forgeries, Tilloch's proposal of 1797 for a forgery-proof bank note, "which was recommended by almost every eminent artist in the Kingdom", is summarized, with a list of signatories, including Blake.

All the information here derives from Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818",

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University of Toronto Quarterly, LXXX (2011), 827-828.

Timbs, John. *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J.M.W. Turner* (London, **1860**) <BBS> **B.** §(London: Richard Bentley, 1872) **C.** (London, 1887) P. 211. **D.** §(Porstmouth: Barder Enterprise, 1997) 912 pp.

Timoner, Jennifer Alla. "Romanticizing Bataille: Subject-object relations and the 'extreme limit' of knowledge in Blake, Coleridge, and Shelley." University of New Mexico Ph.D., 2001. 237 ll.

Chapter Two gives "interpretations ... based on Bataille's ideas concerning the violent annihilation of the subject and object" in *The Book of Thel* and *Visions of the Daughters of Albion*.

Tinkler-Villani, V[alerial], *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**), 216-217

§**Anon.,** *Forum for Modern Language Studies*, XXVI (**1990**), 300

§**Anon.,** *Modern Language Studies*, XXVI (**1990**), 300

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- D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 31
§**M.T. S[mith]**, *Romantic Movement ... Bibliography* for
1990 (1991), 91
§**Piero Boitani**, *Modern Language Review*, LXXXVI, 4
(October 1991), 979-980
§**Richard Bates**, *Translation and Literature*, I, 1
(January 1992), 181-184

Titlestad, P.J.H. "John Milton: Revolutionary Beloved of Romantics." Pp. 209-214 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

Chiefly about "Blake's treatment of Milton" (p. 210), especially in *Milton*.

§**Titleslad, P.J.H.** "The 'pretty young man Civility': Bunyan, Milton, and Blake and patterns of Puritan thought." *Bunyan Studies*, No. 6 (1995-1996), 35-43

§**Titlestad, Peter.** "William Blake: The Ranters and the Marxists." *English Academy Review*, XXI, 1 (December 2004), 118-129

§**Todd, Ruthven** (1914-78). Calligraphic list of books in his library, many about William Blake (c. 1941). British Library Department of Manuscripts: Egerton MS: 3865

§**Todd, Ruthven.** Correspondence (1970-73) with David

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Bindman, especially about William Blake and Alexander Gilchrist. Most of Todd's letters are from Spain. British Library Department of Manuscripts: Add MS: 34783, presented by Bindman 10 August 1998.

Todd, Ruthven. *Handlist 49: University of Leeds, The Library, MS 470, Blake letters and papers of Ruthven Todd (Digitised June 2004)*. Online. 56 pp.

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

[**Todd, Ruthven.**] "Illuminated Poems." *The Tiger's Eye on Arts and Letters*[Westport, Connecticut], No. 1 (October 1947), 72-76.

"Illuminated Poems" consists of reproductions on glossy paper of (1) Blake's America copperplate fragment⁹⁴⁴ with one sentence of text saying that "Now, in 1947, an experimenting poet [Ruthven Todd] and two artists [S.W. Hayter⁹⁴⁵ 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

⁹⁴⁴ The Contents page says that the *America* copperplate "etched in 1893 [i.e., 1793]" is in "the Rosenwald Collection in the Library of Congress". Note *America* (1947), Foreword by Ruthven Todd (1947) <BB#8>.

⁹⁴⁵ S.W. Hayter, *New Ways of Gravure* (1949) is partly about Todd and Miró.

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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."⁹⁴⁶ He has written a full account of Blake's method that will be printed in a technical magazine".⁹⁴⁷

***Todd, Ruthven.** "The Techniques of William Blake's Illuminated Painting." *Print*, VI (1948), 53-65. B. *Print 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), 210-212 (with 2 others)

§**Anon.,** "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-1539 (with 12 others)

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

⁹⁴⁷ Ruthven Todd, "The Techniques of William Blake's Illuminated Painting", *Print*, VI (1948), 53-65, and *Print Collector's Quarterly*, XXIX (1948), 25-36.

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David Bindman, *Blake Newsletter*, V, 3 (Winter 1971-72), 210-211

§**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), 168-169

§**Anon.**, *Philological Quarterly*, XLI (July 1972)

G.E. Bentley, Jr., *Apollo*, XCIX, 143 (January 1974), 481-482 (with another)

§**Anon.**, *Burlington Magazine*, CXVI (April 1974), 233

§**Anon.**, *Philological Quarterly*, LI (1971) (with 2 others)

§**Tokarev, G.N.** "Stichotverenie Bleika 'London' v. perevodach Marshaka: O vliyanii konteksta na perevod stichotvornich proizvedenii [Blake's Poem 'London' in S. Marshak's Translations: About the Influence of the Context on the Translation of Poetic Works]." Pp. 128-140 of *Voprosi Poetiki Hudozhestvennogo Proizvedeniya* [*Problems of the Literary Work: Poetics*] (Alma Alta, 1980) <BBS incomplete> In Russian

§**Tokareva, G.** "Zhestokaia starost' i prokliataia ivnost' v monofimife Uil'iama Bleika [Cruel Old Age and Damned Youth in William Blake's Personal Mythology]." *Voprosy Literaturny*, III (2005), 245-262. In Russian

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***Toki, Koji.** "Blake no Hikyo Shinwa [Blake's Esoteric Mythology]." *Yuriika: Eureka*, VI, 9 (1974), 192-199. In Japanese <BSJ>

Toki, Koji. "'Seishin no Tabibito' no Jikan Kozo [Time Structure in 'The Mental Traveller']." *Yuriika: Eureka*, V, 9 (1973), 160-165. In Japanese <BSJ>

§**Tomlins, Christopher.** "Revolutionary Justice in Brecht, Conrad, and Blake." *Law and Literature*, XXI, 2 (Summer 2009), 185-213

Toner, M.N. "William Blake and the veil of writing: an examination of symbol and representation." *Index to [British] Theses*, XLIII (1993), 853 (#43-5263). Manchester Ph.D., 1991.

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

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***Townsend, Joyce.** "William Blake (1757-1827), *Moses Indignant at the Golden Calf* c. 1799-1800." Chapter 8 (pp. 66-69) of *Paint and Purpose: A study of technique in British Art*. Ed. Stephen Hackney, Rica Jones, and Joyce Townsend (London: Tate Gallery Publishing, 1999)

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).

***Townsend, Joyce H.**, ed., Consultant Editor Robin Hamlyn. *William Blake: The Painter at Work* (London: Tate Publishing, 2003) 4°, 192 pp., 158 reproductions; ISBN: 0691119104 (U.S.)

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

Joyce Townsend. "Preface." Pp. 7-8.

Anon. "Acknowledgements." Pp. 8-9.

Part One

Introduction

***Robin Hamlyn.** "William Blake at Work: 'Every thing which is in Harmony'." Pp. 12-39, 175-177. (Deals particularly with the rooms in which Blake painted, including previously unreproduced diagrams of the Blakes')

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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^y 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, 177-178. (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, 178-179. (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

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printing was done in more than one pull", but in "Naomi Entreating ...", "the colour printing was done in one pull" [pp. 84, 92].)

***Piers Townshend and Joyce H. Townsend.** "The Conservation of a Large Colour Print: Satan Exulting over Eve." Pp. 100-107, 179.

Part Four

Temperas

***Bronwyn Ormsby with Brian Singer and John Dean.** "The Painting of the Temperas." Pp. 110-133, 179-180. ("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. 134-149, 180-181. ("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. 150-159, 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

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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. 162-174, 181-182. (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 5: Temperas Discussed in the Text." P. 187.

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)

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§**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])

§**Townsend, Joyce H., Bronwyn Ormsby, Julia Johnson, and Mark Evans**. "William Blake's Only Surviving Palette." *V&A Conservation Journal*, XLIX (2005), 20-21.

A longer version appears in *Blake*, XXXIX (2005), 100-103.

§**Traeger, Jörg**. "Luzifers Revolte um 1800: Blake, Runge, Goya." Pp. 57-62 of *Köpflüber: Kunst am Ende des 20. Jahrhunderts* (Munich: C.H. Beck, 2004) ISBN: 340651538X In German

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".

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***Treadwell, James.** "Blake, John Martin, and the illustration of *Paradise Lost*." *Word & Image*, IX (1993), 363-382

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

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

Trigilio, Tony. "A poetics of prophecy: Continuities of visionary history in Blake, H.D. and Ginsberg." *DAI*, LVIII (1997), 1703A. Northeastern Ph.D., 1997.

"The prophetic poetry of William Blake, H.D. and Allen Ginsberg creates a counter-history which resists religious and literary orthodoxy".

§**Trigilio, Tony.** "*Strange Prophecies Anew*": *Rereading Apocalypse in Blake, H.D., and Ginsberg* (Madison, New Jersey: Fairleigh Dickinson University Press; London: Associated University Presses [n.d.]) 209 pp.

REVIEW

Jeremy Tambling, *Modern Language Review*, XCV III, 2 (April 2003), 438-440 (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,

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he would have been on the punk scene, without a doubt.”

Trobaugh, Elizabeth Ariel. "A prospect in the mind': The convergence of the millennial tradition and Enlightenment philosophy in English Romantic poetry." *DAI*, LVII (1996), 698-699A. Massachusetts Ph.D., 1996

Concerns "The ideal of progress found in the poetry of Blake [especially *Jerusalem*], Wordsworth, and Shelley" and "the influence of Enlightenment philosophy".

§**Trodd, Colin.** "Ford Maddox Brown and the William Blake Brotherhood." *Visual Culture in Britain* [online], XV, 3 (2014), 277-298.

§***Trodd, Colin.** *Visions of William Blake: William Blake in the Art World 1830-1930* (Liverpool: Liverpool University Press, 2012) xiv, 520 pp.; ISBN: 9781846311116

§**Trophimova, J.M.** "Slovesnii i obraznii perevod metafor (Opit lingvostilisticheskogo analiza Bleika v perevode Marshaka) [Literal and Semantic Translation of Metaphor (The Experiment of the Linguo-Stylistic Analysis of Blake's Works in Marshak's Translations)]." Dissertation (Sartansk, 1982), 24 pp. I.N.I.O.N. [Academy of Sciences Library] N 11246. In Russian

Trowbridge, Katelin E. "Blake's A LITTLE GIRL LOST." *Explicator*, LIV (1996), 139-142

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"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.** "Image Schemas as a Way to Analyse Words and Images: Examples from William Blake and a Buddhist Text." In *In Search of (Non)Sense*. Ed. Elżbieta Chrzanowska-Kluczewska and Grzegorz Szpila (Newcastle-upon-Tyne: Cambridge Scholars Publishers, 2009)

§**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

Tsuchiya, Kanako. "William Blake ga mitsumeta tokai no kodomo tachi [Urban Children in the Eyes of William Blake]." *Oliva* [i], XV (2008), 55-65 In Japanese

Tsuchiya, Shigeko, *Blake no sekai-genshika no yogensho* [*Blake's World – Prophetic Books of a Visionary*] (1978), in Japanese <BBS>

REVIEW

§**Hisayoshi Toriumi,** *Eigo Seinen: The Rising Generation*, CXXV, 5 (1979), 225, in Japanese (with another)

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§**Tsuchiya, Shigeko.** “‘Keiken no uta’ saiko [On *Songs of Experience*].” *Eigo Seinen: The Rising Generation*, CXLV (1999), 32-34. In Japanese

Tsuchiya, Shigeko. *Kotoba to Vision: Blake kara Beckett made* [*Language and Vision: From Blake to Beckett*] (Hachioji: Chuo Daigaku Shuppanbu, 2012). 329 pp.; ISBN: 9784805751749. In Japanese

Part I consists of eight essays on Blake:

- [1] "Ai no Himitsu ko [On 'Love's Secret']". Pp. 3-9.
- [2] "Mushin to Keiken no Kozu [The Composition of Innocence and Experience]." Pp. 10-32.
- [3] "Keiken no Uta Saiko [*Songs of Experience* Revisited]." Pp. 33-39.
- [4] "Blake to Fukugo Geijutsu [Blake and Composite Art]." Pp. 40-53.
- [5] Tengoku to Jigoku no Kekkon [*The Marriage of Heaven and Hell*]." Pp. 54-63.
- [6] " Blake no Milton: Seisei suru Vision [Blake's Milton: The Generated Vision].] Pp. 64-82.
- [7] "Erusaremu [*Jerusalem*]." Pp. 83-105.
- [8] "Blake no Yobuki [Blake's Book of Job]." Pp. 106-120.

Tsuchiya, Shigeko. “Seisei suru vision—Blake no *Milton* [Vision and Revision: Blake's *Milton*]”. *Jimbunken Kiyo* [*Journal of the Institute of Cultural Science, Chuo University*], No. 67 (2010) 191-213. In Japanese

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Tsuchiya, Shigeko. "Urizen no Sho K--Blake Shinwa no Shikori: On the: a tumor in Blake's myth." *Jinbunken Kiyo: Journal of the Book of Urizen Institute of Cultural Sciences, Chuo University*, LXXI (2011), 95-106. In Japanese

Tsukasa, Erisa. "Blake no 'A Little Black Boy' to romanha josei sakka tachi no egaku han doreisei [William Blake's 'A Little Black Boy' and Romantic Women Poets' Idea of Anti-Slavery]." *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyo [Journal of the Graduate School of Humanities, Japan Women's University]*, XIV (2007), 29-38. In Japanese

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

Tsukasa, Erisa. "William Blake 'London' no ichikosatsu – Anna Barbauld no 'Eighteen Hundred and Eleven' tono hikaku: A Study of William Blake's 'London' in Comparison with Anna Laetitia Barbauld's Description of London in 'Eighteen Hundred and Eleven.'" *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiho [Journal of the Graduate School of Humanities, Japan Women's University]*, No. 12 (2005), 15-27. In Japanese

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Tsukasa, Erisa. “William Blake to Mary Wollstonecraft no kodomo kan: The Idea of Education and Children in Blake’s ‘Nurse’s Song’ and Wollstonecraft’s Original Stories from Real Life.” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyo* [*Journal of the Graduate School of Humanities, Japan Women’s University*], No. 13 (2006), 71-81. In Japanese

Tucker, Herbert F. *Epic: Britain's Heroic Muse 1790-1910*. (Oxford: Oxford University Press, 2008) Pp. 62-75, 104-115, 169-177 and passim

Tung, Tsung-hsüan. “Blake’s Dialectical Vision.” *Wenshi xuebao* [*Journal of the College of Liberal Arts(National 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.”

§**Turano, Jane Van N.** “Edgar Allan Poe and William Blake Bring Excitement to the Wendy Armory Show.” *Maine Antique Digest*, August 1990.

§**Turner, K.C.** *Possible Worlds: A Discussion of Blake with Thirteen Year Olds* ([Warwick:] Institute of Education, University of Warwick, 1979) Monographs, Institute of Education, University of Warwick 2 27 pp.

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Tutaş, Nazan. "William Blake'de Masumiyet ve tucrübe." *Folklor/ Edebiyat*, XX, 78 (2014), 83-90 In Turkish, with a summary in English

§**Tveiten, Hallvard.** *Engelsk Harpe: Klassisk Engelsk Lyrikk frå William Blake til Kipling i Nynorsk gjendikting* (Oslo: Saabye, 1967) 102 pp. In Norwegian

***Tweedy, Roderick.** *The God of the Left Hemisphere: Blake, Bolte Taylor and the Myth of Creation* (London: Karnack Books, 2012) 352 pp.; ISBN: 9781780491011

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
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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

Uemura, Tadami. “Blake no Job ki kaishaku (1) [Blake’s Interpretation of the Book of Job (1)].” *Fukukoka Jogakuin Daigaku Kiyo* [*Fukuoka Jogakuin University Bulletin*], XVI (2006), 47-67. In Japanese

***Umetsu, Narumi**. *A Study of William Blake: Songs of Innocence and of Experience: Blake Kenkyu* [Studies] (Tokyo, 1963) 383 pp. <BB #2884> **B**. Kyoiku Daigaku [Tokyo University of Education] Ph.D., 11 January 1967. <BSJ>

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.

§**Unamuno, Miguel de**. “De actualidad: William Blake y Tomas Meabe.” *El Liberal* [Madrid] (15 December 1920).

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In Spanish

***Underwood, Eric.** "Blake and His Circle." Chapter XIII (pp. 141-149) 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.

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Special Issue: The William Blake Project
Ed. Karen Mulhallen

<The colour-illustrations in the online version are particularly important for the essays on *Milton* and *Remember Me!*>

Karen Mulhallen. "The William Blake Project." Pp. 779-785. ("The William Blake Project" consists of (1) *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*, ed. Karen Mulhallen (2010); (2) the symposium called "Blake In Our Time: Celebrating the Legacy of G.E. Bentley, Jr., and The Future of Blake Studies", orchestrated by Karen Mulhallen (27-28 August 2010); (3) the symposium exhibition and (4) catalogue called *Remember Me! Blake In Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827)* (2010); and (5) this issue of the *University of Toronto Quarterly*.)

***Morton D. Paley.** "William Blake's *Milton/A Poem* and the Miltonic Matrix of 1791-1810." Pp. 786-814. (Especially about pictorial representations of Milton and his

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daughters.)

Mark Crosby. "Blake and the Banknote Crises of 1797, 1800, and 1818." Pp. 815-836. (A densely factual account of the bank-note crisis of 1797 with a new testimonial document signed by Blake, plus unrecorded re-uses of it in the new crises of 1800 and 1818.)

Susanne Sklar. "'In the Mouth of a True Orator': (*Jerusalem's* Operating Instructions)." Pp. 837-857. (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. 858-879. (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. 880-892. (The 24 known copies

⁹⁴⁸ See D.V. Erdman, "Blake's 'Nest of Villains'", *Keats-Shelley Journal*, II (1953), 61-71.

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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].)

Mary Lynn Johnson. "Catalogue of Some of Blake's Pictures at 'The Salterns': Captain Butts as Exhibitor, Litigator, and Co-Heir (With His Sister Blanche)." Pp. 893-917. (A prolifically factual account of the Butts family and its Blake collections 1863-1905. The essay includes a transcription of the Salterns catalogue [1898] [pp. 914-915] and a "Butts Family Genealogical Chart" of "Descendants of Blake's Patrons, Thomas & Elizabeth Butts" [pp. 916-917].)

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. 918-934. ("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.

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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.

Upham, Thomas C[ogswell]. *Outlines of Imperfect and Disordered Mental Action* (N.Y.: Harper and Brothers, **1840**) <Princeton> **B.** (N.Y.: Harper and Brothers, **1855**) Pp. 105-106 <Wisconsin>

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".

***Upstone, Robert.** "Fantasy and Imagination." Pp. 152-156 of his *Sketchbooks of the Romantics* (Secaucus, N.J.: The Wellfleet Press, 1991) 27 Blake reproductions

A book about Romantic artists generally, not much related to their sketchbooks.

***Ura, Kazuaki.** "Osoro beki symmetry: Dante no dokusha, sashie gaka toshite no Blake: Un'agghiacciante simmetria: William Blake, illustratore-lettore di Dante [William Blake,

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illustrator-poet of Dante]." *Shisei Gaku Kenkyu* [*Studies in Life and Death, COE Programme of Development and Systematization of Death and Life, University of Tokyo*], II (2003), 354-378. In Japanese

§**Ury-Potesch, Jean Phillipe**, ed. *L'intertextualité lyrique: recyclages littéraire et cinématographiques opérés par la chanson* (2010) In French

It contains an essay: "Dog Is Life / Jerusalem, entre chant mythique et détournement ironique: William Blake repris et détourne par The Fall."

Urthona

Number 2 (Spring 1994)

"William Blake" (pp. 40-55)

Steve Leckie. "Heaven and Hell in a Proverb." P. 40. (On "Sooner murder an infant in its cradle than nurse unacted desires"; "As an introduction to Blake's whole work, we could do worse than to turn this proverb over in our minds until we think we understand it, and then start again.")

***Dharmachari Prakasha.** "A Memorable Fancy." P. 41. (After reading the *Songs* on retreat, "Whilst I was reciting the Puja before the shrine I saw a vision of William Blake", which he describes.)

***Dharmachari Ananda.** "William Blake: the revolutionary spirit." Pp. 42-55. (About the nature of poetry and of *The Four Zoas*.)

"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).

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Usui, Gunta. "W. Blake no Shingaku--*Tiriel* no Baai: W. Blake's Mythology in *Tiriel*." *Gifu Kogyo Koto Senmongakko Kiyo: Memoir of Gifu Technical College*, No. 4 (1969), 139-146. In Japanese <BSJ>

***Uthaug, Geir.** *Den Kosmiske Smie: William Blake: liv-diktning-verdensbilde* (Oslo: Aschehoug, 2000) 4°, 598 pp., 99 Blake pl. (mostly vignettes); ISBN: 8203179223 In Norwegian **B.** *Den Kosmiske Smedje – William Blake – Liv, Digtning, Verdensbillede* (Roskilde: Batzer and Co, Roskilde Bogcafé, 2001) ISBN: 9788790524326 In Danish

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.

§**Uthaug, Geir.** "Kunsten er himmel porten: om den visjonære kunstneren William Blake." *P2-akademiet*, No. 32 (2005), 89-93. In Norwegian

V

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

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§**Vacca, Roberta.** "Reading William Blake: A Christian Perspective." In *Christ in the Classroom: Adventist Approaches to the Integration of Faith and Learning*. Ed. H.M. Rossi (Silver Spring [Maryland]: Institute for Christian Teaching, 1994) Christ in the Classroom Vol. 10

§**Valencia Goelkel, Hernando.** "El libro de Thel." *Mito: Revista Bimestral de Cultura* [Bagotá, Colombia], I, 3 (August-September 1955), 147-151 In Spanish

Van Kleeck, Justin. "The Veils of Vala: A Critical Survey of Full Editions of William Blake's *Four Zoas* Manuscript." University of Virginia Ph.D., 2006. 452 pp.

Van Lieshout, Julius Adrianus Theodorus. "Within and without eternity: The dynamics of interaction in William Blake's myth and poetry." *DAI*, LII (1992), 165A. Iowa Ph.D., 1991.

The basis of his book of the same title.

van Lieshout, Jules. *Within and Without Eternity: The Dynamics of Interaction in William Blake's Myth and Poetry* (Amsterdam-Atlanta, Georgia: Rodopi, 1994) Costerus New Series 92 8°, [vi], 207 pp.; ISBN: 9051836813

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

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David Worrall, *Year's Work in English Studies*,
LXXV for 1994 (1997), 394-395 (a "novel and
refreshing way of thinking about Blake's text")

§**Van Schaik, Pamela**. "The Significance of 'Mental Fight'
in Ben Okri and William Blake." *Journal of Literary
Studies*, XXVIII, 4 (December 2012), 87-97. Summary in
English and Afrikaans

Mostly from *Mental Fight* and *Jerusalem*.

Van Sinderen, Adrian, *Blake: The Mystic Genius* (1949)
<BB>

REVIEW

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

***Van Wingen, Peter**. "Into the Mystic: Rare Books Division
Acquires Important Addition to Blake Collection." *Library of
Congress Information Bulletin*, LIII (1994), 443-444.

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].

Vardy, Alan Douglas. "Romantic ethics." *DAI*, LVII (1997),
3953A. Washington Ph.D., 1996.

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It includes "new readings" of Blake (*Visions, Milton*), Wordsworth, Coleridge, and Shelley.

§**Vasilieva, T.N.** "[Blake and English Poetry of the XVIIIth Century, Literary Process and Creative Individuality]." *Kishinev* (1990), 115-125. In Russian

§**Vasil'yeva, T.N.** "Bleik i angliiskaya poesiya XVIII veka [Blake and English Poetry of the XVIIIth Century]." Pp. 128-140 of *Literaturnii prozess i tvorcheskaya individual'nost'* [*Literary Process and Creative Individuality*] (Kishinev, 1990) In Russian

§**Vasil'yeva, T.N.** "Bleik v perepiske s druziyami 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.** "Epigrammi Vil'yama Bleika [William Blake's Epigrams]." *Uchionie Zapiski* [*Philological Studies*], LXXXVIII (Kishinev: Kishinev University, 1967), 103-114. In Russian <BB recording the journal as *Literaturovedch* [*Literary Studies*]>

§**Vasil'yeva, T.N.** "Lirika Vil'yama Bleika [The Lyrics of William Blake]." *Uchionie Zapiski* [*Philological Studies*], XXXVI [Kishinev: Kishinev University Press, 1957), 97-117. In Russian <BB expanded>

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§**Vasil'yeva, T.N.** "Poema Bleika 'Milton' [Blake's Poem *Milton*]." *Uchionie Zapiski [Philological Studies]*, LX (1962), 137-161. In Russian <BB expanded>

§**Vasil'yeva, T.N.** "Poemi V. Bleika (Prorocheskie knigi: XVIII-XIX v.v.) [Blake's Poems (Prophetic Books: XVIII-XIX Centuries)]." *Uchionie Zapiski [Philological Studies]*, CVIII (Kishinev: Kishinev University, 1969), 26-316. In Russian <BB giving the journal-title as *Scholarly Annals of Kishinev State University*>

§**Vasil'yeva, T.N.** "Poeticheskoe tvorchedstvo Vil'yam Bleika [Poetic Works of William Blake]." [*Abstract Journal*] (Leningrad, 1977), 40. In Russian

§**Vasil'yeva, T.N.** "Pozdnie poemi Bleika: 'Vrata Raya' i 'Vechnosushee Evangelie' [The Late Poems of William Blake; 'The Gates of Paradise' and 'The Everlasting Gospel'.]" Pp. 298-300 of Theses of the Paper for the Conference on Blake (Kishinev: Kishinev University, 1965) 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>

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§**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), 167-190. In Russian <BB expanded>

§**Vasil'yeva, T.N.** "Wil'yam Bleik i frantzuzskaya revolutsia 1789-93 goda [William Blake and the French Revolution of 1789-93]." *Uchionie Zapiski [Philological Studies]*, LI ([Kishinev: Kishinev University Press, 1960), 101-112. In Russian <BB incomplete>

Vassiliadias, Stefanos. *An Analysis of William Blake's "The Marriage of Heaven and Hell."* (Norderstedt [Germany]: Druck und Bindung: Books on Demand GmbH, 2006) 4^o, viii, 115 pp. ISBN: 9783640529810

Universität Hannover Magister Artium, 2006.

***Vaughan, Frank A.** *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray* (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1996) Folio, 139 pp., 116 reproductions; ISBN: 0945636741

"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles", "To educate one to rebel", to implant "not knowledge but a radical burning doubt" (pp. 7, 116, 18). Blake's watercolours for Gray are reproduced in reduced size and monochrome.

REVIEWS

§**B. Tice**, *Antiquarian Book Monthly*, XXIII, 10 (1996),
26

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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. 131-133) and "Prophecy" (pp. 134-139) 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 Meeting with William Blake." Chapter 5 (pp. 71-86) of his *Samuel Palmer: Shadows on the Wall* (2015)

Vaughan, William. "The Prophet." Pp. 72-83 of Chapter 3 (The heroic era) of his *Romantic Art* (N.Y. and Toronto: Thames and Hudson, 1978). Also *passim* <BBS> **B.** "Le Prophète." Pp. 73-82 of Chapitre Trois in his *L'Art Romantique*. Tr. Florence Lèvy-Paolini (Paris: Thames and Hudson, 1994) In French

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Vaughan, William. "The Return of Blake." Chapter 22 (pp. 323-30) of his *Samuel Palmer: Shadows on the Wall* (2015)

§***Vaughan, William.** *William Blake* (London: Tate Gallery Publishing Ltd, 1999) British Artists B. (Princeton: Princeton University Press, 1999) Small 4°, 80 pp., 62 pl.; ISBN: 0691029423> B. (Princeton: Princeton University Press, 1999) <**Blake**> C. §(London: Tate Publishing, 2013) 96 pp.; ISBN: 9781849761901

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.

§**Vehmann, Fabien.** *Green Manor No 2-3: Fantaisies meurtrières.* Dessins de Denis Bodart (Marcinelle [Belgium]: Dupuis, 2005) 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".

Vengerova, Z.A. "Vil'yam Bleik: Rhodonachal'nik Angliiskogo Simvolizma [William Blake: Forefather of English Symbolism]." *Sievernii Vestnik*, IX (1896), 81-99. In Russian <BB> 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), unpagged. <BB>

The 1897 publication is newly recorded here.

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§**Vergnon, Dominique.** *Comment dire l'instant en peinture: de William Blake à Antoine Watteau* (Paris: Michel de Maule, 2014) Collection "Le studiolo" 23 cm, 331 pp.; ISBN: 9782876235687 In French

§**Verhoest, Eric, and Jean-Luc Cambier.** *Blake et Mortimer* (1996) 120 pp.; ISBN: 28709704551 In French

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).

***Veronese, Giulia.** "William Blake." *Emporium: Rivista Mensile d'Arte ed di Cultura*, CVI, 633-634 (Settembre-Ottobre 1947), 68-70. In Italian

Veseley, Susanne Araas. "The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures." *Colby Library Quarterly*, XXXIV, 1 (1998), 15-24.

"Blake's female antivisionaries in his later poems ... are grounded in the realities of the age" (p. 8).

§***Veve, Siri.** "'I give you the end of a golden string': The Gothic Element in William Blake." Bergen (Norway) dissertation, 2008. 123 leaves.

Veve, Siri. "An Unnoticed Parallel Between William Blake's

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Fiery Pegasus and The Marriage of Heaven and Hell." *Notes and Queries*, LIX, 3 (September 2012), 354-355.

The leaping horse on *Marriage* pl. 14 resembles that on Blake's design for *1 Henry IV*.

Vicary, J.D. "A study of the development of Blake's Christianity in terms of the relationship between art and religion in his poetry." *Index to [British] Theses*, XXX (1982), 9 (#267). Oxford D.Phil., 1980.

§**Vidaković, Aleksandar.** "Blejkova stogodisnjica [Blake's Centenary]." *Srpski Knjizevni Glasnik*, XXII, 2 (16 September 1927), 457-460. In Serbian

***Viebrock, Helmut.** *Die Geburt des Mythes aus dem Geiste der Rebellion: William Blakes Visionäre Dichtung "Europe. A Prophecy" (1794)* (Stuttgart: Franz Steiner Verlag, 1994) Sitzungsberichte der Wissenschaftlichen Gesellschaft an der Johann Wolfgang Goethe-Universität Frankfurt am Main Band XXXII, Nr. 5. Pp. 5-38

Vine, Steven. "Blake's Material Sublime." *Studies in Romanticism*, XLI (2000), 237-258

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

***Vine, Steven.** *Blake's Poetry: Spectral Visions* (London: Macmillan; N.Y.: St. Martin's Press, 1993) ISBN: 0333531361

"It is the purpose of this study to examine the shadowy ironies which gather round ... [the 'Reasoning Spectre'], and to

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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

Peter J. Kitsch, John Whale, and Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 363-364

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, Steven. "The spectre in Blake's poetry." *Index to [British] Theses*, XXXIX (1990), 31-32. Southampton Ph.D., 1989. <BBS>

***Vine, Stephen.** "'That Mild Beam': Enlightenment and enslavement in William Blake's *Visions of the Daughters of Albion*." Pp. 40-63 of *The Discourse of Slavery: Aphra Behn to Toni Morrison*. Ed. Carl Plasa and Betty J. Ring (London and N.Y.: Routledge, 1994)

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).

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Vine, Steve. *William Blake* (Horndon: Northcote House Publishers for the British Council, 2007) Writers and Their Work series 8°, xiv, 130 pp. ISBN: 9780746309803 **B.** §([No place:] Atlantic Publishers and Distributors, 2010) 144 pp.; ISBN: 9788126913206

§**Vine, Stephen.** "William Blake's Materialities." In his *Reinventing the Sublime: Post-Romantic Literature and Theory* (Brighton: Sussex Academic Press, 2013)

Viscomi, Joseph, *The Art of William Blake's Illuminated Prints* (1983). <BBS>

“Condensed and adapted” as “Blake’s Relief Etching Process: A Simplified Account” in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 541-546.

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David G. Reide, *Eighteenth Century ... Bibliography*,
NS IX (1988), 535-536

Viscomi, Joseph. “Blake after Blake: A Nation Discovers Genius. Online: <http://sites.unc.edu/viscomi/blakeafterblake.html>.8 March 2003.

On Linton and Gilchrist's *Life*.

***Viscomi, Joseph.** *Blake and the Idea of the Book* (Princeton: Princeton University Press, 1993) Oblong quarto, 325 reproductions; ISBN: 069106962X

A magisterial "labor history of Blake" (p. xxv), organized into "Part I: Invention. Composing Illuminated

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Designs" (pp. 1-44, 383-389), "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-392); "Part III: Production: Printing Illuminated Books" (pp. 89-149, 392-398); "Part IV: Editing Illuminated Books" (pp. 151-183, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-420).

Chapters 4 and 18 (pp. 32-44, 163-176) are printed as "William Blake, Illuminated Books, and the Concept of Difference" in *Romantic Poetry*, ed. Karl Kroeber and Gene W. Ruoff (1993). The book matured from his dissertation on "The Workshop of William Blake" (1982).

REVIEWS

J.K. Bracken, *Choice*, XXXI (1994), 1566-1567 (a "perceptive" work which will prove "a bench-mark in Blake scholarship")

George Mackie, *Book Collector*, XLIII (1994), 590-592 ("Few scholarly books can have had such an immediate endorsement of their authority" [p. 590])

Morton D. Paley, *Wordsworth Circle*, XXV (1994), 198-199 (a "brilliant, fascinating" "revolutionary book" which "provides indispensable materials for any future study of Blake's aesthetics")

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])

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- §**Jeffrey D. Parker**, *South Atlantic Review*, **January 1995**, 174-176
- 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), 308-309
- 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), 197-198 (it "overturn[s] basic understandings of its subjects")
- C.S. Matheson**, *Library*, 6 S., XVII (1995), 370-372 ("Viscomi's work has enormous implications for the direction of Blake studies and the reproduction of Blake materials in the near future")
- M.L. Twyman**, *Notes and Queries*, CCXL [NS XLII] (1995), 503 ("a major work", "essential for the Blake specialist")
- Thomas G. Tanselle**, *Nineteenth-Century Literature*, XLIX (1995), 534-537 (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")
- §**Anon.**, *Dix-Huitième Siècle*, No. 27 (1995 – Revue Annuelle), in French

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- § **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")
- § **Margaret Storch**, *Modern Language Review*, XCI, 2
(1996), 458-459 (with another)
- S.L.M.**, *Gazette des Beaux-Arts*, 138^e Année (1996), 20,
in French (a summary)
- David Worrall**, *Year's Work in English Studies* for 1993
(1996), 521-522 (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])
- John V. Fleming**, *Sewanee Review*, CV (1997), xxxviii,
xl-xli (with another) ("entirely convincing" [p. xl])

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Paul Cantor, *Huntington Library Quarterly*, LIX, 4
(**January 1998**), 557-570 (with 2 others) ("On the
whole I am convinced by the case Viscomi makes"
[p. 559])

§***Viscomi, Joseph**. "Blake's Illuminated Word." Pp. 87-109
of *Art, Word, and Image: 2,000 Years of Visual/Textual
Interaction*. Ed. John Dixon Hunt, David Lomas, Michael
Corris (London: Reaktion Books Ltd, 2009)

***Viscomi, Joseph**. "Blake's Invention of Illuminated
Printing, 1788." *BRANCH: Britain, Representation and
Nineteenth-Century History*. Ed. Dino Franco Felluga.
Extension of Romanticism and Victorianism on the Net. Seen
1 September 2012.

A long, important essay concluding that "illuminated
poetry was the child and not the mother of invention".

***Viscomi, Joseph**. "Blake's Virtual Designs and
Reconstruction of *The Song of Los*." *Romanticism on the Net*,
No. 41-42 (2006).

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.

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§**Viscomi, Joseph.** "Collected Essays on William Blake and his Times" online at http://sites.unc.edu/viscomi/frontend_page.html

"Blake after Blake: A Nation Discovers Genius", pp. 214-250 of *Blake, Empire, and Nation*, ed. Steven Clarke and David Worrall (London: Palgrave, 2004).

"Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-century Blake Collectors", *Blake*, XXXIX (1995), 40-69.

With Dr **Lane Robson**, M.D., "Blake's Death", *Blake*, XXX (1996), 36-49.

With **Robert Essick**, "Blake's Method of Color Printing: Some Responses and Further Observations." *Blake*, XXXV (Fall 2002), 49-64.

"Blake's Workshop", *Studies in Romanticism*, XXI (1982), 404-409.

"A Breach in a City, the Morning After the Battle: Lost or Found?" *Blake*, XXVIII (1994), 44-59.

"Digital Facsimiles: Reading the William Blake Archive", *Computers and Humanities*, XXXVI, 1 (2002), 27-48.

"The Evolution of William Blake's *The Marriage of Heaven and Hell* [Part I]", *Huntington Library Quarterly*, LVIII (1997), 281-344.

"Lessons of Swedenborg: or, the Origin of Blake's *The Marriage of Heaven and Hell* [Part II]", pp. 173-212 of *Lessons of Romanticism*, ed. Robert Gleckner and Thomas Pfau (Durham, North Carolina: Duke University Press, 1998).

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“In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake’s *Marriage* [Part III]”, pp. 27-60 of *Blake in the Nineties.*, ed. Steven Clark and David Worrall (London: Macmillan, 1999).

“Forgery of Facsimile? An Examination of *America* copy B, plates 4 and 9”, *Blake*, XVI (1983), 217-223.

“A ‘Green House’ for Butts? New Information about Thomas Butts, His Residences, and Family”, *Blake*, XXX (1996), 4-21.

“Illuminated Printing”, pp. 37-62 in *Cambridge Companion to William Blake*, ed. Morris Eaves (Cambridge: Cambridge University Press, 2002) Electronic version, William Blake Archive, with 95 illustrations.

With **Robert Essick**, “An Inquiry into William Blake’s Method of Color Printing”, *Blake*, XXXVI (2001/02), 72-102. B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.

“The Myth of Commissioned Illuminated Books: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY designs ... of Blake’s’”, *Blake*, XXIII (1989), 48-74.

“‘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*

With **Morris Eaves**, **Robert Essick**, and **Matthew Kirschenbaum**, “The Persistence of Vision: Images and Imaging at the William Blake Archive”, *RLG DigiNews* 4. 1 (February 2000) <<http://www.rlg.org/preserv/diginews>>.

“Reading, Drawing, Seeing Illuminated Books”, pp. 67-73 of *Approaches to Teaching William Blake’s SONGS OF*

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INNOCENCE AND OF EXPERIENCE, ed. R. Gleckner and M. Greenberg (N.Y.: MLA, 1989).

“Recreating Blake: the Manchester Etching Workshop Blake Facsimiles”, *Blake*, XIX (1985), 4-11.

With **Morris Eaves**, **Robert Essick**, and **Matthew Kirschenbaum**, “Standards, Methods, Objectives of the William Blake Archive: A Response to Mary Lynn Johnson, Andrew Cooper, and Michael Simpson”, *Wordsworth Circle*, XXX (1999), 135-144.

With **Morris Eaves** and **Robert N. Essick**, “The William Blake Archive: The Medium when the Millennium is the Message”, pp. 219-233 of *Romanticism and Millenarianism* ed. Tim Fulford (N.Y.: Palgrave, 2002).

“William Blake, Illuminated Books, and the Concept of Difference”, pp. 63-87 of *Essays on Romanticism*, ed. Karl Kroeber and Gene Ruoff (New Brunswick: Rutgers University Press, 1993)

“William Blake’s ‘The Phoenix / to Mrs. Butts’ Redux”, *Blake*, XXIX (1995), 12-15.

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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.

Blake’s Designs for Edward’s Young’s “Night Thoughts”, ed. D.V. Erdman et al (1980), *Fine Print*, VI, 2 (Spring 1982), 49-50.

With **Dennis Welch**, *Blake’s Designs for Edward Young’s “Night Thoughts”* (1980), *Philological Quarterly* (Fall 1982), 539-540.

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Morris Eaves, *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (1992), *Wordsworth Circle*, XXIV, 4 (Fall, 1993), 205-210.

Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983), *Wordsworth Circle*, XIV, 4 (Fall, 1988), 212-218

Raymond Lister, *Samuel Palmer: His Life and Art* (?), *Studies in Romanticism*, XXX (1991), 298-305

Joseph Viscomi. "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60 of *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). **B.** "En las cuevas del cielo y el infierno: Swedenborg y la impresión en *El matrimonio* de Blake." In *Revolución y literatura en el siglo diecinueve: Fuentes, documentos y textos críticos*, ed. Jerónimo Ledesma y Valeria Castelló-Joubert (Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012) tomo I
In Spanish

***Viscomi, Joseph.** "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 (Durham and London: Duke University Press, 1998). Also accessible in his "Collected Essays on Blake and His Times", q.v.

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

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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).

Viscomi, Joseph. "The Workshop." *Studies in Romanticism*, XXI (1982), 406-509. <BBS> **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

Viscomi, Joseph Steven. "The Workshop of William Blake: The Making of an Illuminated Book." *DAI*, XLIII (1982), 1558A. Columbia Ph.D., 1982.

The work matured into his *Blake and the Idea of the Book* (1993).

Viscomi, Joseph, Morris Eaves, Robert Essick, and Matthew Kirschenbaum. "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews*, IV, 1 (February 2000) <<http://www.rig.org/preserv/diginews>> **B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

Visely, Suzanne Araas. "William Blake's visions of the daughters of science: A gendered critique of eighteenth-century materialism and rationalism." *DAI*, LXVII (1997), 3042-3043A. Iowa Ph.D., 1996, 415 ll.

"Blake's sensitivity to women's dilemmas is rare in his time", but he has "disturbingly misogynist passages".

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Vlaanderen: Kunsttijdschrift
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In Flemish

- ***Simonne Claeys.** "Woord vooraf." P. 1.
 - ***Katrien Daemen-de Gelder.** "William Blake, een biografische schets van een lang miskend genie." Pp. 2-7.
 - ***Michael Phillips.** "William Blakes Verluchte Drukkunst." Tr. Simonne Claeys. Pp. 8-13. (Apparently a translation of his "The Printing of Blake's America a Prophecy", *Print Quarterly*, XXI [2004], 18-38; most of the reproductions are of Phillips's facsimile copperplates, chiefly of *America*.)
 - ***Yves Senden.** "Are You Experienced?" Pp. 14-18
 - ***Christophe Madelein.** "Stralend subliem: William Blake tegenover Edmund Burke." Pp. 19-23
 - ***Michael Ferber.** "Blakes hymne Jerusalem." Tr. Fleur De Mayer. Pp. 24-32. (A translation of Ferber's "Blake's 'Jerusalem' as a Hymn", *Blake*, XXXIV [2000-2001], 82-94)
- All, including Senden's, are in Flemish.

Vogel, Amber. "Mungo Parks's Lament, and Other Narratives of Los: Themes in African Travel-Writing, 1759-1830, with Reference to Goldsmith, Blake, and Brontë." University of North Carolina (Chapel Hill) Ph.D., 2000 262 leaves.

Vogler, Thomas A. "The Allegory of Allegory: Unlocking Blake's 'Crystal Cabinet'." Pp. 75-129 of *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope (N.Y.: AMS, 1993)

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On the use of John Locke's ideas.

Vogler, Thomas A. *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats, and Hart Crane* (1971) <BB>

REVIEWS

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXI (April 1972), 255-260

Jenijoy La Belle, *Blake Studies*, IV, 2 (Spring 1972), 163-164

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])

On 25 November 1749 the poet's father "James Blake *Glasshouse-str.* [St James] Hosier" voted for Vandeput [a Tory (d. 1784)] and not for Gower [(1721-1803), son of Earl Gower, Whig Lord of the Admiralty, brother-in-law of the Duke of Bedford; Leveson-Gower won by 170 votes.

1774 Poll Book

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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

Thomas Corbett, Esq. High Bailiff. *Copy of the Poll for the Election of Two Citizens to serve in the Present Parliament for the City and Liberty of Westminster: Begun on Thursday the 7th, and ended On Saturday the 23d September 1780. Candidates, The Hon. Charles James Fox, Sir George Brydges Rodney, Bart. The Right Hon. Thomas Pelham 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.

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1788

The poet's brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner "James Parker N^o 27 Broad Street Engraver" voted for Fox's candidate Lord John Townsend (not Hood, the Government candidate).

1790

Blake's sometime partner James Parker, 27 Broad Street, Engraver, voted for Fox (who won) and wasted his second vote which could have been for Hood or John Horne Tooke (1736-1812) who had opposed Fox.

Though the poet as a rate-payer was eligible to vote, apparently he never did so.⁹⁴⁹

§**Vrišer, Sergej.** "Razstava Williama Blaka v Mariboru." *Nova obzorja*, IX, 4-5 (1956), 303-305. In Slovenian

§**Vrišer, Sergej.** "William Blake, umetnik in mislec: Mariborska Umetnostna galerija od 18. III. do 1. IV. 1956." *Večer*, XII, 73 (28 March 1956), 3. In Slovenian

Vultee, Denise. "Blake and the origins of scientific thought." *DAI*, LXII (2001), 1037A. North Carolina (Chapel Hill) Ph.D., 2001. 192 pp.

Especially about Greek philosophy

⁹⁴⁹ These voting records are recorded in *BR* (2) 736-737 (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.

W

W., R.G. [Richard Grant White.] "William Blake." *Galaxy*, V, 5 (May 1868), 652-656.

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

Wackrill, H.R., *The Inscription over the Gate* (1937) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **25 December 1938**, p. 976 (with 2 others)

§**R.A. Scott-James**, *London Mercury*, XXXVII (1938), 357

Wada, Ayako. "Blake's *Vala/The Four Zoas*: The Genesis of Night I as a Preludium." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 5-14.

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).

Wada, Ayako. "Encountering One's Own Spectre: Tharmas as Urthona: Blake's Alter Ego in *Vala/The Four Zoas*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 19-31.

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Wada, Ayako. "The Evolution of 'Vala/The Four Zoas': its formation, collapse and regeneration." Durham Ph.D., 1995. Pp. vii, 314.

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).

Wada, Ayako. "The Fluctuating Myth of the Fall: Four Zoas versus Spectre and Emanation in Night III of Blake's *Vala/The Four Zoas*: An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 5-18.

"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.

Wada, Ayako. "Production of Blake's *America* and *Europe* Revisited." *Yuruginaki Shinnen: Igirisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki (Tokyo: Sairyusha, 2012), 399-420

Wada, Ayako. "Revisions of Blake's *America* and Their Meaning." Pp. 86-103 of *Voyages of Conception: Essays in English Romanticism*. [Ed. Eiji Hayashi et al, for the Japan

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Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kiri-hara Shoten, Ltd, 2005)

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 *Visions of the Daughters of Albion*] [(3) Realization of the central myth in Blake’s ‘The Tyger’, *Europe*, and *The Book of Urizen*].” *Tottori Daigaku Kyoiku Gakubu Kenkyu Kiyo: Journal of the Faculty of Education Tottori University Cultural and Social Science*, XLVIII (1997), 277-287; XLIX (1998), 113-121; 123-133.

“The process by which *America* was perfected reflects the gradual crystallization of the myth of Orc” (Part 2, p. 113).

***Wada, Ayako.** “Victoria cho ni okeru Blake revival – D.G. Rossetti no hatashita yakuwari [Blake revival in the Victorian Era – the role played by D.G. Rossetti].” *Igirisu Roman-ha Kenkyu: Essays in English Romanticism* (2008), 125-137, 18 plates; in Japanese

Wada, Ayako. “Victoria Cho ni okeru Blake Revival--D.G. Rossetti no Hatashita Yakuwari: D.G. Rossetti's contributions to the Victorian Blake revival.” *Tottori Daigaku Kyoiku Center Kiyo: Tottori University Education Center Bulletin*, VII (2010), 121-131. In Japanese

An interesting study but without reference to previous

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scholarship on the subject.

§**Wada, Ayako.** “Yanagi Muneyoshi, William Blake (1914) no sono zenshu-ban (1981) tono chigai kara ukibori ni naru sono tokusei [The ‘Academic Exactitude’ of Muneyoshi Yanagi’s 1914 William Blake as exhibited by comparison to the inadequate 1981 reprinted edition].” *Tottori Daigaku Eigo Kenkyu*, IV (2004), 17-36. In Japanese

***Wagenknecht, David.** *Blake’s Night: William Blake and the Idea of Pastoral* (Cambridge, Massachusetts, 1973) <BB>

Part is reprinted in *Modern Critical Views: William Blake*, ed. Harold Bloom (1985) and pp. 169-171 as “Blake’s History” on pp. 72-74 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

§**Anon.**, *Library Journal*, XCVIII (15 October 1973), 3005

§**Anon.**, *Choice*, X (January 1974), 1723

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 February 1974, pp. 145-147 (with 6 others)

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), 172-177

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- §**Anon.**, *Virginia Quarterly Review*, L (**Summer 1974**),
lxxvi
- §**Dewey R. Faulkner**, "Secrets of Dark Contemplation",
Yale Review, LXIII (**Summer 1974**), 590-599 (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
- §**Suzanne R. Hoover**, *Modern Language Quarterly*,
XXXV (1974), 430-432 (with others)
- §**Donald K. Moore**, *Journal of English and Germanic
Philology*, LXXIII, 3 (**July 1974**), 444-445
- ***Karl Kroeber**, *Blake Newsletter*, VIII, 4 (**Spring
1975**), 116
- §**Hazard Adams**, *Modern Philology*, LXXIII, 2
(**November 1975**), 200-203 (with others)
- §**R.B. Kennedy**, *Notes and Queries*, NS XXII (1975),
79-82 (with 3 others)
- §**P. Malekin**, *Review of English Studies*, NS, XXVI
(1975), 339-343 (with 3 others)
- §**Spencer Hall**, "Some Recent Directions in Blake
Studies", *Southern Humanities Review*, X (1976),
172-177 (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), 640-644 (with 3 others)
- §**Donald T. Torchiana**, *Philological Quarterly*, LIII
(1975)

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§ **Wagenknecht, D.A.** "William Blake & the Idea of Pastoral." Sussex Ph.D., 1971. 336 leaves.

Wagner, Anthony R. "Blake's Tunes." *Sunday Times* [London], 9 September 1928.

Do "any of Blake's tunes survive?" [No.]

§ **Wagner, Peter.** "How to (Mis)Read Blake: 'The Tyger' Once More." Pp. 269-288 of *Proceedings of the Conference of the German Association of the University Teachers of English*, XXX. Ed. Fritz-Wilhelm Neumann and Sabine Sheulting (Trier: WVT Wissenschaftlicher Verlag Trier, 1999)

Wagner, Rachel Leah. "Words of eternity in human forms': William Blake's transformation of styles, forms, and genres of the Hebrew Bible in 'Jerusalem'." University of Iowa Ph.D., 2003. 364 ll.

"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.

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***Wainwright, Martin.** "Blake district: Connection revealed between erotic writers and artists." *Guardian* [London], 3 March 2004, p. 90.

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.

Waley, Arthur. "Blake the Taoist." Pp. 169-175 of his *The Secret History of the Mongols and Other Pieces* (London, 1963) <BBS> **B.** "William Blake wa Rosoha datta [William Blake was a Taoist]." Tr. Shozo Kashima. *Misuzu* [*A Monthly Magazine*], XXVII, 4 (April 1985), 32-39. In Japanese <BSJ>

On reading the Blake passage "There is a place where contrarities are equally true ...", "the Chinese poet Hsü-mo ... exclaimed, 'This man is a Taoist'" (A, p. 169).

***Walker, Kathrine Sorley.** "Job." *The Birmingham Royal Ballet & The Stuttgart Ballet Summer '93* (Birmingham: Birmingham City Council, 1993) 6 unnumbered pages.

Programme for the performance of the ballet based on Blake's *Job* designs.

Wall, William Garfield. "'now my lot in heaven is this': A study of William Blake's own acknowledged sources: Shakespeare, Milton, Isaiah, Ezra, Boehme, and Paracelsus." *DAI*, LVIII (1997), 466A. Massachusetts Ph.D., 1996. 145 ll.

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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".

§**Wallace, Christina.** "Intersecting Blake: Rereading *The Marriage of Heaven and Hell*." Pp. 225-238 of *Images and Imagery: Frames, Borders, Limits: Interdisciplinary Perspectives*. Ed. Leslie Boldt-Irons, Corrado Federici, and Ernesto Virgili (N.Y., Frankfurt: Lang, 2005) *Studies in Themes and Motives in Literature*, 74

§**Wallace, Jan.** "Humanizing the Abyss: The Use of Christian and Non-Christian Symbolism in the Work of William Blake." Ulster Ph.D., 2006

Waller, Jenifer R. "Maurice Sendak and the Blakean Vision of Childhood." *Children's Literature*, VI (1977), 130-140

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.

Wallis, Nevile. "Blake's Vision." *Spectator*, 14 August 1964.

Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery

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§ **Walsh, Jill Paton.** "William Blake (1757-1827)." In *Great Spirits 1000-2000: The Fifty-Two Christians Who Most Influenced their Millennium*. Ed. Selina O'Grady and John Wilkins (N.Y.: Paulist Press, 2002)

Walsh, John. "Bring no spears to 'Jerusalem'." *Independent* [London], 18 May 1996, p. 17.

"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.

Wan, Chang. "Bu Lai Ke de Tong Nian [On Blake's Childhood]." *Fu Mu Bi Du [Essential Readings for Parents]*, No. 11 (1983), 32. In Chinese

A comment on Blake's odd imagination when he was a child and how he was abused by his father but nurtured by his patient mother.

Wang, Chung-lin. "A Special Frame of Mind to Approach William Blake." *Studies in English Literature & Linguistics* [Taipei], XI (May 1985), 1-5.

Comment on the *Songs* and a list of books Blake read.

Wang, Hai-Ying. "Wei Lian Bu Lai Ke He Ta de 'Lun Dun' [William Blake and His 'London']." *Ke Ji Xin Xi [Science and Technology Information]*, No. 33 (2009), 584, 562. In English

The essay comments on some of the metrical techniques used in Blake's poem.

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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'".

Wang, Hong. "Fen Xi Bu Lai Ke de Gao Yang Ji Qi Pei Shi Lao Hu [An Analysis of Blake's 'Lamb' and 'Tyger' Poems]." *Ke Wai Yu Wen [Extracurricular Chinese Studies]*, 16 (2013), 138. In Chinese

Wang, Jia-Yin. "Shi Lun Wei Lian Bu Lai Ke de Shi Ge Feng Ge Ji Yi Shu Te Se [On the Poetic Style and Artistic Character of William Blake's Poetry]." *Wen Xue Ping Lun [Literary Criticism]*, No. 40 (2004), 211. In Chinese

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*]

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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

Wang, Lu. “Cong Tian Zhen zhi Ge ji qi Ban Hua Tan Shi Bu Lai Ke de Xin Yang [An Exploration of the Blakean Beliefs through an Interpretation of the Plates in *Songs of Innocence*].” *Liao Ning Jiao Yu Xing Zheng Xue Yuan Xue Bao [Journal of Liaoning Educational Administration Institute]*, XXIV, 5 (March 2007), 112-114. 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".

Wang, Ming-Lei. “Wei Lian Bu Lai Ke Shi Ge Zhong De Yan Se Yi Xiang Jie Du [An Interpretation of the Colour Images in William Blake’s Poems].” *Chang Cheng [Great Wall]*, No. 12 (2014), 161-62. In Chinese

Wang, Sha-Lie. “Bu Lai Ke yu Hua Zi Hua Si de Shi Ge ‘Lun Dun’ [A comment on the ‘London’ poems by Blake and Wordsworth].” *Song Liao Xue Kan (She Hui Ke Xue Ban) [Journal of Song Liao (Social Sciences Edition)]*, No. 4 (1992), 106-09. In Chinese

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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 Sciences Edition)], No. 1 (2005), 59-62. In Chinese

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".

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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

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Wang, Ting, Dan Zhu, Wei Liu. "Wei Lian Bu Lai Ke 'Lao Hu' Zhong De Yi Xiang Fen Xi [Imagery Analysis of William Blake's 'The Tyger']." *An Hui Dian Zi Xin Xi Zhi Ye Ji Shu Xue Yuan Xue Bao [Journal of Anhui Vocational College of Electronics and Information Technology]*, No. 1 (2014), 108-10. 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 of Experience].*" *Hubei Di Er Shi Fan Xue Yuan Xue Bao [Journal of Hubei University of Education]*, XXVIII, 6 (June 2011), 6-8. In Chinese

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

***Wang, Wei-Bin.** "Bu Lai Ke de Lun Dun [Blake's London]." *Ying Yu Xue Xi [English Language Learning]*, No. 11 (2010), 63-65. In Chinese

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

Wang, Xia-Chan. "GanShou Can Ku-Cong Xi Ju Feng Ci de Jiao Du Yue Du Wei Lian Bu Lai Ke de Er Tong Shi Ge [Feeling the Cruelty--Philosophical Movement from Monism to Dualism]." *Wen Jiao Zi Liao [Data of Culture and Education]*, No. 8 (2010), 24-25. In Chinese

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turned into the experience of "The Tyger", suggesting that "they combine to symbolize the order of things in this world".

Wang, Xian-Tao. "Cong Jie Gou Zhu Yi 'Er Yuan Dui Li' Jiao Du Fen Xi Bu Lai Ke de Shi Ge [An Analysis of Blake's Poems from the Binary Opposition of Structuralism]." *Qing Nian Wen Xue Jia* [*Young Writers of Literature*], No. 3 (2011), 218. In Chinese

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Wang, Xiao-Juan. "Wei Lian Bu Lai Ke 'Hu'de Xiang Zheng Yi Xiang Qian Xi [An Analysis of William Blake's 'Tiger']." *Da Jia* [*Great Masters*], No. 8 (2011), 8. In Chinese

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Wang, Xiu-Yan. "Tan Xi Wei Lian Bu Lai Ke Bi Xia de 'Lun Dun' [On William Blake's 'London']." *Xian Dai Qi Ye Jiao Yu* [*Modern Enterprise Education*], No. 20 (2006), 208. In Chinese

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Wang, Xue-Qiang, Zhi-Gang Zhao, and Jun-Jie Du. "Bu Lai Ke Shi Zhong de Xiang Zheng Shou Fa Ying Yong Chu Tan [On the Use of Symbolism in Blake's Poetry]." *Zuo Jia* [*Writers*], No. 7 (2008), 91. In Chinese

§**Wang, Xue-ying.** "[On Iconicity of William Blake's Tyger]." [*Journal of Yangze University (Social Sciences*

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On images and sounds in “London”.

Wang, Zhen-Li, and Bao-Guo Shen. “Yong Dui Li Chuang Xin He Xie Shi Jiao Tou 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.

§**Waniek, Henryk.** *Martwa Natura z Niczym: Szkice z Lat 1990-2004* (Krakow: Wydawn “Znak”, 2004) ISBN: 9788324004683 In Polish

Apparently about iconoclasm in Caspar David Friedrich and William Blake.

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Ward, Aileen. "The Forging of Orc: Blake and the Idea of Revolution." *Tri-Quarterly*, XXIII-XXIV (1972), 204-207.
<BB> **B.** §Pp. 204-227 of *Literature in Revolution*. Ed. George Abbott and Charles Hamilton Newman (N.Y.: Holt, 1972)

Ward, Aileen. "Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution." *Wordsworth Circle*, XXX (1999), 3-15

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).

Ward, Aileen. "William Blake and the Hagiographers." Pp. 1-24 of *Biography and Source Studies*. Ed. Frederick R. Karl (N.Y.: AMS Press, 1994)

"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).

***Ward, Theodore.** *Men & Angels* (N.Y.: Viking, 1969) Pp. 165-175 and passim

Wardi, Eynel. "Space, the Body, and the Text in *The Marriage of Heaven and Hell*." *Orbis Litterarum*, LVIII (2003), 253-270

"The notion, projected by *The Marriage of Heaven and Hell*, that the textual space spatializes to the embodied

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movement of the imagination saves that space from such self-referential closure as worried Blake in *The Book of Urizen*" (p. 268, all sic).

Ware, G. "A vision of the last judgement: Marxist aesthetics and Blake's minor prophecies." *Index to [British] Theses*, XLI (1992), #41-6671. Oxford D.Phil, 1991

Ware, Tracy. "Bring 'Gladness out of Sorrow': *By the Aurelian Wall*." Pp. 111-127 of *Bliss Carman: A Reappraisal*. Ed. Gerald Lynch (Ottawa, London, Paris: University of Ottawa Press, 1990) *Reappraisals: Canadian Writers*

"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's *Songs of Innocence*", *Athenaeum* (1890), reprinted in *By the Aurelian Wall* (1898), "Har is the ideal of England" (pp. 119, 118).

Wark, Robert R. "Blake's 'Satan, Sin and Death'." Chapter VII (pp. 79-91) of his *Ten British Pictures 1740-1840* [in] *The Huntington Library* (San Marino [California]: Huntington Library, 1971) <BB> **B.** §*The Revolution in Eighteenth-Century Art: Ten British Pictures, 1740-1840* (San Marino: Huntington Library, 2001)

Warner, Janet A., *Blake and the Language of Art* (1984)
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§**L.R. Matteson**, *Choice*, XXII (1985), 1486

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- I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1984 (1985)*, 108-109
- §**John Dixon Hunt**, *Word and Image*, I (1985), 409-420
- §**L.R. Matteson**, *Choice*, XXII (1985), 1486
- §**Peter A. Taylor**, *Queen's Quarterly*, XCII (1985), 859-860
- §**Karen Mulhallen**, *Wordsworth Circle*, XVII, 4 (Autumn 1986), 202-204
- §**Bo Ossian Lindberg**, *Studies in Romanticism*, XXVII, 1 (Spring 1988), 159-167
- Janice Lyle**, *Eighteenth Century ... Bibliography for 1984*, NS X (1989), 565-566
- ***Robert F. Gleckner**, *Blake*, XXIV, 2 (Fall 1990), 65-67
- John Howard**, *Eighteenth Century ... Bibliography*, NS XII (1992), 409-410

***Warner, Janet**. *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake* (N.Y.: St Martin's Press, "First Edition: December 2003") Small 4°, xi, 371 pp., 24 illustrations; ISBN: 031231440X B. (Ebooks Releases [sic], 2014)

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. 365-368)

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and "Author's Note" (pp. 369-371). 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*.

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***Gerry Hopson**, "Love among the angels", *Globe and Mail* [Toronto], **7 February 2004**, p. D12 ("a serious though homely book, in its quirky way honest, direct and ambitious")

Matthew Beaumont, "Help for the helpmate", *Times Literary Supplement*, **24 and 31 December 2004**, p. 26

("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), 615-616

§**Warner, Oliver**. "William Blake." *English Literature: A Portrait Gallery* (London: Chatto and Windus, 1964)

§**Wat, Pierre**. "Un jeu sérieux: la théorie de l'imitation dans les écrits des artistes allemands et anglais: Caspar David Friedrich--Philipp Otto Runge--Carl Gustave Carus--William Blake--Joseph Mallord William Turner--John Constable." Paris 1 Panthéon-Sorbonne Ph.D., 1996. 386 leaves. In French

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§**Warner, Sylvia Townsend.** "The Inspired Old Bustard: William Blake." In her *With the Hunted: Selected Writings*. Ed. Peter Tolhurst (Norwich [England]: Black Dog Books, 2012)

Watanabe, Mitsuru. "Jubaku to Kaiho – Blake no *Comus* Rensaku Kaiga ni tsuite [Spell and Liberation – On Blake's Paintings for *Comus*]." Pp. 367-379 of *Fujii Haruhiko Sensei Takan Kinen Ronbunshu: Essays presented to Professor Haruhiko Fujii on the occasion of his retirement from Osaka University*. Ed. Fujii Haruhiko Sensei Taikan Kinen Ronbunshu Kankokai (Tokyo: Eihosha, 2000) In Japanese

Watanabe, Mitsuru. "'Kohitsuji', 'Tora', 'Osanago no Yorokobi', 'Osanago no Kanashimi' o yomu--*Muku to Keiken no Uta* Kenkyu (2): [Reading of 'The Lamb', 'The Tyger', 'Infant Joy', and 'Infant Sorrow'--] A Study of *Songs of Innocence and of Experience* (2)." *Kobe Jogakuin Daigaku Ronshu: Kobe College Studies*, XXXIX, 2 (1992), 1-25. In Japanese, with an English abstract on p. 2. <For Part 1, see Watanabe, "*Muku to Keiken no Uta* ..." below.>

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.>

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§**Watanabe, Mitsuru.** "Oothoon to Enitharmon – Blake no Aihansuru (Jo)sei Imegi ni tsuite: Oothoon and Enitharmon: Blake's Antithetical Images of Female/Sexuality." *Joseigaku Hyoron Kobe Jogakuin Daigaku Joseigaku Institute: Women's Studies Forum, Kobe College, Institute for Women's Studies*, No. 10 (1996), 99-119. In Japanese, with an English abstract on pp. 118-119.

Watanabe, Teruko. "Blake no Tyger to Lamb--Gogaku buntai ron [Blake's Tyger and Lamb: A Stylistic Approach]." *Kobe Ronso, Kobe Eibei Kenkyukai [Collection of Essays, Kobe Study Group of English and American Literature]*, No. 13 (1983) 73-85. In Japanese <BSJ>

Watanabe, Teruko. "Shi no Nibun Kozo ni tsuite: William Blake no 'Night' no Baai [On Binary Structures in Poetry: The Case of William Blake's 'Night']." *Kobe Eibei Ronso, Kobe Eibeigakkai [Journal of the Society of English-American Literature, Kobe University]*, No. 1 (1988), 97-109. In Japanese <BSJ>

Watkinson, Ray, "A Meeting with Mr. Rossetti", *Journal of Pre-Raphaelite Studies*, IV, 1 (1983), 136-139 <BBS>

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D.W. Dörrbecker, *Blake*, XXII, 2 (Fall 1988),51

***Watson, Ben.** *Blake in Cambridge: or "The Opposite of David Willetts": How Blake's Vortex Anticipates So Much We Might Call His Books "Prophetic"* (London: Unkant Publishers, 2012) 21 cm, [8], xvi, 142 pp.; ISBN:

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"Preface." Pp. v-x.

"E.P. Thomson's Blake." Pp. 1-23.

"Blake's Vortex." Pp. 25-29.

"Blake as a Head of His time." Pp. 31-34.

"Art verses Hirelings." Pp. 37-39.

"Thirteen-Minute Introduction." Pp. 41-83.

"A Mixed Cheer for *Kazoo Dreamboats*." Pp. 85-132.

("Blake in Cambridge? It's an oxymoron, comrades and fellow AMMers" [Association of Musical Marxists] [p. 132].)

David Willetts was Minister of State for Universities and Science.

Watson, J.R. "Blake." Chapter 4 (pp. 78-109) of his *English Poetry of the Romantic Period 1789-1830* (1985). B. Chapter 5 (pp. 131-165) Second Edition (London and N.Y.: Longman, 1992)

§**Watson, J.H.** "The Religious Beliefs of William Blake." *Expository Times*, LXXXVII, 11 (October 1976), 340-344.

[**Weale, John.**] "Blake (William), a poor but meritorious artist." *Rudimentary Dictionary of Terms Used in Architecture ...* Second Edition, Corrected and Improved (London: John Weale, 1860) P. 53 <California (Berkeley)>

Weathers, Winston, ed., *William Blake: The Tyger* (1969)
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Lester Goodson, *Blake Studies*, II, 2 (Spring 1970), 61-62

Weaver, Susan Ann. "Dialectical formulations and covert language in Coleridge, Blake, and [Mary] Robinson." *DAI*, LVIII (1998), 4285A. Texas A&M Ph.D., 1997. 330 pp.

"William Blake also used dialectical formulations and covert language to conceal his radical political inclinations."

Weber, Michael. "The Urizen of [Alfred North] Whiteheadian Process Thought." Pp. 61-73 of *Applied Process Thought II: Following a Trail Ablaze.* Frankfurt and Lancaster:ontos verlag, Process Thought, XXI, 2009).

Not about Blake.

***Webster, Brenda.** *Blake's Prophetic Psychology* (1983)
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§**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

§**Dan Miller**, *Bulletin of the Midwest Modern Language Association*, XVII, 2 (1984), 37-39

§**Stephen D. Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others) <BBS 444>

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§**Christine Gallant**, *Wordsworth Circle*, XVI, 4
(Autumn 1985), 165-168

I[rene] H. C[hayes], *Romantic Movement ...
Bibliography for 1984* (1985), 109-110

§**Kelvin Everest**, *British Journal for Eighteenth-Century
Studies*, VIII (1985), 106-107

§**François Piquet**, *Etudes anglaises*, XXXVIII (1985),
466-467, in French

Robert F. Gleckner, *Eighteenth Century ...
Bibliography for 1983*, IX (1988), 536-537

***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.”

Wei, Jin-Long, Ma Yong, and Chang-Ying Li. “Qian Tan Bu Lai Ke Shi Jie Guan de Zhuan Bian [On the Change of Blake's World Outlook].” *Zuo Jia [Writers]*, No. 1 (2008), 114. In Chinese

A sketch of the changes in Blake's mind.

Wei, Ming, and Lin-Lin Zhang. “Wei Lian Bu Lai Ke: Cong Tian Zhen Zou Xiang Jing Yan—Sao Yan Cong De Hai Zi Dui Bi Yu Shang Xi [William Blake: From ‘Innocence’ to ‘Experience’—Comparison and Analysis of the Two Poems Called ‘The Chimney Sweeper’].” *Bei Fang Wen Xue [Northern Literature]*, No. 5 (2015), 36-38. In Chinese

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***Weir, David.** *Brahma in the West: William Blake and the Oriental Renaissance* (Albany: State University of New York Press, 2003) 8°, xiii, 170 pp.; ISBN: 07914581802

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. 129-131) (mostly lists of names and books). Appendix B is "Synopsis of *The Four Zoas*" (pp. 133-142).

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***Sibylle Erle**, *Blake*, XXXVIII (2005), 157-159 (Weir "argues convincingly for Blake's participation in the Oriental Renaissance" [in London] [p. 159])

§**Kathryn Freeman**, *Clio*, XXXIV, 2 (2005), 180-184

§**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)

§**Weissman, Judith.** "William Blake: Harsh Instruments of Sound and Witches with Knives." In her *Of Two Minds: Poets Who Hear Voices* (Hanover [New Hampshire]: University Press of New England for Wesleyan University Press, 1993)

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§**Welborn, Andrew John.** "The Gnostic Imagination of William Blake: A Comparative and Typological Investigation into the Unity and Structure of Blake's Mythology." Cambridge Ph.D., 1980

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), 105-131

§**Welling, Lloyd C.** *Eternity's Sunrise: William Blake's Vision of Christ* (Pittsburgh: River of Life Press, 2013) **B.** (Lloyd C. Welling, 2014) 356 pp.; ISBN: 9780615924731 43 reproductions including 21 of the *Job* engravings

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Virginia Ramey Mollenkott, *Christian Feminism Today*
[online] (2014) ("full of brilliant insight")

Wells, David, *A Study of William Blake's Letters* (1987)
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***David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82
(with 2 others)

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M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1989 (1990)*, 105-106

§**Wells, Michael**. *William Blake: Freewilly* (Hebburn: Artisanine, copyright 2009) 30 cm, 70 leaves; ISBN: 9780956284853 "plastic laminated covers and spiral binding"

Wells, William, *William Blake's "Heads of the Poets"* (1969)
<BB>

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Morton D. Paley, *Blake Newsletter*, III (15 December 1969), 62-64 (with another)

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)

§**Weltz, Q.A.** "Notes and Lineaments: Vaughan Williams's Job: A Masque for Dancing and Blake's Illustrations." *Musical Quarterly*, LXXVI (1992), 301-306.

§**Wendorf, Richard**. "After Sir Joshua." Pp. 260-279 of *Representations of the Self from the Renaissance to Romanticism*. Ed. Patrick Coleman, Jane Lewis, and Jill Kowalik (Cambridge: Cambridge University Press, 2000)

Weng, Chia-je. "Natural Religion and its Discontents: Critiques in Blake and Coleridge." Yale Ph.D., 2011. On ProQuest

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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*.

Werner, Bette Charlene. *Blake's Vision of the Poetry of Milton: Illustrations to Six Poems* (1986) <BBS>

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I[rene] H. C[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), 280-282

§**Mary Lynn Johnson,** *Journal of English and Germanic Philology*, LXXXVIII (1989), 429-434 (with 2 others)

Wester, Gerald, Jr. "Anxious appropriations: Feminine and male identity in the writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.

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."

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Westerweel, Bart. "Some Reflections on William Blake and the Emblem." Pp. 11-25 of *Configuring Romanticism: Essays Offered to C.C. Barfoot*. Ed. Theo D'haen, Peter Liebrechts, Wim Tigges, Colin Ewen (Amsterdam and N.Y.: Rodopi, 2003) *Costerus: Essays in English and American Language and Literature*, 147

***Wethered, Newton.** "William Blake and the Imagination." Chapter VI (pp. 80-99) of his *From Giotto to John: The Development of Painting* (London: Methuen and Co., 1926)
Blake was *clair-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
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§**Whissell, Cynthia.** "The Emotionality of William Blake's Poems: A Quantitative Comparison of *Songs of Innocence* with *Songs of Experience*." *Perceptual and Motor Skills*, XCII, 2 (2001), 459-467

§**White, Elizabeth.** "Woman's Triumph: A Study of the Changing Symbolic Values of the Female in the Works of William Blake." Washington Ph.D., 1972

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§**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>

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§**Ruthven Todd,** *Nation*, **8 March 1952**, p. 235

White, Helen C. *The Mysticism of William Blake* (Madison, 1927) <BB #2950A-B> C. §([Whitefish, Montana]: Kessinger Publishing, 2009) 9" x 6.2", 276 pp.; ISBN: 9781436680523

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§**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), 111-115

White, R.S. "Slavery as Fact and Metaphor: William Blake and Jean Paul Marat." Chapter 6 (pp. 168-195) of his *Natural Rights and the Birth of Romanticism in the 1790s* (Basingstoke and N.Y.: palgrave/macmillan, 2005)

White, S.M. "Thieves of time in the poetry of Blake, Shelley, Byron, and Keats." *Index to [British] Theses*, XXXIII (1985), 108 (#2309). Reading M.Phil., 1982

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**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.

§***Whitehead, Angus.** “The Arlington Court Picture: A surviving example of William Blake’s framing practice.” *British Art Journal*, VIII, 1 (Summer 2007), 30-33.

Whitehead, Angus. “‘I write in South Molton Street, what I both *see* and *hear*’: Reconstructing William and Catherine Blake’s residence and studio at 17 South Molton Street, Oxford Street.” *British Art Journal*, XI, 2 (2011), 62-75.

Richly detailed and valuable.

§**Whitehead, Richard Angus.** “New Discoveries Concerning William and Catherine Blake in Nineteenth Century London: Residences, Fellow Inhabitants, Neighbours, Friends and Milieux, 1803-1878.” 2 vols. York (England) Ph.D., 2006.

Whitehead, Angus. “New Information Concerning Mrs Enoch, William and Catherine Blake’s ‘Fellow Inhabitant’ at 17 South Molton Street.” *Notes and Queries*, CCL [NS LII] (2005), 461-462.

The Blakes’ “Kind & attentive fellow inhabitant, the young & very amiable M^{rs} Enoch, who gave my wife all the

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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).

Whitehead, Angus. "A Quotation from Lord Byron's *The Two Foscari* in William Blake's *The Ghost of Abel*." *Notes and Queries*, CCLI [NS LIII](2006), 325-326.

"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).

Whitehead, Angus. "A Reference to William Blake and James Parker, Printsellers, in *Bailey's British Directory* (1785)." *Notes and Queries*, CCI [NS LII] (2005), 32, 35.

A "Correction" by Eds. (September 2005), 381, alters "James Parker ... was a bachelor in 1748" to "... in 1784".

***Whitehead, Angus.** "William Blake's last residence: No. 3 Fountain Court, Strand, George Richmond's plan and an unrecorded letter to John Linnell." *British Art Journal*, VI, 1 (Spring/Summer 2005), 21-30.

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".

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Whitehead, Angus. "William Blake's Subsidiary Design of a Dog in his 'Heads of the Poets' Tempera of William Cowper (c. 1800-1803): An Identification." *Notes and Queries*, CCLI [NS LIII] (2006), 316-320.

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).

Whitehead, Angus. "William Blake's *Laocöon* (1826): 'You must leave Fathers & Mothers & Houses & Lands If They Stand in the Way of Art': An Alternative Biblical Source." *Notes and Queries*, CCLIII [N.S. LV] (2008), 27.

From Mark x, 28-30.

§**Whitefield, Peter.** "William Blake." Pp. 46-47 of his *Illustrating Shakespeare* (London: The British Library, 2013)

Whitfield, Andrew David. "A Performer's Guide to Virgil Thomson's *Five Songs from William Blake*." Louisiana State University and Agricultural and Mechanical College, "Written Document" for the Doctor of Musical Arts, August 2004, 52 pp.

Whitman, Vincent Miller. "'Clos'd by Your Senses Five': William Blake's Early Illuminated Prophecies and Berkeleian Epistemology." University of Connecticut Ph.D., 2002 194 ll.

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§ **Whitmarsh-Knight, David.** "William Blake's 'The Four Zoas' Explained." <<http://www.thefourzoas.com>> (2009). **B.** Revised as *Shakespeare's Heir: Blake's Doors of Perception in JERUSALEM and THE FOUR ZOAS* (Cambridge: The William Blake Press, 2010) 378 pp.; ISBN: 9781448685806

Apparently related to his "Structure as a Key to Meaning in William Blake's *The Four Zoas*", New Brunswick Ph.D., 1983.

§ **Whitson, Roger.** "Applied Blake: *Milton's* Response to Empire." *Interdisciplinary Literary Studies*, IX, 2 (2008), 87-101.

Whitson, Roger. "*Jerusalem* and 'the Jew': Biopolitics between Blake and Spinoza." *Romanticism on the Net*, No. 40 (November 2005), 23 paragraphs

About Blake's "philo-semitic" ideas in "To the Jews" in *Jerusalem*.

§ **Whitson, Roger, and Jason Whittaker.** *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media* (N.Y. and London: Routledge, 2013) xi, 211 pp.; ISBN: 9780415656184

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")

Whitson, Roger, and Jason Whittaker, *William Blake and*

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the Digital Humanities: Collaboration, Participation, and Social Media (2013)

REVIEW

§**Laura Mandell**, *Studies in Romanticism*, LIII, 1
(**Spring 2014**) ("an excellent job")

Whitson, Roger, and **Jason Whittaker**. *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media* (N.Y. and London: Routledge, 2013) xi, 211 pp.; ISBN: 9780415656184 **B.** §(N.Y. and London: Routledge, 2015) *Routledge Interdisciplinary Perspectives on Literature*

REVIEWS

§**Laura Mandell**, *Studies in Romanticism*, LIII, 1
(**Spring 2014**) ("an excellent job")

§*Reference & Research Book News*, XXVIII, 2 (**April 2013**)

§**Caio Di Palma**, *Materialidades de Literatura*, III, 1
(**2015**) In Portuguese

Whittaker, Jason. "Blake." *Year's Work in English Studies*, LXXXI (Covering Work published in 2000) (2002), 634-641.

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]).

Whittaker, Jason. "Blake." *Year's Work in English Studies* [for 2001], LXXXII (2003).

Reviews especially of G.E. Bentley, Jr, *The Stranger*

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from Paradise ("immensely important scholarship"; "Bentley is also significant, of course, for his monumental contributions ... in ... *Blake Books* and *Blake Records*"), Sheila Spector, "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language* ("Spector's book is thorough and engaged") and "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* ("less satisfactory"), A.A. Ansari, *William Blake's Minor Prophecies* ("a difficult book to read"), and Nicholas Marsh, *William Blake: The Poems* ("rather inadequate").

Whittaker, Jason. "Blake." *Year's Work in English Studies* [for 2006], LXXXVII, 1 (2008), 724-731.

Includes substantial reviews of Marsha Keith Schuchard, *Why Mrs Blake Cried* (pp. 724-725) (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. 725-726), 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. 726-728), and Nicholas M. Williams, ed., *William Blake Studies* (p. 728).

Whittaker, Jason. "Blake." *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 730-738.

Includes substantial reviews of Robert Rix, *William Blake and the Cultures of Radical Christianity* (p. 731) ("exhaustive detail and fascinating analysis"), Steve Clark and

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Jason Whittaker, ed., *Blake, Modernity and Popular Culture* (pp. 731-732), David Bindman, *Mind-Forged Manacles: William Blake and Slavery* (exhibition 2007-2008) (p. 732), Christopher Rowland, *"Wheels Within Wheels": William Blake and Ezekiel's Merkabah in Text and Image* (p. 733) ("excellent material" about the "biblical tradition", critically "fair but rather uninspiring"), Martin Myrone, *The Blake Book* (pp. 733-734) ("a digest of the work done in the last two decades"), and "William Blake and Visual Culture", ed. Roger Whitson and Donald Ault in *ImageText* (pp. 735-736).

Whittaker, Jason. "Sweet Roaming": William Blake and the Fugs." *Zoamorphosis: The Blake 2.0 Blog*, 14 July 2010.

Whittaker, Jason. "William Blake." Section 4: "The Nineteenth Century: The Romantic Period" (pp. 635-644) of *Year's Work in English Studies* Volume 84 Covering Work Published in 2003 (2005), especially on Paley (pp. 635-636), Makdisi (p. 637), and Pierce, *Wond'rous Art* (pp. 637-638).

Whittaker, Jason. "William Blake." *Year's Work in English Studies* [for 2003], LXXXIV (2005), 635-644

Especially on Paley, *The Traveller in the Evening* (pp. 635-636), Townsend, *William Blake: The Painter at Work* ("outstanding on the technical details"), Makdisi, *William Blake and the Impossible History of the 1790s* (p. 637), Connolly, *William Blake and the Body*, Pierce, *The Wond'rous Art* (pp. 637-638) ("post structuralist readings" but "useful"), Weir, *Bramah in the West*, Rawlinson, *William Blake's Comic Vision*, Pearsall, *William Langland, William Blake, and the Poetry of Hope* (a "charming and insubstantial pamphlet"), and

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Eaves, *The Cambridge Companion to William Blake* ("an excellent introduction").

Whittaker, Jason. "William Blake." *Year's Work in English Studies* [for 2004], LXXXV (2006), 612-620.

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. 613-614) ("extremely important"), Kevin Fischer, *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* (p. 614) ("extremely valuable"), and Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake* (pp. 615-616).

Whittaker, Jason. "William Blake." *Year's Work in English Studies* [for 2005], LXXXVI, 1 (January 2007), 657-662

Reviews of publications about Blake, particularly Beer, *William Blake* (pp. 657-658) ("sympathetic and extremely readable"), Jeremy Tambling, *Blake's Night Thoughts* (p. 658) ("disjointed", "ambitious ... problematic"; "his allusive style can be maddening"), Green, *Visionary Materialism* (pp. 658-659), Broglio, *Digital Designs* (p. 659), Whitehead on Henry Banes in *Blake* (p. 661) ("excellent"), and Snart, "Blake's Awareness of 'Blake in a Newtonian World' in *History of European Ideas* (p. 662) ("not always fully convincing").

Whittaker, Jason. *William Blake and the Myths of Britain* (Basingstoke and London: Macmillan Press, 1999) 215 pp.;

William Blake and His Circle
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ISBN: 0333738969 B. §(N.Y.: St Martin, 1999). ISBN:
0312222696

"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 Supplement*, **31 December 1999**, p. 26 ("Whittaker is at his most illuminating on the mid-eighteenth century hinterland to Blake's early work, and its re-emergence in the late epics")

Andrew Lincoln, *Review of English Studies*, LI, 202 (**May 2000**), 306-308 ("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**), 165-166 (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

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field" [p. 90])

§**Andrew Lincoln**, *Review of English Studies*, LI, 202
(**May 2000**), 306-308

§**Margaret Storch**, *Modern Language Review*, XCVI, 1
(**2001**), 165 (with another)

Whittaker, Jason. *Year's Work in English Studies*, LXXXV
Covering work produced in 2004 (2007), 612-620.

Whittaker, Jason. *Year's Work in English Studies* [for 2008],
LXXXIX (2010), 635-642.

Especially on Sarah Haggarty and Jon Mee, ed. *Blake and Conflict* (pp. 635-637), G.E. Bentley, Jr, *William Blake's Conversations* (p. 637) ("typically scholarly and careful", with "some extremely useful insights" and "a truly fascinating concordance"), D. Whitmarsh-Knight, *William Blake's "Jerusalem" Explained* (pp. 637-638) ("I am unconvinced"), *William Blake: Selected Poetry and Prose*, ed. David Fuller (new edition, 2008) (p. 638), *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant (Second Edition, 2008) (p. 638), and Ed. Thanouser, *Urizen Wept* (p. 638)

Whittaker, Jason. *Year's Work in English Studies* [for 2009],
XC, 1 (January 2011), 650-658.

Review of Blake studies, particularly Sung, *William Blake and the Art of Engraving* (pp. 650-651) ("erudite", "incredibly detailed, highly technical"), Adams, *Blake's Margins* (pp. 651-652), the Tate exhibition (pp. 652-653), Ankarsjö, *William Blake and Religion* (pp. 653-654) ("often confusing"), Quinney, *William Blake on Self and Soul* (pp.

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654-655), 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), 671-677. Online.

Reviews particularly of Susan Haggerty, *Blake's Gifts* (pp. 671-672) ("always sophisticated"), John H. Jones, *Blake on Language, Power, and Self-Annihilation* (pp. 672-673), 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. 673-674) ("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. 674-675), and Helen P. Bruder and Tristanne Connolly, ed., *Queer Blake* (p. 675).

§**Whitted, Brent E.** "Locating the Anomalous: [Carlo] Gesualdo, Blake, and Seurat." *Mosaic*, XXXI, 1 (1998), 25-42.

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>

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REVIEWS

Anon., *New York Times*, **26 February 1911**

§**Anon.**, *Times Literary Supplement*, **6 July 1911** (with another)

§**Anon.**, *Daily Telegraph*, **14 December 1912**

Wicksteed, Joseph H., *William Blake's Jerusalem* Foreword by **Geoffrey Keynes** (London: Trianon Press for the Blake Trust, 1954) <BB> §(N.Y.: Beechurst Press, 1955)

REVIEWS

§**Kathleen Raine**, *New Statesman and Nation*, **20 July 1954**, pp. 47-48

§**Anon.**, *Listener*, **20 August 1954**, pp. 330-331

§**Anon.**, *Dublin Magazine*, XXX (July-September 1954), 57-60

§**R.A. Foakes**, *English*, X (1954), 106

§**Anon.**, *Times Literary Supplement*, **25 June 1954**, p. 410

Harvey Breit, "Repeat Performances", *New York Times*, **4 December 1955** (with another)

D.V. E[rdman], *Philological Quarterly*, XXXIV (1955), 154

Wickstead, Joseph; Aubrey de Selincourt. "Blake Drawings." *Times* [London], 14 December 1954, p. 9.

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.

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Wiebe, Paul M. *Myth as Genre in British Romantic Poetry* (N.Y., Washington, D.C./Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1999) American University Studies Series in English Language and Literature Vol. 170

Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (pp. 52-59) in Chapter 3 (pp. 41-70): "Myth Criticism and Romantic Poetry"; on *The French Revolution* (pp. 72-77) and *America* (pp. 77-85) in Chapter 4: "The Narrative Mode of the Mythpoem" (pp. 71-104); and "Blake's Poems on the Seasons", i.e., *Poetical Sketches* (pp. 110-115) in Chapter 5: "The Lyrical Mode of the Mythpoem" (pp. 105-128).

***Wiessner, Kurt.** "Blake's Printed Products: 'A printed product is one of many examples of a unique item.'" (Vilém Flusser *Die Schrift*)." *Images International*, February 1993, pp. 8-9

An occasionally accurate survey of Blake's printing techniques.

Wilkie, Brian. *Blake's THEL and OOTHOON* (1990). <BBS>

REVIEWS

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1990* (1991), 92

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 109-110

Margaret Storch, *Modern Language Review*, LXXXVII (1993), 164-165 (appreciative)

G.A. Rosso, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 351-352

Wilkie, Brian, and Mary Lynn Johnson, *Blake's FOUR ZOAS: The Design of a Dream* (1978) <BBS>

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REVIEWS

- §**Anon.**, *Choice*, XV (1978), 1056
- §**Robert F. Gleckner**, *Journal of English and Germanic Philology*, LXXVIII, 1 (January 1979), 133-137
- §**Hazard Adams**, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 150-154
- ***Andrew Lincoln**, *Blake*, XII, 4 (Spring 1979), 264-266
- §**Martin Nurmi**, *Wordsworth Circle*, X, 3 (Summer 1979), 279-280
- I.H. C[hayes]**, *English Language Notes*, XVII (September 1979), 70
- §**C.C. Barfoot**, *English Studies*, LX (1979), 770-771 (with 2 others)
- §**John D. Kilgore**, *Modern Language Quarterly*, XL (1979), 302-312
- §**Victoria Myers**, *Philological Quarterly*, LVIII (1979), 245-247
- §**Donald D. Ault**, *Eighteenth-Century Studies*, XIII, 3 (Spring 1980), 352-356
- §**Zachary Leader**, "Loss and Gain", *Essays in Criticism*, XXX (1980), 243-247
- Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-247 (with 2 others) <BBS 450>
- §**John Beer**, *Modern Language Review*, LXXVI, 3 (July 1981), 676-682 (with others)
- §**Jacques Blondel**, *Etudes anglaises*, XXXVI (1982), 82-83

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Wilkinson, Andrew Maylor. *William Blake and the Great Sin* (1974) <BB #A2969>

REVIEW

§**Penelope B. Wilson**, *Modern Language Review*, LXXII, 4 (October 1977), 913-916 (with 2 others)

Wilkinson, James John Garth. *The Human Body and its Connexion with Man. Illustrated by the Principal Organs* (London, 1851) P. 376 ("The Divine Image" from *Innocence*). <BB #2971A> B. §(Philadelphia: Lippincott, Grambo and Co., 1851) C. §Second Edition (London: Chapman and Hall, 1860)

Willard, Nancy. *A Visit to William Blake's Inn: Poems for Innocent and Experience Travellers* (1981) <BBS> B. §([n.p.]: Paw Prints, 2009) ISBN: 9781442034303

Yujia Lu, "Lao dao William Blake lüguan: Gei tianzhen yu shigu lüke de shi [*A Visit to William Blake's Inn: Poems for Innocent and Experienced Travellers*]", *Lianhe bao* [*United Daily News*, Taipei], 24 March 2002, p. 22, is an introduction to the book. In Chinese

REVIEWS

§**Anon.**, *Horn Book Magazine*, August 1982, pp. 368-373

§**Joyce Maynard**, *New York*, 4 October 1982, p. 84

§**Anon.**, *Michigan Quarterly Review*, XXI (1982), 220

Elizabeth B. Bentley, *Blake*, XVII, 1 (Summer 1983), 35-37

Willard, Nancy, "A Visit to William Blake's Inn (1983)." In *The Newbery-Print Companion: Books and Related Materials for Award Winners and Honor Books*. Ed. John Thomas Gillespie and Corinne J. Naden (Westport, Connecticut: Libraries Unlimited

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2006) Children's and Young Adult Literature Reference Series
Published by 2009 as an E-book

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

Date	Subject	Box
Documents		
1815	South Molton St--Engravings for	6 4382-3 ⁹⁵⁰
1792-1822	Passport for J.W. African Institute, J.W's son	6 4384-92 ⁹⁵¹
1815	Catalogue	7 29318- 32875Q

§*The William Blake Birthday Book* (2007) 500 copies.
Works by 62 poets and artists.

§Williams, D.E., *Life of Sir Thomas Lawrence*

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).

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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**), 212-215 (“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>

§**Wilkins, Ernest H.** "Blake's Drawings of Dante's Celestial Scaelo." *Annual Reports of the Dante Society*, No. 68-72 (1954), 35-42.

§**Williams, J.** "Building a Heaven in Hell's Despair: The Everlasting Gospel of Revolution According to William Blake and Douglas Oliver." *Romanticism*, XVIII, 2 (July 2012), 155-164.

§**Williams, J.** "Building a Heaven in Hell's Despair: The Everlasting Gospel of Revolution According to William Blake and Douglas Oliver." *Romanticism*, XVIII, 2 (July 2012), 155-164.

§**Williams, John.** “The Place of William Blake in the Relationship of Romanticism to the Growth of Eighteenth Century Radical Thought in England.” York (England) D.Phil., 1975.

Williams, Meg Harris, and Margot Waddell. "Blake: The Mind's Eye." Chapter 3 (pp. 70-81, 194-195) of their *The Chamber of Maiden Thought: Literary origins of the psychoanalytic model of the mind* (London and N.Y.: Tavistock/Routledge, 1991)

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Williams, Nicholas M. "Blake Dead or Alive." *Nineteenth-Century Literature*, LXIII, 4 (2009), 486-498

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), 137-162

A ponderous essay on High Art vs mass art, concerning *Red Dragon* (Toronto, N.Y., London, Sydney, Auckland: Bantam Books, 1987), in which the psychotic murderer **eats** Blake's water-colour of "The Great Red Dragon and the Woman Clothed with the Sun".

***Williams, Nicholas M.** *Ideology and Utopia in the Poetry of William Blake* (Cambridge: University Press, 1998) Cambridge Studies in Romanticism 28 8°, xviii, 250 pp.; ISBN: 0521620503

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).

Pp. 1-5 are reprinted as "The Unconditional Non-Traditional Blake" on pp. 182-185 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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), 224-226 (with 4 others)

§**Sharon O'Toole Dubok**, *Utopian Studies*, X, 1 (1999),

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297-299

- Margaret Storch**, *Modern Language Review*, XCV, 1
(**January 2000**), 186-187 ("he recognizes the
progression within Blake's work")
§**U. Böker**, *Anglia*, CXX, 2 (**2002**), 286-290

Williams, Nicholas M., ed., *William Blake Studies* (2006).

REVIEWS

- Jason Whittaker**, *Year's Work in English Studies*,
LXXXVII (**2008**), 728
Andrew Lincoln, *Review of English Studies*, NS LI (**2000**),
143-146 (with 2 others) ("Blake seems more complex
than even Williams allows" [p. 146])
§**Richard J. Squibbs**, *Kritikon Litterarum*, XXVII, (**2000**)
(with another)
§**Steve Vine**, *BARS Bulletin and Review*, No. 19 (**May**
2001), 21-22, 93-96
William Richey, *Romanticism*, VII, 1 (**2001**), 93-96 (a
series of "objections to Williams's book" [p. 95])
Judith Mueller, "Blake in the New Millennium",
Eighteenth-Century Studies, XXXVI (**2003**), 294-299,
esp. 295-296 (with 4 others)
Jason Whittaker, *Year's Work in English Studies*,
LXXXVII (**2008**), 728

***williams, nicholas m.**, ed., *palgrave advances in william blake studies* (Basingstoke and N.Y.: palgrave macmillan, 2006)
palgrave advances 8°, xii, 283 pp.; ISBN: 978140391599 (hard
back)
Chapter

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- 1** **nicholas m. williams.** "introduction: understanding blake."
Pp. 1-21

part one

textual approaches

- 2** **john h. jones.** "blake's production methods." Pp. 25-41
3 **peter otto.** "blake's composite art." Pp. 42-62
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

- 6** **stephen prickett and christopher strathman.** "blake and the bible." Pp. 109-131
7 **helen p. bruder.** "blake and gender studies." Pp. 132-166
8 **david punter.** "blake and psychology." Pp. 167-185
9 ***mark lussier.** "blake and science studies." Pp. 186-213
10 **andrew lincoln.** "blake and the history of radicalism." Pp. 214-234
11 **saree makdisi.** "blake and the communist tradition." Pp. 235-253
12 **edward larrissy.** "blake and postmodernism." Pp. 254-273
Summaries of scholarship and criticism simplified for a wide readership.

REVIEW

§**David Fallon,** *BARS Bulletin & Review*, No. 30 (2006), 41-42

Williams, Nicholas M. "'The Sciences of Life': Living Form in William Blake and Aldous Huxley." *Romanticism*, XV, 1 (April

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2009), 42-53, online

“Huxley steers a surprising course back to Blake as a catalysing figure” (p. 43).

Williams, Nicholas M., ed., *William Blake Studies* (2006).

REVIEW

Jason Whittaker, *Year's Work in English Studies*,
LXXXVII (2008), 728

§**Williams, Oscar**, ed. *Master Poems of the English Language*
(N.Y.: Washington Square Press, 1966) **B.** §(1967)

Includes brief essays by Kathleen Raine on “Auguries of Innocence”, R. P. Basler on “The Tyger”, and Northrop Frye on “The Mental Traveller”.

Williams, Richard. “An affinity with Blake: Mike Westbrook.”
Times [London], 8 December 1980, p. 7.

§**Williams, Rowan.** “The Human Form Divine: Radicalism and Orthodoxy in William Blake.” Chapter 9 of *Radical Christian Voices and Practice: Essays in Honour of Christopher Rowland*. Ed. Zoë Bennett and David Gowler (N.Y.: Oxford University Press, 2011)

§**Williams, Sandra J.** “Death, Angels, and Football – Blake's Visions and Almond's England.” Pp. 73-97 in *Dreams, Imagination and Reality in Literature*. Ed. K. Vránková and Ch. Kay (České Brdčjovice: Editio Universitatis Bohemiae Meridionalis, 2007) South Bohemian Anglo-American Studies No. 1

About David Almond's *Skellig*.

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***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.

Wilmott, Richard; Brian Alderson; Colin A. St John Wilson; Michael Saunders. "Newton statue." *Times* [London], 10 August 1992, p. 11 (Wilmott and Alderson), 13 August 1993, p. 11 (Wilson and Saunders).

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).

§Wilson, Colin. "Addicted to Desire." *Daily Mail*, 3 January 2007.

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.

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§**Wilson, Colin.** *The Glass Cage: an unconventional detective story* (London: Rather Barker, 1966) B. §(N.Y.: Random House, 1967) C. (N.Y. and London: Bantam Book, 1973)

A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

***Wilson, David.** "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton." *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36

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) 428-429), for the copies of the print given away by Hollis in 1762 and 1765 are identical with those in the *Memoirs* of 1780.

Wilson, Eric G. *My Business is to Create: Blake's Infinite Writing* (Iowa City: University of Iowa Press, 2011) Muse Books: The Iowa Series in Creativity and Writing Tall narrow 8°, x, 102 pp.; ISBN: 9781587299902

On the nature of Blake's literary creativity and how to write-and how Professor Wilson writes.

§**Wilson, Lewis.** "Process and Imagination: The Romantic Absolute in William Blake and D.H. Lawrence." Emory Ph.D., 1977. 377 ll.

Wilson, Mona, *The Life of William Blake* (1927, 1932, 1941,

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1948, 1951, 1969, 1970); ed. **Geoffrey Keynes** (1971) <BB>

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

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1927

§**Anon.**, *Times Literary Supplement*, **11 August 1927**, pp. 537-538 (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)

§**Pierre Berger**, *Revue anglo-américaine*, V (1928), 267-268, in French

1932

§**Osbert Burdett**, *Criterion*, XI (1932), 714-716

§**Anon.**, *Journal of Nervous and Mental Disease*, LXXVIII, 6 (December 1933), 690

§**A.G.B. Russell**, *Burlington Magazine*, LXIII, 364 (July 1933),48

1948

§**Kathleen Raine**, *New Statesman and Nation*, **15 February 1949**, p. 136

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§**Anon.**, *Times Literary Supplement*, **21 October 1949**, p. 678 (with another)

1969

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-1539 (with 12 others)

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**), 305-307 (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), 385-396.

***Wilson, Sarah.** "Enluminures: representations de William Blake." *La Revue de la BNU* [Bibliothèque nationale et universitaire de Strasbourg], No. 4 (Autumn 2011), 31-41. In French

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)

§***Wilson, Simon.** "William Blake and his Followers." Pp. 65-73 of his *Tate Gallery: An Illustrated Companion* (London: Tate Publishing, 1990) B. §Second Edition (1991) C. §(1993) D.

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§(1994) E. §(1995) F. §(1996) G. (1997) H. Translated into Japanese (1996)

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*, N.S., No. 64 (2013), 60-76.

An engaging summary filled with superlatives.

Winegarten, Renée. "The Apocalyptic Vision of William Blake." Chapter 1 (pp. 3-19) of her *Writers and Revolution: the fatal lure of action* (N.Y.: New Viewpoints, 1974)

Witcutt, W.P. *Blake: A Psychological Study* (1946, 1966) <BB>
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§**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), 771-777, 976-985, 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

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asked him to explain his theory for our readers." *John O'London's Weekly*, LVI, 1307 (4 April 1947)

"Blake was an extreme example of ... the intuitive introvert", and "the Four Zoas ... are personified psychological states".

Witke, Joanne Stauch, *William Blake's Epic: Imagination Unbound* (1986) <BBS>

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

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1986* (1987), 130-131

§**David Fuller**, *Durham University Journal*, NS XLIX (1987), 148

§**Sheila M. Smith**, *British Journal of Aesthetics*, XXVII (1987), 192-193

§**Gail Kienitz**, *Religion and Literature*, XX, 2 (Summer 1988), 99-100

§**Dustin Griffin**, *Modern Language Review*, LXXXIII, 4 (October 1988), 967-968

Stephen Leo Carr, *Eighteenth Century ... Bibliography*, NS XII (1992), 410

Wittreich, Joseph Anthony, Jr. *Angel of Apocalypse: Blake's Idea of Milton* (1975) <BB #A2993>

REVIEWS

I.H. C[hayes], *English Language Notes*, XIII (September 1975), 32

§**P. Malekin**, *Review of English Studies*, NS XXVI (1975), 339-343 (with 3 others)

§**Christopher Hill**, *Notes and Queries*, NS XXIII (1976),

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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), 221-224

§**Leslie Tannenbaum**, *Western Humanities Review*, XXX (1976), 251-253

§**Brian Wilkie**, *English Language Notes*, XIV (1976), 69-71

Purvis E. Boyette, *Blake Newsletter*, X, 3 (Winter 1976-77), 88-89

§**William F. Halloran**, *SCN*, Winter 1977, pp. 101-104

§**J.M.Q. Davies**, *Modern Language Review*, LXXIII (1978), 886-887

James T. Wills, *Eighteenth Century ... Bibliography*, NS I (1978), 256-257

§**Florence Sandler**, *Modern Philology*, LXXVII, 2 (November 1979), 228-234

§**H.B. de Groot**, *English Studies*, LXXX (1979), 670-672

Wittreich, Joseph. "The Illustrious Dead': Milton's Legacy and Romantic Prophecy." *Milton and the Romantics*, IV (1980), 17-32. <BBS> **B**. §Pp. 313-328 in *John Milton: Twentieth Century Perspectives*, Volume I: *The Man and the Author*. Ed. J. Martin Evans (N.Y.: Routledge, 2003)

"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.

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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]).

Wolf-Gumpold, Kaethe. *William Blake: Versuch einer Einführung in sein Leben und Werk* (1964), in German; *William Blake: Painter: Poet: Visionary*, tr. **Ernest Rathgeber and Peter G. Button** (1969) <BB>

REVIEWS

§**Anon.**, *Die Tat*, **15 June 1965**, in German

§**Hans A. Halbey**, *Frankfurter Allgemeine Zeitung*, **30 Oct 1965**, in German

§**Anon.**, *Der Stadtler-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

§**John Tonge**, *The Press and Journal* [Edinburgh], **25 October 1969**

Wolfreys, Julian. "Blake's London: London's Blake: an Introduction to the Spirit of London or, on the way to Apocalypse." Pp. 32-58, 213-19 of his *writing London: the trace of the urban text from Blake to Dicken* (Basingstoke: Macmillan, 1998)

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About "the ways in which William Blake writes himself into his vision of London"; "Blake *is* London: London *is* Blake" (pp. 31, 34).

Wolfson, Susan J. "Blake's Politics in Rhyme and Blank Verse." Pp. 195-205 of "'Romantic Ideology' and the Values of Aesthetic Form", pp. 188-218 of *Aesthetics and Ideology*. Ed. George Levine (New Brunswick, New Jersey: Rutgers University Press, 1994) B. "Sketching Verbal Form: Blake's *Poetical Sketches*." Pp. 27-70 of *Speak Silence: Rhetoric and Culture in Blake's POETICAL SKETCHES*, ed. **Mark L. Greenberg** (Detroit: Wayne State University Press, 1996) C. Chapter 2 (pp. 32-62, 249-255) of her *Formal Charges: The Shaping of Poetry in British Romanticism* (Stanford: Stanford University Press, 1997)

B and C are said to be different versions of A.

Wolkowski, Z.W. *William Blake the Spirit and the Letter: A Chirographic and Semiotic Study of his Quotations*. University of Saigon, Vietnam Inauguration October 6, 2010. Médiathèque Musicale de Paris, April 28, 2011 ([Lexington, Kentucky printed: no publisher] 2014) 21.6 x 21.6 cm [30 pages printed on one side only] + 12-page list of similar publications; ISBN: 9781507529317

It consists of 11 decorated quotations, four by Blake (one with two different designs). There is no "study" here at all.

***Wood, Marcus.** "John Gabriel Stedman, William Blake, Francesco Bartolozzi and empathetic pornography in the *Narrative of a Five Years Expedition against the Revolted*

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Negroes of Surinam." Chapter 6 (pp. 129-149) of *An economy of colour: Visual Culture and the Atlantic World 1660-1830*. Ed. Geoff Quilley and Kay Dian Kriz (Manchester: Manchester University Press.; N.Y.: Palgrave, 2003)

Scarcely related to Blake.

Woodcock, Bruce. "Reason and Prophecy--Paine, Blake and the Dialectic of Revolution." Pp. 99-117 of Bruce Woodcock and John Coates, *Combative Styles: Romantic Writing and Ideology: Two Contrasting Interpretations* ([Hull:] The University of Hull Press, [1995])

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).

***Woodcock, Peter.** "Awake Albion! Awake! William Blake 1757-1827." Chapter One (pp. 5-9) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries* (Glastonbury [Somerset]: Gothic Images Publications, 2000) **B.** §(2002)

A general account.

§Woodman, Ross. "Blake as Milton's Pastoral Counselor." *Journal of Pastoral Counselling*, XXVI (1991), 29-45.

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Woodman, Ross. "Blake's Fourfold Body." Chapter 3 (pp. 86-109, 253-255) of his *Sanity, Madness, Transformation: The Psyche in Romanticism*. With an afterword by Joel Faflak (Toronto, Buffalo, London: University of Toronto Press, 2005) **B.** (2009)

Also passim (e.g., "Blake and Wordsworth", pp. 110-113 in Chapter 4: "Wordsworth's Crazy 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, 246-253) of his *Sanity, Madness, Transformation: The Psyche in Romanticism*. With an afterword by Joel Faflak (Toronto, Buffalo, London: University of Toronto Press, 2005)

It might more appropriately be entitled "Woodman's Frye".

§**Woods, Jeanine.** "Teaching Blake's Poetry with Paintings." *English Journal*, LXXII, 3 (March 1983), 38-40

§**Woolford, John.** "Christina Rossetti and the 'Rossetti Manuscript' of William Blake." *Journal of Pre-Raphaelite Studies*, N.S., XVIII (Fall 2009), 72-84.

§**Worden, Barbara S.** "The Emotional Evangelical: Blake and Wesley." *Wesleyan Theological Journal*, XXVIII (Fall 1983), 67-79.

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(Summer 1999)

Karl Kroeber. "The Blake Archive and the Future of Literary Studies." Pp. 123-125. (He is concerned with "dramatizing and extending major implications of Johnson's essay" below, especially for undergraduates [p. 123].)

Andrew Cooper and Michael Simpson. "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." Pp. 125-131. (The essay is highly critical of the Welcome Page of the Blake Archive, suggesting "why Bill Gates and Will Blake may not be lawfully joined together" [p. 125]; for a response, see Eaves, Essick, Viscomi, and Kirschenbaum below.)

Mary Lynn Johnson. "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-135. ("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.)

Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum. "Standards, Methods, and Objectives in the William Blake Archive: A Response." Pp. 135-144. (A response to Johnson and to Cooper and Simpson, above.)

***Ronald S. Broglio, Marcel O'Gorman, and F. William Ruegg.** "Digging Transformation in Blake: What the Mole Knows about the New Millennium." Pp. 144-153. (Disjointed seismic rumblings.)

David M. Baulch. "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality." Pp. 154-160. (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. 161-165. ("I

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want to demonstrate how Blake may have wanted to rescue Byron" [p. 161].)

§**Wormser, Baron.** "William Blake." *Southwest Review*, XCI, 1 (2006), 12-18.

Worrall, David. "Blake." *Year's Work in English Studies*, LXXV for 1994 (1997), 391-396.

Careful evaluations of many works on Blake.

Worrall, David. "Blake." *Year's Work in English Studies*, LXXVI for 1995 (1998), 396-402.

Admirable surveys of publications about Blake.

Worrall, David. "Blake." *Year's Work in English Studies*, LXXVII [for 1996] (1999), 463-467.

A judicious summary.

Worrall, David. "Blake." *Year's Work in English Studies* [for 1997], LXXVIII (2000), 490-497.

Reviews of, inter alia, Helen Bruder, *William Blake and the Daughters of Albion* (pp. 492-493) and Kathryn S. Freeman, *Blake's Nostos: Fragmentation and Nondualism in "The Four Zoas"* (pp. 494-495) ("lucid and coherent").

Worrall, David. "Blake." *Year's Work in English Studies*, LXXIX (Covering work published in 1998) (2001), 478-485.

Thorough and reliable.

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Worrall, David, *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (1992). <BBS>

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David Simpson, *Blake*, XXVII, 3 (Winter 1993-94), 94-97
(Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations)

Worrall, David. "The 1800 London Bread Riots and William Blake." Pp. 43-47, 208 in Chapter 2: "Resistance and the Conditions of Discourse in the Early 1800s" in his *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (N.Y., London, Toronto, Sydney, Tokyo, Singapore: Harvester/Wheatsheaf, 1992)

"The language of Blake's poetry ... seems to be part" of this radical street rhetoric (p. 45).

Worrall, D. "Varieties of influence in William Blake." *Index to [British] Theses*, XXVII (1980), 12 (#393). Wales (Lampeter) Ph.D., 1978

Worrall, David. "William Blake's Indictment for Sedition, 1803." Pp. 67-75, 211-212 in Chapter 2: "Resistance and the Conditions of Discourse in the Early 1800s" in his *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (N.Y., London, Toronto, Sydney, Tokyo, Singapore: Harvester/Wheatsheaf, 1992)

An excellent summary of the context of Blake's trial.

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§**Worrall, David, and Steve Clark.** ed. *Blake, Nation, and Empire* (N.Y. and London: Palgrave-Macmillan, 2005) 256 pp.; ISBN: 0333993144

§**Worrall, David, and Jonathan Roberts.** "Blake at 250: Two Responses to the Conference Debate." *BARS Bulletin & Review*, XXXII (2007), 16-18

On the York conference.

Wright, Andrew. *Blake's Job: A Commentary*(1972) <BB>

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§**Anon.**, "Disorientations", *Times Literary Supplement*, **29 September 1972**, p. 1145 (with another)

§**Suzanne R. Hoover**, *Blake Newsletter*, VI, 3 (**Winter 1972-73**), 75-79

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXII (**July 1972**), 453-454

§**John Beer**, *Notes and Queries*, XX (**1973**), 305-307

§**Morris Eaves**, *Eighteenth-Century Studies*, VII, 2 (**Winter 1973/74**), 226-233

§**Anon.**, *Choice*, X (**March 1973**), 77

§**G. Thomas**, *English*, XXII, 114 (**September 1973**), 118-119 (with 7 others)

§**Stuart Curran**, *Modern Philology*, LXXI, 4 (**May 1974**), 450-452

§**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (**Spring 1974**), 155-164 (with 5 others) ("there is little that can be called new")

§**D[avid] V. E[rdman]**, *English Language Notes*, XII (**September 1974**), 38-39

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§**Pamela Dunbar**, *Notes and Queries*, NS XXII (1975), 85-86

Karl Kiralis, *Blake Studies*, VII, 1 (1975), 182-186

§**John E. Grant**, *Philological Quarterly*, LII (July 1973), 467

§**Wright, Iovanna Lloyd**. *Urizen: A Dance Drama in Two Acts Adapted by Iovanna Lloyd Wright from the Poem "Urizen" by William Blake. Taliesen Festival of Music and Dance* [Scottsdale, Arizona] 1963.

Wright, Julia M. "'And None Shall Gather the Leaves': Unbinding the Voice in Blake's *America* and *Europe*." *European Romantic Review*, VII (1996), 61-84 B. A later and longer version with the same title appeared as Chapter 4 in her *Nationalism and the Politics of Alienation* (2003)

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

***Wright, Julia M.** *Blake, Nationalism, and the Politics of Alienation* (Athens: Ohio University Press, 2004) 8^o, xxxiii, 230 pp.; ISBN: 0821415190

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).

Chapter 1: "The Line of Progress: Blake's Laocoön and Classicist Theories of Art" appeared in a shorter version as "The Medium, the Message, and the Line in Blake's Laocoon", *Mosaic*, XXXIII (2000), 101-124, and Chapter 4 was printed with the same

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title in *European Romantic Review*, VII (1996), 61-84. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 583-586

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- 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), 274-277 (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), 281-287
§*Reference & Research Book News*, XIX, 23 (August 2004), 279
- Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (2007), 613-614("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), 274-277 ("Wright's book is not dull")

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§Wright, Julia. "Greek and Latin Slaves of the Sword': Rejecting the Imperial Nation in Blake's *Milton*." Pp. 255-272 of *Milton and the Imperial Vision*. Ed. Balachandra Rajan and Elizabeth Sauer (Pittsburgh: Duquesne University Press, 1999)
Medieval and Renaissance Literary Studies

***Wright, Julia M.** "The Medium, the Message and the Line in Blake's *Laocoön*." *Mosaic*, XXXIII, 2 (June 2000), 101-124. B. A later and longer version appears as Chapter 1: "The Line of Progress: Blake's *Laocoön* and Classicist Theories of Art" in her *Blake, Nationalism, and the Politics of Alienation* (2004)

About "correlations between Blake's works and the Laocoön debate" (2000, p. 107).

Wright, Julia Margaret. "The politics of defamiliarization in Blake's printed works." *DAI*, LVI (1995), 207A. Western Ontario Ph.D.

Wright, Thomas. *Blake for Babes*(1923) <BB>
REVIEW

§Anon., *Christian Science Monitor*, 16 January 1926

Wright, Thomas. "Blake's House, Lambeth." "*D. Na. L.*", 4 June 1912.

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.

Wright, Thomas, *The Life of William Blake* (1929, 1969, 1972)
<BB> D. §([Whitefish, Montana]: Kessinger Publishing, 2003)

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11" x 8.2", 468 pp. E. §(2010) 8.5" x 11.1", 468 pp.; ISBN: 9781161362381

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1929

§**Charles Gardner**, *Spectator*, **26 January 1929**, pp. 129-130

§**Anon.**, *Times Literary Supplement*, **7 February 1929**, p. 95

§**David Bromwich**, "I Spoke My Mind", *New York Times*, **24 June 1929**

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**), 120-123 (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).

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Edward Calvert.

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.

Yoder, R. Paul. “Blake and the Book of Numbers: Joshua the Giant Killer and the Tears of Balaam.” Chapter 4 (pp. 87-102) of *The Jews and British Romanticism: Politics, Religion, Culture*, ed. Sheila A. Spector. (N.Y. and Basingstoke: palgrave macmillan, 2005).

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

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valid claims of divine authority from invalid claims" (pp. 90-91, 99).

***Yoder, R. Paul.** "Blake's Pope." Pp. 23-42 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

A fruitful essay on Blake's relationship with Alexander Pope; "Blake read Pope's Homer closely" (p. 55).

§**Yoder, R. Paul.** *The Narrative Structure of Blake's Poem JERUSALEM: A Revisionist Interpretation*. ([Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2011) 194 pp.; ISBN: 9780773417052

REVIEW

Molly Anne Rothenburg, *Blake*, XLV, 3 (Winter 2011-12), 99-101 (Because "Yoder has truly understood the purport of the poem's form", his book "offers an indispensable introduction to *Jerusalem*")

Yoder, Richard Paul. "Significant Events: Language and narrative in Blake's 'Jerusalem'." *DAI*, LIII (1992), 1531A. Duke Ph.D., 1992.

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."

§**Yoder, R. Paul.** *The Narrative Structure of William Blake's Poem JERUSALEM: A Revisionist Interpretation* (Lewiston [N.Y.]: Edwin Mellen Press, 2010) 24 cm, v, 179 pp.; ISBN:

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Foreword by **Nelson Hilton**.

REVIEW

Jason Whittaker, *Year's Work in English Studies* XCI, 1
(2012), 673

§**Yogev, Michael**. "Covenant of the Word: The Bible in William Blake's Late Prophetic Poems." Washington Ph.D., 1991. 274 ll.

Yokoi, Shizue. "Fushi Shigeki *Tsuki no naka no Shima*--Blake no Aironi to sono Soko ni nagareru mono [Satirical Poetic Drama, *An Island in the Moon*--On Blake's Irony]." *Bungaku to Hyoron: Letters & Essays*, No. 13 (1979), 32-41. In Japanese <BSJ>

Yorimitsu, Akiyo. "Blake no Shishu *Muku to Keiken no Uta* ni tsuite [On Blake's *Songs of Innocence and of Experience*]." *Fumanisumusu [Humanism]*, XXII (2011), 31-34. In Japanese

***Yoshida, Osamu**. "William Blake no 'Job Ki' [William Blake's Book of Job]." *Eishi Hyoron, Chugoku Shikoku Igrisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism*, No. 1 (1984), 23-34. In Japanese <BSJ>

§**Yoshihara, Fumio**. "'Yogensho' ni okeru enkan shinborizumu – *Yottu no Zoas* ni tsuite: Cycle Symbolism in the Prophetic Books – Part 2, *The Four Zoas*." *Gengo Bunka Ronshu, Nagoya Daigaku Sogo gengo Senta: Studies in Language and Culture, Language Center, Nagoya University*, No. 2 (1981), 59-73. In Japanese.

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Yotsumoto, Yasuhiro. "Shin Yaku Meishi Sho--Mohitotsu no Shi Sagashi (16) Yorokobi ga Harami, Kanashimi ga Umi Otsu--William Blake hen [A Selection of Newly Translated Poems--Another Exploration for Poetry (16) Joy impregnates, Sorrows bring forth--William Blake]." *Gendai Shi Techo* [Monthly Report on Modern Poetry], LII (2009), 113-119. In Japanese

Young, Howard T. *The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats* (1980) <BBS>

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§**John C. Wilcox**, *Modern Language Notes*, XCVI (1981), 457-459

§**Michael André Bernstein**, *Yeats Annual*, II (1983), 136-137

***John Wilcox** (bis), *Blake*, XVI, 4 (Spring 1983), 235-239

§**Paul R. Olson**, *Comparative Literature*, XXXVII (1985), 378-379

Young, Mildred Binns, *Woolman and Blake: Prophets for Today* (1971) <BB>

REVIEW

Joseph Holland, *Blake Studies*, IV, 2 (Spring 1972)

***Youngquist, Paul.** "In the face of beauty: Camper, Bell, Reynolds, Blake." *Word & Image*, XVI (2000), 319-334. B. Revised as "Possessing Beauty", pp. 58-69 of his *Monstrosities: Bodies and British Romanticism* (Minneapolis and London: University of Minnesota Press, 2003)

About the very influential books of Petrus Camper, *The Connexion Between the Science of Anatomy and The Arts of*

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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. 328-334).

Youngquist, Paul. *Madness and Blake's Myth* (1989) <BBS>

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- §**Frederick Burwick**, *European Romantic Review*, I, 1 (Summer 1990), 91-94
- D[avid] V. E[rdman]**, *Romantic Movement ... Bibliography for 1989* (1990), 106-107
- §**B.E. McCarthy**, *Choice*, XXVIII (1990-1991), 313
- D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991)
- §**Jon Mee**, *Notes and Queries*, CCXXXVI [NS XXXVIII] (1991), 396-397
- §**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XXXI, 4 (Autumn 1991) (with 4 others)
- §**Dean Wentworth Bethea**, *South Atlantic Review*, LVII, 1, (1991), 121-124
- §**D.W. Dörrbecker**, *Blake*, XXV (1991), 33
- §**Brian Wilkie**, *Yearbook of English Studies*, XXII (1992), 316-317
- David Worrall**, *British Journal for Eighteenth-Century Studies*, XV (1992), 232-233 ("an accessible book", written "lucidly and with enormous sensitivity")
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 289-290

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Youngquist, Paul. "Reading the Apocalypse: The Narrativity of Blake's *Jerusalem*." *Studies in Romanticism*, XXXII (1993), 601-625.

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

§**Youngquist, Paul.** "Vision, Madness, Myth and William Blake." Pp. 113-132 of *Dionysus in Literature: Essays on Literary Madness*. Ed. Branimir M. Rieger (Bowling Green: Bowling Green State University Popular Press, 1994) **B.** (Milwaukee: University of Wisconsin Press, 2011)

Yu, Chi-Hua, and Ke-Qiang Wang. "Bu Lai Ke yu 'Shi de Su Miao' [Blake's *Poetical Sketches*]." *Shan Xi Shi Da Xue Xue Bao* (She Ke Ban) [*Journal of Shanxi Normal University* (Philosophy and Social Sciences Edition)], No. 3 (1985), 108 In Chinese

A brief introduction to Blake's early work, which the authors read as an unfinished dramatic piece.

Yu, Fang, and Juan Yu. "Ke Shi Yu Yan: Wei Lian Bu Lai Ke de Kua Mei Jie Xu Shi Yi Shu: Visual Language: Art of Cross-Media Narrative in William Blake's Poetry." *Ji Ning Xue Yuan Xue Bao: Journal of Jining University*, XXXIV, 5 (2013), 22-26. In Chinese, with an abstract in English

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

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and italic writing visualize the picturesque principles and indicate the combination of the two forms of art.”

Yuan, Hong-Geng, Mei-Er Le, and Hai-Ying Jiang. “Ying Xiang de Jiao Lü yu Jiao Lü de Ying Xiang: Dui Bu Lai Ke Xiao Shi ‘Fei Meng’ de San Ceng Chan Shi [Anxiety of Influence and Influence of Anxiety: A Threefold Interpretation of William Blake’s Poem ‘The Fly’].” *Lan Zhou Da Xue Xue Bao* (She Hui Ke Xue Ban) [*Journal of Lanzhou University (Social Science Edition)*], XXXV, 5 (September 2007), 94-99. In Chinese

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".

Yuan, Li-Li. “Xiao Yi Bu Lai Ke de ‘Lun Don [Discussing Blake’s ‘London’].” *Jian Nan Wen Xue* [*Jian Nan Literature*], 10 (2012), 66. In Chinese

Discusses “London” in terms of its rhyme and other techniques.

Yuan, Xian-Jun. “Wei Lian Bu Lai Ke de Bei Jü Yi Shi [William Blake’s Sense of Tragedy].” *Bei Jing Da Xue Xue Bao* (Ying Yu Yu Yan Wen xue Zhuan Kan 2) [*Journal of Beijing University (Special Issue 2 on English Language and Literature)*], (1992) 25-30. In Chinese

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."

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Yuan, Xian-Jun. "Wei Lian Bu Lai Ke de Ling Shi Shi Jie [William Blake's Visionary World]." *Wai Guo Wen Xue [Foreign Literature Studies]*, Issue 69; 1 (1998), 47-53. In Chinese

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.

***Yue, Hui.** "Qian Tan Wei Lian Bu Lai Ke 'Lun Dun' de Kong Jian Jie Gou [On the Spatial Structure of 'London' by William Blake]." *Ke Jiao Wen Hui [Essays on Science and Education]*, 11 (2013), 53-5. In Chinese

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.

Yuill, David. "Artist to Return to Re-Paint Graffiti Mural." *Southwark News*, 14 April 2009.

About the 50' mural representing the tree with angels at Peckham Rye of Blake's vision painted by Stan Peskett on Goose Green, Rotherhithe.

Yura, Kimiyoshi. "Blake to kokujin ai [Blake and his Sympathy to Blacks]." *Gakuto: Gakuto [Lamplight of Learning]*, LXXX, 7 (1983), 16-19. B. Reprinted in his *Mimizuku eigaku juku* (1987). In Japanese <BBS>

Yura, Kimiyoshi. "Yanagi Shiso no Shihatsui Eki: *William Blake* [The Starting Station of the Philosophy of Yanagi: *William*

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Blake]." Vol. IV, pp. 679-708 of *Yanagi Muneyoshi Zenshu* [*The Complete Works of Yanagi Muneyoshi*] (1981) In Japanese B. "Yanagi Shiso no Shihatsu Eki: *William Blake* (1[-4]) [The Starting Station of Yanagi's Thought: His *William Blake* (1[-4])]." *Mingei: The Mingei*, No. 453 (1990) [Special issue:] Muneyoshi: Blake no deai [Muneyoshi's Encounter with Blake], 2-9 <BBS>; No. 454 (1990), 54-60; No. 455 (1990), 59-63; No. 456 (1990), 23-28. In Japanese <BSJ>

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*. [Ilustraciones de William Blake] (Medellin [Colombia]: Editorial El Propio Bolsillo, 1989) 21 cm, not paginated. In Spanish

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§**Zakai, Avihu**. "Religion and the Newtonian Universe." Chapter V of his *Jonathan Edwards' Philosophy of Nature: The Re-Enchantment of the World in the Age of Scientific Reasoning* (London: T. and T. Clark, 2010)

Reactions to Newtonian science by Jonathan Swift, John Edwards, George Berkeley, William Blake, and others.

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Zamir, Shamoon. "The Artist as Prophet, Priest and Gunslinger: Asmael Reed's *Cowboy in the Boat of Ra*." *Callaloo: A Journal of Afro-American and African Arts and Letters*, XVII (1994), 1205-1235

Partly about the contexts of Blake and Yeats in Reed's poem "I am a cowboy in the boat of Ra".

§*Za myuzu* [*The Muse*]
Volume V, Number 1
(1927)

In Japanese

It includes Blake essays by

Bunjiro Shima, "Blake ni tsuite [On Blake]", pp. 2-3. <BB#2699> (recording the name as Fujiro Shima)>

Masatoshi Kuroda, "Blake's Illustrations to *The Divine Comedy*", pp. 5-13. <BB#2089>

Bunsho Jugaku, "Art of William Blake", pp. 14-17. <BB#1969>

Zecchi, Stefano. *La Magia dei Saggi: Blake, Goethe, Husserl, Lawrence* (Milano: Jaca Book, 1984) Di Fronte e Attraverso 125
In Italian

Zeng, Fang-Rong. "Bu Lai Ke Shi Ge Zhong de Lun Li Si Xiang [On the Ethical Thoughts in Blake's Poetry]." *Wai Guo Wen Xue Yan Jiu* [*Foreign Literature Studies*], No. 6 (2005) 20-27. In Chinese

Blake pursues an ideal ethical world in his poems which consists of "freedom" and "happiness."

***Zeng, Jing.** "Sheng Ming De 'Tao Yi Xian' —Jing Shen Feng Lie Shi Ye Xia De Bu Lai Ke Shi Ge [Life's 'Line of Flight' —A

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Schizoanalysis of William Blake's Poetry].” Beijing Foreign Studies University Ph.D., 2015. In Chinese

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.

***Zeng, Jing.** “Xian De Fan Pan Lun Wei Lian Bu Lai Ke De Yi Shu Tao Yi Xian [The Revolt of the ‘Line’ —On William Blake's Artistic ‘Line of Flight’].” *Wai Guo Yu Wen Yan Jiu [Foreign Language and Literature Research]*, No. 6 (2015), 9-15. In Chinese

§**Zgorzelski, Andrzej.** *Konstrukcja i sens szkice o angielskich tekstach poetycznych [Construction and Sense: Studies in English Poetic Texts]* (Gdansk: Gdansk University Press, 1990) 167 pp. 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), 1610-1614

Zhang, Chi-Heng. “Bu Lai Ke—Xian Dai Zhu Yi de Yu Yan Zhe [Blake: The Prophet of Modernism].” *Wai Guo Wen Xue Ping Lun [Foreign Literature Review]*, No. 4 (1989), 103-06 In Chinese

A comment on Blake as an announcer of the arrival of modernism on the basis of the modernist elements in his poems.

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Zhang, De-Ming. “Mo Gui de Zhi Hui [The Wisdom of the Devil: On Blake's Poems about Hell].” *Du Shu [Reading]*, No. 8 (1988), 108-113 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.

Zhang, Guo-Shen. “Wei Lian Bu Lai Ke Shi Ge zhong de Xian Dai Zhu Yi Chu Xing [The Embryo of Modernism in William Blake's Poems].” *An Qing Shi Fan Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Anqing Teachers' Training College (Social Sciences Edition)]*, XXVI, 1 (January 2007), 19-21. In Chinese

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

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(September 2007), 20-21. In Chinese

A sketchy comment on Blake's work.

Zhang, Jing-Jun. “Wei Lian Bu Lai Ke Shi Ge Zhong De Sheng Tai Si Xiang He Sheng Tai Yi Shi [Ecological Thought and Ecological Consciousness in William Blake's Poetry].” *Qing Chun Sui Yue* [*Youthful Days*], No. 15 (2015), 12-13. In Chinese

§**Zhang, Jing-Shuang.** "Shi Bi Jiao Shi Ge 'Lun Dun' yu "Wei Si Min Si Te Da Qiao You Gan' [A Comparison of 'London' and 'Composed upon Westminster Bridge']." *Ke Jiao Wen Hui* [*Essays on Science and Education*], No. 19 (2010), 71-72. in Chinese

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

Zhang, Jin, and Jing Wang. “Bu Lai Ke Zao Qi Shi Ge Zhong Nǚ Xing Xing Yi Shi de Dui Li Xing [The Contradiction in Gender Consciousness in William Blake's Early Poems].” *Wai Guo Yu Wen: Foreign Language and Literature*, XXIX, 1 (February 2013), 51-55. In Chinese, with an abstract in English

In William Blake's poetry, female sexuality is presented as in a state of struggle between two contrary forces: liberation and submission. Women strive to liberate themselves from sexual repression; however, the liberating force comes up against the resistance of the submissive in this process. Women are forced to submit to male sexual aggression, and

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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.

***Zhang, Mi.** “Yi Sha Yi Shi Jie [To See a World in a Grain of Sand].” *Zhong Xue Sheng Bai Ke: Wen Zong Li Zong [Encyclopedia for Middle School Students: Humanities and Sciences]*, No. 12 (2009), 57-58. In Chinese

A biographical sketch of Blake.

Zhang, Si-Qi. “Bu Lai Ke Shi Ge Chuang Zuo Zhong de Dong Fang Yin Su [On the Oriental Elements in Blake's Poetic Creations].” *Tian Jin Wai Guo Yu Xue Yuan Xue Bao [Journal of Tianjin Foreign Studies University]*, XII, 1 (Jan. 2005), 21-27. In Chinese

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*

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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), 1 9-22. In Chinese

Zhang, Qiang, and Zhi -Yong Zhu. "Bu Lai Ke Shi Ge Biao Xian Shou Fa Qian Xi [An Analysis of the Poetic Methods of Blake]." *Ming Zuo Xin Shang* [*Masterpieces Review*], No. 6 (2011), 135-136. 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

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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."

Zhang, Su-Ping. "Bu Lai Ke 'The Tyger' Yi Shi de Yin Yu Jie Du [An Interpretation of Blake's Metaphor in 'The Tyger']." *Xin Zhou Shi Fan Xue Yuan Xue Bao [Journal of Xinzhou Teachers' Training University]*, XXIII, 4 (August 2007) 49-50. In Chinese

A reading of the political, religious, and social meanings in Blake's metaphor in the poem.

Zhang, Xiao-Ni. "Wei Lian Bu Lai Ke Shi Ge de She Hui Pi Pan Xing Tan Xi [A Comment on the Social Criticism in William Blake's Poetry]." *Shan Hua [Mountain flowers] Shu Cheng [Book City]*, 4 (2013), 88-90. In Chinese

Zhang, Xiao-Ning. "Bu Lai Ke Shi Ge Fan Ying de She Hui Xian Shi [On the Social Reality Reflected in Blake's Poems]." *Xin Xiang Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Xinxiang University (Philosophy and Social Sciences Edition)]*, XXII, 3 (June 2008), 108-110. In Chinese

A comment on how Blake's poems "reflect the social reality" in two respects: "poor people's miserable lives, the church's cruelty".

Zhang, Yang-Li. "Lun Bu Lai Ke 'Lao Hu' de Xiu Ci Yi Shu Xiao Guo [On the Rhetorical and Artistic Effects of Blake's Poem

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‘The Tyger’].” *Gui Gu [Silicon Valley]*, No. 10 (2008), 193-194, 191. In Chinese

An analysis of Blake's use of rhyme, imagery, allusion, and rhetorical questions in "The Tyger".

***Zhao, Hui.** “Wei Lian Bu Lai Ke Chuang Zuo Wan Qi de ‘Shi Hua Xi Ju’ [William Blake’s Poetic Drama in His Late Work].” *Mei Shu [Art]*, 1 (2013), 124-128. In Chinese

An analysis of the dramatic quality in Blake’s late poems.

Zhang, Xun. “Lun Bu Lai Ke ‘Tian Zhen Zhi Ge’ de Tian Zhen [On Innocence in Blake’s *Songs of Innocence*].” *Xi An Wai Guo Yu Xue Yuan Xue Bao [Journal of Xi’an International Studies University]*, XIII, 2 (June 2005), 90-92. In Chinese

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.

Zhao, Jian-Fen, and Guo-Yan Yang. “Shi Lun ‘Tian Zhen zhi Ge’ zhong Bu Lai Ke de Si Xiang Yan Bian [On the Spiral Development of Blake’s Thinking].” *Shijiazhuang Xue Yuan Xue Bao [Journal of Shijiazhuang University]*, IX, 2 (March 2007), 70-73. In Chinese

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-

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94. In Chinese

A brief discussion of imagination, imagery, and religion in Blake's poems.

Zhao, Li-Hong, and Gui-E Yan. “Bu Lai Ke Zuo Pin zhong Zong Jiao de Shen Ke Ying Xiang [The Religious Impact on William Blake's Poetry].” *Hu Nan Guang Bo Dian Shi Da Xue Xue Bao [Journal of Hunan Radio and TV University]*, No. 2 (2008), 61-62. In Chinese

An attempt to show how Blake's thoughts change "from religious fantasy to religious criticism".

Zhao, Wei. “Wei Lian Bu Lai Ke Shi Ge Wen Ti Shi X [On the Style of William Blake's Poems].” *Ji Nan Da Xue Xue Bao [Journal of Jinan University]*, IX, 6 (1999), 63-66. In Chinese

An analysis of "The Fly" and "The Sick Rose", focusing on the diction, vocabulary, and grammar of the poems.

***Zhao, Zhi-Fang.** “Huo Zhi Hu: Xi Fang Yi Dai Shen Hua [Fire Tiger: a Western Myth].” *Du Shu Yu Xie Zuo [Reading and Writing]*, 11 (2000), 10-12. In Chinese

A brief analysis of "The Tyger."

Zheng, An-Wen. “Ai zhi Guo [The Garden of Love].” *Ying Yu 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),

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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'".

***Zheng, Ya-Hong.** "Li Tian Zhen You Duo Yuan, Li Jing Yan You Duo Jin?—Du Wei Lian Bu Lai Ke Shi Ji *Tian Zhen Yu Jing Yan Zhi Ge* [How Far Is It from Innocence and How Close Is It to Experience: A Reading of William Blake's *Songs of Innocence and of Experience*]." *Shu Cheng* [*Book Town*], 4 (2013), 88-90. In Chinese.

§**Zhirmunski, V.M.** "Vil'yam Bleik." Pp. 175-187 of his *Iz istorii zapadnoevropeiskich literature* [*The History of Western European Literatures*] (Leningrad, 1981) In Russian

§**Zhirmunski, V.** "Vil'yam Bleik v perevodakh S. Marshaka [William Blake in S. Marshak's Translations]." *Novii Mir*, VI (1965), 157-167 <BBS> **B.** *Bleik V. Isbrannoe perevodakh Marshaka* [*Blake in Marshak's Translations*] (Moskva, 1965) In Russian

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

Zhou, Biao. "Yong Ren Zhi Yin Yu Shi Du Wei Lian Bu Lai Ke de Shi Ge 'Lao Hu' [Unscrambling William Blake's 'The Tyger' from the Perspective of Metaphor and Cognition]." *Nanjing Cai Jing Da Xue Xue Bao [Journal of Nanjing University of Finance and Economics]*, No. 2 (February 2010), 106-108. in Chinese

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

Zhou, Li. "Qian Xi Wei Lian Bu Lai Ke Shi Ge de Wen Hua Yi Jing--Kan Wen Hua Shi Ying Xing Yuan Ze zai She Ge Fan Yi zhong de Yun Yong [An Analysis of the Cultural Imagination in Blake's Poems and the Use of the Principle of Cultural Understanding in Translation of Poems]." *Sui Yue [Years]*, No. 1 (2010), 31, 36. In Chinese

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

Zhou, Rong. "Bu Lai Ke 'Si Tian Shen' He Qu Yuan 'Yuan You' Zhong De Shen Hua Yi Xiang Bi Jiao [A Comparison of Mythical Images in Blake's *Vala* or *The Four Zoas* and Qu Yuan's *Yuan You*]." *Hai Wai Ying Yu [Overseas English]*, No. 11 (2015), 186-89. In Chinese

Zhou, Rong. "Tian Zhen Yu Xiang Xiang Wei Lian Bu Lai Ke Shi Ge Zhong De Tong Zhen Su Qiu [Innocence and Imagination—Appeals of Children's Innocence in William Blake's Poetry]." *Hai Wai Ying Yu [Overseas English]*, No. 15 (2015), 183-86. In Chinese

William Blake and His Circle
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Zhu, Fang. “Shi Xi Wei Lian Bu Lai Ke de ‘Lao Hu’ de Yi Xiang Te Se [An Analysis of the Characteristics of Imagery in William Blake’s Poem ‘The Tyger’].” *Liao Ning Jiao Yu Xing Zheng Xue Yuan Xue Bao [Journal of Liaoning Educational Administration Institute]*, No. 3 (2009), 161-162. In Chinese

An interpretation of the meanings transmitted by the images in "The Tyger".

Zhu, Gui-Cheng. “Shi Lun Tian Zhen Yu Jing Yan Zhi Ge zhong Yi Xiang—Xiang Zheng de Yun Yong [On the Use of Images and Symbols in *Songs of Innocence and of Experience*].” *Si Chuan Wai Guo Yu Xue Yuan Xue Bao [Journal of Sichuan International Studies University]*, XVII, 1 (2001), 45-47. In Chinese

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]

Zhu, Xiang-Jun. “Cong Bu Lai Ke de ‘Lun Dun’ Tan Ying Yu Shi Ge de Shang Xi [From Blake’s ‘London’ to Appreciation of English Poetry].” *Huai Hua Shi Zhuan Xue Bao [Journal of Huaihua University]*, X, 4 (1991) 91-93. In Chinese

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

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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.

Zhu, Zhi-Yong, and Ying-Yan Zhang. "Wei Lian Bu Lai Ke Shi Ge de Xiang Zheng Yi Xiang Qian Xi [An Analysis of Symbolic Imagery in William Blake's Poems]." *Da Jia* [*Great Masters*], No. 9 (2010), 19. In Chinese

§**Zimbaro, Valerie P.** "William Blake." In her *Encyclopedia of Apocalyptic Literature* (Santa Barbara [California]: ABC Clio, 1996)

§**Zimmerman, Sarah M.** "Charlotte Smith's Lessons." Pp. 121-128 of *Approaches to Teaching British Women Poets of the Romantic Period*. Ed. Stephen C. Berendt and Harriet Kramer Linken (N.Y.: Modern Language Association, 1997)
Blake and Wordsworth are compared with Charlotte Smith.

Zinoman, Jason. "Musings on Life and Death, Guided by

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

William Blake." *New York Times*, 25 April 2005

Review of "Time Is the Mercy of Eternity: A Meditation in Four Acts", four one-act plays.

§**Ziolkowski**. "Great Code or Great Codex? Northrop Frye, William Blake, and Construals of the Bible." *Journal of the Bible and its Reception*, I, i (June 2014), 3-18

Zou, Guang-Sheng. "Lun Bu Lai Ke Shi Ge de Chao Yue Xing [On the Transcendental Quality in Blake's Poems]." *Xu Zhou Shi Fan Da Xue Xue Bao (Zhe She Ban) [Journal of Xuzhou Normal University (Philosophy and Social Sciences Edition)]*, XXIV, 2 (1998), 117-120. In Chinese

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.

Zuber, Devin. "Hieroglyphics of nature: Swedenborg, ecology and romantic aesthetics." City University of New York Ph.D., 2010. On ProQuest.

Chapters 4 is about Blake.

§**Zukovic, Brad**. "Reflexive Figuralty In The Poetry of Blake, Wordsworth, Ashbery And A.R. Ammons." Cornell Ph.D., 2014.

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Note that Essick's "Blake in the Marketplace" regularly lists sales of pictures &c, by Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Richmond, Romney, and Stothard.

CATALOGUES

1989 June 15-September 24

§*Narrative Image--Book Illustrations in the 19th Century*.
Tochigi Prefectural Museum of Fine Arts, Utsonomiya, 15
June-30 July 1989, and **Machida City Museum of Graphic Arts**,
13 August-24 September 1989.

It includes prints after Flaxman and Fuseli, one of them
engraved by Blake.

1991

The Painted Word: British History Painting, 1750-1830, ed. **Peter
Canon-Brookes** (1991)

REVIEW

G.E. Bentley, Jr, *Blake*, XXVII, 3 (Winter 1993-94), 79-80
(an important visual and verbal "record of what Blake
and his leading contemporaries ... thought was the
noblest form of visual art" [p. 79])

1992 November 11-December 3



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English Romantic Landscape: John Linnell and Contemporaries. Autumn 1992 Catalogue 60 [of] Martyn Gregory (London: **Martyn Gregory Gallery**, 1992)

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

Andrew Wilton and Anne Lyles. *The Great Age of British Watercolours 1750-1880.* [Exhibited 15 January-12 April 1993 at the] *Royal Academy of Arts* [London] and [9 May-25 July 1993 at] *The National Gallery of Art* [Washington, D.C.] (Munich: Prestel-Verlag, 1993)

It consists mostly of 226 fine colour reproductions. In a Blake context, the most important works are the Blakes (lots 9-11, including the Arlington Court Picture), Constable (lots 26-35), John Linnell (lots 203-208), John Martin (lots 210-211), Samuel Palmer (lots 223-230, including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond (Lots 236), Cornelius Varley (lots 311-315), John Varley (Lots 316-319), James Ward (lots 320-321), and especially J.M.W. Turner (lots 277-306).

1993 January 23-February 21

David Alexander. *Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800.* [Catalogue of an exhibition at the **University of York** 23 January-21 February 1993 and elsewhere.] (York: University of York

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[sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993) 72 pp., 52 reproductions, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from **Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

1993 July 22-1994 April 3

Visions of Antiquity: Neoclassical Figure Drawings*. [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: **Los Angeles County Museum of Art; Minneapolis: **The Minneapolis Institute of Arts** 1993)

The British Drawings include George Romney (lots 1-2), Benjamin West (Lots 3-4), John Hamilton Mortimer (lot 5), Angelica Kauffmann (lot 6), John Flaxman (lots 8-10), and William Blake (lot 11, "A Breach in a City, the Morning After the Battle").

1993

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§*British Prints 18th-20th Century: Catalogue 4* (London: [Michael J.] **Campbell Fine Arts**, 1993)

Blake and his followers are lots 4-7, 9-18, 69, 74-83, 109-116, 121-124, 144-145, including as lot 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

Frühjahr 1995

Katalog Drei of **Moirandat Company** AG of Basel

For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see R.N. Essick, "Blake in the Marketplace, 1995".

1995 July 17-27

Paul F. Betz. *Romantic Archaeologies: Comprehending Some Images of the Age and Selected Women Writers.* [An exhibition 17-27 July 1995 at the] Albin O. Kuhn Library and Gallery, The **University of Maryland** Baltimore County, 1995

Catalogue by Mr Betz of works from his collection, including as lots 7-10 three prints by Blake and a copy by W.B. Scott of Blake's "St Matthew".

BOOKS AND ESSAYS

Donald, Diane. *The Age of Caricature: Satirical Prints in the Reign of George III* (New Haven: Paul Mellon Centre for Studies in British Art, 1996)

REVIEW

Alexander S. Gourlay, *Blake*, XXXII (1998-99), 74-75
(because "the topic is simply too large and too complex

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to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74])

McCalman, Iain, Jon Mee, Gillian Russell, Clara Tuite, Kate Fullagar, Patsy Hardy, ed. *An Oxford Companion to the Romantic Age: British Culture 1776-1832* (Oxford: Oxford University Press, 1999) 4^o, 794 pp.; ISBN: 0198122977

The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (pp. 187-197, by Suzanne Matheson), "Prints" (pp. 207-214, by David Bindman), and "Poetry" (pp. 220-229, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).

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BARRY, James (1741-1806)
Painter

2005 October 22-1806 March 4

James Barry 1741-1806: "The Great Historical Painter". Ed. Tom Dunne with contributions by William L. Pressly, Fintan Cullen, Michael Phillips, Peter Murray, Tom Dunne, Elmarie Nagle, Margaret Lind, Dawn Williams, Colleen O'Sullivan (Cork: Crawford Art Gallery and Gandon Editions, 2005) 4^o; ISBN: 0948037253

To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 1806, lavishly illustrated.

REVIEW

Christin Leach, "Art: James Barry ...", *Sunday Times*
[London], **22 January 2006**

§**Allan, David G.C.** *The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or "Great Room" of the RSA in London* (London: Calder Walker Associates, 2005)

§**Anon.** "Books and Arts – Gothic Romance – James Barry and Henry Fuseli." *Economist*, CCCLXXVIII (2006), 70, 90

§**Bennett, Susan**, ed. *Cultivating the Human Faculties: James Barry (1741-1806) and the Society of Arts* (Bethlehem, Pennsylvania: Lehigh University Press, 2008) 162 pp.; ISBN: 9780934223966

Susan Bennett, "Prologue."

Helen Clifford, "Introduction."

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David G.C. Allan, "James Barry (1741-1806): A Biographical Outline."

Anne Puetz, "The Society and the 'Polite Arts' 1754-1778: 'best drawings', 'High' Art and the Design for the Manufactures."

Martin Myrone, "Patriotism, Virtue, and the Problem of the Hero: The Society's Promotion of High Art in the 1760s."

Charlotte Grant, "Arts and Commerce Promoted: 'female excellence' and the Society of Arts' 'patriotic and truly noble purposes'."

Andrea MacKean, "Making a Place for Ornament: The Social Spaces of the Society of Arts."

David G.C. Allan, "The Olympic Victors: The Third Painting in Barry's Series, The Progress of Human Knowledge and Culture."

William L. Pressly, "Elysium's Elite: Barry's Continuing Meditations on the Society of Arts Murals."

John Manning, "'This Slip of Copper': Barry's Engraved Detail of Queen Isabella, Las Casas and Magellan."

William L. Pressly, "A Preparatory Drawing for Barry's Glorious Sextumvirate Rediscovered: The Search for the Seventh Man."

William L. Pressly, "Barry's Medal for the Society of Arts: A Celebration of the Three Kingdoms."

David G.C. Allan, "Epilogue: Barry's Death and Funeral."

§Crookshank, Anne. "The Genius of James Barry." In her *Ireland's Painters* (New Haven: Yale University Press, 2002)

Dunne, Tom, and **William Pressley**, ed. *James Barry, 1741-1806: History Painter* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

William L. Pressly. "Foreword: Barry Studies from a Bicentennial Perspective."

Tom Dunne. "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain."

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David H. Solkin. "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66."

Martin Myrone. "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770."

Fionnuala McManamon. "James Barry: A History Painter in Paris in the 1760s."

Margaret W. Lind. "'Glowing Thoughts on Glowing Canvas': James Barry's Venus Rising from the Sea."

Martin Postle. "Barry, Reynolds, and the British School."

Asia Haut. "Barry and Fuseli: Exile and Expulsion."

David Bindman. "The Politics of Envy: Blake and Barry."

John Barrell. "Reform and Revolution: James Barry's Writings in the 1790s."

Liam Lenihan. "History Painting and Aesthetics: Barry and the Politics of Friendship."

Michael Phillips. "No 36 Castle Street East: A Reconstruction of James Barry's House, Painting and Printmaking Studio, and the Making of The Birth of Pandora."

William L. Pressly. "Crowning the Victors at Olympia: The Great Room's Primary Focus."

Daniel R. Guernsey. "Barry's Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s."

David G.C. Allan. "'A Monument to Perpetuate His Memory': James Barry's Adelphi Cycle Revisited."

§**Bindman, Catherine.** *"A genius of first rank, lost to the world": Prints by James Barry from the Collection of William L. Pressly* ([N.Y.]: C.G. Boerner, 2014)

Dunne, Tom, and William Pressley, ed. *James Barry, 1741-*

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1806: History Painter (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

William L. Pressly. "Foreword: Barry Studies from a Bicentennial Perspective."

Tom Dunne. "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain."

David H. Solkin. "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66."

Martin Myrone. "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770."

Fionnuala McManamon. "James Barry: A History Painter in Paris in the 1760s."

Margaret W. Lind. "'Glowing Thoughts on Glowing Canvas': James Barry's *Venus Rising from the Sea*."

Martin Postle. "Barry, Reynolds, and the British School."

Asia Haut. "Barry and Fuseli: Exile and Expulsion."

David Bindman. "The Politics of Envy: Blake and Barry."

John Barrell. "Reform and Revolution: James Barry's Writings in the 1790s."

Liam Lenihan. "History Painting and Aesthetics: Barry and the Politics of Friendship."

Michael Phillips. "No 36 Castle Street East: A Reconstruction of James Barry's House, Painting and Printmaking Studio, and the Making of *The Birth of Pandora*."

William L. Pressly. "Crowning the Victors at Olympia: The Great Room's Primary Focus."

Daniel R. Guernsey. "Barry's Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s."

David G.C. Allan. "'A Monument to Perpetuate His Memory': James Barry's *Adelphi Cycle* Revisited."

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Dennis M. Read, *Blake*, XLVI,3 (Winter 2012-2013), 28-29
("Its scholarship is impressive, its writing stimulating,
and its approaches engaging")

§**Gordon, Scott Paul**. "Reading Patriot Art: James Barry's King Lear." *Eighteenth-Century Studies*, XXXVI (2003), 491-509.

§**Howard, Jeremy**. "'Into the Cyclops Eye' – James Barry, Historical Portraiture and Colonial Ireland." In *A Shared Legacy: Essays in Irish and Scottish Art and Visual Culture*. Ed. Frinten Cullen and John Morrison (Aldershot and Burlington, Vermont: Ashgate, 2005)

§**Lenihan, Liam**. *The Writings of James Barry and the Genre of History Painting, 1775-1809* (Burlington, Vermont: Ashgate, 2014) 202 pp.; ISBN: 9781409467526

§**Myrone, Martin**. "James Barry." Review [of what?] in *Print Quarterly*, XXIV (2007), 68

§**Pressley, William L**. "James Barry and the Print Market: A Painter-Etcher avant la lettre." In *Art and Collecting in the Eighteenth Century: New Dimensions and Multiple Perspectives*. Ed. Elise Goodman (Newark: University of Delaware Press, 2001)

§**Pressly, William, L**. *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art* (Togher [Ireland]: Cork University Press, 2014) xviii, 395 pp; ISBN: 978172051084

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BARTON, Bernard (1784-1849)
Quaker Poet

Bullen, A.H., rev. **James Edgar Barcus, Jr.** "Barton, Bernard (1784-1849), poet" *Oxford Dictionary of National Biography*, IV (2004), 191-192.

BASIRE, James (1730-1802)
Engraver, Blake's master

Peltz, Lucy. "Basire, Isaac (1704-1768)" (includes James Basire). *Oxford Dictionary of National Biography*, IV (2004), 234-237.

BOWYER, Robert (1758-1834)
Print Impresario

§Arnold, Dana. "Robert Bowyer's Historic Gallery and the Feminization of the 'Nation'." In *Cultural Identities and the Aesthetics of Britishness*. Ed. Dana Arnold (Manchester and N.Y.: Manchester University Press, 2004)

§Hutton, R.W. "Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent Work to Promote the Arts in England." Chicago Ph.D., 1992

§Roman, C. "Pictures for Private Purses: Robert Bowyer's Historic Gallery and Illustrated Edition of David Hume's *History of England*." *DAI*, LVIII (1997), 2429A. Brown Ph.D., 1997

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BOYDELL, John
(1719-1804)

Print-Impresario and employer of Blake

The Boydell Shakespeare [sic] Gallery. Ed. Walter Pape and Frederick Burwick in collaboration with the German Shakespeare Society (Essen and Bochum [Germany]: Peter Pomp, 1996) 4^o 312 pp., 169 reproductions in various sizes

Published to accompany an exhibition 25 April-27 May 1996 (**Museum Bochum** [Germany]), and 12 January-9 March 1997 (**Armand Hammer Museum and Cultural Center, University of California at Los Angeles**).

A Collection of essays, including Petra Maisak, "Henry Fuseli (Johann Heinrich Füssli) – Shakespeare's Painter." Pp. 57-74.

§**Dias, Rosie.** *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (New Haven: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press, 2013) viii, 274 pp.

There is a section on "'The Shakespeare of the Canvas': Fuseli and the Construction of English Artistic Genius."

Dias, Rosemarie Angelique. "John Boydell's Shakespeare [sic] Gallery and the Promotion of a National Aesthetic (England)." *DAI*, LXVII (2004), 469C. York [England] Ph.D., 2004

Hamlyn, Robin. "The Shakespeare [sic] Galleries of John Boydell and James Woodmason." Pp. 97-113 of *Shakespeare in*

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Art. Ed. Jane Martineau and Desmond Shawe-Taylor (London and N.Y.: Merrell, 2003)

Sillars, Stuart. “‘A Magnificent Scheme (If It Can But Be Effected)’: Boydell, Criticism and Appropriation.” Chapter 9 (pp. 254-299) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Whitefield, Peter.** "The Boydell Experiment." Pp. 48-53 of his *Illustrating Shakespeare* (London: The British Library, 2013)

BUTTS, Elizabeth (1770-1851)
Wife of Thomas, Blake's Patron

Mrs Elizabeth Butts, Grafton Street, Fitzroy Square, subscribed to Guido Sorelli, *Isabella degli Aldobrandi, Tragedia* (London: Presse l'Autore, 18, Piccadilly; P. Rolandi, Dikese Cooper, E. Miller, 1838) <Harvard>.

BUTTS, Thomas (1757-1845)
**Clerk in the office of the Commissary General of Musters,
Patron, and Friend of Blake**

Elizabeth Mary Cooper (1754-1825), whom Thomas Butts married on 21 December 1782, was the daughter of Joseph Cooper, a carver and gilder (like the father of John Linnell), and his wife Elizabeth (daughter of George Yardley, a silversmith, and his wife Winifred, née Nash).

"Eliz. Cooper" was apprenticed on 7 September 1767 to Mary Blackstone "of S^t Mary Islington, Midd^x School Mistress" for seven years for a premium of £75.10.0.

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On 18 July 1782 "Elizth Cooper[,] South Moulton St Co of Middlesex School Mistress" took as an apprentice her sister Elyn for £70. (2) Her next recorded apprentice was Augusta Johnson on 6 September 1784 for £71, for which "Elizth & Tho^s Butts[,] South Molton S.^t C.^o of Middx" paid the tax of £1.1.0 on 16 July 1789. (3) On 23 July 1785, "Elizth Butts[,] S^t George Hanover Square School Mistress" paid £1.5.0 as the duty on £50 for the three-year apprenticeship of Margaret Barker. (4) On 28 September 1787 Elizabeth Butts of St George, Hanover Square paid the apprenticeship tax of 15s on the fee of £30 for Elizabeth Parker for a seven-year apprenticeship beginning 13 August 1786. (5) On 9 June 1789 "Elizth Butts[,] St Jame's ... School Mistress" paid 15s duty on £30 for Lydia Pitman for a seven-year apprenticeship (16 May 1788-May 1795).

The two known pupils at the school happen to be daughters of unmarried parents. (1) According to the will (1790) of Captain James Denty, his "natural Daughter Elizabeth Denty ... about seven years of age now at Mrs. Butts Boarding School in South Molton Street" was to inherit £600 on her twenty-first birthday. (2) And in a codicil (1801) to his will (1796), Benjamin Charles Collins (d. 1808) named as sole beneficiary of his estate "Maria Castle (so called) at M^{rs} Butts Ladies School, Great Marlbro Street, Carnaby Market the said Maria to be a ward of Chancery".

In 1783-88 **Thomas Butts** worked as a clerk to George Hesse, Chief Clerk of the Commission of Musters. On 2 June 1788 Hesse shot himself, probably in despair over gambling debts. William Woodman and Thomas Butts were immediately appointed jointly as Chief Clerk. They therefore formed a private co-partnership, which was dissolved on 3 July 1802 when Woodman retired.

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When the Musters office was abolished on 25 September 1818, Thomas Butts was given a pension of £430 for 35 years service (1783-1818). His son Joseph Edwards Butts, "1st Senior Clerk", appointed in 1799, was given a pension of £140, and his son Thomas Butts, "3rd" clerk (and Blake's pupil), appointed in 1803, received a pension of £99.

In 1799, the first year of an income-tax levy, "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4], but his wife Elizabeth filed no tax return, presumably because her adjusted income was less than the £60 minimum taxable income.

Thomas Butts was repeatedly identified, for instance on his Fire Office insurance documents, as a "Coal Merchant". He apparently belonged to the "class of middle-men called in the trade '*Brass-plate Coal-Merchants,*' ... who have no wharfs of their own, but merely give their orders to some true coal merchant".

"Thos. Butts, No. 63, South Molton-street", advertised on 23 March 1786 a reward of £1.1.0 for the return of a "Note of Hand" for £150.

On 24 September 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" (for "Fifteen hundred pounds"), and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" ("Two hundred pounds"), and on 21 July 1796 he insured his "Household Goods" (£450), his "Printed Books, Plate, &c Pictures" (£150, "Fifty pounds on each"), his "Wearing Apparel" (£100), and his "Prints Drawings & Needle Work" (£50).

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having

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claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.⁹⁵²

Mary Lynn Johnson discovered in the online records of the Sun Life Assurance Office entries for **24 September 1792**:

Thomas Butts No 9 Great Marlborough Street Coal Merchant On his now dwelling House only Brick situate as aforesaid not exceeding Fifteen hundred pounds | Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick not exceeding Two hundred pounds

And for 21 July 1796:

Thomas Butts No 9 Marlborough Street Coal Merchant On his Household Goods in his now Dwelling House only Brick situate as aforesaid not exceeding Four hundred & Fifty Pounds | Printed Books, Plate, & Pictures therein only not exceeding Fifty Pounds on each | Wearing Apparel therein only not exceeding one hundred Pounds | Prints Drawings & Needle Work therein only not exceeding Fifty Pounds

Blake's student, son of his patron

Two copies of a previously unrecorded engraving inscribed "Man on a Drinking Horse", "T Butts: sc", "22 Jany 1806", are reported in R.N. Essick, "Blake in the Marketplace, 2002", *Blake*,

⁹⁵² Eighteenth Century Collections-on-line, Gale Group.

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XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City, Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake's pupil; Blake's first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (*BR* (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

CALVERT, Edward (1799-1883)
Artist, Disciple of Blake

D.W. Dörrbecker. "Calvert, Edward." Band 15, pp. 623-625 of *Allgemeines Künstler Lexikon: Die Bildenden Künstler aller Zeiten und Völker* (München-Leipzig: K.G. Saur, 1997)

A densely packed essay with an extensive bibliography and picture locations.

Lister, Raymond. "Calvert, Edward (1799-1883), artist" Vol. IX, pp. 579-581, of *Oxford Dictionary of National Biography* (2004)

COSWAY, Maria (1760-1838)
Painter
COSWAY, Richard (1740-1821)
Miniaturist, Acquaintance of Blake

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1995 August 11-1996 February 18

Stephen Lloyd. *Richard & Maria Cosway: Regency Artists of Taste and Fashion.* [Catalogue of an exhibition held at the **Scottish National Portrait Gallery**, Edinburgh from 11 August to 22 October 1995 and at the **National Portrait Gallery**, London from 17 November 1995 to 18 February 1996]. With Essays by Roy Porter and Aileen Ribeiro (Edinburgh: Scottish National Portrait Gallery, 1995) 4^o, 144 pp., 135 reproductions; ISBN: 0903598531

An impressive catalogue of the exhibits plus a detailed life of the Cosways' careers.

“Richard Cosway.” Pp. 72-75 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)

Gerald Barnett. *Richard and Maria Cosway: A Biography.* With a Foreword by Daphne Foskett (Tiverton, Devon: West Country Books, 1995) 8^o, 288 pp.; ISBN: 0718829411

See 1995 August 11-1996 February 18

Lloyd, Stephen. “The Cosway Inventory of 1820 Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London.” *Walpole Society*, LXVI (2004), 163-217, pl. 61-130

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The inventory is at Fondazio Cosway at Lodi (Italy).

Lloyd, Stephen. "Cosway, Richard (*bap.* 1742, d. 1831), artist and collector" Vol. XIII, pp. 557-563, of *Oxford Dictionary of National Biography* (2004)

See also Stephen Lloyd, "Baroness Maria Catherine Cecilia (*née* Hadfield)", pp. 554-557.

Reynolds, Graham. "Late Eighteenth-Century Miniatures by Richard Cosway and Andrew Plimer." Pp. 115-124 of *British Art 1740-1820: Essays in Honor of Robert R. Wark* (San Marino: Huntington Library, 1992)

Especially about the 25 Cosway miniatures in the Huntington.

CROMEK, Robert Hartley (1770-1812)
Entrepreneur, Engraver, Friend-Enemy of Blake

See the CromeK Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to **William Hayley** (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

CromeK's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley", 2 March 1885, lot 17 (together with Blake's letter).

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The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek's *Reliques of Robert Burns* (December 1808) (Pforzheimer Collection, New York Public Library).

David Alexander. "Cromek, Robert Hartley." Vol. VIII, p. 186 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Read, Dennis M. "Cromek, Robert Hartley (1770-1812), engraver and literary entrepreneur" Vol. XIV, pp. 293-294, of *Oxford Dictionary of National Biography* (2004)

See also Michael Warrington, life of the entrepreneur's son "Cromek, Thomas Hartley (1805-1873), painter", pp. 294-295, who went to the Moravian school at Fulneck in 1820.

CUMBERLAND, George
(1754-1848)

Dilettante, polymath, friend of Blake

1989 July 11

Christie, *Fine British Drawings and Watercolours* (London, 1989)

22-48 George Cumberland, 26 watercolours (1815, 1818, 1821, 1822, and n.d.), with explanatory inscriptions on the versos, plus 12 "coloured etchings" by "George Cumberland (1754-1848)" from *Views in Spain and Portugal* [1818?], 2 plates on paper watermarked

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Whatman 1818, wrapper inscribed "only 30 copies Printed", from an album entitled "Drawings by the late G. Cumberland", "The Property of a Gentleman" [sold for £396-£2,200, though lots 22-23, 26-30, 33, 38, 40, 43, 45-47 were not sold]

George Cumberland. *The Captive of the Castle of Sennaar: An African Tale in Two Parts: Part 1 THE SOPHIANS (Printed in 1798 and 1810), Part 2 THE REFORMED (Manuscript of c. 1800).* Ed. G.E. Bentley, Jr (Montreal, Kingston [Ontario], London, Buffalo: McGill-Queen's University Press, 1991)

"Introduction" (pp. xiii-xli), "The History of *The Captive* Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liv), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-322), "Appendix I: Substantive Emendations to the Text of *The Captive* Part 2" (pp. 323-348), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-351).

REVIEWS

University Press Book News (March 1992), 38

A.D. Harvey, *Eighteenth Century Fiction*, LII (1992), 193-194 ("to be welcomed", with reservations)

Pamela Clemit, *Notes and Queries*, CCXXXVIII [NS XL] (June 1993), 253-254 (this "lavish edition ... is of special interest as a fictional commentary on changing notions of social reform")

Robert Kiely, *Blake*, XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84])

Lewina The Maid of Snowdon, A Tale

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(1793)

A Poem on the Landscapes of Great-Britain

(1793)

REVIEW

Anon., "Domestic Literature, For the Year 1793", *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-272]

Manuscript Geological Commonplace Book

DESCRIPTION: Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol

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Library collections of cuttings⁹⁵³ on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

HISTORY: (1) Sold by Cumberland with his other geological manuscripts (apparently including a MS catalogue of his Fossil Collection and MSS on Fossil Crinoids now not traced) to (2) The philanthropist James Heywood (1810-97) who gave these MSS in 1842 to (3) The Manchester Geological Society,⁹⁵⁴ to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his *Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinites* (Bristol: J.M. Gutch; London: Harding, Lepard, and Co, 1826); the fossil collection and *Reliquæ Conservatæ* went to the university's Manchester Museum, but the Society's Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5) Professor Hugh Torrens⁹⁵⁵ of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland apparently of Catherine Blake reading (c. 1783-85) on wove paper 23.1 x 17.8 cm pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm inscribed in pencil on the verso "64", loose in an old mat inscribed "Mrs. Blake by George Cumberland" and "10", was sold by William Drummond in 2005

⁹⁵³ G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. and London: Garland, 1975), 45; the geology commonplace book is not listed here.

⁹⁵⁴ It is listed in J. Plant's catalogue of the Manchester Geological Society library (1875), 14.

⁹⁵⁵ Professor Torrens, a distant connection of Blake's patron Major General Sir Henry Torrens (see *BR* (2) 441, 786, 800), also has Cumberland's heavily annotated copy of Johan Samuel Müller's *Crinoidea* (1821) which had also escaped from the Society's Library. Professor Torrens intends to do some justice to Cumberland's interests in science.

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to R.N. Essick. (Cumberland's hand is almost certain, the subject somewhat less so, but it is very like Cumberland's portrait of Catherine in the Fitzwilliam Museum.) N.B. Catherine, who signed her marriage register with an X in 1782 (*BR* (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, "Blake in the Marketplace, 2005", *Blake*. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: "Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.",⁹⁵⁶ probably Blake's friend George Cumberland of Bristol. The Club is not otherwise identified.

Cumberland wrote that his novel called *The Captive of the Castle of Sennaar* (1798) "was never published or a single copy sold to any one",⁹⁵⁷ and only six copies have been traced today. Curiously, however, an anonymous review appeared in *The European Magazine*, XXXV (March 1799), 183-184:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca,⁹⁵⁸ have been given to the public, and received

⁹⁵⁶ Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by DrHugh Torrens.

⁹⁵⁷ MS note in the Bodley copy of *The Captive*.

⁹⁵⁸ [Simon Berington], *The Memoirs of Signor Gaudentio di Lucca* (1737 ff.); see "*The Captive of the Castle of Sennaar* and *The Memoirs of Signor Gaudentio di Lucca*", pp. xxvii-xxxvi of George Cumberland, *The Captive of the Castle of Sennaar*, ed. G.E.

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with various success, according to the abilities of the inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devoured. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),⁹⁵⁹ manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard,

Bentley, Jr (1991).

⁹⁵⁹ John Field Highmore, Cumberland's intimate friend, was an artist and Cumberland's fellow-employee at the Royal Exchange Assurance Office. In the Essick Collection is a small etched portrait, entitled "M^r. John Highmore—from nature" in ink on the facing verso in the hand of George Cumberland, Jr.

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22-26 May 1779, 90 pp., inscribed "A Highmore" (Anthony Highmore [1758/9-1829], brother of John). It bears no reference to Blake's tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (*BR* (2) 22-24). On 24 May 1779 Cumberland and Stothard crossed "over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views"; Stothard's pencil drawing (in the Tate) of the castle inscribed "1779" must have been made during this tour,⁹⁶⁰ not on that with Blake and Cumberland.

Anon. "Living Authors, Natives of Bristol, or Residing in That City and Its Vicinity." Pp. 58-63 of *The Bristol Memorialist* (Bristol: William Tyson, **1823**) Pp. 62-63 <Bodley>

The bibliography of George Cumberland (pp. 622-63), which must be derived from Cumberland himself, includes his *Thoughts on Outline* (1796): "Half the [24] designs engraved by the author, the other half [8] by Mr Blake".

His *Captive of the Castle of Sennaar* (1798) was "published gratis". The second edition of it in *Original Tales* (1810) was "altered, but not terminated as the author intended".

Bentley, G.E., Jr. "George Cumberland's Sketchbook Discovered." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 39-43

The Sketchbook was recently acquired by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

⁹⁶⁰ All the information here derives from R.N. Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010), 135, citing the sale of the Highmore manuscript at Bonham's (London), 24 March 2009, lot 109.

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Bentley, G.E., Jr. "The Suppression of George Cumberland's *Captive of the Castle of Sennaar* (1798): Liberty vs Commerce." *Yale University Library Gazette*, LXXI (1997), 155-158.

§Dörrbecker, D.W. "Cumberland, George." Vol. XXIII, pp. 76-78, of *Allgemeines Künstlerlexikon* (Munich and Leipzig: K.G. Saur, 1999) In German

Greenacre, Francis. "Cumberland, George (1754-1848), writer on art and watercolour painter" Vol. XIV, pp. 614-615, of *Oxford Dictionary of National Biography* (2004)

Johnes, Thomas. *A Land of Pure Delight: Selections from the Letters of Thomas Johnes of Hafod, Cardiganshire (1748-1816)*. Ed. Richard J. Moore-Colyer (Llandysul: Gomer Press, 1992)

An account of "George Cumberland" (pp. 62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin's *Father's Memoirs of His Child* (1806) "You will see an account of Blake and an eulogium of your humble servant. Blake is certainly verging on the extravaganza" (p. 230).

Rodgers, David. "Cumberland, George." Vol. VIII, p. 264, of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Yerburgh, David S. *An Attempt to Depict Hafod in Cardiganshire The seat of Thomas Johnes, Esq. M.P. from 1783-1813. A Pictorial Journey Around the Estate of Hafod Illustrated with a variety of artistic skills* [No imprint, Preface dated 2000]

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8°, iv, 80 pp.; ISBN: 9780953563517

The book is "based upon George Cumberland's book entitled 'An Attempt to Describe Hafod'" and is designed as a "complement" to it (p. 5).

The images are enchanting, including Johnes's pictorial chinaware.

A remarkably excellent web-site for the Cumberland family (http://www.manfamily.org/cumberland_familyhtm), maintained by David Man, reproduces the volume of 19 watercolours entitled on the handsome gilt front cover VIEWS | IN | SPAIN AND PORTUGAL | TAKEN DURING THE CAMPAIGNS OF HIS GRACE | THE DUKE OF WELLINGTON | - | BY G. CUMBERLAND J^{NR}, with a printed "DESCRIPTION OF THE VIEWS. ... No 6, King's Road. Sloane Square | London: Printed by William Nicol, Cleveland-row, St. James's", signed in old brown ink "Geo Cumberland J.^r". These were printed as VIEWS | IN | SPAIN and PORTUGAL | Taken during the Campaign of His Grace the Duke | of Wellington | By George Cumberland J.^r. | only 30 copies Printed | = [watermark 1818] with 12 prints (copies in The British Library and The British Museum Print Room).

This is a parallel to G. Cumberland Jr, *Scenes Chiefly Italian* (1821).

The web-site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (*Thoughts on Outline* [1796] and *An Attempt to Describe Hafod* [1796]), one that Blake owned (*The Captive of the Castle of Sennaar* [1798]), and Cumberland's contributions to the *Monthly Magazine*.

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A volume of "DRAWINGS | BY THE | LATE | G. CUMBERLAND" (as it was described on the binding) was acquired in 2012 by the E.J. Pratt Library of Victoria University in the University of Toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in Italy (Florence, Venice, Pompei, Gondolfo Lake, Frascati, Naples) and later in England ("Bishopsgate near Windsor", where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffield where his brother Richard was Vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for *Paradise Lost* and *Don Quixote*.

Cumberland's *Paradise Lost* watercolours are particularly exciting because Blake was profoundly interested in Milton (he was "of the Devils party without knowing it" [*Marriage of Heaven and Hell*, pl. 6]). Blake made scores of illustrations for Milton's works, particularly *L'Allegro* (6 in 1816-20), *Comus* (8 in 1801, 8 in 1815), *On the Morning of Christ's Nativity* (6 in 1809, 6 in 1815), *Paradise Lost* (12 in 1807, 12 in 1808, 3 in 1822), *Paradise Regained* (12 in 1816-20), *Il Penseroso* (6 in 1816-20).

Cumberland made a drawing of "The Captive" probably to illustrate Sterne's *Sentimental Journey* (1768)

Cumberland's watercolours for *Paradise Lost* are for Adam and Eve in the Garden of Eden, Adam and Eve listening to the angel, The expulsion from the Garden called "Forsake me not

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Adam", "Satan Sin & Death".

Cumberland's family also formed (1) an album of 13 small Cumberland prints bound in roan-backed marble boards with a cover-label inscribed by George Cumberland, Jr, "Etchings by George Cumberland For Wm. Gutch 1848" (Robert N. Essick);⁹⁶¹ (2) A small volume with 11 mounted prints marked on the cover "Etchings | by | George Cumberland" (Bristol City Art Gallery); (3) "A similar volume, similarly entitled and dated by E.M. Cumberland 1 Jan 1849" with 27 prints (Collection of Sir Geoffrey Keynes).⁹⁶²

Essays, in Chronological Order

G. Cumberland. *Monthly Magazine* (1 April 1807), 233-234.⁹⁶³

Quotations from the translation of Baptista Porta's *Natural Magic* (1658) in folio about extracting salt from salt water.

G. Cumberland, Bristol, 4 November 1807. "Painting in Transparent Colours on Transparent Bodies." *Monthly Magazine* (1 December 1807), 430-431.

⁹⁶¹ My information about this album comes chiefly from an e-mail to me of 26 Nov 2012 from Professor Essick, who bought it in 1999; see also R.N. Essick, "Blake in the Marketplace 2005", *Blake*, XXXIX (2006).

⁹⁶² For No. 2-3 here, see Bentley, *A Bibliography of George Cumberland* (1975), 117, 119.

⁹⁶³ Cumberland's contributions to the *Monthly Magazine* here derive from the reproductions of them in http://www.manfamily.org/cumberland_family.htm. None is recorded in Bentley, *A Bibliography of George Cumberland* (1975). Most are untitled letters "To the Editor of the *Monthly Magazine*". The titles here derive from the running heads.

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George Cumberland. "Appeal in Favour of Milliner's [sic] Apprentices." *Monthly Magazine* (1 April 1808), 196-198.

G. Cumberland. "Remarks on the Bishop of London's Address." *Monthly Magazine* (1 July 1808), 493-495.

G. Cumberland. "Lord Elgin's Collection of Antiques from Athens." *Monthly Magazine* (1 July 1808), 519-520.

G. Cumberland, Bristol, 14 June 1808. "Education of the Poor." *Monthly Magazine* (1 August 1808), 27

Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the Sheriffs of London [and publisher of the *Monthly Magazine*].⁹⁶⁴

G. Cumberland, Bristol, 4 January 1809. "On the Prevention and Cure of Consumption." *Monthly Magazine* (1 April 1809), 226-228.

About the literacy of prisoners in Newgate

G. Cumberland, Culver-street, Bristol, 10 April 1809. "Vindication of Chatterton, from a Mis-statement in an Essay, by Dr. Sherwin." *Monthly Magazine* (1 June 1809), 436-438.

G. Cumberland. *Monthly Magazine* (November 1809), 377-379.

An addendum and corrigenda to his account of Charles Grignion (January and November 1809) about his "*Rules for executing Caricatures*".

⁹⁶⁴ Recorded from a clipping without identification of the *Monthly Magazine* in Bentley, *A Bibliography of George Cumberland* (1975), 59.

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G. Cumberland. "Account of Dr. Fox's Asylum for Lunatics." *Monthly Magazine* (1 December 1809), 477-479.

G. Cumberland, Bristol, 10 January 1811. "Abraham Taylor, the Musical Boy." *Monthly Magazine* (1 February 1812), 7-8.

G. Cumberland, Bristol, 23 August 1811. "Description of an Alligator from Jamaica." *Monthly Magazine* (1 November 1811), 327-328.

G. Cumberland, 10 October 1811. "Inefficacy of the Act for Regulating Stage-Coaches." *Monthly Magazine* (1 November 1811), 376.

G. Cumberland, 10 January 1812. "*Edinburgh Institute.*" *Monthly Magazine* (1 March 1812), 110-111.

G. Cumberland, Bristol, 4 April 1812. "Mr. Cumberland on Lancaster's School." *Monthly Magazine* (1 May 1812), 322.

George Cumberland, Bristol, 1 May 1812. "Mr. Cumberland, on Female Prostitution" or "Mr. Cumberland on the Reformation of Females." *Monthly Magazine* (1 June 1812), 417-419.

Cumberland deals with the same subject in *The Captive of the Castle of Sennaar* (1798), in "Mr Cumberland's Plan for the Protection and Restoration of Females", *Monthly Magazine*, XXXVII (1 April 1814), 199-203, and *Monthly Magazine*, XXXVIII (1 October 1814), 210.

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Mr. G. Cumberland. "PLACED UNDER MR. BANK'S FINE BUST OF JOHN HORNE TOOKE, ESQ. ON HIS BIRTH DAY IN MDCCCX." *Monthly Magazine* (1 June 1812), 450-451, under "Original Poetry".

The poem, extracted from Cumberland's manuscript poem "Happiness", leaves 573-614, was "printed [in] only 25 copies" (according to his inscription in the copy in Victoria University in the University of Toronto).⁹⁶⁵

G. Cumberland, Bristol, 13 October 1814. "Neglect of Foot-paths." *Monthly Magazine* (1 April 1815), 221-222.

G. Cumberland, Bristol, 29 April. "Mr. Cumberland's Schemes for Preserving the Lives of Persons Shipwrecked." *Monthly Magazine* (1 June 1815), 402-403.

G. Cumberland. "Mr. Cumberland on proper Objects of Geology" and "Mr. Cumberland on the Effects, &c. of the Deluge." *Monthly Magazine* (1 September 1815), 130-133.

G. Cumberland. "Mr. Cumberland on the Reformation of Stage Coaches." *Monthly Magazine*, XL (1 November 1815), 289-291.⁹⁶⁶

For replies, see John Farey, Sen, "*Improvements of Stage Travelling*", *Monthly Magazine* (1 December 1815), 384-386, and E., "*Stage-Coach Travelling*", *Monthly Magazine* (1815), 406-407.

⁹⁶⁵ See Bentley, *A Bibliography of George Cumberland* (1975), 29.

⁹⁶⁶ See Bentley, *A Bibliography of George Cumberland* (1975), 64.

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G. Cumberland, Bristol, 4 October 1815. "Mr. Cumberland on the Mosaic System." *Monthly Magazine* (1 December 1815), 404-405.

"P.S. I have nearly finished my collection of all the parts of *Bradford Encrinata* and made very correct drawings of them. When I see an opportunity, I mean to publish them as it will give a key to the system of nearly all of the species." Probably this is his *Reliquae Conservatae* (1826).

G. Cumberland. "On the neglect of a most useful servant of God and mankind. SONNET." *Monthly Magazine* (1821), 439.

It begins: "IMMORTAL *Lancaster!*"

"Mr. GEORGE CUMBERLAND has prepared for the press a work on the Commencement and Progress of the Art of Engraving, as far as relates to the advantages to be derived from the productions of the Italian School", according to "Intelligence in Literature and the Arts and Sciences", *Monthly Magazine* (1 December 1816), 431. No such work is recorded in Bentley, *A Bibliography of George Cumberland* (1975).

G. Cumberland, Esq. "Sketch of the Strata of the Vicinity of Bristol, Presented to the Author of this Tract, as a Guide to Collectors." Pp. 51-55 of the Rev. John Evans, *The New Guide, or, Picture of Bristol: with the Beauties of Clifton: with a Descriptive Arrangement of Excursions in their Vicinities, and An Appendix on their Geology, Botany, &c. &c., Illustrated with a Plan of the City, a Map, &c. Fourth Edition* (Bristol: Aitkens,

Clifton ... 1828)

Cumberland Books, in Alphabetical Order by title

The Captive of the Castle of Sennaar
(1798)

The British Library copy is reproduced on Google Books.

REVIEW

Anon., *European Magazine* (March 1799), 183-184:

[The novel] is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principles in morals, in religion, and in politics. ... The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future disposition. Such works are intitled to no commendation, either from the subjects or the manner of treating them.

*The Emigrants or A Trip to the Ohio, A Theatrical Farce (1817): A Comedic Portrayal of English Emigrants Who Never Get to America.*⁹⁶⁷ Edited, with an Introduction and Notes by **Elizabeth B. Bentley**. With a Preface by **Angus Whitehead** (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: The Edwin Mellen Press, 2013) 8°, [12], xvi, 190 pp.; ISBN:

⁹⁶⁷ The title page was invented by the publisher.

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

9780773440883

The work consists of Angus Whitehead, "Preface" (pp. v-xvi), "Introduction: George Cumberland, a Polymath" (pp. 1-15), text of *The Emigrants* (pp. 17-87) with end-notes (pp. 89-94), reproductions (poor) of the manuscript of the farce [in the E.J. Pratt Library of Victoria University in the University of Toronto] (pp. 95-148), "Characters in the Dramatis Personae" (pp. 149-169) with "The Date of the Farce" (p. 157), "Notes on the Manuscript" (pp. 157-169), and Bibliography (pp. 171-175).

An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by A Critical Catalogue, ... of Rare and Valuable Prints ... Now Deposited in the British Museum and Royal Academy, in London (1827)

According to the online catalogue of the British Museum Print Room, most of Cumberland's print collection in the Royal Academy was sold in the 1950s.

Lewina The Maid of Snowdon, A Tale
(1793)

A Poem on the Landscapes of Great-Britain
(1793)

REVIEW

Anon., "Domestic Literature, For the Year 1793", *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits.

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The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-272]

Original Tales (1810)

Original Tales was listed at 10s in *Belfast Monthly Magazine*, XXVI (September 1810), 222.

A Poem on the Landscapes of Great-Britain ... with Etchings by the Author (1793)

The copy in the Yale Center for British Art is, according to the catalogue, "Extra-illustrated, probably by the author, for a proposed illustrated edition".

A Sermon (1804)

= | A | SERMON, | FOR A | GENERAL FAST, |
SUITABLE TO CHRISTIANS OF ALL DENOMINATIONS |
AND CALCULATED TO REVIVE THE GENUINE SPIRIT |
OF OUR HOLY RELIGION. | = | BY A LAYMAN. | = |
Confess your faults one to another and pray one for another, |
that ye may be healed. JAMES. v. 16. | = | LONDON:
PRINTED FOR LONGMAN, HURST, REES, AND | ORME,
PATERNOSTER-ROW; AND B. BARRY, BRISTOL. | *Price*

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

One Shilling. | Lane and Co. Printers, Bristol [1807].

LOCATION: Mr David Man, the only copy known to World Catalogue, COPAC, Google, and me.

SIZE: 14 x 21.6 cm, untrimmed.

WATERMARK: Vertical chain lines.

BINDING: Stitched but not bound.

This previously-untraced work was described in the posthumous "List of [Cumberland's] Works" as "A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol." In his letter to the *Monthly Magazine*, XXXIII (1 April 1812), 212, Cumberland called it "a Sermon without any signature". The authoritative list of Cumberland's works in Anon., *The Bristol Memorialist* (Bristol: Printed for and Published by William Tyson, 1823), 63, describes it as "A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804." However, the date should probably be February 1807, for it is listed at 1s. among "Books Published February 1807" in *Universal Magazine of Knowledge and Pleasure*, N.S., VII, xxxix (February 1807), 1

Some Anecdotes of the Life of Julio Bonasone (1793)

REVIEWS

Monthly Review (**August 1793**), 406-410 ("3s. Boards", mostly quotation from the "Plan for the improvement of the Arts in England"; "All this seems rational")

Scots Magazine, LV (**1793**), 389 (listed at "3 s, boards" under Catalogue of New Books)

William Blake and His Circle
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Anon. [John Ireland?], *Monthly Catalogue Critical Review*,⁹⁶⁸ 360 ("2s 6d. Boards" About the Plan for a National Gallery)

George Cumberland Jr, *Views in Spain and Portugal taken During the Campaigns of his Grace the Duke of Wellington*
NEWLY RECORDED COPY: Biblioteca Nacional de Portugal.

CUNNINGHAM, Allan (1784-1842)
Biographer

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

Anon. *The Life of Allan Cunningham* ([No place given:] Gardners Books, 2007)

Greene, Richard. "Allan Cunningham (1784-1842)." Pp. 46-52 of *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin. (Detroit, Washington [D.C.], London Gale Research, 1994) Dictionary of Literary Biography Volume One Hundred Fifty-Four

Stephen, Leslie, rev. Hamish Whyte. "Cunningham, Allan [*pseud.* Hidellana] (1784-1842), poet and song-writer" Vol. XIV, pp. 669-670, of *Oxford Dictionary of National Biography* (2004)

⁹⁶⁸ See Bentley, *A Bibliography of George Cumberland* (1975), 12.

William Blake and His Circle
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It says that manuscript "lives of painters and related corresp." including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does *not* have the MS of Cunningham's *Lives*, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton's edition of Cunningham [1879-1880]) plus correspondence connected with the *Lives*.]

THE EDWARDSSES OF HALIFAX
Bookbinders, publishers, antiquarian booksellers
1749-1826

G.E. Bentley, Jr. *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826* [2 vols.] (Toronto, Buffalo, London: University of Toronto Press, 2015) Vol. I, 4^o, xxiv, 283 pp [plus 5 blank pages] including index for Vol. I-II; Vol. II (available only on-line (http://www.utppublishing.com/pdf/Bentley_EdwardsesofHalifaxVol.2.pdf) 396 pp.; 38 reproductions in Vol. I-II; ISBN: 9781442645189

ENSOM, William (1796-1832)
Engraver

Hunnisett, B. "Ensom, William (*bap*, 1796, *d.* 1832), engraver" Vol. XVIII, 464, of *Oxford Dictionary of National Biography* (2004).

FINCH, Francis Oliver (1802-62)

William Blake and His Circle
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Artist, disciple of Blake

Lister, Raymond. "Finch, Francis Oliver (1802-1862), watercolour painter" Vol. XIX, pp. 559-560, of *Oxford Dictionary of National Biography* (2004).

§**Schoenherr, Douglas E.** *Francis Oliver Finch* (Ottawa: Musée des beaux arts du Canada, 2005)

FLAXMAN, John (1756-1826)
Sculptor, Lifelong Friend of Blake

Eight letters, 1783-1805, 21 pp., to William Hayley, with "numerous references to Blake, Romney, the engraving of Cowper's portrait, etc.", sold at Sotheby's, 3-4 June 1907, lot 387 [£5.5.0 to Pearson].

In 2014 VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO acquired an undated card of Flaxman's lecture at the Royal Academy.

Monday Day of 18
Admit to the Lecture this Evening
[Rev.^d M.^r Agutter]
[Red seal of
"ROYAL [John Flaxman.] R.A.
ACADEMY
LONDON"]

The Lecture will begin at 8 oClock

William Agutter (1758-1825) was chaplain and secretary of the Asylum for Female Orphans (London in 1797) and fellow of Magdalen College (Oxford).

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

POPULAR | ENGLISH SPECIMENS | OF THE | GREEK
DRAMATIC POETS; | WITH INTRODUCTORY ESSAYS, |
AND EXPLANATORY NOTES. [Tr. Robert Potter (1721-
1804)] | - | ÆSCHYLUS. | - | LONDON | JOHN MURRAY,
ALBEMARLE STREET. | MDCCLXXXI [1831] 291 pp., 6" tall

Prints [by Flaxman]	Play
facing pp.	
78, 103	<i>The Agamemnon</i>
142, 144	<i>Coephoræ</i>
147, 154, 173	<i>The Eumenides</i>
178, 202	<i>The Seven Chiefs Against</i>
<i>Thebes</i>	
230	<i>Prometheus Chained</i>
244, 249	<i>The Persians</i>
270	<i>The Suppliants</i>

The thirteen Flaxman designs, printed sideways, are the same as those first printed (1795) by Flaxman's aunt Jane Matthews and reprinted (15 April 1831) by [his half-sister] Miss [Maria Ann] Flaxman and [his sister-in-law] Miss [Maria] Denman. John Murray is not known to have had any other connection with publishing Flaxman's classical designs.

Homer, *Ilias und Odysee: Die Zeichnungen von John Flaxman*. Ed. Elke Austermühle (Wissenschaftliche Buchgesellschaft, 2014) 160 pp.; ISBN: 9783650729613

Homer, *Odisia con Illustraciones de John Flaxman* (e-artnow, 2013)

Probably reproduced from a copy in the Library of Congress
-- see *The Complete Illustrated Books of William Blake*.

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

1918

Scott and Fowles Gallery exhibition (1918)

Drawings from the Hope collection at Deepdene. Apparently there was no catalogue.

REVIEW

§**Anon.**, "Drawings, Sculpture and Miniatures: Art at Home and Abroad", *New York Times*, **24 November 1918**

1996

Flaxman: La difusión del modelo clásico: Homero, Esquilo, Hesiodo, Dante. [An exhibition at] Bilbao: **Museo de Bellas Artes de Bilbao**, Calcografía Nacional, Real Academia de Bellas Artes de San Francisco (Bilbao: 1996) Oblong 8°, 135 pp., many reproductions; no ISBN In Spanish

José Manuel Matilla y Elvira Villena. "Flaxman y la Difusión del Modelo Clásico." Pp. 11-30 (Includes bibliographical details of the publication of Flaxman's classical designs.)

María Victoria Martín, Glora Solache, Jose Luis Turón, Mónica Valverde. "Joaquín Pi y Margall (Barcelona, 1830-Madrid, 1899)." Pp. 31-33. (Margall engraved Flaxman's *Iliad*, *Odyssey*, Aeschylus, Dante, and Hesiod.)

Clemente Barrena Fernández. "Los Ediciones Españolas de las Obras Completas de Flaxman." Pp. 35-39.

Javiar Blas Benito. "De la Estampa a la Reproducción Fotomecánica: Consideraciones Técnicas sobre los Composiciones de Flaxman." Pp. 41-46.

Clemente Barrena Fernández, María Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde. "Catálogo." Pp. 47-133.

2003 April 24-June 14

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

David Bindman, ed. *John Flaxman, 1756-1826, Master of the Purest Line*. **Sir John Soane's Museum and University College London 2003**. ([London: Sir John Soane's Museum and University College, London, 2003]) 4^o, 64 pp.; ISBN: 0954228421

Deanne Petherbridge. "Constructing the Language of the Line." Pp. 6-13)

Anna Schultz. "From Student to Professor of Sculpture: John Flaxman and the Royal Academy." Pp. 14-16.

Alison Wright. "In the Spirit': Flaxman and Swedenborg." Pp. 17-18.

Bethan Stevens. "Putting to rights some of the wrecks': Nancy Flaxman's Contribution to the Italian Journey." Pp. 19-24.

Helen Dorey. "Flaxman and Soane." Pp. 25-35.

Eckart Marchand. "The Flaxman Gallery at University College." Pp. 37-43.

Catalogue[s]: The Exhibition at the Strang Print Room University College London; John Flaxman and the Process of Sculpture." Pp. 44-50.

"The Exhibition at Sir John Soane's Museum: John Flaxman: The Possibilities of Outline." Pp. 51-60.

"Other Exhibits at University College, London: Display Cases, Flaxman Gallery and Strang Print Room: The Flaxman Gallery From 1847 to the Present Day." Pp. 61-67

REVIEWS

Architect's Journal (27 April 2003)

John Russell Taylor, "Thomas Jones / John Flaxman",
Times [London], 4 June 2003

2009 February 24-June 28

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

§*Angels Guiding a Soul to Heaven and Other Drawings by John Flaxman (1755-1826)*, **Princeton University Art Museum** (2009)

The newly acquired Swedenborgian drawing of 1787-94 is among 70 by Flaxman in the Princeton collection.

2009 April 9-July 12

§**Sylvie Tritz and Hans-Ulrich Kessler.** *John Flaxman und die Renaissance: ein Meister der Klassizismus im Dialog mit Masaccio und Donatello. John Flaxman and the Renaissance: A Master of Neo-Classicism in Dialogue with Masaccio and Donatello.* (Berlin: Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen, 2009) 84 pp.; ISBN: 3886096637 In German and English

REVIEW

Eckart Marchand, "John Flaxman", *Burlington Magazine*, CLI, 2175 (July 2009)

2010 July 27-October 29

Annette Wickham. *The Language of Line: John Flaxman's Illustrations to the Works of Homer and Aeschylus.* (London: Royal Academy, 2010) 23 cm., 12 pp.

2013 February 13-April 21

[**David Bindman.**] *John Flaxman: Line to Contour.* ([Birmingham:] Ikon [2013]) 4°, 112 pp; ISBN: 9781904864813
Catalogue of an exhibition at Ikon Gallery, Birmingham.

David Bindman, "Life into Contour: Flaxman's Drawings in Practice and Theory." Pp. 9-16.

David Bindman. "The Consolation of the Afterlife: Flaxman's Church Monuments." Pp. 75-78.

David Bindman. "Flaxman and UCL." Pp. 103-105.

William Blake and His Circle
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23 cm, 12 pp.

4 September 2014

Christie (South Kensington), Catalogue (London, 2014)

Framed pen and ink drawings (c. 19.0 x 15.0 cm) based on Flaxman's Dante designs, attributed to Thomas Piroli and thus possibly part of the production of Flaxman's Dante engraved by Piroli in 1792 and on different copperplates in 1802, with inscriptions in Italian <none sold>

- 18 Eight drawings (ESTIMATE: £800-£1,000)
- 19 Eight drawings (ESTIMATE: £800-£1,000)
- 20 Nine drawings (ESTIMATE: £800-£1,200)
- 21 Ten drawings (ESTIMATE: £750⁹⁶⁹)

2015 January 13

Laurences Auctioneers of Crewkerne (Crewkerne, Somerset, 2015)

- 1823 John Flaxman, "A Folio of Small Pencil Studies", collection of Alfred de Pass, "Deaccessioned from The Royal Cornwall Museum, Truro (ESTIMATE: £300-£400)

FLAXMAN LETTERS

DATE	RECIPIENT	ARCHIVE
2 Feb 1794	William Gunn NF ⁹⁷⁰	Norfolk Record Office ⁹⁷¹

⁹⁶⁹ Robert N. Essick, "Blake in the Marketplace, 2014", *Blake*, XLVIII, 4 (Spring 2015), 27.

⁹⁷⁰ "the Drawings from Aeschylus which delight all who see them are compleat save one I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for"

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

29 March 1799	?? ⁹⁷²	§Argosy Book Store May 2009 online catalogue
1 July 1800	William Gunn ⁹⁷³	Norfolk Record Office
5 Jan 1802	William Gunn NF	Norfolk Record Office
10 July 1802	?? ⁹⁷⁴	§A.R. Heath catalogue [Feb 2009], lot 20)
17 Oct 1802	William Gunn ⁹⁷⁵	Norfolk Record Office
11 April 1807	John Hawkins	Cornwall Record Office ⁹⁷⁶
11 April 1820	John Hawkins	Cornwall Record Office
14 Nov 1803	John Hawkins ⁹⁷⁷	Cornwall Record Office
29 Dec 1805	William Gunn	Norfolk Record Office
19 Feb 1806	William Gunn	Norfolk Record Office
n.d.	William Gunn	Norfolk Record Office

⁹⁷¹ The Reverend William Gunn (1750-1841) of Irstead, near Norwich, was an antiquarian, author of, inter alia, *Inquiry into the Origin and Influence of Gothic Architecture* (1819), about which Flaxman corresponded with him. Frequently the Flaxman letters to him are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman's work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman's letters include sketches, especially of arches and of Anglo-Saxon architecture. The archive includes a letter to Gunn of 7 Nov 1815 from "W^m Blake" of Swanton Abbots [about 4 miles North West of Irstead] about a curacy for Blake's son.

⁹⁷² Regarding the inscription on a monument, 3 pp.

⁹⁷³ "several of the English artists are dead in consequence of the blessings of French Liberty being spread over Italy – Hamilton, Hewitson, Keane & some others have been its Martyrs"

⁹⁷⁴ About a subscription to commission a monument to Captain Miller, 1½ pp.

⁹⁷⁵ About working with granite and basalt.

⁹⁷⁶ According to the online abstracts, none of the Cornwall Record Office Flaxman letters is related to William Blake.

The Cornwall Record Office also has the Marriage Settlement of William Blake and Elizabeth Harwood (1793), letter of William Blake of St Mawes to William Chapel, Merchant, Plymouth Dock, 27 Aug 1786; Will of William Blake, Merchant of St Mawes (1816), Will of William Blake, Labourer of Cuby (1822), and a letter of William Blake to William Hawkin, Yeoman, husbandry (10 Oct 1791).

⁹⁷⁷ About Hawkins's statue of Mercury.

William Blake and His Circle
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March 1810	William Gunn	Norfolk Record Office
4 June 1811	William Gunn	Norfolk Record Office
Nov 1812	William Gunn	Norfolk Record Office
2 Dec [no year]	William Gunn NF ⁹⁷⁸	Norfolk Record Office
9 Dec 1812	William Gunn	Norfolk Record Office
6 April 1813	William Gunn NF ⁹⁷⁹	Norfolk Record Office
25 May 1813	Mrs Yarborough ⁹⁸⁰	Doncaster Archives
n.d.	William Gunn NF	Norfolk Record Office
17 Feb 1814	William Gunn	Norfolk Record Office
22 Feb 1814	William Gunn	Norfolk Record Office
11 June [1814]	William Gunn	Norfolk Record Office
30 Sept 1814	William Gunn	Norfolk Record Office
1 Oct 1814	William Gunn ⁹⁸¹	Norfolk Record Office
5 Dec 1814	William Gunn	Norfolk Record Office
5 Dec 1814 bis	William Gunn	Norfolk Record Office
16 Dec 1814	William Gunn +NF	Norfolk Record Office
27 June 1815	William Gunn	Norfolk Record Office
28 Jan 1815	William Gunn +NF	Norfolk Record Office
18 April 1815	William Gunn MF	Norfolk Record Office
12 Sept 1815	William Gunn	Norfolk Record Office
15 Jan 1816	William Gunn NF	Norfolk Record Office

⁹⁷⁸ Gives a plot summary of a long poem by Flaxman being sent separately. "Our war with America is a very bad thing".

⁹⁷⁹ Copy of a poem by Flaxman called "The Complaint".

⁹⁸⁰ Apparently about the Yarborough monument in St Mary's Church, Campsall, Yorkshire.

⁹⁸¹ "I am going to publish ... outlines from Hesiod" [engraved by William Blake]. Blake's first plates for Hesiod was paid for on 22 Sept 1814 (*BR* (2) 772). The same passage from a letter from Flaxman to Gunn of the same date is quoted from British Library Add. MSS. 39790, f. 30, by Martin Myrone, *The Blake Book* (2007), 142. I cannot explain the duplication of original manuscript letters.

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15 March 1816	William Gunn NF ⁹⁸²	Norfolk Record Office
28 Dec 1816	William Gunn	Norfolk Record Office
29 July 1817	William Gunn NF ⁹⁸³	Norfolk Record Office
14 Sept 1818	?? ⁹⁸⁴	§Julian Browning Auto- graphs, May 2009, online
28 April 1819	William Gunn	Norfolk Record Office
16 March 1820	William Gunn	Norfolk Record Office
16 Oct 1820	William Gunn	Norfolk Record Office
n.d.	William Gunn	Norfolk Record Office
n.d.	William Gunn	Norfolk Record Office
22 Jan 1822	William Gunn	Norfolk Record Office
5 Feb 1822	John Hawkins	Cornwall Record Office
9 Sept 1822	William Gunn MAF	Norfolk Record Office
8 Oct [1822]	William Gunn	Norfolk Record Office
15 Oct 1822	William Gunn	Norfolk Record Office
15 Nov 1822	John Hawkins	Cornwall Record Office
n.d.	William Gunn MD	Norfolk Record Office
Jan 1823	William Gunn MAF	Norfolk Record Office
23 Jan 1823	John Hawkins	Cornwall Record Office
7 March 1823	John Hawkins	Cornwall Record Office
31 March 1823	John Hawkins	Cornwall Record Office
5 Aug [?1823]	William Gunn MD ⁹⁸⁵	Norfolk Record Office
24 Oct 1823	William Gunn MAF	Norfolk Record Office
3 Nov 1823	John Hawkins	Cornwall Record Office
23 Nov 1823	John Hawkins	Cornwall Record Office

⁹⁸² About Flaxman's designs for "The Shield of Achilles".

⁹⁸³ "the beautiful Hesiod" engravings were published in March.

⁹⁸⁴ About the inscription on a monument to Sir John Moore, 1 p.

⁹⁸⁵ "M.^{rs} Blake has received her Shakespeare and I hope is pleased with it – the Bookseller has not yet sent me a bill". The context suggests that Mary Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.

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9 Dec 1824	William Gunn	Norfolk Record Office
25 Dec 1824	John Hawkins	Cornwall Record Office
3 Jan 1825	John Hawkins	Cornwall Record Office
19 May 1825	Benjamin Gott	Brotherton Library
19 Jan 1826	Benjamin Gott	Brotherton Library
13 Feb 1826	William Gunn +MAF	Norfolk Record Office
23 May 1826	Benjamin Gott ⁹⁸⁶	Brotherton Library
27 Jan 1827	William Gunn MAF	Norfolk Record Office
23 May 1826	Benjamin Gott ⁹⁸⁷	Brotherton Library
n.d.	?? ⁹⁸⁸	Gloucestershire Archives

MAF = by Mary Ann Flaxman, John Flaxman's half-sister

+MAF = By John and Mary Ann Flaxman.

MD = By Maria Denman, John's sister-in-law.

NF = By Nancy Flaxman, John's wife.

+NF = By John and Nancy Flaxman.

The Brotherton Library is in Leeds University.

DOCUMENTS ABOUT FLAXMAN

Five letters to Flaxman from Lord Egremont, including two about work in progress, are in Somerset Archives, and receipted bill for models to him are in the West Sussex Record Office.

A Document about a message on the North side of the

⁹⁸⁶ The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

⁹⁸⁷ The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

⁹⁸⁸ Five letters, with his bills about the monument to Sir Rowland Winn.

William Blake and His Circle
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Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham's auction, London, 27 November 2008, #143 (ESTIMATE: £800-£1,200 [sold for £3,360]).⁹⁸⁹

**Flaxman in the Wedgewood Museum
Barlaston, Stoke-on-Trent
Electronic Index of Manuscripts
under Flaxman, John**

Date	Subject	Box
Documents		
1775-1816	Bills for Models, Monument to J W &c	1 204-25
1781-1876	Bills for Models, Sale of his Works &c	2 1330-46
1786-1787	Seals for Due [?Duc] de Bouillon, Box of Books & Clothing	1 26272-3
1781-90	Bills for Models under Flaxman, William ⁹⁹⁰	2 30186-97
1786-1802	Bills for Frames & Medals	17 3267-72
1785	Bill for frames	2 30198

Aeschylus and *Iliad*, advertisement in the *Times* [London], **23 March 1795**.

⁹⁸⁹ R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

⁹⁹⁰ Flaxman's brother William (1753?-1795?) exhibited models in wood and wax.

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§*Dante La Divina Commedia illustrata da Flaxman*. Ed. Francesca Salvadori (Milano: Electa, 2004) In Italian B. §*John Flaxman: The Illustrations for Dante's Divine Comedy* (London: **Royal Academy of Arts**, 2005)

Essays by Carlo Ossola, David Bindman, and Salvadori.

§*Flaxman's Illustrations for Dante's Divine Comedy* (Mineola, N.Y.: Dover Publications, 2007) Oblong 8°; ISBN: 0486455580

A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow's translation of Dante on versos.

OMHPOY ΨΕΙΠΗ. | - | HOMERI ET HOMERIDARUM | OPERA
ET RELIQUIAE. | EX RECENSIONE | FRID. AUG. WOLFII. | -
| NOVA RECOGNITIO. | MULTIS LOCIS EMENDATIOR. |
VOL. I[-II]. | - | IN USUM SCHOLARUM. | - | LIPSIAE, | APUD
BIBLIOPOLAM G.I.GÖSCHEN. 1817 <Victoria University in
the University of Toronto⁹⁹¹>

Text in Greek; leaf size 12.0 x 17.4 cm; plate sizes vary. The prints are apparently from the plates for *Flaxman's Umriss zu Homers Iliade* (Leipzig: G.J. Göschen, 1804), signed with various forms of "Ludov. Schnorr v K. del" and "V.H. Schnorr v K aquafort. fec[it]."

There are copies of Flaxman's designs for *The Iliad* with no indication on the plates or in the text of his authorship. There are two frontispiece illustrations and designs numbered 1-34 signed "Ludov Schnorr del", "V.H. Schnorr v K. aqua fort fecit" (or

⁹⁹¹ In the Victoria University copy, there are many learned pencil notes and a couple of small portraits, and the imposition of Vol. I, pp. 130-150 has gone wonderfully astray.

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portions thereof; some have no signature) in Vol. I at pp. 17, 19, 31, 85, 86, 91, 133, 135, 151, 170, 192, 219, 221, 237, 283, 287, 328; Vol. II, at pp. 51, 95, 126, 148, 177, 185, 187, 188, 199, 220, 256, 290, 296, 336, 342, 367.

The 1817 work is not mentioned in G.E. Bentley, Jr, *The Early Engravings of Flaxman's Classical Designs: A Bibliographical Study* (N.Y.: The New York Public Library, 1964).

§**Achim Lipp.** *Superflax Zorrrrrrrrn* (Hamburg: Kunsthalle, 1979)

A comic book with reproductions of Flaxman's *Iliad* designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.

***Anon.** "Early Academy Pictures: Flaxman Drawings." *Times* [London], 29 March 1955, p. 10.

On the exhibition at the Royal Academy.

Anon. "Flaxman and Legros: Exhibition at York Art Gallery." *Times* [London], 29 May 1914, p. 12.

Anon. "Flaxman Bi-Centenary." *Times* [London], 21 March 1955, p. 8.

Anon. "Flaxman Casts and Drawings: Exhibition at University College." *Times* [London], 17 April 1923, p. 8.

Anon. "The Flaxman Centenary Memorial: Progress of the Fund." *Times* [London], 19 May 1928, p. 7.

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Anon. "The Flaxman Gallery at University College." *Times* [London], **9 April 1851**, p. 8 plus an advertisement for an exhibition, **16 March 1861**, p. 8.

Anon. "John Flaxman: A Centenary Estimate." *Times* [London], 7 December 1926, p. 19.

Anon. "Life and Character of John Flaxman: Mr. W.G. Constable's Lecture." *Times* [London], 8 December 1926, p. 19.

Anon. "Mr. Flaxman." *Times* [London], **25 June 1827**, p. 7.
An appreciation.

Anon. "A Sculptor's Models: Aspects of Flaxman's Art." *Times* [London], 7 December 1955, p. 3.

Anon. "Works of Flaxman." *Times* [London], **16 March 1861**, p. 8.

An advertisement to raise money to purchased works of Flaxman from the collection of the late "Miss Denman, the adopted daughter of Flaxman" for The Flaxman Gallery in University College London.

Ashton, Algernon. "Flaxman's Grave." *Times* [London], 12 December 1907, p. 10.

Flaxman's tomb is in a sad state.

Baines, Peter. "Flaxman, John 1755-1826." Vol. I, pp. 358-360, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

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§**Bassett, Mark T.** *John Flaxman Designs at Roseville Pottery* (Cleveland: Cleveland Public Library, 2001) No ISBN

§**Bell, Daniel.** *A Pious Bacchanal: Affinities Between the Lives and Works of John Flaxman and Aubrey Beardsley* (Frankfurt-am-Main and N.Y.: Peter Lang, 2000) Studies in Interdisciplinarity Vol. X ISBN: 0820423181

Bentley, G.E., Jr. "The Unrecognized First Printing of Flaxman's *Iliad* (1793)." *A & B: Analytical & Enumerative Bibliography*, NS IX (1995 [i.e., Spring 1998]), 102-120.

"The unrecognized first printing of the first edition ... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (p. 117).

§**Bilbey, Diane**, with the Assistance of **Marjorie Trusted.** *British Sculpture 1470 to 2000: A Concise Catalogue of the Collection at the Victoria & Albert Museum* (London: V&A Publications, 2002)

Valuable for the section on Flaxman.

Bindman, David. "Flaxman, John." Vol. XI, pp. 161-163, of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

§**Bindman, David.** "John Flaxman's 'Adoration of the Magi' Rediscovered." *Apollo*, No. 526 (2005), 40-45

§**Bonfatti, Rossella.** "Palinsesti dantesqui di primo Ottocento, l'Atlante' di Flaxman nell' edizioni Stelle-Pistrucci." *Studi e*

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problemi di critica testuale, No. 82 (2011), 107-132 In Italian

§**Brigstocke, Eckhart Marchand, and Alison Wright.** *John Flaxman and William Young Ottley in Italy* (Wakefield: Produced for the Walpole Society by the Charlesworthy Group, 2010). Walpole Society No. 72

Church, Rev. Alfred J. *Stories from the Greek Tragedians, With Twenty-Four Illustrations from Designs by Flaxman and Others* ([London:] Seeley, Jackson, and Halliday, 1880) 4^o

§**Flaxman, John.** "John Flaxman in Italy." Ed. Hugh Brigstocke, Eckart Marchand, and Alison Wright. *Walpole Society*, LXXII (2010).

An edition of his journal.

§**Gyllenhaal, Martha.** "John Flaxman's Illustrations to Emanuel Swedenborg's *Arcana Coelestia*." *Studia Swedenborgiana*, 9/4 (1996), 1-71.

Hendriks, Ella. "The first patron of John Flaxman." *Burlington Magazine*, CXXVI (1984), 618-622, 625.

Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

Jones, Mark. "William Wyon as a Pupil and Follower of Flaxman." Chapter 9 (pp. 89-97) of *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch,

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and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)

King, James. "Flaxman, Kemble, and Talma: A New Anecdote." *Notes and Queries*, CCXIX (NS XXI) (1974), 175.

The anecdote of 1817 is from the commonplace book of W.G. Meredith.

Lemonedes, Heather. "'Graceful in the Extreme': A neoclassical drawing by John Flaxman." *Nineteenth-Century Worldwide*, XI, 2 (Summer 2012)

She says that Flaxman's "The Judgment of Paris" in the Cleveland Museum of Art illustrates "Paris and Oenone".

§Lines, Richard. "John Flaxman, Sculptor of Eternity." *Things Seen and Heard: Newsletter of the Swedenborgian Society*, No. 3 (2000), <http://swedenborg.org.uk/new/winter2000.html>

Mcevansoneya, Philip. "Lord Egremont and Flaxman's 'St Michael overcoming Satan'." *Burlington Magazine*, CXLIII (June 2001), 351-59.

It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).

Miller, Charlotte. "John Flaxman's Working Copy of Dante's *Divina Commedia*." *Italian Studies*, LVIII (2003), 75-87.

"Flaxman" is written by Nancy Flaxman on the title pages of *Divina Commedia*, ed. Andrea Rubbi, 3 vols. (Venice: Antonio Zutta and Figli, 1784), which is Vol. III-V of *Parnaso Italiana* in the Harold Acton Library in the British Institute of Florence.

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Petherbridge, Deanna. "Some Thoughts on Flaxman and the Engraved Outline." *Print Quarterly*, XXVIII, 4 (December 2011), 385-391.

Discusses Flaxman's engravers Blake, Neagle, Parker, and Piroli.

§Simpson, Ian. *Anatomy of Humans: Including Works by Leonardo da Vinci, John Flaxman, Henry Gray and Others* (N.Y.: Crescent Books, 1991) ISBN: 9780517053942 B. *Anatomie _lov_ka: Leonardo da Vinci, John Flaxman, Henry Gray a dal_i* ([Praha: Rebo [1994]) ISBN: 9788085815115 In Czech

A drawing-instruction book.

Stoker, Mark. "John Flaxman 1755-1826." Vol. I, pp. 565-567, of *The Encyclopedia of Sculpture*. Ed. Antonia Boström (N.Y. and London: Fitzroy Dearborn, 2004)

Symmons, Sarah. "John Flaxman and Francisco Goya: Infernos Transcribed." *Burlington Magazine*, CXIII, 822 (September 1971), 506-513

Sometimes Goya copied Flaxman "with astonishingly careful precision."

Symmons, Sarah. "Flaxman, John (1755-1826), sculptor, decorative designer, and illustrator" Vol. XXI, pp. 4-10, of *Oxford Dictionary of National Biography* (2004)

Young, John. "Flaxman home ruling defended." *Times* [London], 18 June 1981, p. 3.

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About the proposed destruction of 7 Greenwell Street.

FROST, William Edward
(1810-77)
Painter, collector of Stothard and Blake

Frost's peculiar importance for Blake studies is that he provides the only evidence for Blake's "To the Public" (1793).

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to Edward B. Jupp, 17 May 1861, to say:

I am exceedingly gratified by your Kind offer of the "Calisto" [Stothard-Blake] -- and shall be happy if I can supply you with a Bartolozzi or any other master that will afford you half the gratification tha[t] possession of the "Calisto" will give me -- I am endeavouring to make as complete a collection of the engraved works of Stothard ^{as possible} and hope and intend to print a list of his works -- my collection is not arranged at present but my bookbinder is now making ten folio volumes in which to insert them. I have a volume containing a few drawings and a number of slight sketches, I do not propose to collect his drawings.

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to F.S. Ellis (bookseller), 9 November 1861, saying "I had much pleasure in looking through your Catalogue. I regret the names of Stothard and Blake do not occur more frequently -- I beg to enclose a list of a few works I am seeking and shall feel

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greatly obliged if by any means you could procure them for me."

The twelve-volume collection in the Royal Academy entitled *Engravings, from the Works of Thomas Stothard, R.A. ...* Collected by W.E. Frost, A.R.A., ... together with selections from those of I. Rogers, W. Pickering, R. Cook, H. Burke, DuRoveray, C.R. Leslie, C. Price, E.V. Utterson, C. Heath, etc. London, 1861

FUSELI, John Henry
(1741-1825)
Swiss-born Painter, Friend of Blake

Henry Fuseli: 80 Drawings. Ed. Narim Bender (Osmora Inc., 2014) 85 pp.; ISBN: 9782897284756

1954

"Fuseli Drawings". A Loan Exhibition Organized by The Pro Helvetia Foundation And Circulated by The Smithsonian Institution ([No place: No publisher], 1954) 8°, not paginated, 68 works

1991

Füssli Nationalmuseum Stockholm, 1990 (1991) In Swedish

1992 April 14

§**Christie's** sale of [57] *Drawings by Henry Fuseli, R.A.* (1992)

1994

***Weinglass, D.H.** *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné* (Aldershot, Hampshire:

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Scolar Press, 1994) 4°; xxxvi, 412 pp., over 300 reproductions;
ISBN: 0859678822

A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

REVIEW

C.S. Matheson, *Huntington Library Quarterly*, LIX (1998), 571-575 ("One is very grateful for access to information painstakingly culled from prints housed in British, American, and Swiss collections" [p. 575])

1995 June 25-September 19

Waldkirch, Bernhard von. *Füssli und Shakespeare: Gemälde, Zeichnungen und Druckgraphik 25. Juni-19. September* [1999]. In German

A 2-page flyer for the exhibition at the **Zurich Kunsthaus**.

REVIEW

Matthias Vogel, "Gefühlstrunkenheit in bescheidenem Rahmen – J.F. Füssli im Kunsthaus", *Neue Zürcher Zeitung*, **14 July 1999**, p. 38, in German

1997 September 7-December 7

Füssli pittore di Shakespeare: pittura e teatro, 1775-1825. [an exhibition 7 September-7 December 1997 at **Fondazione Magnani Rocca**, Mamiano di Traversetolo (Parma).] Ed. Fred Licht, Simona Tosini Pizzetti, David H. Weinglass (Milano: Electa, 1997) 239 pp. In Italian

Simona Tosini Pizzetti. "Biografia."

Anna Ottani Cavini. "Fuga delle tenebre."

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Florens Deuchler. "Johann Heinrich Füssli, 'Tempesta e uragano'."

Fred Licht. "Füssli, luci e fosforescenze."

Concetto Nicosia. "Lo spazio, il corpo, l'espressione."

David H. Weinglass. "Le gallerie pittoresque a Londra tra il 1780 e il 1800."

1998 April 4-November 29

Sieveking, Heinrich. *Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection* (Munich and N.Y.: Prestel, 1998)

It is the catalogue of an exhibition shown at the **Busch-Reisinger Museum**, Cambridge (4 April-7 June 1998), the **Frick Collection**, N.Y. (23 June-30 August 1998), and the **J. Paul Getty Museum**, Los Angeles (15 September-29 November 1998). The collector is Alfred Winterstin. "Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe" is on pp. 13-35; the Fuseli entries are No. 10-11.

2001 October 15-2002 January 14

§**Régis Michel.** *La peinture comme crime: ou, la part maudite de la modernité.* **Musée du Louvre**, Hall Napoléon (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 271843084 In French

There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

§*Johann Heinrich Füssli: Aforismer.* Ed. and tr. **Mikkel Bogh.** (Copenhagen: Statens Museum for Kunst, 1988) In Danish

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2005 October 14-2006 January 8

Lentzsch, Franziska, Christoph Becker, Christian Klemm, Bernhard von Waldkirch. *Fuseli The Wild Swiss*. Tr. Suzanne Walters and Carol Escow (Zurich: Verlag Scheidegger & Spiess AG, 2005) 4^o, 271 pp.; ISBN: 9783858817037 "Museum edition"

To accompany an exhibition 14 October 2005-8 January 2006 at **Kunsthau, Zurich**.

"The Night Mare", "*Painted by H. Fusley*", "*Engraved by A. Zaffanato*", "Publish'd November 30.th 1795 by A. Suntach" [no address]

The design is reversed, with the horse at the right and the incubus at the left.

Johann Heinrich Füssli. *Aphorismes, principalement relatifs aux beaux-arts*. Tr. Patrick Hersant, préface de Jean-Félix Guilloteau conservateur de Patrimoine, édition établi par Vanier Carrère. (Toulouse: Éditions Ombres, 1996) Petite Bibliothèque Ombres 71 12^o In French

§**Albertini, Maurizio** [et al]. *Intorno a "L'incubo" di J.H. Fuseli* (Padova [Italy]: F. Pavan, 2000) Chimera No. 2 30 cm, 142 pp. In Italian

Andres, Sophia. "Narrative Challenges to Verbal, Gendered Boundaries: Mary Shelley and Henry Fuseli." *Journal of Narrative Theory*, XXXI, 3 (2001), 257-282.

Balmano, Mrs. [Mary]. "Henry Fuseli, Esq., R.A." Pp. 193-209 of her *Pen and Pencil* (N.Y.: D. Appleton and Co, 1858)

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§**Baskcomb, C., and Ute Larsen.** "Henry Fuseli: Necessity or Frugality? The Artist's Selection of Drawing Papers." *Journal of the Institute of Conservation*, XXXII, 1 (2009), 15-29

§**Bätschmann, Marie Therese.** "Neuendechte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825)." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 131-148 In German

Four drawings at Berne were made by Fuseli as an adolescent.

§***Becker, Christoph, with contributions by Claudia Hattendorf.** *Johann Heinrich Füssli: Das verlorene Paradies.* [Catalogue of the exhibition at the **Staatsgalerie, Stuttgart.**] (Stuttgart: Gerd Hatje for the Staatsgalerie Stuttgart, 1997) ISBN: 3775706658 In German

A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.

Brenneman, David A. "Self-Promotion and the Sublime: Fuseli's *Dido on the Funeral Pyre.*" *Huntington Library Quarterly*, LX (1999 [copyright 2000]), 68-87.

About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (p. 74).

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Brown, David Blayney. "Henry Fuseli [Johann Heinrich Füssli]." Vol. XI, p. 862 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Calè, Luisa. *Fuseli's Milton Gallery: "Turning Readers into Spectators"* (Oxford: Clarendon Press, 2006) Oxford English Monographs xiv, 259 pp. plus 8 blank leaves at end; ISBN: 9780199267385

"My case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading, and ways of reading and viewing" (p. 5).

This is a "metamorphosis" of her Oxford dissertation.

REVIEW

§**Neil Forsyth**, *Romanticism and Victorianism on the Net*, No. 49 (February 2008)

§**Calè, Luisa.** "Lapland Orgies: The Hell Hounds Round Sin': Réécriture et invention dans la galerie miltonienne de J.H. Füssli." Pp. 231-246 in *Dénouement des lumières et invention romantique: actes du colloque de Genève 24-25 novembre 2000*. Ed. G. Bardazzi and A. Grosrichard (Geneva: Droz, 2003) In French

§**Calè, Luisa.** "Turning Readers into Spectators: Fuseli's Milton Gallery." Oxford D.Phil., 2002

Her *Fuseli's Milton Gallery* (2006) is a "metamorphosis" of the dissertation.

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§**Cass, J.** "Fuseli's Milton Gallery: *Satan's First Address to Eve* as a Source for Maria Edgeworth's *Belinda*." *ANQ*, XIV, 2 (Spring 2001), 15-23.

§**Deuchler, Florens.** "'Windsturm und Ungewitter': Zu einem Bild von Johann Heinrich Füssli in der Fondazione Magnani Rocca." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 129-136. In German

The picture demonstrates Fuseli's close reading of Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste*.

§**Dias, Rosie.** "'The Shakespeare of the canvas': Fuseli and the Construction of English Artistic Genius." In her *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (New Haven: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press, 2013)

Elmes, James, *The Arts and Artists, or Anecdotes and Relics, of the Schools of Painting, Sculpture & Architecture.* [3 vols.] (London: John Knight and Henry Lacry, 1825) 12^o

A collections of brief anecdotes, some acknowledged to be from Pilkington's *Dictionary* [ed. Fuseli], including "A Royal Academician and Professor Fuseli" (I, 26), "Professor Fuseli and the Portrait Painters" (I, 115), "Haydon, Northcote, and Fuseli" (I, 115-116), "Fuseli's Character of Albert Durer" (II, 26-28), "Fuseli's Opinion of Albert Durer" (II, 57-59), "Professor Fuseli's Definition of the Style of Rubens" (II, 165-166), and "Fuseli's Character of Michel Angelo" (III, 142-143).

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***Frommert, Christian.** "Johann Heinrich Füsslis 'Milton-Gallery' und ein Apptraum." Pp. 100-167 of his Chapter 3.2 (pp. 100-167) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes* (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp.; ISBN: 3860735624 In German

A thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

§***Furman-Adams, Wendy.** "Visual Arts." Chapter 16 (pp. 180-209) of *Milton in Context*. Ed. Stephen B. Dobranski (Cambridge: Cambridge University Press, 2010) Pp. 189-195

***Furman-Adams, Wendy, and Virginia James Tufte.** "Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God." *Milton Quarterly*, XXXV (2001), 258-274

A major essay showing that the representations of God in pictures by Fuseli and Blake of "The Triumphant Messiah" casting out the rebel angels from heaven, "The Creation of Eve", and "The Expulsion" "could hardly be more different"; "Blake's revision [of Milton] ... is finally as Christocentric as Fuseli's is Satanically centered", showing that "Fuseli became Milton's first anti-theistic interpreter" (pp. 267, 265, 259), like William Empson's *Milton's God* (1961).

Harvey, A.D. "Benjamin West and Henry Fuseli in Fiction, 1828." *Notes and Queries*, CCXLIII [NS XLV] (1998), 202-203.

A walk-on part in [James Boaden], *A Man of Two Lives* (1828).

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Haycock, David. "Fuseli, Henry 1741-1825." Vol. I, pp. 392-393, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

Herrmann, Luke. "Henry Fuseli, RA (1741-1825)." Pp. 8-12 of his *Nineteenth Century British Painters* (London: DLM [Giles de la Mare Publishers Limited], 2000)

Junod, Karen. "Henry Fuseli's pragmatic use of aesthetics: his epic illustrations of *Macbeth*." *Word & Image*, XIX (2003), 138-150

§[?Knowles, John.] *The Life and Writings of Henry Fuseli* [1831]. **B.** ([No place given: Gardner's Books, 2007)

§**Liberto, F.** "Shakespeare, Fuseli, and Problems of Visual Representation in Romantic Culture." *Textus*, XXIV, 1 (2011), 131-152

§**Myrone, Martin.** *Henry Fuseli* (London: Tate Gallery Publishing, 2001) British Artists 80 pp.; ISBN: 1854373579

Myrone, Martin. "Henry Fuseli and Gothic Spectacle." *Huntington Library Quarterly*, LXX (2007), 289-310.

Myrone, Martin. "Henry Fuseli and Thomas Banks" and "Gothic Romance and Quixotic Heroism: Fuseli in the 1780s." Chapter 7 (pp. 163-190, 343-348) and Chapter 9 (pp. 227-251, 353-358) of

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his *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (New Haven: Yale University Press, 2005)

O'Dell, Ilse. "Füssli 'Fakes'?" *Print Quarterly*, X (1993), 37-42

About "Füssli's borrowing from prints by Jost Amman in his early drawings ... some drawings that are attributed to Amman are in fact by Füssli" (p. 37).

Padilla, Nathalie. *L'esthétique du sublime dans les peintures shakespeariennes d'Henry Füssli (1741-1825)* (Paris: L'Harmattan, 2009) 4^o, 428 pp.; ISBN: 9782296066540, with 14 murky black-and-white reproductions In French

§**Patz, Kristine.** "Representing Satan/Lucifer as Anthropological and Aesthetic Paradox: Henry Fuseli's Milton Gallery (1791-1799)." *Southern Arts Journal* [Taiwan], II(2011), 187-202

§**Perl, J.** "Henry Fuseli – Troubled Classicism." *Modern Painters*, (July-August 2006), 80-85

§**Pop, Andrei.** *Antiquity, Theatre, and the Painting of Henry Fuseli* (Oxford: Oxford University Press, 2015)

§**Pop, Andrei.** "Henry Fuseli: Greek Tragedy and Cultural Pluralism." *Art Bulletin*, XCIV, 1 (March 2012), 78-98.

§**Pop, Andrei Octavian.** "Neopaganism: Henry Fuseli, Theatre, and the Cultural Politics of Antiquity, 1765-1825." Harvard Ph.D. (2010). 398 pp. Full text in ProQuest.

§**Pop, Andrei.** "Sympathetic Spectators: Henry Fuseli's

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Nightmare and Emma Hamilton's Attitudes." *Art History*, XXXIV, 5 (November 2011), 934-957.

Pressly, William L. *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art* (Newark: University of Delaware Press, 2007)
There is a substantial section on Fuseli.

§**Rossi Pinelli, Orietta.** *Füssli* (Florence: Giunti, 1997) Arte e dossier: Dossier 126 ISBN: 8809762339 In Italian

Shawe-Taylor, Desmond. "Theatrical Painting from Hogarth to Fuseli." Pp. 115-173 of *Shakespeare in Art*. Ed. Jane Martin "et al." (London and N.Y.: Merrell, 2003)

Shestakov, Viacheslav Pavlovich. *Ganri Fiuzeli: denevnye mechty I nochnye koshmary* (Moskva: Progress-Traditsiia, 2002) 270 pp., 21 cm. In Russian

Sillars, Stuart. "Fuseli and the Uses of Iconography", Chapter 4 (pp. 98-132) and "Fuseli: Nature and Supernature", Chapter 8 (pp. 219-253) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Smith, Hester Camilla.** "Artist as Educator? Assessing the Pedagogic Role of Folly in the Early Work of the Anglo-Swiss Artist Henry Fuseli (1741-1825)." *Paedagogica Historica*, XLVI, 5 (2010), 559-583.

§**Smith, Camilla.** "Between Fantasy and Angst: Assessing the

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Subject and Meaning of Henry Fuseli's late Pornographic Drawings, 1800-25." *Art History*, XXXIII, 3 (2010), 420-447.

§**Stubblefield, Jay.** "The Choreography of Passion: Henry Fuseli's Milton Gallery, 1799/1998." In *Reassembling Truth: Twenty-First Century Milton*. Ed. Charles W. Durham and Kristin A. Pruitt (Selinsgrove [Pennsylvania]: Susquehanna University Press; London and Cranbury [N.J.]: Associated University Presses, 2003)

§Vernissage: Die Zeitschrift zur Ausstellung
Volume V, Number 9
([Sept] 1997)

Fuseli issue, in German

Claudia Hattendorff. "Johann Heinrich Füsslis Milton-Galerie: Ein Schoepfungsmythos der Kunst." Pp. 6-15

Christofer Conrad. "Im Elysium der Phantasie: Die Bildwelten des Johann Heinrich Füssli." Pp. 16-31

Christofer Conrad. "Aufklaererisches Verlachten und romantischer Schauer: Füsslis Erfolgsbild 'Der Nachtmahr'." Pp. 32-41

Christopher Conrad. "Füsslis Frauen." Pp. 44-54

Vinje, John W. "Fuseli's Bottom and the Barberini Faun." *Notes and Queries*, CCLII (2007), 283-285.

On Fuseli's "Tatania's Awakening" for *Mid-Summer-Night's Dream*.

§**Vogel, Matthias.** "'Ist es meine Schuld, dass ich kein Brot in meinem Vaterland finde?' Gedanken zur 'halbfreiwilligen' Emigration Füsslis." *Unsere Kundsdenkmäler / Nos monuments*

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d'art et d'histoire / I nostri monumenti storici, XLIII (1992), 502-513. In German

§**Vogel, Matthias.** *Johann Heinrich Füssli: Darsteller der Leidenschaft* (Zurich: Zip Zürcher Inter Publishers, 2001) Zönder Schriften zur Kunst-, Architectur- und Kulturgeschichte 2 In German

Weinglass, D.H. "Fuseli, Henry [formerly Johann Heinrich Füssli] (1744-1825), painter and writer" Vol. XXI, pp. 207-215, of *Oxford Dictionary of National Biography* (2004)

Welch, Dennis M. "Essence, Gender, Race: William Blake's *Visions of the Daughters of Albion*." *Studies in Romanticism*, XLIX, 1 (Spring 2010), 105-131

§**Whitefield, Peter.** "Henry Fuseli." Pp. 42-45 of his *Illustrating Shakespeare* (London: The British Library, 2013)

§**Young, Richard A.** "'Verano,' de Julio Cortázar, 'The Nightmare,' de John Henry Fuseli, y 'the judicious adoption of figures in art'." *Revista Canadiense de Estudios Hispánicos*, XVII, 2 (1993), 373-382 In Spanish

§**Zeri, Federica.** *Fuseli: Titania and Bottom with the Head of an Ass*. Tr. Susan Scott (Richmond Hill, Ontario: NDE Publishing, 2001) ISBN: 1553210247

The Italian edition was published in Milan: RCS Libri, 1998.

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GIBSON, John
(1790-1866)
Sculptor

Greenwood, Martin. "Gibson, John (1790-1866), sculptor" Vol. XXII, pp. 82-87, of *Oxford Dictionary of National Biography* (2004).

GILCHRIST, Alexander
(1828-61)
Biographer of Blake

Gilchrist, H.H., rev. Michael Thorn. "Gilchrist, Alexander (1828-1861), biographer" Vol. XXII, p. 215, of *Oxford Dictionary of National Biography* (2004).

Purslove, Glyn. "Alexander Gilchrist (25 April 1828-30 November 1861)." Pp. 108-116 of *Dictionary of Literary Biography Volume One Hundred Forty-Four: Nineteenth-Century British Literary Biographers.* Ed. Steven Serafin (Detroit, Washington, London: Gale Research, 1994)

Primarily an appreciation and criticism of Gilchrist (1863).

GILCHRIST, Anne
(1828-85)
Wife of Alexander

Eleven letters to her about Blake are in the Collection of Robert N. Essick. They are from (1) **John Fullerton** (20 July 1884), to Mr Gilchrist about seeing his mother's Blake prints), (2) **John Linnell** (19 November 1863), (3) **William Linnell** (17

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March, 13 April, 18 May 1880), (4) **George Richmond** (15 July 1886, 29 March 1887, 2 April 1888), (5) **Christina G. Rossetti** (2, n.d.), and (6) **William B. Scott** (20 May 1878).

Thorn, Michael. “Gilchrist [*née* Burrows], Anne (1828-1885), writer” Vol. XXII, pp. 215-217, of *Oxford Dictionary of National Biography* (2004).

HAWKINS, John
(1761-1841)
Patron of Blake

Torrens, H.S. “Hawkins, John (1761-1841), traveller and geologist” Vol. XXV, pp. 929-930, of *Oxford Dictionary of National Biography* (2004).

HAYLEY, Thomas Alphonso
(1780-1800)

Natural son of William

Cust, L.H., rev. Jason Edwards. “Hayley, Thomas Alphonso (1780-1800), sculptor” Vol. XXVI, p. 46, of *Oxford Dictionary of National Biography* (2004).

HAYLEY, William
(1745-1820)
Poet, Patron, Employer of Blake

William Hayley, *The Life of Milton ...* (Charleston [South Carolina]: BiblioLife, 2014) 360 pp.; ISBN: 9781293597590

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Letters **from Hayley** to Cadell and Davies, Lady Hesketh (including those of 18 July and 2 August 1805 with references to Blake), William Huskisson,⁹⁹² and Robert Wolsley⁹⁹³ and letters **to Hayley** from Charles Dunster, Lady Hesketh (including 1 February 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

Hayley's manuscript poem on Wellington's birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A "List of the Portraits of English Poets" (1 sheet folded to make 2 leaves) by Hayley annotated by George Steevens (1736-1800) was offered in 2009 to R.N. Essick ("Blake in the Marketplace, 2009", *Blake*, XLIII [2010], 129). This was a precursor to Blake's 18 "Heads of the Poets" commissioned by Hayley in 1800.

⁹⁹² The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottageris returned & speaks with due gratitude of Kindness shewn to her in London". Gentlemen, who lived in houses, weren't often on social terms with cottagers – the Blake's are an exception. Nancy Flaxman sent "love to the good Cottagers" on 10 Dec 1802, and John Carr asked on 29 Jan 1803 to be remembered to the "owner of the little white-faced Cottage on the sea shore" (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

⁹⁹³ Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire:
I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh. Perhaps Blake had copied the design, as he had those sent with Hayley's letters of 21, 25 Feb, 7, 13, and 24 March 1802.

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§**Hayley, William**, *Poems on Serious and Sacred Subjects* ([no place given]: Gardners Books, 2007)

William Hayley (1745-1820): Selected Poetry, ed. Paul Foster with Diana Barsham (Chichester: University of Chichester, 2013)

Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4
(Spring 2015), [49-55]

Allen, Reggie, "The Sonnets of William Hayley and Gift Exchange." *European Romantic Review*, XIII (2002), 383-393

Anon. "City poet being reclaimed by University." *Chichester Observer*, 8 April 2013

A plaque to Hayley was unveiled at his Eartham House.

§**Barsham, Diana**, ed. *William Hayley (1745-1820): England's Lost Laureate--Selected Poetry* (Chichester: University of Chichester Press, 2013) 96 pp.; ISBN: 9781907852206

***Dörrbecker, D.W.** "The Reader Viewing the Reader Reading: Romneys Serena liest in Hayleys *The Triumphs of Temper*." Pp. 162-250 of *Entree aus Schrift und Bild: Titelblatt und Frontispiz im England der Neuzeit*. Ed. Werner Busch, Hubertus Fischer, Joachim Möller (Munster, Hamburg, Berlin, Wien, London: Lit Verlag, 2008) Literatur: Forschung und Wissenschaft Bd. 14 In German Generously illustrated

§**Foster, Paul**, ed. *William Hayley (1745-1820)--Poet Biographer*

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and Libertarian: A Reassessment (Chichester: University of Chichester Press, 2013)

Essays by Diana Barsham, Tracey Carr, Janet Carter, Anthony Crane, Mark Crosby, Paul Foster, Lisa Gee, "William Hayley and the Culture of Sensibility", Susan Matthews, Suzanne E. May, "The Jupiter of Sussex: William Hayley and His Portraits", and John Wyatt.

Herbison, Vida. "Felpham: fit for Immortals, Vida Herbison visits the Sussex village of Felpham, home of the late writer, poet and patron of the arts William Hayley." *Sussex Life*, September [after 1980], 36-37.

Hogg, James. "William Hayley's *Marcella* and Thomas Middleton and William Rowley's *The Changeling: A Watered-Down Jacobean Masterpiece*." Pp. 319-361 of *Jacobean Drama as Social Criticism*. Ed. James Hogg (Lewiston [N.Y.] and Salzburg: Edwin Mellen Press, 1995) Salzburg University Series

Holmes, John R. "William Hayley (29 October 1745-12 November 1820)." Pp. 165-174 of *British Romantic Poets, 1789-1832: First Series*. Ed. John R. Greenfield (Detroit, N.Y., London: A Brucoli Clark Layman Book, Gale Research Inc., 1990) Dictionary of Literary Biography Volume Ninety-Three

A standard account, with reproductions of Blake prints, including *Little Tom the Sailor* (Princeton copy).

§**Lucas, T.** "Editing Milton during the French Revolution: Cowper and Hayley as 'brother Editor[s]'." *Review of English Studies*, N.S. LXV, 272 (Autumn/Winter 2015), 866-67

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Mertner, Edgar. "The 'Horrid Penance': William Hayley and Swift." *Swift Studies*, VII (1992), 101-105.

In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.⁹⁹⁴

***Nisse, Neville.** "Felpham Provided Help, Vision and Inspiration." *The Post* [Bognor Regis], 29 September 1979.

Hayley's Turret House was demolished in 1961 for a block of flats.

O'Sullivan, Margaret. "For Derby Museums and Art Gallery: [Nine] Letters from Joseph Wright of Derby to William Hayley and William Long, c. 1782-89. Bought for £15,000 with the aid of a grant of £1,500 from the Friends of the National Libraries." *Friends of the National Libraries Annual Report for 2010(2011)*, 19-23.

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

Painting, Vivienne W. "Hayley, William (1745-1820), poet and biographer" Vol. XXVI, pp. 46-49 of *Oxford Dictionary of National Biography* (2004).

William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment, ed. Paul Foster with Diana Barsham (Chichester:

⁹⁹⁴ This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

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University of Chichester, 2013)

A collection of essays.

Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4
(Spring 2015), [49-55] (both Chichester volumes suffer
from "botched printing" [p. 49]; "What we may learn ...
is that, if in life Hayley illustrated the Blakean adage ...
'Corporeal Friends are Spiritual Enemies,' in the
aftermath of his death a forgiving Blake ... may have
found in their erstwhile friendship grounds for
accommodation" [55])

HEATH, James

(1757-1834)

Engraver

HEATH, Charles

(1785-1848)

Engraver

HEATH, Frederick

(1810-78)

Engraver

HEATH, Alfred

(1812-96)

Engraver

Heath, John. *The Heath Family of Engravers 1779-1878.*
Volume 1: *James Heath A.R.A. (1757-1848)* [Volume 2: *Charles
Heath (1785-1848), Frederick Heath (1810-78), Alfred Heath
(1812-96)*] (Aldershot [U.K.]: Scolar Press, 1993) ISBN:
085967908 X (two volume set); 085967956X (Vol. 1); 085967957
(Vol. 2) Vol. I: pp. 7-242; Volume II: pp. 7-351. *The Heath*

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Family Engravers, 1779 to 1878: Supplement Volume 3 (York: Quacks Books, 1999) 4°, xvi, 305 pp.; ISBN: 0948333871

The volumes are set up as discrete books, each with an index. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (pp. 224-288) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

REVIEWS

Robert N. Essick, *Blake*, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69])

§**David Alexander**, *Print Quarterly*, XIX (2002), 87-92 (critical)

In 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately-issued prints)

Heath, John. *John Heath's Catalogue of Illustrated Books and Prints engraved by the Heath Family 1779-1878* ([Bath: John Heath, 1999]) 4°, 80 pp. (plus 1 leaf of "Additions to Book Catalogue"); no ISBN

The "Introduction" (p. 1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."

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HESKETH, Harriet Lady
(1733-1807)

Cousin of William Cowper, reluctant patron of Blake

Kelly, James William. "Hesketh [*née* Cowper], Harriet Lady Hesketh [*bap.* 1733, *d.* 1807], cousin and intimate friend of the poet William Cowper" Vol. XXVI, pp. 876-877, of *Oxford Dictionary of National Biography* (2004)

HUMPHRY, Ozias
(1742-1810)

Miniaturist, patron of Blake

§**Bindman, David.** "Thomas Banks's 'Caractacus before Claudius': New Letters to and from Ozias Humphry." *mcluhan*, CXLII (2006), 769.

Remington, V. "Humphry, Ozias (1742-1810), miniature and portrait painter" Vol. XXVII, pp. 812-814, of *Oxford Dictionary of National Biography* (2004).

JOHNES, Thomas
(1748-1816)

Patron of Hafod, North Wales

§**Ledger, A.P.** *Thomas Johnes, Esq. of Hafod and the Derby China Manufactory: Extracts from the Derby Archives, 1768-1795* (Grantham, Lincolnshire: Derby Porcelain International Society, 1993) 17 pp.

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Macve, Jennifer. *The Hafod Landscape: An illustrated history and guide* (Ymddiriedolaeth yr Hafod: The Hafod Trust, 2004) 4°, 52 pp.; ISBN: 095279411X

An account of the famous grounds (not the house which “was demolished with explosives” in 1958). Malkin’s biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland’s *Attempt to describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

JOHNSON, Dr John
(1769-1833)

Relative of Cowper, friend of Hayley and Blake

Cooper, Thompson, and Rebecca Mills. “Johnson, John (1769-1833), writer” Vol. XXX, p. 279, of *Oxford Dictionary of National Biography* (2004).

JOHNSON, Joseph
(1738-1809)

Bookseller, Employer of Blake

Barfoot, C.C. "In the Churchyard and Under the Full Moon: The Radical Publisher and his Clients and Guests." Pp. 9-22 of *The Literary Utopias of Cultural Communities 1790-1910*. Ed. Margurite Corporal and Evert Jan Van Leewwen (Amsterdam and N.Y.: Rodopi, 2010)

At the end of the *Analytical Review* (printed for J. Johnson), XXVIII (October 1798), is an added list of "*Books printed for J. Johnson, in St. Paul's Church Yard*", including the *Ladies New*

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and Polite Pocket-Memorandum Book For 1799", 1s.

Braithwaite, Helen. *Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty* (Basingstoke and N.Y.: palgrave macmillan, 2003)

A worthy book, originally a Birmingham Ph.D. dissertation.

Hall, Carol. "Joseph Johnson ([Worked in] London: 1761-1809)." Pp. 159-163 of *Dictionary of Literary Biography* Volume One Hundred Fifty-Four: *The British Literary Book Trade, 1700-1820*. Ed. James K. Bracken and Joel Silver (Detroit, Washington, London: Gale Research, 1995)

A useful account.

Hall, Carol. "Johnson, Joseph (1738-1809), bookseller" Vol. XXX, pp. 282-284, of *Oxford Dictionary of National Biography* (2004).

Heywood, Peter. *Joseph Johnson, Publisher 1738-1809* ([No place]: College of Librarianship Wales, 1976) Student Project No. 6 4^o, 62 pp.; ISBN: 0904020010

It includes "Joseph Johnson and William Blake: with a Mention also of Fuseli", Chapter Five (pp. 15-27).

§**Lau, Beth.** "William Godwin and the Joseph Johnson Circle: The Evidence of the Diaries." *Wordsworth Circle*, XXXIII (2002), 104.

Tomalin, Claire. "Publisher in prison: Joseph Johnson and the book trade." *Times Literary Supplement*, No. 4783 (2 December 1994), 15-16.

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A previously-unknown notebook with transcripts of the firm's outgoing letters September 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's *Life ... of William Cowper* (1803)

KER, Charles Henry Bellenden (c. 1785-1871)
Dilettante, disgruntled patron of Blake

Cornish, W.R., and David J.A. Cairns. “Ker, Charles Henry Bellenden (*formerly* Charles Henry Gawler) (c. 1785-1871), law reformer” Vol. XXXI, pp. 378-379, of *Oxford Dictionary of National Biography* (2004).

KIRKUP, Seymour Stocker
(1788-1880)
Artist, friend of Blake

§**Campbell, Ian.** “Dante ‘intra Tamisi ed Arno’ (and Halle-am-Salle): The Letters of Seymour Kirkup to H.C. Barlow.” In *Britain and Italy from Romanticism to Modernism. A Festschrift for Peter Brand.* Ed. M.L. McLaughlin (Oxford: Legenda; [London:] Modern Humanities Research Association, 2000)

Cust, L.H., rev. David Robertson. “Kirkup, Seymour Stocker (1788-1880), painter and antiquary” Vol. XXXI, pp. 816-817, of *Oxford Dictionary of National Biography* (2004).

LAMB, Lady Caroline
(1785-1828)
Byron's bête noir, entertainer of Blake

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§**Alderman, Nigel.** “Historically Speaking: Lady Caroline Lamb’s Glenarvon and Revolutionary Voice.” In *Romantic Generations: Essays in Honour of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (Lewisburg: Bucknell University Press; London and Cranberry [New Jersey]: Associated University Presses, 2001)

§**Dickson, Leigh Wetherall.** “Authority and Legitimacy: The Cultural Context of Lady Caroline Lamb’s Novels.” *Women’s Writing: Elizabethan to the Victorian Period*, XIII (2006), 369

§**Douglass, Paul.** “Lady Caroline Lamb Before Lord Byron: The Godfrey Vassal Webster Affair.” *Wordsworth Circle*, XXXVI (2005), 117

Douglass, Paul. “An Unpublished Letter from Lord Byron to Lady Caroline Lamb.” *Notes and Queries*, NS LIII (2006), 322-323

§**Douglass, Paul.** “What Lord Byron Learned from Lady Caroline Lamb.” *European Romantic Review*, XVI (2005), 273-281

Franklin, Caroline. “Lamb [*née* Ponsonby], Lady Caroline (1785-1828), novelist” Vol. XXXII, pp. 257-259, of *Oxford Dictionary of National Biography* (2004)

§**Gressor, Megan, and Kery Cook.** *An Affair to Remember: The Greatest Love Stories of All Time* (Gloucester, Massachusetts: Fair Words Press, 2005)

Includes Byron and Lady Caroline Lamb.

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§**Hasler, John D.** *Memoirs – Lady Caroline Lamb* ([Philadelphia:] Xlibris Corporation, 2005) 616 pp.

A fictional memoir based on Lady Caroline Lamb's letters.

§**Koretsky, Diana.** *Of Gods and Monsters: Byronic Idolatry and Literary Vampires in the Writings of Lady Caroline Lamb and Mikhail Yurevich Lermontov*

March, Rosemary Helen. “Lady Caroline Lamb and the Page Affair: Literary Life and Romantic Writing.” Oxford D.Phil., 2007

§**Mills, Catriona.** *Infamous Imaginings: The Novels of Lady Caroline Lamb*

§**Normington, Susan.** *Lady Caroline Lamb: This Infernal Woman* (London: House of Stratus, 2001)

§**Soderholm, James.** “‘An exaggerated woman’: The Melodramas of Lady Caroline Lamb.” In *Byromania: Portraits of the Artist in Nineteenth and Twentieth Century Culture*. Ed. Frances Wilson (N.Y.: St Martin's Press, 1999)

LEIGH, James Matthew
(1808-60)
Art teacher and painter

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Postle, Martin. "Leigh, James Matthews (1808-1860), art teacher and painter" Vol. XXXIII, pp. 237-238, of *Oxford Dictionary of National Biography* (2004).

LINNELL, John
(1792-1882)

Painter and Engraver, Blake's Friend and Patron

Letter to Bernard Barton, 3 April 1830, about Blake [*BR* (2) 526-528], sold at Sotheby's, 3-4 June 1907, lot 386 [£15.10.0 to B.F. Stevens].

The E.J. Pratt Library of Victoria University in the University of Toronto acquired in 2013 a newly discovered pretty little metal box (17.5 x 11.3 cm) shaped like a book with gilt edges, clasps, and decorated covers, the spine of tooled leather. The front cover has an octagonal mother of pearl surface decorated with flowers (some rust stains). The front and back inner boards are white watered silk with gilt dentelles with a white watered silk pull.

Inside the box is a white watered silk folder containing six leaves (the last two from a larger leaf folded in two) gilt on *all four* edges, watermarked "J WH | 18" on the folded leaf and "& SON | 0" on leaf 4

The leaves include

[1] A sketch inscribed in pencil at the bottom: "This shall be improved another time" and, on the verso in ink:

This Portrait of Robert Gooch. M.D. to accompany the account of his Dream. Drawn by John Linnell from the Picture painted by him from the life. for Sir W.^m

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Knighton⁹⁹⁵ to whose Daughter this scetch [sic] is sent as a token of thanks for the very patient sittings during the painting of her Portrait | April 1827 | 6. Cirencester Place | Fitzroy Sqr | --

[2] A very simple sketch of a bridge called "Bedgellert | an account of a Dream connected with the above view will be given at another period | J. Varley"

[3] On the double leaf is written:

A Dream

It is well known that the last Thought in the mind on going to Sleep often suggests the dream of the Night. From 15 to 21 years of age I lived with a Surgeon at Yarmouth on the Coast of Norfolk. My Bed Room was at the top of the House & over looked the Sea, only a quarter of a Mile distant. A Skeleton in a tall box hung at my Bed's foot, and in the Day when I had nothing else to do I used to go up to my bed Room -- take down the Skeleton[,] seat him in a chair & taking a seat near him with Cheselden's anatomy before me, learn the Bones. For some Time I used to approach this silent Personage with something very like Fear-- I liked to have a third Person in the Room with me -- it was a long time before I became perfectly indifferent about these silent tetes-a-tetes. -- One night in August I went up stairs to Bed at the usual hour. It was very sultry weather and bright moonlight, and after undreßsing I stood for a long time looking out of the chamber

⁹⁹⁵ On 20 June 1827 Linnell sent a copy of Blake's Job to the King for £10.10.0 by order of Dr Gooch and Sir William Knighton (*BR* (2) 801).

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window on the moon light Seda, watching the white Sails which every now & then passed. At length I got into Bed. The moon shone bright into my Room and was reflected from the white wall on the wainscoat Door which inclosed the mysterious companion of my daily studies, but at this moment the thought of him was not quite agreeable. I tried to forget him[,] I shut my Eyes, & endeavoured to go to Sleep. How long I had been doing this -- whether I was asleep or awake or between both I know not, but I distinctly felt -- distinctly as if it had been real -- a pair of cold, hard, bony hands grasp my ankles and pull me down the Bed. For a minute or two I became breathless almost senseless: when I came to myself sufficiently I began to observe the posture in which I was lying[.] The pull was so violent that if it had been real, it must have dragged me half out of bed, but I found myself lying with my head on my pillow just as I had laid myself down to sleep & this is now the only proof I have that it was not a reality but a Dream. Robert Gooch

Nelson

After the Battle of Copenhagen, Nelson sent his wounded Seamen to the naval Hospital at Yarmouth, and a week afterwards came into the Road himself. His arrival was soon known throughout the Town. The Military was drawn up in the market Place to receive the Hero, and when he landed on the Jetty he was met by the Populace with Shouts, but the first thing he did was to go straight to the Hospital. Happening to be there when Nelson arrived I went

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round the wards with him & was much struck by his behaviour to the Sailors. He stopped at every Bed & to every Man had something kind & cheering to say. One Man had lost his right arm close to the Shoulder -- the same arm which Nelson himself had lost. With this man he talked several minutes. "Well Jack what's the matter with you?" "Lost my right arm your Honour[.]" On hearing this Nelson paused -- looked down at his own empty sleeve -- then at the Sailor -- "Well Jack then you & I are in the same plight -- spoiled for Fishermen -- that's all -- cheer up my brave fellow:["] he hurried on to the next bed, but these few words had a magical effect, for as I turned away I saw the Sailor's face brighten up. It was by such things as these that Nelson gained the hearts as well as the confidence of his Crews. R G

Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, *Blake Studies* (Oxford: Clarendon Press, 1971), 184-185, was offered (but not sold) at Sotheby's (N.Y.), 22 June 1999.

1994 July 12-22

§Lifting Veil from Nature, John Linnell, 1792-1882: An Exhibition to Mark the Publication of the Book BLAKE, PALMER, LINNELL & Co by David Linnell (London: Martyn Gregory, 1994)

Essay by "P.R.M.C."

2001 July 17-November 4

Fitzwilliam Museum (Cambridge University) exhibition of the

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John Linnell Archive.

The only catalogue seems to be the one online.

See also Ivimy MSS.

2004

“John Linnell.” Pp. 256-263 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)

2008 April 1-18

§*Power & Poetry: The Art of John Linnell*. Catalogue of **Lowell Libson Ltd** and The Fine Art Society (London, 2008)

Huon Mallalieu, "Introduction: The Landscapes of John Linnell".

Anon. “Few living Londoners ever saw John Linnell.” *Times* [London], 23 January 1882, p. 9

An obituary, with later letters about it.

Crosby, Mark. “William Hayley’s Benevolent Gift: *The Triumphs of Temper.*” *Bodleian Library Record*, XXII (2009), 101-108

A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.

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Firestone, Evan R. "Lady Torrens and Her Family by John Linnell." *Elvehjem Museum of Art Bulletin* (1986-86), 11-21.

Lawrence, Edwin. "John Linnell." *Times* [London], 24 January 1882, p. 8.

On why Linnell refused to join the Royal Academy.

Nicoll, Sir W. Robertson. "The Literary Associations of Hampstead. III.--Collins' Farm, North End". *Bookman*, VI (August 1894), 185-186, with a sketch.

Linnell lived there.

Panayotova, Dr Stella D. "For the Fitzwilliam Museum, Cambridge: The Archive of John Linnell (1792-1882). Bought for £129,500 with the aid of a grant of £25,000 from the Friends of the National Libraries." *Friends of the National Libraries: Annual Report for 2000* (2001), 39-40.

The vendor is not identified; the materials include the Ivimy MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online in <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.

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⁹⁹⁶ R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 111.

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Payne, Christiana. "John Linnell and Samuel Palmer in the 1820s." *Burlington Magazine*, CXXIV (1982), 131-136.

On what Samuel Palmer's art owes to John Linnell.

Payne, Christiana. "Linnell, John (ii)." Vol. XIV, pp. 426-428 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Payne, Christiana. "Linnell, John (1792-1882), landscape and portrait painter" Vol. XXXIII, 934-937, of *Oxford Dictionary of National Biography* (2004)

Payne, Ernest A. "John Linnell, the World of Artists, and the Baptists." *Baptist Quarterly*, LX, 1 (January 2003), 22-35

Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the Church "withdrew" itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

LIZARS, William Hone (1788-1859)

Painter and engraver

Melville, Jennifer. "Lizars, William Hone (1788-1859), painter and engraver" Vol. XXXIV, pp. 90-91, of *Oxford Dictionary of National Biography* (2004).

MACKLIN, Thomas (1752/3-1800)

Print Impresario and employer of Blake

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§Higgins, Sean Joseph. "Thomas Macklin's Poet's Gallery: Consuming the Sister Arts in Late Eighteenth Century London." Courtauld Institute, University of London dissertation (2003), 700 pp. (350 leaves), 36 illustrations

MALKIN, Benjamin Heath (1769-1842)
Biographer of Blake

Murphy, G. Martin. "Malkin, Benjamin Heath (1769-1842), schoolmaster and antiquarian" Vol. XXXVI, pp. 323-324, of *Oxford Dictionary of National Biography* (2004).

MARSH, John (1752-1828)
Lawyer, musical composer, friend of Blake

Marsh's important journal with its references to Blake is in the Huntington Library (see R.N. Essick, "Blake and John Marsh", *Blake*, XXV [1991], 70-74 <*BBS* and *BR* (2)passim>, and a microfilm of it is in the West Sussex County Record Office.

§*The John Marsh Journals: The Life and Times of a Gentleman Composer (1752-1828)* (Stuyvesant, N.Y.: Pendragon Press, 1998) xiv, 797 pp.

Marsh of Chichester (1752-1828): Gentleman, Musician, Composer, Writer. Ed. Paul Foster (Chichester: University College, 9 October 2004) Otter Memorial Papers Number Nineteen 8^o, 158 pp.; ISBN: 0948765348

A collection of essays:

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[Paul Foster] "Introduction." Pp. 11-13. (The focus is "on his music and on the record of his own activity in Chichester and elsewhere" [p. 11].)

Alison McCann. "John Marsh and the Intellectual Life of Chichester." Pp. 15-35.

Ian Graham-Jones. "Marsh and Music: John Marsh – the Composer." Pp. 36-48.

Martin Renshaw. "John Marsh and the Organ." Pp. 48-53.

Alan Thurlow. "John Marsh and Chichester Cathedral: Reflections by a twentyfirst-century organist of the cathedral." Pp. 55-61.

Nicholas Plumley. "John Marsh and Domestic Music-Making in Eighteenth and Early Nineteenth Century England." Pp. 62-71.

Brian Robins. "John Marsh and the Chichester Volunteers." Pp. 72-83.

Timothy J. McCann. "Marsh at Goodwood." Pp. 89-112. (On the Duke of Richmond.)

Ron Iden and Emlyn Thomas. "Marsh at the Seaside." Pp. 113-121.

Patrick Moore. "John Marsh – Astronomer." Pp. 122-124.

Barry Fletcher. "Much Pleased with Life." Pp. 125-143. (On Marsh's character and life. Appendix. Pp. 144-155. It consists of

[a] **Barry Fletcher.** "A Note on *Peregrine Project*." Pp. 146-149. (There is no reference to Bentley, "John Marsh and Peregrine Project: *A Tour through Some of the Southern Counties of England* (1804)", *Huntington Library Quarterly*, XLIX [1997], 80-81.)

[b] "Will of John Marsh – Dated 1828." Pp. 150-155.

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§**Brewer, John.** ““The Harmony of Heaven’: John Marsh and Provincial Music.” In *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (N.Y.: Farrar Straus Giroux, 1997)

§**Renshaw, Martin.** *John Marsh: A Most Elegant & Beautiful Instrument, the Organ* (Chichester, 2002) iv, 135 pp.

Robins, Brian. “Marsh, John (1852-1828), musician and writer” Vol. XXXVI, 801-802, of *Oxford Dictionary of National Biography* (2004)

MARTIN, John (1741-1820)
Baptist minister

Briggs, J.H.Y. “Martin, John (1741-1820), Particular Baptist minister” Vol. XXXVI, pp. 947-948, of *Oxford Dictionary of National Biography* (2004)

MATHEW, Anthony Stephen
(1733-1824)

Clergyman and Patron of William Blake

The "last Will and Testament of me Anthony Stephen Mathew of Rufsell place in the parish of S.^t pancras in the County of Middlesex Clerk"⁹⁹⁷ was written on 28 January 1818, with Codicils of 23 February 1819 and 14 December 1822 and proved on 22 November 1824. In it he

⁹⁹⁷ "Clerk" is made explicit in the marginal note: "The Rev^d Anthony Stephen Mathew".

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give[s] unto my Son William Henry the ground rents of four houses in upper Titchfield Street in the parish of Marybone Middlesex ... my ground rents on five houses in Howland Street & one house & workshop yard in Cleveland Street in the parish of Saint pancras Midd^x ... [and] 5 houses in york Street Marybone ... and ... the residue of my substance ... in money or ... annuities or any other Government stock whether in ... Jewels plate books paintings & all other ... property "& after his decease to his wife Dorothea".⁹⁹⁸ William Henry Mathew (born 1769) was a surgeon. The lack of reference to A.S. Mathew's wife Harriet suggests that she had died before 28 January 1818.

These fifteen houses plus a "workshop yard" suggest considerable prosperity. There is no indication as to whether his "books paintings" included any by his sometime protégé William Blake. None has ever been traced to him, not even the *Poetical Sketches* by W.B. (1783) the printing of which Anthony Stephen Mathew partly paid for.

MONTGOMERY, James
(1771-1854)
Poet

⁹⁹⁸ Prerogative Court of Canterbury, Prob 11/1692/230, in The National Archives of the Public Record Office. Note that the hand which transcribed the wills gives "e" for "&"; I have substituted "&" for this "e".

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Tolley, G. "Montgomery, James (1771-1854), hymn writer and poet ..." Vol. XXXVII, pp. 856-858 of *Oxford Dictionary of National Biography* (2004).

MURRAY, John (1745-93)
Bookseller, Blake's Employer

Zachs, William. *The First John Murray and the Late Eighteenth-Century London Book Trade. With a Checklist of his Publications.* A British Academy Postdoctoral Fellowship Monograph (Oxford: Oxford University Press, 1998) 4^o; ISBN: 019726194

The account of Lavater's *Physiognomy* (p. 83 ff) includes a List of Payments to its engravers including Blake, reproduced on pl. 23.

PALMER, Samuel
(1805-81)
Painter, Blake's disciple

Christie's (South Kensington) vainly offered 104 Palmer letters to Richard Redgrave and family (1859-80) and 47 letters to the Wright family (1866-71) 8 June 2004, lots 158-159, and 17 November 2004, lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

In 2007 the Bodleian Library acquired 132 letters from Samuel Palmer to **Richard Redgrave** (1804-88), his brother

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Samuel Redgrave (1802-76) and their families dated 1857-80, all but ten of them unpublished.

Those with Blake references⁹⁹⁹ are to Samuel Redgrave, 5 November,¹⁰⁰⁰ 2 December 1870, 12 January 1871 about Blake's Pitt [Butlin #651], which Palmer lent to the Royal Academy Exhibition of *Old Masters* (1871), lot 285, where, despite Palmer's directions, it was mistitled "Rt. Hon. William Pitt". There are also casual references to Blake in letters to Richard Redgrave, 1 October 1866, and to Mrs Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A.H. Palmer, *Life and Letters of Samuel Palmer* (1892), 281-282, and in *Letters of Samuel Palmer*, ed. Raymond Lister (1974), 747.

1987

**Printmaking in Britain 1775-1965: Two Centuries of the Art of the Print in Britain [at the] William Weston Gallery. Catalogue No. 1 (1987, Year 20, Issue No. 203) (London: William Weston Gallery, 1987)*

Palmer is 101-105.

1991 February 14-1993 January 24

Samuel Palmer: visionary printmaker. A loan exhibition from the British Museum Department of Prints and Drawings [at the Holburne Museum and Crafts Study Centre, Bath, 14

⁹⁹⁹ Bodley MS Eng c. 7385, ff. 125-130, 243, 270-271, generously transcribed for me by Jared Camins-Esakov.

¹⁰⁰⁰ Blake's painting of Pitt "is too pungent for us, + makes our eyes smart like ababy's in his first sea-bathing".

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February-30 April 1991; **Newport Museum and Art Gallery**, Newport, Gwent, 4 May-29 June 1991; **Inverness Museum and Art Gallery**, 3 October-14 November 1991; **Hatton Gallery**, University of Newcastle, 24 January-14 March 1992; [British Museum Print Room 3 December 1993-24 January 1993] ([London: British Museum Print Room, 1992])

The work consists of:

Anon. "The Life of Samuel Palmer." Pp. 1-2.

Paul Goldman. "Palmer the Etcher." P. 5.

Anon. "Catalogue [of 29 prints]." Pp. 6-16.

The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.

1999 April 19-May 21, June 8-July 9

Samuel Palmer 1805-1881: The Complete Etchings. [An exhibition] 19 April-21 May 1999 [at] **The Fine Art Society PLC** 148 New Bond Street London W1Y 0JT ... 8 June-9 July 1999 [at] **C G Boerner Inc**, 23 East 73rd Street New York NY 10021 ([London: The Fine Art Society, 1999]) 4°, 24 un-numbered pages; no ISBN

Gordon Cooke, [introduction] (pp. [3-5]). All 17 entries, most of them proofs, are reproduced.

2003 June 11

Christie, Important British and Irish Art, 11 June 2003

Samuel Palmer, "The Golden Valley", ESTIMATE: £500,000-£800,000 (made £587,650).

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Essays by Andrew Wilton, "The Golden Valley" (p. 37) and Colin Harrison, of the Ashmolean, "Palmer the Visionary" (pp. 38-46). The two essays are reprinted in the separate Christie publication *Samuel Palmer, "The Golden Valley"*, 11 June 2003, pp. 19 and 20-29, and Harrison's essay also appears as "Palmer's Earthly Paradise", *Christie's magazine* (May-June 2003), 62-65.

2004 February 11-May 23

§*The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Landscape: An Exhibition to Celebrate the Centenary of the Birth of Paul Drury, 11 February-23 May 2004* [at the] *Ashmolean Museum* ([Oxford:] The Ashmolean Museum, 2004) 8 pp.

2004

Samuel Palmer 1805-1881 Visions of Landscape: Robin Tanner 1904-1998. The Fine Art Society, 2004 (2004)
4°, 18 exhibits, 10 by Palmer.

2005 February

§*Samuel Palmer: 1860s Books. Adam Mills* catalogue (February 2005)

2005 October 21- 2006 January 22; 6 March-18 May

William Vaughan, Elizabeth E. Barker, Colin Harrison with contributions by **David Bindman, David Blayney Brown, Alexandra Greathead, Marjorie Shelley, and Scott Wilcox.** *Samuel Palmer 1805-1881: Vision and Landscape.* [catalogue ... to accompany an exhibition shown at the **British Museum** from 21 October 2005 to 22 January 2006 and at The **Metropolitan**

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Museum of Art, New York, from 7 March 2006 to 28 May 2006] (London: British Museum Press, 2005) 4°, 256 pp., 211 reproductions, mostly in glorious colour; ISBN: 9780714126418

“The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee” (p. 7). The book consists of **Neil MacGregor** and **Phillippe de Montebello**. “Directors’ Foreword.” P. 7

William Vaughan. “Introduction.” Pp. 10-16.

William Vaughan. “‘Brothers in art, brothers in love’: The Ancients as an Artistic Community.” Pp. 17-21.

David Blayney Brown. “‘To fancy what is lost to sight’: Palmer and Literature.” Pp. 22-27.

David Bindman. “The Politics of Vision: Palmer’s *Address to the Electors of West Kent*, 1832.” Pp. 28-32.

Alexandra Greathead. “Samuel Palmer’s Materials and Techniques: The Early Years.” Pp. 33-35.

Marjorie Shelley. “Samuel Palmer’s Materials and Techniques: The Later Years.” Pp. 36-41.

Scott Wilcox. “Poetic Feeling and Chromatic Madness: Palmer and Victorian Watercolour Painting.” Pp. 42-46.

Elizabeth E. Barker. “‘The excitement of gambling, without its guilt and its ruin’: Palmer and Printmaking.” Pp. 47-54.

Colin Harrison. “The Artistic Rediscovery of Samuel Palmer.” Pp. 55-61.

The Catalogue

Part One

The Visionary

William Vaughan. “Early Years (1805-23).” No. 1-8.

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William Vaughan. "The Primitive Vision (1823-5)." Pp. 75-104, No. 9a-q, 10-27.

William Vaughan. "Shoreham and the Ancients (1825-30)." Pp. 105-136, No. 28-64.

Colin Harrison. "Later Shoreham (1830-35)." Pp. 137-168, No. 65-94.

Part Two
The Victorian

Elizabeth E. Barker. "The Traveller (1835-7)." Pp. 169-178, No. 96-103.

Elizabeth E. Barker. "Italy (1837-40)." Pp. 179-191, No. 104-113.

Elizabeth E. Barker. "Sketches and Idylls (1840-c.1865)." Pp. 192-223, No. 114-144.

William Vaughan. "The Lonely Tower (c.1865-81)." Pp. 224-244, No. 145-165.

The occasion was the 200th anniversary of Palmer's birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

REVIEWS

Roberta Smith, "A Tree-Hugger Ahead of His Time", *New York Times*, **17 March 2006**

§Kathy Brewis, "Burning Love", *Sunday Times Magazine* [London], **16 October 2006**, 38, 43

Richard Dormant, "The joyful visions of Britain's most loveable artist: Exhibition: Samuel Palmer's Vision and Landscape", *Daily Telegraph* [London], **18 October 2005**

Simon Jenkins, "Skip the secular rituals of the Turner prize for a real radical: The British Museum's exhibition of

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the painter Samuel Palmer is an exhilarating vision of archaic beauty”, *Guardian* [London], **21 October 2005**, p. 32

Souren Melikian, “Samuel Palmer: a versatile visionary who lost his way”, *International Herald Tribune*, **21 October 2005** (“The brilliant show” ranges from an early “true masterpiece” down to “insipid kitsch”)

Frances Wilson, “Beauty with a pinch of sale: The strange and double flowering of Samuel Palmer”, *Times Literary Supplement*, **4 November 2005**, pp. 16-17 (“a richly researched and deeply fair-minded exhibition”; the authoress has discovered a Blake proverb unknown to previous scholars: “‘Talent thinks,’ Blake said, ‘Genius sees’” and a new “mentor, John Liddell”)

Adam Johns, “Samuel Palmer”, *Times Literary Supplement*, **18 November 2005**, p. 17 (deplores the mis-spelling and denigration of John Linnell in Frances Wilson’s review)

Brian Sewell, “English eccentric who put poetry in pictures: The British Museum’s Samuel Palmer exhibition shows him to be one of Europe’s greatest romantic artists”, *Evening Standard* [London], **4 November 2005**, pp. 36-37

Robin Blake, “Landscape ancient and modern: Samuel Palmer’s unique, intensely felt vision of rural life is evident even in his earliest works”, *Financial Times*, **7 November 2005**

C.S. Matheson, *Blake*, XL (2006), 42-43 (“This exhibition and catalogue are great achievements”)

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Trevor Winkfield, "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85.

2008 April 18-November 1

§**Anne Anderson, Robert Meyrick, Peter Nahum**, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists* (Woodbridge [England]: ACC Editions, 2008)

An exhibition at the Southampton City Art Gallery (18 April-22 June), Victoria Art Gallery (Bath) (13 September-19 October), and Falmouth Art Gallery (20 September-1 November).

2008 July 11-September 13

§**Larkhill Fine Art Ltd**, *Samuel Palmer: His Friends and his Influence: An Exhibition of Pastoral Prints* (Bath, 2008)

The online catalogue of prints for sale includes Blake, Linnell, Calvert, Palmer, George Richmond, Welby Sherman

Palmer, Samuel. *Samuel Palmer's Sketch-Book: An Introduction and Commentary* by **Martin Butlin** with a preface by **Geoffrey Keynes** ([London?], 1962) <BB> **B**. *Samuel Palmer: The Sketchbook of 1824*. Edited with an Introduction and Commentary by **Martin Butlin** and with a Foreword by **William Vaughan** (London: Thames and Hudson in association with the William Blake Trust,¹⁰⁰¹ 2005) Oblong 8°, 221 pp., including colour reproductions of the sketchbook; ISBN: 9780500976511

It consists of

Anon. "Preface: The William Blake Trust." P. 6.

¹⁰⁰¹ The book was "Edited, designed and produced by the William Blake Trust" (p. 5).

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William Vaughan. "Foreword: Palmer and the 'Revival of Art'." Pp. 7-16.

Martin Butlin. "Introduction: The 1824 Sketchbook." Pp. 17-31. Sketchbook reproductions. Pp. 34-199.

[**Butlin.**] "Commentary on the Sketchbook Pages." Pp. 201-219.

[**Butlin.**] "Appendix A: Leaves removed from the Sketchbook." P. 220. (The pages removed were pp. 3-4, 15-16, 19-22, 25-26, 31-32, 49-50, 125-126, 137-138, 179-182.)

[**Butlin.**] "Appendix B: Media use in the Sketchbook." P. 220

Butlin has made "extensive revision of his introduction and commentary of 1962" (p. 6).

REVIEW

§**Timothy Wilcox**, *Burlington Magazine*, CXLVIII (2006),
45-47

2012 May 30-June 22

Samuel Palmer, His Friends and His Followers: Edward Calvert, George Richmond, Frederick Griggs, Paul Drury, Graham Sutherland, Robin Tanner: Catalogue of an exhibition held at the Fine Art Society, London, May 30-June 22, 2012. 27 cm, 87 pp.

§**Attlee, James.** "Extollagers in the Valley of Vision. Memory, Moonlight, and Samuel Palmer." Pp. 56-66 of his *Nocturne, A Journey in Search of Moonlight* (Chicago: University of Chicago Press, 2011)

§**Barringer, Tim.** "'I am a native, rooted here': Benjamin Britten, Samuel Palmer, and the Neo-Romantic Pastoral." *Art History*, XXXIV, 1 (February 2011), 126-165.

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Brown, David Blayney. "Palmer, Samuel." Vol. XXIII, pp. 884-847 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Campbell-Johnston, Rachel. *Mysterious Wisdom: The Life and Work of Samuel Palmer* (London: Bloomsbury, 2011) 400 pp.; ISBN: 9780747595878

REVIEW

Lisa Hilton, "Beneficent Light", *Times Literary Supplement*, **12 August 2011**, p. 30 (correction by **Paul Goldman**, "Samuel Palmer", *Times Literary Supplement*, **19 and 26 August 2011** [sic], 6)

§**Delaney, Peter.** "Samuel Palmer and Romanticism." In *The Artist and His Exploration into God* (London: All Hallows by the Tower, 1983)

§**Drury, Jolyon.** *Revelation to Revolution: The Legacy of Samuel Palmer: The Revival and Evolution of Pastoral Printmaking by Paul Drury and the Goldsmiths School in the 20th Century* (Ashford, Kent: Jolyon Drury, 2006) 254 pp.; ISBN: 0955214807

§**Ebony, David.** "Samuel Palmer's Luminous Garden: An Encounter with William Blake Transformed This English Romantic Painter." *Art in America*, XCIV, 9 (October 2006), 146-151

F., C. "Letters of Samuel Palmer." *Bodleian Library Record*, XXI, 2 (October 2008), 236-237

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On 132 letters to the Redgrave family acquired recently.

Fletcher, Christopher. "Samuel Palmer Letters." *Bodleian Library Friends' Newsletter*, Summer 2008 and Winter 2008-2009 [March 2009]), [2].

About the 132 letters from Palmer to Richard Redgrave just received.

§**Grigson, Geoffrey.** "Samuel Palmer's Friends." *Horizon: A Review of Literature and Art*, XIII (May 1946).

Griselda Barton, with Michael Tong. *Underriver: Samuel Palmer's Golden Valley: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision". Palmer often walked at night to the distant hills where he could see the sun rise over "the flower of Kentish scenery". Below the hills was his "Golden Valley"--the hamlet of Underriver.* Foreword by **Raymond Lister** (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp.; ISBN: 1872337457, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.

§**Harrison, Colin.** *Samuel Palmer* (Oxford: Ashmolean Museum, 1997) Ashmolean Handbooks

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§**Harrison, Colin.** "Samuel Palmer and the Pastoral Vision." *Architectural Design*, LXXXIII, 3 (May 2013), 20-25.

On Blake's influence on Palmer.

Herrmann, Luke. "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painting* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

Keble, Brian. "Samuel Palmer's Vision of Nature." Pp. 41-60 of his *Art for Whom and for What?* (Ipswich: Golgonooza Press, 1998)

Especially about six Shoreham works.

§**Lange, Oliver.** "Samuel Palmer – MASTERWORKS – Oliver Lange Studies the Ashmolean's Mystical Painting A Pastoral Scene." *Artist*, CXVII (2002), 34

Lister, Raymond. "Palmer, Samuel (1805-1881), landscape painter and etcher" Vol. XLII, pp. 530-535, of *Oxford Dictionary of National Biography* (2004)

Lister, Raymond. "Samuel Palmer's Copies of Spenser and Cowley." *Book Collector*, XLI (1992), 498-505

The Works of that Famous English Poet, Mr Edmond Spenser (London, 1679) and *The Works of Mr. Abraham Cowley* (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England".

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§**Mallalieu, Huon.** "Huon Mallalieu Considers the Legacy of the 19th Century Printmaker Samuel Palmer." *Country Life*, CXCVIII (6 May 2004), 130-131.

Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant. "Samuel Palmer's works: art values." *Times* [London], 24 August 1976.

Letters to the editor about Tom Keating's forgeries of Palmer.

§**Moore, Jerrold Northrop.** "Samuel Palmer." Pp. 20-73 of his *The Green Fuse: Pastoral Vision in English Art 1820-2000* (Woodbridge, Suffolk: Antique Collectors' Club, 2007)

§[?**Palmer, A.H.**] *The Life and Letters of Samuel Palmer* ([No place given:] Gardners Books, 2007)

Palmer, S.M., A.H. Palmer, and F.G. Stephens. *A Memoir of Samuel Palmer* with an introduction by **William Vaughan** (London: Pallas Athena, 2006) Square 12°, 96 pp.; ISBN: 9781843680147

It consists of

William Vaughan. "Introduction." Pp. 7-24.

Samuel Palmer. "Autobiographical letter to F.G. Stephens [1 November 1871]." Pp. 25-34.

A.H. Palmer and F.G. Stephens. "Life of Samuel Palmer [1881]." Pp. 35-50.

F.G. Stephens. "Notes on some Pictures, Drawings and Etchings by Samuel Palmer exhibited at the Fine Art Society." Pp. 51-94.

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§**Payne, Christiana.** "A mild, a grateful, an unearthly lustre': Samuel Palmer and the Moon." *Burlington Magazine*, CLIV, 1310 (May 2012), 330-336.

It includes references to Blake.

§**Sanesi, Roberto.** "La trasparenza dell'ombra: Su una poesia di Samuel Palmer." *Culture: Annali dell'Istituto di Lingue della Faculta di Scienze Politiche dell'Universita degli Studi di Milano* (1989), 7-10. In Italian

It deals, inter alia, with Palmer's relationship with Blake.

§**Sauvignon, Karine.** "*Le Point du jour*, par Samuel Palmer." *L'Estampille, l'Object d'art*, No. 452 (2009), 21-22.

§**Shaw-Miller, Simon, and Sam Smiles, ed.** *Samuel Palmer Revisited* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010)

Sam Smiles and Simon Shaw-Miller. "Preface."

William Vaughan. "Introduction."

William Vaughan. "Samuel Palmer's Houndsditch Days."

Greg Smith. "Ancients and Moderns: Samuel Palmer and the 'progress of watercolours', 1822-33."

Martin Postle. "'This very unstudent-like student': Palmer and the Education of the Artist."

Christiana Payne. "dreaming of the marriage of the land and sea': Samuel Palmer and the Coast."

Paul Goldman. "Samuel Palmer: Poetry, Printmaking, and Illustration."

Sam Smiles. "From the Valley of Vision to the M25: Samuel

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Palmer and Modern Culture.”

Simon Shaw-Miller. “Palmer and the Dark Pastoral in English Music of the Twentieth Century.”

REVIEW

§**Elizabeth E. Barker,** "Samuel Palmer Revisited",
Print Quarterly, XXIX, 1 (March 2012), 92-95

Vaughan, William. *Samuel Palmer: Shadows on the Wall* (New Haven and London: Published by The Paul Mellon Center for Studies in British Art by Yale University Press, 2015) 4°, 412 pp.; ISBN: 9780300209853

*"The Meeting with William Blake [in 1824]." Chapter 5 (pp. 71-86).

*"The Return of Blake [in Gilchrist's book (1863)]." Chapter 22 (pp. 323-30).

§**Vaughan, William, and Elizabeth E. Barker.** “‘Mysterious wisdom won by toil’: new light on Samuel Palmer’s ‘Lonely tower’.” *Burlington Magazine*, CXLVII (2005), 590-597.

§**Vaughan, William, and Elizabeth E. Barker.** “‘Mysterious Wisdom Won by Toil’: New Light on Samuel Palmer’s ‘Lonely Tower’.” *Burlington Magazine*, CXLVII (2005), 590.

Wilcox, Timothy. *Samuel Palmer* (London: Tate Publishing, 2005) British Artists 4°, 80 pp.; ISBN: 18554375636

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Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (pp. 66-68) of *British Art from Holbein to the present day* (London: Tate Gallery and Barron's, 1999)

§**Winkfield, J.** "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85

Woodcock, Peter. "The Valley of Vision: The works of Samuel Palmer." Chapter Two (pp. 10-13) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries* (Glastonbury [Somerset]: Gothic Images Publications, 2000)

Wootton, Sarah. "Samuel Palmer 1805-1881." Vol. II, pp. 846-847 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*

PARKER, James
(1757-1805)
Blake's fellow apprentice and
print-shop partner(1784-85)

Newly Recorded Engravings by Parker¹⁰⁰²

¹⁰⁰² Not recorded in G.B. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231, mostly discovered by R.N. Essick.

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"Fainsolis, Borbar & Fingal" (1809) <Bentley records only Boydell, 1783>

Akenside, Mark, *Pleasures of Imagination* (1806, 1810) <Bentley records only 1795, 1796, 1803>

Armstrong, John, *The Art of Preserving Health* (1796. 1806) <Bentley records only 1795>

Collins, William, *Poetical Works* (Sharpe, 1804) <Bentley records only 1797, 1802>

Falconer, William, *The Shipwreck* (1802, 1806, 1811) <Bentley records only 1796, 1800>

Lodge, Edmund, *Portraits of Illustrious Personages of Great Britain*, 12 vols. (1823-35), 4 plates <N.B. Parker died in 1805>

Macneil, Hector, *Poetical Works*, 2 vols. (1801)

Pope, Alexander, *An Essay on Man* (1796)

Robertson, William, *History of Scotland During the Reigns of Queen Mary and of King James VI*, 3 vols. (1797)

Rogers, Samuel, *The Pleasures of Memory* (1803) <Bentley records only 1801, 1802, 1806>

Shakespeare, William, *The Plays of William Shakspeare*, ed. Manley Wood, 14 vols. (London: George Kearsley, 1806), includes 4 engravings by James Parker after Stothard (2), Philip De Louthembourg (1), and Edward Burney (1).¹⁰⁰³ The work is not recorded in G.E. Bentley, Jr., "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231.

Shakespeare, William, *Plays*, 12 vols. (1807)

¹⁰⁰³ R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 139.

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For other newly recorded engravings by Parker, see Stothard below.

*** *** *** *** ***

Anon., "Chalcographical Society, London", *Philosophical Magazine*, XVI, 62 (1803), 178-179.

A list of officers and committee members, including "'James Parker, esq.'"

Anon., "Monthly Retrospect of the Fine Arts", *Monthly Magazine*, XIV, 6 (January 1803), 530-532.

Sir William Beechey painted a very characteristic and spirited portrait of the present Chancellor of the Exchequer, which ... is now engraving in stone, in a very capital style, by Mr. James Parker, for Messrs. Boydell, and will be published in about four or five weeks.¹⁰⁰⁴

Bryan, Michael, *Dictionary of Painters and Engravers* (1886)

Richard Golding (b. 1775) was transferred as an apprentice in 1804 from [John] Pass [of 4, Chapel Street, Pentonville, fl. 1799-1805] to James Parker.¹⁰⁰⁵

¹⁰⁰⁴ In G.E. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 226, this is listed under 1800. The subject is the Right Hon. Henry Addington, Viscount Sidmouth, Prime Minister 1801-4.

¹⁰⁰⁵ There is no appropriate Golding or Pass in *Stationers' Company Apprentices 1701-1800*, ed. D.F. McKenzie (Oxford: Oxford Bibliographical Society, 1978); details

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Painting, Vivienne W. "Parker, James (1757-1805), printmaker" Vol. XLII, p. 689, of *Oxford Dictionary of National Biography* (2004).

PARS, Henry
(1734-1806)
Drawing-school master

Monkhouse, W.C., rev. Mark Pottle. "Pars, Henry (1734-1806), draughtsman and drawing-master" Vol. XLII, p. 904, of *Oxford Dictionary of National Biography* (2004).

PUGHE, William Owen
(1759-1835)
Cambrian enthusiast, patron of Blake

Lloyd, J.E., rev. Glenda Carr. "Pughe, William Owen [*pseud. Idrisa*] (1759-1835), antiquary and lexicographer" Vol. XLV, pp. 515-517, of *Oxford Dictionary of National Biography* (2004).

RICHMOND, George
(1809-96)
Artist, Blake's Disciple

of Pass come from Ian Macted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977).

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A watercolour "Recollection of William Blake" by George Richmond on wove paper watermarked [J WH]ATMAN | [TURKE]Y MILL | [18]36, 10¾ x 7¼", offered and reproduced in the Sotheby catalogue of 8 April 1998, lot 105, is clearly a sketch from the life-mask, with eyes closed and lips sealed <see the reproduction in Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999)>.

George Richmond's unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael's College, Colchester, Vermont.¹⁰⁰⁶

Pen and ink over pencil portraits inscribed "G. Richmond 1826 – Harriet Tatham" and "Fred Tatham", were offered at §Bonhams Auctions (London), 6 February 2007, lot 92 (Harriet reproduced).

Brown, David Blayney. "George Richmond." Vol. XXVI, pp. 353-354 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Lister, Raymond. "Richmond, George (1809-1896), portrait painter" Vol. XLVI, pp. 872-874, of *Oxford Dictionary of National Biography* (2004)

ROBINSON, Henry Crabb
(1775-1867)
Lawyer, Journalist, Diarist, Friend of Blake

¹⁰⁰⁶ Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

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§**Doce, Jordi.** "Henry Crabb Robinson, el emigo perfecto." *Clarín*, XVII (September-October 1998), 57-62. In Spanish

§**Evans, Chris**, ed. *Youth and Revolution in the 1790s: Letters of William Pattison, Thomas Amyot, and Henry Crabb Robinson* (Far Thrupp, Stroud, Gloucestershire: A. Sutton, 1996) v, 200 pp.

§**Hensley, David C.** "Reviewing Kant's Early Reception in Britain: The Leading Role of Henry Crabb Robinson." In *Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature*. Ed. Gregory Maertz (Albany: State University of New York Press, 1998)

Newey, Vincent. "Robinson, Henry Crabb (1775-1867), diarist and journalist" Vol. XLVII, pp. 343-345, of *Oxford Dictionary of National Biography* (2004)

§**Schweitzer, Christoph E.** "Henry Crabb Robinson and Weimar." In *A Reassessment of Weimar Classicism*. Ed. Gerhart Hoffmeister (Lewiston, N.Y.: Edwin Mellen Press, 1996)

§**Stelzig, Eugene.** "A Cultural Tourist in Romantic Germany: Henry Crabb Robinson as Nineteenth-Century Life Writer." *Biography: an interdisciplinary quarterly*, XXVIII (2005), 515-533

§**Stockhorst, Stefanie.** "Was lastet ein Cultural turn in der komparatischen Imagologie? Henry Crabb Robinson als

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Vermittler deutschen Dichter und Gelehrtern Kultur nach England." *Arcadia*, XL (2006), 354-374 In German

§**Whelan, Timothy.** "Henry Crabb Robinson and Godwinism." *Wordsworth Circle*, XXXIII (2002), 58

ROSE, Samuel
(1767-1804)
Blake's lawyer

Courtney, W.P. rev. S.C. Bushell. "Rose, Samuel (1767-1804), lawyer" Vol. XLVII, pp. 768-769, of *Oxford Dictionary of National Biography* (2004).

The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly *to* Rose.

THE ROYAL ACADEMY

Matheson, C.S. "The Royal Academy and the Annual Exhibition of the Viewing Public." Pp. 280-303 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner (Durham and London: Duke University Press, 1998)

A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

RYLAND, William Wynn
(1733-83)
Engraver and forger

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Clayton, Timothy. "Ryland, William Wynne (*bap.* 1733, *d.* 1783), engraver" Vol. XLVIII, pp. 473-475, of *Oxford Dictionary of National Biography* (2004)

SCHIAVONETTI, Louis
(1765-1810)

Engraver of Blake's designs for Blair's *Grave*

Painting, Vivienne W. "Schiavonetti, Luigi [Lewis, Louis] (1765-1810), print-maker" Vol. XLIX, pp. 217-218, of *Oxford Dictionary of National Biography* (2004).

SEAGRAVE, Joseph
(d. 1808)

Chichester Printer, Friend of Blake

McCann, Timothy J. "Poems, Posters and Poll Books: Eighteenth Century Printing in Chichester." *Sussex Archaeological Collections*, CXXX (1992), 189-199.

Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-199).

SHARP, William
(1749-1824)

Engraver, friend of Blake

Sharp, Richard. "Sharp, William (1749-1824), engraver" Vol. L, pp. 39-40, of *Oxford Dictionary of National Biography* (2004).

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SMITH, John Raphael
(1752-1812)
Engraver, Father of Blake's Patroness Eliza Aders

Ellen G. D'Oench, *"Copper into Gold": Prints by John Raphael Smith 1751-1812* (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1999)

It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (pp. 185-241) and a reproduction, without title page, of *A Catalogue of Prints Published by J.R. Smith* (c. 1798), which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress".

SMITH, John Thomas
(1766-1833)
Biographer of Blake

Smith's collection of sale catalogues was bought by Fritz Lugt¹⁰⁰⁷ and is now in his Fondation Custodia in Paris.

Peltz, Lucy. "Smith, John Thomas (1766-1833), printmaker and draughtsman" Vol. LI, pp. 229-231, of *Oxford Dictionary of National Biography* (2004).

¹⁰⁰⁷ J.F. Heijbroek, *Frits Lugt 1884-1970: Living for Art: A Biography* [tr. Lynne Richards] (Bussum [Holland], Thoth Publishers; Paris: Fondation Custodia, 2012), 253. Lugt's great *Répertoire des Catalogue de Ventes*, which includes the Smith catalogues, is accessible online.

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STEDMAN, John Gabriel
(1744-1797)
Soldier of Fortune, Friend of Blake

Bohls, Elizabeth A. "Stedman's Tropics: The Mercenary as Naturalist." Chapter 2 (pp. 16-53) of her *Slavery and the Politics of Place: Representing the Colonial Caribbean 1776-1833* (Cambridge: Cambridge University Press, 2014)

Price, Richard and Sally. *Stedman's Surinam: Life in Eighteenth-Century Slave Society* (Baltimore: Johns Hopkins University Press, 1992) 350 pp.

An abridgement of their 1988 edition of Stedman's manuscript.

Gwilliam, Tassie. "'Scenes of Horror', Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam.*" *ELH*, LXV (1998), 653-673.

"Stedman maintains the armature of sentiment long after its evisceration seems complete" (p. 669).

§**Iwanisziw, S.B.** "American Slave-Concubines and the Labor of Assimilation: The Example of John Gabriel Stedman's Joanne and Toussaint Charboneau's Sacagawea." *Topic*, LV (2007), 37-54.

§***Kim, Eun Ryung.** "[A Travel Writing as Cultural Translation: Focusing on Stedman's *Narrative of a Five Year's Expedition*]."

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[*English Language and Literature*], LI, 4 (2009), 157-173. In Korean

Stedman's "text ... is a representation itself of cultural hybridity of contact zone".

***Klarer, Mario.** "Humanitarian Pornography: John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolting [sic] Negroes of Surinam* (1796)." *New Literary History*, XXXVI (2005), 559-587.

"I will use psychoanalytic film theory" "to push to the foreground the pornographic and the sublime" in Stedman's book (p. 559).

Price, Richard. "Stedman, John Gabriel (1744-1797), army officer and author" Vol. LII, pp. 344-345, of *Oxford Dictionary of National Biography* (2004).

Senior, Emily. "'Perfectly Whole': Skin and Text in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*." *Eighteenth-Century Studies*, XLIV, 1 (2010), 39-56.

A meticulous medical record.

***Thomas, Dr Helen.** "John Stedman's Redemption and the Dynamics of Miscegenation." Pp. 125-133 of Chapter Four (pp. 125-153, 297-303): "Cross-Cultural Contact: John Stedman, Thomas Jefferson and the slaves" in her *Romanticism and Slave Narratives: Transatlantic Testimonies* (Cambridge and N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

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STOTHARD, Thomas
(1755-1834)

Book illustrator, sometime friend of Blake

A newly discovered pencil portrait by Stothard of Blake (c 1780), 4.5 x 4.0 cm on laid paper 21.2 x 19.0 cm inscribed in pencil probably by George Cumberland "Mr Blake Engraver by | Stothard", was bought from William Drummond in 2005 by R.N. Essick and reproduced and described in his "Blake in the Marketplace 2005", *Blake* (2006), XXXIX (2006), 178-179.

Engravings after his Designs

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

§The SELECTOR | CONTAINING THE POETICAL
| *Works of* | Gray Falconer | Goldsmith Somerville |
[vignette] | London | Publish'd by Suttaby, Evance &
Fox, Stationers Court | and Baldwin, Cradock and Joy,
Paternoster Row. | 1815[-1818]. | -

Each of the four sections has its own title page (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver
Goldsmith, M.B. | - | WITH AN ACCOUNT OF

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| *THE LIFE AND WRITINGS* | OF | THE AUTHOR
| = | LONDON: | PUBLISHED BY SUTTABY,
EVANCE AND | FOX STATIONER'S COURT; |
AND BALDWIN, CRADOCK, AND JOY. | 1818. |
- | Ellerton and Henderson, Printers.

A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of British Ladies in India(?) (23.8 x 26.7 cm), was offered on E-Bay in January 2007;¹⁰⁰⁸ it is not recorded in A.C. Coxhead, *Thomas Stothard, R.A.* (1906) or Bentley, "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231.

Kimber, Mr. *The Life and Adventures of Joe Thompson. A Narrative Founded on Facts* (London: Harrison and Co., 1783) <Victoria University in the University of Toronto>

There are 5 prints after Stothard's designs. The format is that of Harrison's *Novelist's Magazine*.

The Decameron or Ten Days' Entertainment of Boccaccio with Introduction by Thomas Wright, M.A., F.S.A. with Portrait After Raffaele, and Ten Designs by T. Stothard (London: Chatto and Windus [1876]) <Victoria University in the University of Toronto>

The Stothard plates are from the Pickering edition (n.d. given).

¹⁰⁰⁸ R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

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§**Wyon, L.C.** A bronze medal (5.7 cm in diameter) representing Stothard, with his Canterbury Pilgrims design on the reverse, was designed by L.C. Wyon for the Art Union of London (1880) (British Historical Medals: BHM 3080)

Books and Essays

§**Allen, Regulus.** "'The Sable Venus' and Desire for the Undesirable." *Studies in English Literature*, LI, 3 (Summer 2011), 667-691.

About Stothard's engraved design.

Balmanno, Mrs. [Mary]. "Thomas Stothard, Esq., R.A." Pp. 182-189 of her *Pen and Pencil* (N.Y.: D. Appleton and Co, 1858)

Blewitt, David. "The English Rediscovery of Defoe: Stothard." Chapter 2 (pp. 45-64) of his *The Illustration of ROBINSON CRUSOE 1719-1920* (Gerrard's Cross: Colin Smythe, 1995) Also pp. 196-198 listing editions of *Robinson Crusoe* with Stothard designs

Bray, Mrs [A.E.] *Life of Thomas Stothard, R.A.* (1851) <BB>

A copy was extra-illustrated to 10 volumes quarto and "BOUND BY HADDON & CO. N.Y." (according to the ticket in each volume) in handsome red morocco presumably for Joseph Francis Daly (whose EX LIBRIS bookplate appears in each volume). It was acquired in December 2008 from John Windle by the library of Victoria University in the University of Toronto, where Vols. I-III were deftly repaired. Vol. I-II contain Mrs Bray's *Life*, Vol. III is Stothard manuscripts (10) and drawings (69), Vol. IV-X are engravings after Stothard (759).

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In Vol. III are receipts signed by Stothard to Cadell for £12.12.0 “for Six Drawings to the [illeg] of Temper”,
19 July 1788

Cadell for £12.12.0 “for four drawings for Armstrong art of health”

Mr Robinson for £39.10.0¹⁰⁰⁹ for “Lessons for each day of the year and painting from All's well theat [sic] ends Well”, **22 October 1794**

Cadell and Davies for £10.10.0 “for four Drawings to Shenstone's Poems”, **22 November 1797**

Cadell and Davies for £5.5.0 “for Two Drawings to Shenstone's Poems”, **9 December 1797**

Cadell and Davies for £10.10.0 “for five Drawings for Shenstone's Works”, **3 May 1798**

Cadell and Davies for £15.15.0 “for 6 Drawings to Gesner's Poem”, **26 July 1799**

Cadell and Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, **9 February 1802**

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake's letter of 26 August 1799, he was paid £1.1.0 each for “fifty small pictures” from the Bible for Thomas Butts.

A number of plates after Stothard by J. Parker (Blake's fellow-apprentice and partner) do not seem to be recorded in G.E. Bentley, Jr., “The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings”, *Studies in Bibliography*, XLIX (1996), 208-231: *The Tempest* (30 April 1803) from *The Tempest*

¹⁰⁰⁹ The MS gives “Thirty nine Pounds ~~ten~~ eighteen shillings”

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- in *Plays of William Shakspeare*, ed. Manley Wood (London: George Kearsley, 1806), Vol. I¹⁰¹⁰ Vol. VI
- Macbeth* (no imprint) probably from Woods' Shakspeare, Vol. VI Vol. VI
- "The Victim" (no imprint) from [William Giles], *The Victim, in Five Letters to Adolphus* (London: Button and Son, 1819 [or an earlier edition – the plate-imprint is dated 1800] Vol. VIII
- "The Worthy", p. 146 (Longman, 1 June 1801) perhaps from Hector Macneill, *Poetical Works*, 2 vols. (London: Longman, Rees, et al, 1801) (a print in this volume by Parker after Stothard is entitled "The Wee Thing" above the design – not in Bentley) Vol. VIII
- "Page 149", David playing, with a quotation about Saul, perhaps from an edition of *The Book of Common Prayer* Vol. X
- A proof before all letters of Blake's plate for *The Poetical Works of Geoff. Chaucer*, Vol. XIII in Bell's Edition of the Poets of Great Britain in 109 volumes is in Bray Vol. X (X)

§**Eimer, Christopher.** "Thomas Stothard and the British Neo-Classical Medal." In *Designs on Posterity: Drawings for Medals: Papers Read at FIDEM 1992, the 23rd Congress of the Fédération internationale de la Médaille held in London, 16-19 September 1992* (London: British Art Medal Trust, 1999)

¹⁰¹⁰ The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.

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§**Finlay, Nancy.** "Thomas Stothard's Illustrations for Parnell's 'Hermit.'" *Princeton University Library Chronicle*, XLV, 2 (1984), 174-77

§**Finlay, Nancy.** "Thomas Stothard's Illustrations of Thomson's *Seasons* for the *Royal Engagement Pocket Atlas*." *Princeton University Library Chronicle*, XLII, 3 (1981), 165-77

§**Jung, Sandro.** "Print Culture, Marketing, and Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas, 1779-1826*." *Studies in Eighteenth-Century Culture*, XLI (2012), 27-53

Jung, Sandro. "Thomas Stothard, Milton and the Illustrative Vignette: The Houghton Library Designs for *The Royal Engagement Pocket Atlas*." *Yearbook of English Studies*, XLV (2015): *The History of the Book*, 137-58

§**Jung, Sandro.** "Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas, 1779-1826*", *Library*, XII, 1 (2011), 3-22

Reed, Dennis M. "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (pp. 211-231) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003)

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The contemporary popularity of the picture is probably due chiefly to “the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromek” (p. 211).

Part IV (pp. 221-223) deals somewhat summarily with Blake's claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: “There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek's claim of the painting's origin, as elaborated in the ‘Biographical Sketch of Robert Hartley Cromek’ in the 1813 *Grave* is, to say the least, fanciful”, for, among other things, it dates Cromek's conception of “the idea of embodying the whole procession in a picture” to a time “some ten months after Cromek began exhibiting the painting in his home” (p. 222).

Sullivan, M.G. “Stothard, Thomas (1755-1834), painter and book illustrator ...” Vol. LII, pp. 964-966, of *Oxford Dictionary of National Biography* (2004).

TATHAM, Charles Heathcote
(1772-1842)

Architect, father of Frederick, friend of Blake

§**Pearce, Susan M., Francis Salmon, Susan Jenkins, Andor Harvey Gomme, Edward Saunders.** *Charles Heathcote Tatham in Italy, 1794-96: Letters, Drawings and Fragments, and Part of an Autobiography* (Leeds: Maney Publications, 2003) 400 pp.

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Riddell, Richard. "Tatham, Charles Heathcote (1773-1842), architect and designer" Vol. LIII, pp. 818-822, of *Oxford Dictionary of National Biography* (2004)

TATHAM, Frederick
(1805-78)

Sculptor and painter, Blake's disciple and Judas
sculptor and painter, Blake's disciple and Judas

A remarkably detailed and excellent web-site of Tathamfamilyhistory: "The Tathams of County Durham" [conducted by Robert Collingwood] gives a great deal of information about Frederick Tatham and his family, much of it new to students of Blake.

Frederick Tatham married by banns **Louisa Keen Viney** of the parish of St Mary Stratford, Bow, in the County of Middlesex, Spinster, on 25 April 1831. Their children were

Herbert Tatham (b. 28 February 1838, Middlesex Hospital, Marylebone, d. 25 October 1900, London, Ontario, age 62) He married first Emily Evans Springer on 23 December 1868 at St Paul's Cathedral [London, Ontario] and second Marion Bates, 18 September 1899, London, Ontario.

Gertrude Tatham (b. c. November 1840, Winchester, d. c. Nov 1905, Kensington, age 65)

Frederica Tatham (b. c. November 1842, Winchester, d. c. February 1918, Barnet, age 75)

Cyril Ambrose Tatham (b. c. November 1845, Marylebone, d. c. March 1848, Upper Berkeley Street, Marlebone, age 2, buried 14 March 1848, Paddington Churchyard)

Beatrice Tatham (b. c. May 1848, Marylebone, married

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Archibald Campbell, 6 April 1881, Niagara Falls, N.Y., d. c. 1886, in Canada?, age 37)

When Frederick Tatham died on 12 July 1878, Administration of his Personal Estate was granted to his son Herbert Tatham, corporal, Royal Artillery, with personal effects under £200 [National Probate Calendar]. A notice of his death appeared in *The Standard*, 22 July 1878.

His residences included

Southgate Street, Winchester (c. 1840-42)

Upper Berkely Street, Marylebone (March 1848)

144½ High Street, Guildford (March 1851 [census])

2 Maria Terrace, Odessa Road, West Ham (April 1861 [census])

45 Oak Village, Kentish Town (April 1871 [census], 13 July 1878)

The Tatham family Bible is in the possession of Heathcote Tatham, and a copy of Tatham's life of Blake "is in possession of George Tatham, Ladysmith [South Africa]."

Frederick Tatham (1805-1878) wrote a letter to his much younger brother Robert Bristow Tatham (1824-1881) in South Africa:

45 Oak
Village
N.W. London,
England
March 31, 1877

My dear Robert,

Here you get a letter from your big, fat brother, now in his 72nd year -- fresh looking without being red -- with no double chin, not quite bald & not quite gray but beard or rather whiskers getting white, weighing just upon 17 stone though not more in

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height than 5 feet 7. He is still supposed to be an Evangelist to the flock within, having the call of Angel upon him to which he is not yet ordained, said to be a powerful writer, writes racy learned and piquant ministries & is still fiery, animated & extremely cheerful especially when he has got the gout, which seems always to do him good, when he lays in bed and laughs & says very funny things -- loves a joke yet writes what is extremely touching & grave -- loves poetry -- loves Shakespeare & Milton but, much more than them, the Holy Scriptures -- eats heartily; a teetotler -- the strongest fluid he takes being milk from cows fed on Highgate Hill near which he lives.

He has got 3 daughters -- one of which went to Japan being so fascinated with a friend, a lady after 10 years intimacy, a member of Bishops with her husband who was a Captain in the P.N.O. service. Frederica was determined to go with them to Tokio in Japan beyond China [sic] & there remains since somewhere about this time last year -- quite happy and fond of her friends & they of her, & she intensely fond of [their] children because she loved their mother before they was born & before her friend married this tall manly Captain a Scotchman fervid straightforward & kind who was ordained a Deacon before he went.

Your big fat old brother has not got yet a wrinkle in his face & is generally taken for 60, walks rather lame from incipient attacks of former gout, has left off dress coats for 8 or 9 years & frock coats about 3 years but wears a large coat that covers him all over which he gets well made rather longer than the common frock coat. He lives in a little 6 roomed house a short way out of Town between Hampstead & Highgate being principally occupied at a Church in Kentish Town -- but goes now a good deal to

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Gordon Square now poor Heath is dead: with whom he never did agree. Your sisters are now elderly women. Your sister Julia has lately been ill & looks older. Harriet who lives with me having lost all her teeth & refusing to have any in looks older than she is but is still active & has taken to lay on fat lately having always been as thin as a needle.

I was at the monthly meeting at Gordon Square last Tuesday & when I got into our Vestry to unvest who should come to me after hastily shaking hands looked serious & somewhat cross at me saying How dye do Tatham? I want your brother Roberts address. I said I did not know it but would get it, so I wrote to Julia & she sent to me the address on this saying she would write to you soon.

So I shall aim this shot at you & hope you will get it. It is Mr. Seton who was enquiring after you & murmured that they never got any replies to their kind letters addressed to you at Natal. You ought to answer them, you stand in a bona fide relationship, you put yourself under pastoral charge & they continue their responsibility by taking as much kind care of you as they can do with so many hundred miles lying between you and them. The faithfulness is one thing, the love is one thing to grateful for & the care taking another. A kind reply from you would quite gladden their hearts as you are always every Sunday of your life represented (?) at that Altar as having a claim upon your Lord & Master who is also your Saviour & Redeemer: nothing can be more beautiful and full of the deepest interest than are the things enacted at that Altar where God is besought continually for you & yours. They claim you to bless you & be a channell of good to you, that you may be made to be a channel of good to those given to you, namely your wife & children who you

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represent before God as you are their head. I do ask you as a favour to me to reply pleasantly, graciously & favourably to the letters you receive from your pastor. It is a great responsibility on their part & on yours too. We are called to do our best in every position in which we are placed in this short life -- old as I am it appears to be a dream & much as I have passed through.

I am sitting and writing this in my little parlour at Gospel Oak Village, a village called so because many many years ago the great Wicliffe the preacher came & preached under an oak here before London had come up to it.

Yours seems to be a life of vicissitudes. I hope you will yet be peaceful and happy. I heard of Mrs Robert & your dear children from some quarter that made the news come fresh & pleasant to me -- not from Julia -- I think at Walter Williams last year.

I had a dreadful fit of the gout in 1872 from which I have been gradually recovering ever since. I then went to Bath & took the waters for 2 months but I have now a new recipe which much helps me. Poor Arthur's death was very sad & his sufferings great.

And now my dear Robert begging you to present my kindest love to your dear wife & kisses to your nice boys. I wish you every good & all the blessings Almighty God may see it good to put you in possession of that you may seek to your Redeemer & God who has bought you with the price of his inestimable Blood.

Believe me

Yr very

affectionate brother

Frederick Tatham

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For portraits of Frederick and Harriet Tatham, see George Richmond above.

Anon., *The Standard*: "July 13, after a short illness, at 45, Oak Village, N.W., Frederick Tatham, aged 73, oldest son of the late C. Heathcote Tatham".

§**Curtis, Henry**. "Frederick Tatham's Wife." *Notes and Queries*, CLIII (1927), 9.

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

***Jackson, Ruth**. "The man who lived in my house: Frederick Tatham (1805-1878)." *Camden History Review*, XXX (2006), 7-9.

Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

TAYLOR, Thomas
(1758-1835)
Platonist, Blake's acquaintance

§**Aristotle**. *Aristotle on the Parts & Progressive Motion of Animals, the Problems, on Divisible Lines*. [tr. **Thomas Taylor**.] *To Which Is Added Thomas Taylor's The Elements of the True Arithmetic of Infinites*. (Somerset: Prometheus Press, 2004)

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§**Aristotle**. *The History of Animals of Aristotle; and, His Treatise on Physiognomy*. Tr. **Thomas Taylor** (Somerset: Prometheus Press, 2004)

§**Aristotle**. *The Metaphysics of Aristotle ...* Tr. **Thomas Taylor** (Somerset: Prometheus Trust, 2003)

§**Aristotle**. *The Treatises of Aristotle, on the Heavens, On Generation & Corruption, and on Meteors* [1807]. Tr. **Thomas Taylor** (Somerset: Prometheus Trust, 2004)

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

§**Pausanias' Guide to Greece: In Two Volumes, To Which the Translator Has Added Extensive Notes Concerning the Theological and Philosophical Significance of Pausanias' Descriptions**. Tr. **Thomas Taylor** (Sturminster Newton [Dorset]: Prometheus Trust, 2006)

§**Plato**. *The Timaeas, and the Critias; or Atlanticus*. Tr. **Thomas Taylor** ([Whitefish, Mt]: Kessinger Publishing, [?2006])

***Porphyry**. *On the Cave of Nymphs*. Tr. Thomas Taylor. Introduction by **Kathleen Raine** (Grand Rapids, Michigan: Phanes Press, 1991) ISBN: 0933999607 (cloth)

The "Introduction" (pp. 7-19) mentions Blake and his *Arlington Court picture (pp. 15-16).

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§**Thomas Taylor**, tr. *Against the Christians and Other Writings: Translations of the Emperor Julian Celsus, Porphyry and Others of Antiquity, To Which Is Added Various Short Works by the Translator* (Sturminster-Newton [Dorset]: Prometheus Trust, 2006)

§**Thomas Taylor**. *A Dissertation on the Philosophy of Aristotle* (Sturminster Newton, Dorset: Prometheus Trust, 2004)

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

§**Thomas Taylor**. *The Theoretic Arithmetic of the Pythagoreans* ([Sturminster Newton] Dorset: Prometheus Trust, 2006)

Hall, Manly P. "Thomas Taylor, The English Platonist." Pp. 273-298 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds – Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Gandhi – A Tribute* (Los Angeles: The Philosophical Research Society, Inc; Second Printing [?1979])

THORNTON, Dr Robert John
(1768-1837)
Physician, patron of Blake

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Kemp, Martin. "Thornton, Robert John (1768-1837), physician and writer on botany" Vol. LIV, pp. 640-641, of *Oxford Dictionary of National Biography* (2004).

TILLOCH, John
(1759-1825)
Inventor, friend of Blake

Burnett, John. "Tilloch, Alexander (1759-1825), journalist and inventor" Vol. LIV, pp. 790-791, of *Oxford Dictionary of National Biography* (2004).

TRUSLER, Rev Dr John
(1735-1820)
Almost patron of Blake

Major, Emma. "Trusler, John (1735-1820), Church of England clergyman and author" Vol. LV, pp. 470-471, of *Oxford Dictionary of National Biography* (2004).

TULK, Charles Augustus
(1786-1849)
Swedenborgian and politician
Tulk Album of Drawings

DESCRIPTION:¹⁰¹¹ The album contained 90 pp., old master drawings, drawings by Flaxman, and two leaves with drawings by

¹⁰¹¹ The details here derive from Robert N. Essick, "William Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), and from Lowell Libson Limited, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), pp. 44-55, where the Blake drawings are reproduced and described.

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Blake.

One of the Blake drawings is a watercolour of an aged couple at the left embracing a boy and a girl¹⁰¹² in front of Gothic columns, with a very rough pencil sketch on the verso called by Lowell Libson "Sisyphus rolling the stone uphill".

The other Blake leaf is of a seated middle-aged couple playing harps.¹⁰¹³ To their left is a naked young man leaning on a shovel who is "almost identical" to the grave-digger on the general title page for his water colours (1795-97) for Edward Young, *Night Thoughts* <Butlin #330.2> (as Essick points out), and above them are two floating figures¹⁰¹⁴ who seem to be pouring out something.

On the verso is a series of 15 disparate studies (reversed) including for *America* (1793) pl. 5 (fleeing figures at bottom right), *America* pl. 7 (a falling figure and snake, a crouching figure, the figure with scales, a female with a sword), *America* pl. d, known as "A Dream of Thiralatha" (the nude girl holding up a naked child), *Europe* (1794) pl. 4 (the falling figure with a heavy

¹⁰¹² Lowell Libson called it "The meeting of a family in heaven", the title of a design (1805) for Blair's *Grave* (1808), but the two designs are dissimilar, and Essick points out that the setting is distinctly terrestrial. The leaf in the album to which the drawing was attached was inscribed in pencil "Parents meeting" (Essick). It is based on a drawing (1790-92) in Blake's Notebook, p. 41 (as Essick points out).

¹⁰¹³ Lowell Libson (2013) relates them to the harpers in *Job* (1826) pl. "21", but the Tatham figures are much younger and the rest of the design seems to be unrelated to Job. Essick dates the Tulk design 1790-92. On the composition, see also Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), illus. 9, and Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

¹⁰¹⁴ They are similar to the flying angels at the top of the title page of *Night I* (water colour, Butlin #330.6) engraved in Young's *Night Thoughts* (1797), as Essick points out.

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weight), and *Urizen* (1794) pl. 14 (upside down male seen from behind supporting himself on his hands).

SIZES: The album mounts are 27 x 22 cm; Blake's drawings are 9.2 x 14.3 cm (the aged couple) and 24.6 x 20.4 cm (sketches for *America* etc.).

WATERMARK: Whatman paper mounts in the album.

BINDING: Bound in calf.

HISTORY: (1) The Blake drawings (c. 1792-93) were acquired by Charles Augustus Tulk (1786-1849), perhaps about June 1816,¹⁰¹⁵ and assembled much later into an album with other works from his collection by his daughter (2) Louisa Susanna Ley (1819-48); the album passed to her husband (3) James Peard Ley (1807-85), their son (4) James Verchild Ley, and thence to his son (5) James Richard Ley (d. February 2010), from whom it passed to (6) Judith Penelope Ley; it was sold in spring or early summer of 2012 to (7) Lowell Libson Ltd (London),¹⁰¹⁶ who removed the Blake drawings and offered them for sale in Lowell Libson Limited, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), 44-55.

Gordon, Alexander, rev. Timothy C.P. Stunt. "Tulk, Charles Augustus (1786-1849), Swedenborgian writer and politician"

¹⁰¹⁵ Nancy Flaxman wrote to her husband in July 1816 about a conversation with "our Friend [apparently C.A. Tulk] about Blakes book & the little drawings ... he bought a drawing of him" (*BR* (2) 326).

¹⁰¹⁶ According to Essick, "Parental Affection" was "advertised by Libson and reproduced in *Art Newspaper* no. 236 (June 2012); see also brief comments and illus. in Anon., 'Forthcoming Events,' *British Art Journal*, 13. 1 (spring 2012): 96, Huon Mallalieu, "Drawn to Success," *Country Life* 206.26 (27 June 2012): 112-13, Richard Green, 'Master Drawings,' *Burlington Magazine* 154 (Sept. 2012): 651, and Mallalieu, 'From the Zoo to the Big Apple,' *Country Life* 206.40 (2 Oct. 2012): 114-15".

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Vol. LV, p. 538, of *Oxford Dictionary of National Biography* (2004).

UPCOTT, William
(1779-1845)
Autograph collector

Freeman, Janet Ivy. "Upcott, William (1779-1845), antiquary and autograph collector" Vol. LV, pp. 921-923, of *Oxford Dictionary of National Biography* (2004).

VARLEY, John
(1778-1842)

Painter, Astrologer, Friend of Blake

Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), lot 203 (£2,200)

Curry, Patrick. "John Varley, Magus." Chapter I (pp. 18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy* (London: Collins and Brown, 1992)

Herrmann, Luke. "John Varley, David Cox, Peter de Wint, and their Followers." Pp. 54-65 of his *Nineteenth Century British Painting* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

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Kauffman, C.M. "Varley, John (1778-1842), water colour painter and art teacher" Vol. LVI, pp. 146-149, of *Oxford Dictionary of National Biography* (2004)

Lyles, Anne. "John Varley." Vol. XXXI, pp. 908-909 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

WAINEWRIGHT, Thomas Griffiths
(1794-1852)
Dilettante, Forger, Patron of Blake

Gandy, Edward. "*Some Passages*" in the *Life, &c. of Egomet Bonmot, Esq.*, a pseudonymous poem first published in 1825 and generally ascribed to Thomas Griffiths Wainewright but probably the work of Edward Gandy. Ed. **Marc Vaubert de Chantilly** (Bethnal Green: The Vanity Press, 2000)

The demonstration of Gandy's authorship of this accomplished and amusing poem is well nigh conclusive.

king, james. *faking: a novel* (Toronto, Oxford: Simon and Pierre, 1999)

Through the mouth of a 20th-Century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainewright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainewright's wife Eliza, "At one party – unrecorded in any of the life records – William Blake in 1823 pinched my bottom" (p. 114).

Motion, Andrew. *Wainwright the Poisoner* (London: faber and faber, 2000)

A fictional Confession "dedicated to rescuing Wainwright from obscurity, and to bringing him back to life as a plausible and dynamic force" (p. xviii); the most rewarding parts are the extensive factual end-notes.

REVIEWS

§**Richard Bernstein**, "Getting Away With Murder (Probably)", *New York Times*, **16 August 2000**, p. E7 ("a scrupulously factual fiction")

Marc Vaulbert de Chantilly, *Wainwright the Poisoner: an example of Andrew Motion's "high Scholarship"* (Bethnal Green: The Vanity Press, **2000**) (a devastating review, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research)

Vaulbert de Chantilly, Marc. "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library." Pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*. Ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001)

In particular, he records the sales of Wainwright's Blakes in Benjamin Wheatley's sales of **4-11 August 1831**, property of George Edward Griffiths, lot 395: *Marriage* (I); lot 424: *Blair, Grave* (1808); lot 426, *America* (G), *Europe* (B), and *Jerusalem* (B); lot 1726: *Young, Night Thoughts* (1797); **20 December 1832**, lot 1313: *Job* (1826) proofs;

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2 May 1835, property of Joseph Earle, lot 883: *Songs* (X);
4 August 1837, lot 665: *Descriptive Catalogue* (?F);
John Fletcher and [the late Benjamin Wheatley's son]
Benjamin Robert Wheatley sale, **12 December 1837**, lot 363:
For Children: The Gates of Paradise (B).

WARD, James
(1769-1859)
Painter

See **1992 November 11-December 3** Martyn Gregory
catalogue of *English Romantic Landscape*

WATSON, Caroline
(1761?-1814)
Engraver

2014 September 23-2015 January 4

David Alexander. *Caroline Watson and Female Printmaking
in late Georgian England.* Fitzwilliam Museum (Cambridge:
Fitzwilliam Museum, 2014) 126 pp., ISBN: 9780957443464

It includes a catalogue of over 100 prints by Caroline
Watson and sixteen letters from her to William Hayley.
Among the letters printed is one of 30 October 1805 from
Caroline Watson to William Hayley which mentions that on 3
July 1805 Richard Phillips (the publisher of Hayley's *Ballads*
[1805] with Blake's engravings) sent a copy to "M.^r Blake" (p.
109).

WOLLSTONECRAFT, Mary
(1759-97)

Author, Feminist, Radical, known in Blake's Circle

Crafton, Lisa Plummer. "‘Insidious Decency’: Modesty and Female Sexuality in Wollstonecraft." *European Romantic Review*, XI, 3 (Summer 2000), 277-279

Kelly, Gary. *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992)

REVIEW

Ann Mellor, *Blake*, XXVII, 3 (Winter 1993-94), 78-79
(Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78])

BACKGROUND

Bindman, David. "'Revolution-Soup, dished up with human flesh and French Pot-Herbs': Burke's *Reflections* and the Visual Culture of the Late 18th-Century." Pp. 125-143 of *British Art 1740-1820: Essays in Honor of Robert R. Wark*. (San Marino: Huntington Library, 1992)

APPENDIX
Blake Records Second Edition (2004)
ADDENDA AND CORRIGENDA¹⁰¹⁷

The most extensive and important discoveries of contemporary references to William Blake and his relations since the Second Edition of *Blake Records* went to press concern the Moravian faith of his mother before he was born¹⁰¹⁸ and the Will and family of his wife's brother-in-law Henry Banes after his death.¹⁰¹⁹

See also the apprenticeship of Thomas Owen to William Blake in June 1788.

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For "Lisson Grove, west of the map" and "No. 20 (1828-130)" READ:

¹⁰¹⁷ The information about Walkeringham and the Moravians in these Addenda was first recorded in Keri Davies, "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England", Surrey Ph.D., 2003, of which he generously sent me a copy. The discovery of the Blake connection with the Moravians was made by Dr Keith Schuchard in June 2001 and published in Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43 – apparently omitting the references below dated 6 Feb, 13 Aug 1750, 12, 28 Sept, 20, 23 Nov, 4, 11, 18 Dec 1751. (When I examined the Archive in the 1960s, we did not know that Blake's mother had first married Thomas Armitage, and the connection with Blake was therefore invisible.) For wonderfully generous help when my wife and I worked in the Moravian Church Archives in 5-7 Muswell Hill, London, in May 2004 I am deeply indebted to the archivist Lorraine Parsons.

¹⁰¹⁸ Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43.

¹⁰¹⁹ Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake", *Blake*, XXXIX (2005), 78-99.

**Queen Street, Mayfair, to the right of the map
and**

No. 1 (1828-29)

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For "1785-90" READ:

1785-91

P. xii

**For "Upper Charlotte Street" and "1828-31" READ:
Upper Charlton Street ... (1829-31)**

P. xiv

for "1790-1800" READ:

1791-1800

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**Owners and Repositories of
Unique Materials**

Cowper and Newton Museum (Olney, Buckinghamshire), since
1996 on deposit in the Buckinghamshire County Record Office

Fitzwilliam Museum (including the MS "Autobiography of John
Linnell" formerly in the collection of John S. Linnell)

Moravian Church Archives (London)

Murray (John) Archive (National Library of Scotland)

Nottinghamshire County Archives (Walkeringham Church
Register)

Princeton University Library, Cromek Archive (formerly David
Warrington)

(b. 1 April 1805)	(b. 16 Aug 1807)	(b. 19 Dec 1809)	(b. 4 Dec 1813)	(b. 20 March 1815)
			print co- lourer & artist (ex- hibited 1834-39)	artist

P. 2

The christening of the baby who was to become the mother of William Blake was recorded in the church of St Mary Magdalen in the village of Walkeringham, Nottinghamshire: “Catherine y^e Daughter of Gervase Wright & Mary his [wife was] Bapt. **Novem. 21st 1725.**¹⁰²²

Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine’s future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

Catherine came from a family of yeomen.¹⁰²³ She had six brothers and sisters, two of whom died before she was born:

¹⁰²² Walkeringham Parish Church Register, Nottinghamshire County Archives, transcribed from a photograph reproduced in *Blake*, XXXVIII (2004), 42. *BR* (2) xxxii, said she was born in London 28 Sept 1723.

¹⁰²³ Her family may not have remained long in Walkeringham, for no Wright appears in the printed Nottingham voters lists of 1774, 1818, 1826, and 1830.

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Gervase Wright
Maltster and Yeoman Farmer
of Walkeringham, Nottinghamshire
Will of 7 Oct 1700 |

—|
|
Gervase Wright *married* Mary Dawson
23 April
1712

Richard	Robert	Katharin	John	Elizabeth	Elizabeth	<i>Catherine</i>	Benjamin	<i>married</i>	
29 April	6 Feb	15 Oct	1 Jan	30 June	6 April	21 Nov	23 Sept	4 July	2 Dec
1715	1717	1718	1720	1722	1724	1725	1729 1732	1754	
		died young		buried 8 Oct 1722					
—				—					
Mary					Richard	Elizabeth	Catherine	Thomas	
					7 July	3 Nov	22 June	23 Nov	19
Feb					1759	1763	1766	1769	
1772 ¹⁰²⁴									

When she was ten, she may have been present when Elizabeth Perkyns, who had been convicted of extortion and false accusation of rape, on 16 July 1736, was “stript naked from the waist upwards and whipt publicly in her Town of

¹⁰²⁴ The dates are of christenings, in Walkeringham for Gervase Wright and his children, in Sutton Cum Lound for Elizabeth Whitehead Wright and her children. The information comes from the Nottinghamshire Record Office via Davies.

Walkeringham ... between the hours of twelve and one till her body be bloody”.¹⁰²⁵

Catherine Wright married Thomas Armitage, hosier, in London on 14 December 1746.

Four years later, the young couple were drawn to the newly formed Moravian Congregation in Fetter Lane,¹⁰²⁶ whose records show: “**Munday 13.th August 1750** ... Armitage desires to come nearer to y^e Brⁿ also his Wife in the Society & Mr^s Clarke”.¹⁰²⁷

The Moravians were at the forefront of the English spiritual revival. On the night of 1-2 January 1739, John and Charles Wesley, George Whitefield, and Benjamin Ingham (inter alia) attended a Moravian lovefeast,¹⁰²⁸ and, according to Wesley’s journal, about 3:00 A.M. “the power of God came mightily upon us, insomuch that many cried out for exceeding

¹⁰²⁵ K. Tweedale Meaby, *Nottingham: Extracts from the County Records of the Eighteenth Century* (Nottingham [?1948]), 207.

¹⁰²⁶ According to Colin Podmore, *The Moravian Church in England, 1728-1760* (Oxford: Clarendon Press 1998), 170, “the first English [Moravian] congregation [was formed] on 15 May 1742” in Fetter Lane. In 1749 an Act of Parliament recognized the Moravian Church as “an antient Protestant Episcopal Church”, a sister church of the Church of England (Podmore 228).

¹⁰²⁷ Moravian Church Archives: Society Labourers’ Conference Minutes. The dates are from the Old Style (Julian) calendar; in the English-speaking world, the last day of the Old Style Calendar was 2 Sept 1752.

¹⁰²⁸ “The lovefeast is primarily a song service, opened with prayer ... the presiding minister often says a few words, explaining the purpose of the service, just before the congregation partakes of the bun and coffee, or whatever is served. ... There is no rule as to the food to be offered, except that it be very simple and easily distributed” (Adelaide L. Fries, *Customs and Practices of the Moravian Church*, Revised Edition [Bethlehem, Pennsylvania: Moravian Church in North America, 2003], 78).

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joy, and many fell to the ground.” This “sudden effusion of the Holy Ghost”¹⁰²⁹

marked the beginning of a year in which the Revival was to overflow the confines of the Fetter Lane Society and spread into other parts of England. ... this lovefeast in Fetter Lane was the turning-point at which the Revival’s focus moved from devotional revitalization in London to evangelism throughout England.¹⁰³⁰

Though licensed as Dissenters, the Moravians did not wish to separate their members from their birth-churches (usually Anglican) or to form a new sect.¹⁰³¹ Rather, they wished to form powerhouses of piety within the orthodoxies of Anglicanism (in England) or Lutheranism (in Germany).

At first the Moravians expanded their numbers very rapidly. In 1748 “they put the total numbers of souls in their care in England ... between 5,000 and 6,000, compared with 12,000 for Wesley and 20,000 for Whitefield”.¹⁰³² Much of this expansion was in Yorkshire, led by Benjamin Ingham.¹⁰³³ In 1742 and 1744 Moravian societies were formed in Wyke (South of Bradford), Mirfield (South South East of Wyke), Gomersal, Pudsey (Leeds County) (between Bradford and

¹⁰²⁹ William Holland, “An Extract or Short Account of some few Matters relating to the Work of the Lord in England” (1748) (Podmore 48).

¹⁰³⁰ Podmore 48.

¹⁰³¹ In October 1743, “a Fetter Lane member was expelled from one of the religious societies, which made a rule that members must ‘keep close to the Church of England’ or face expulsion” (Podmore 217).

¹⁰³² Podmore 120.

¹⁰³³ “At least three of Ingham’s Yorkshire societies began independently of him as groups meeting to read the works of Jacob Boehme” (Podmore 99).

Leeds), Ockbrook (now Derbyshire) (between Derby and Nottingham), and Dunkinfield (now Cheshire). There was also a society in Nottingham by 1744.¹⁰³⁴ Of these the most important was Pudsey, about seventy miles North-West of Walkeringham and twenty miles North-West of Cudworth. Here in 1742 the Moravians built an independent colony of piety called Fulneck.

One of the most remarked aspects of Moravian piety before 1753 was its emotional fervor. When the German Moravian minister and composer Philipp Heinrich Molther visited the Fetter Lane Congregation in 1739, he was “frightened by ‘their sighing, groaning, whimpering and howling’” and shocked by their “contortions, and strange gestures ... which they saw as proof of the presence of the ‘Spirit and power of God’” and which Molther said was “enough to bring one out in a cold sweat”.¹⁰³⁵

Another remarkable and more central feature of Moravians was their loving relish for Christ’s wounds, particularly as expressed in the Litany of the Wounds. In 1745, a Moravian man wrote to Ann Okely, “Be quite well and warme and covered ouer and Bereed [?buried] in the dear Bloody wounds of the Lamb”, and his wife greeted her “in the warm hot jowcy wounds of the Lamb”. The powerful lay preacher John Cennick wrote in 1746, I “pray the Lord to make me like a dear little Bee that can go in and out and suck the honey from all his Wounds”.¹⁰³⁶

¹⁰³⁴ Podmore 98.

¹⁰³⁵ Podmore 59-60.

¹⁰³⁶ Podmore 135.

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They were systematically anti-rationalist, and Zinzendorf's Litany of the Wounds prays to "Make us to hate reason".¹⁰³⁷

The Moravians held that God accepts people as they are – as sinners, and that one should not struggle to achieve holiness through one's own efforts (that would be both unnecessary and impossible), but "become a sinner", that is, accept one's sinfulness, simply believe, and await the salvation which is the gift of God's grace and cannot be earned by works or merit.¹⁰³⁸

The aspect of Moravianism which was most sensational was the explicit sexual imagery for piety. For Count Zinzendorf, the begetter or midwife of modern Moravianism,

both the Church and the individual Christian were brides of Christ, and thus essentially female. [In] Earthly marriage ... the husband represented Christ as his "procurator" Marriage and its consummation could therefore be described as *Gottesdienst* (the worship or service of God), as a sacramental act; it was the "liturgy of ... the marriage bed, where two people hold a daily *Gottesdienst*". ... Communion was the embrace of the husband, "a conjugal penetration of our bloody husband": "Our dearest husband ... himself penetrated us with his Corpse and Blood"¹⁰³⁹

¹⁰³⁷ Podmore 127.

¹⁰³⁸ Podmore 31.

¹⁰³⁹ Podmore 129-130, 135. In the Twelfth Appendix of the *Herrnhuter*

Beginning in 1750, a flood of pamphlets attacked the Moravians, written either by Anglicans deploring Wesley's association with the Moravians or by Wesleyans distinguishing themselves from Moravians, and in them this sexual imagery was cited and deplored. John Thomas, the only bishop of the Church of England who remained sympathetic to the Moravians, wrote that he still believed Count Zinzendorf was "a very great and pious Man and the Brethren a sober industrious and religious People, but what has greatly shocked me and many others above all things is the Calling the Holy Ghost the Mother and speaking of the Membrum Virile."¹⁰⁴⁰

The sexual context was not merely metaphorical. At the lovefeast, a quarter hour was devoted to mutual salutations which were occasionally so enthusiastic that a Bedford meeting "observ'd that it is not good to kiss so loud in the ¼ hour, but more stilly", and the painter Johann Valentin Haidt remembered that

Gesangbuch[hymnbook] is a husband's prayer:

May thy, (*viz.* Saviour's) first holy Wound anoint me for the conjugal Business upon that Member of my Body, which is for the Benefit of my wife; and the Purple red Oil flow upon my Priest's hole, and make it rightly fitted for the Procurator-Business; that I may embrace my precious Rib with the same Tenderness, that thou didst embrace thy Wife, when it went out of thy Side.

This was "completely unknown to English readers" before it was displayed in the attack by Henry Rimius in his *Candid Narrative of the Rise and Progress of the Herrnhuters commonly called Moravians or Unitas Fratrum, with a short account of their doctrines, drawn from their own writings* (London, 9 April 1753) (Podmore 269). The *Collection of Hymns of the Children of God in all Ages*, ed. John Gambold (1754) omitted the controversial hymns (Podmore 286-287).

¹⁰⁴⁰ Podmore 284.

William Blake and His Circle

After the lovefeast, when we kissed each other, I felt as Joseph, when he revealed himself to his brethren. I wept very loudly, and the Brethren with me. ... There was shame, amazement, grief and joy, mixed together, in short, heaven on earth. Therefore I had no more question as to whether I should attach myself to the Brethren.¹⁰⁴¹

All of this made possible both sex education and marriage guidance, in both of which the Moravians were pioneers Between members of the married choir ... such matters could be discussed openly and without shame, so that, for example, the London diary could record in 1743 that “Br and Sr Prusque were much bless’d together last night in their Fellowship” (as intercourse was termed).¹⁰⁴²

Peter Böhler (1712-75) founded in 1738 the London Congregation of Moravians which shortly established itself in Fetter Lane.¹⁰⁴³ Fetter Lane runs from the Strand North to Holborn just East of Lincoln’s Inn Fields and Chancery Lane; the “Chapel” is marked in R. Horwood’s great map of London (1792-99) on the east side of Fetter Lane off Neville’s Court. The evangelist John Wesley (1703-91), the caricaturist James Gillray (1757-1815), and the poet James Montgomery (1771-1854) were all Moravians at least for a time, and Swedenborg

¹⁰⁴¹ Podmore 143. Bishop Thomas asked “whether it was true that marriages were consummated in the presence of the elders” (Podmore 284).

¹⁰⁴² Podmore 130.

¹⁰⁴³ Engravings of the Fetter Lane Chapel of the 1750s (from *Zeremonianbücher* [1757] reproduced in Podmore 9) depict the women on the right dressed in apparently identical white aprons and caps.

attended the Fetter Lane Church in 1744, but the number of Moravians has always been small.¹⁰⁴⁴

In a list dated “**March 12th 1749**” [Old Style, 1750 New Style] of “M[arried] W[omen]” to be visited is no “12. Armitage”.¹⁰⁴⁵

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the Moravian Congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian Congregation in Fetter Lane of **30 July 1750**

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted wth them

Armitage — she [i.e., Mrs Armitage]

John Clark — she ...¹⁰⁴⁶

Thomas Armitage wrote a letter in a rather fine hand “For Bro: West” applying to join the Congregation of the Lamb:

Nov:^r the 14.th 1750 London

¹⁰⁴⁴ According to the Helpers Conference Minutes Vol. VI (1748-66) dated 6 Aug 1750 “the People who stand in connexion with us & are Visited are about 617 & many more come constantly to hear the Preachings”.

¹⁰⁴⁵ Moravian Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

¹⁰⁴⁶ Moravian Archives C/36/14/2: in Davies, 1305.

William Blake and His Circle

My Dear Brethren

My Dear Saviour has maid me Love you in Such a degree, as I never did Experience before to any Set of People; and I believe it is ^{^his^} will that I should come amongst you; because he has done it himself, for I could not bear the doctrin of his Bloody Corps, till; very lately, till non but my Dr Saviour could show me; perfectly, & he over came me so sweetly that I shall never forget, when I only went out of curiosity to hear Bror Cennick, which was to be the last Time I thought I wod lose in hearing any of the Brethren; & my Jesus Show'd me that I had been Seeking Something else besides him; nor could I ^{^then^} bear the thought of hearing any thing Else; but of him being Crucified & of his Bleeding wounds, which I Experienced very Sweet & the only food for my Soul then; I am but very poor in my Self & weak and find my Love very cool sometimes toward him, for all hes done for me so much, but when my Loveing Saviour comes again and kindles that Spark, then I feel I can love him dearly; so he makes me love him or Else I should not love him at all; & I can feel my saviour, forgive me all my base acctions [sic] from time to time; for all that my D.^r Lords Love is Such, as bad as I am I know he Loves me with that ever lasting Love, that nothing Shall Separate us, as St Paul sais, from Your Unworthy Brother in the Suffering Jesus

Tho:^s Armitage¹⁰⁴⁷

Probably about the same time his wife wrote in a plain clear hand, tactfully quoting a Moravian hymn:

My Dear Bretheren & Sistors

I have very littell to say of my self for I am a pore crature and full of wants but my Dear Sav[^]i[^]our will sat[i]sfy them all[.] I Should be glad if I could allways lay at the Cross full as I do [^]know[^] [i.e. now] thanks be to him last Friday at the love feast Our Saviour was pleased to make me Suck his wounds and hug the Cross more than Ever and I trust will more and more till my frale nature can hould no more[.] at your request I have rit but I am not worthy of the blessing it is desired for I do not Love our [^]Dear[^] Saviour halfe enough but if it is [his] will to bring me among his hapy flock in closer connection I shall be very thanku [sic.] I would tell you more of my self but itt is nothing thats good so now I will rite of my Saviour that is all Love

¹⁰⁴⁷ Moravian Archive: MS C/36/2/158; the wafer on the leaf covers a few letters. JohnCennick (1718-55), popular Moravian preacher and hymnodist, is buried in the Moravian Burial Ground, Chelsea.

William Blake and His Circle

Here let me drink for ever drink
nor never once depart
for what I tast makes me to cry
fix at this Spring My heart
Dear Saviour thou hast seen how oft
I've turnd away from thee
O let thy work renewd to day
Remain eternally¹⁰⁴⁸ Catherine Armitage¹⁰⁴⁹

Admission to the Congregation was not lightly won. In 1752 the Fulneck Elders' Conference concluded that "We should not be too hasty in receiving People into the Congregation". As the Litany put it, "From unhallowed growth, good Lord deliver us."¹⁰⁵⁰

Letters of application were vetted once a month for suitability. The cases of applicants who did not seem frivolous or otherwise inappropriate were then put to the lot. The lot offered three choices: Yes, No, or Blank, so that there were one in three chances (as the unGodly might say) of an affirmative response.

According to a note of **26 November 1750**, "The new members were B^r & Sis^r Hermitage, B^r Camden, ... [and 7

¹⁰⁴⁸ This is the second stanza of a hymn by James Hutton (1715-91) beginning "Stream through the bottom of my heart" which appeared in *A Collection of Hymns, with Several Translations from the Hymn-Book of the Moravian Brethren* (1742), #185 (according to *A Dictionary of Hymnology*, ed. John Julian [London, 1915], 546), and was often reprinted, for instance in *A Collection of Hymns of the Children of God in all Ages, From the Beginning till now ... Designed chiefly for the Use of the Congregations in Union with the Brethren's Church* [ed. John Gambold] (London: Printed; and to be had at all the Brethren's Chapels, 1754), No. 79.

¹⁰⁴⁹ Moravian Church Archives: MS C/36/2/159. Photographs of both letters are reproduced in *Blake*, XXXVIII (2004), 41-42.

¹⁰⁵⁰ Podmore 122.

others]”.¹⁰⁵¹ Their reception is recorded on separate pages for women and men:

Name, Religion & Profession	From where & when	Received	Confirmed	First Ad- mitted to the Sacre- ment	Other Circum- stances of Life
Catherine Armitage M. Sr	Walkingham Nottingham- shire	1750 Nov. 26 Nov: 21st 1725	[Blank]	[Blank]	Became a Wi- dow & left the Congregation ¹⁰⁵³

Name, Religion & Profession	Born where and when	Received	Confirmed	First Ad- mitted to the Sacre- ment	Other stances of Life
Thomas Armitage Hosier Ch: of Eng. ^d M B ^r	at Cudworth in the Parish of Royson in Yorkshire in	1750 Nov. 26	[Blank]	on his sick Bed Sep. 28th 1751	Departed this Life Nov: 19 1751

¹⁰⁵¹ Moravian Archives C/36/7/4: Congregation Diary Vol. IV, pp. 1453-4, in Davies, 1305. The Cockney addition of the “h” before words beginning with a vowel is visible also in the record of Thomas Hermitage, hosier (1749) and the marriage record of Catherine Harmitage (1752).

¹⁰⁵² Under Religion, many are identified as Church of England, some as “Dissenter”, Roman Catholic, or Lutheran. Notice that Catherine Armitage is not identified as to Religion or Profession. In 1749, two applicants were identified as from Rotherhithe, as Blake’s father and paternal grandfather were.

¹⁰⁵³ Moravian Church Archives: Church Catalogue C/36/51/1, 36, like the record for Thomas Armitage below. Few confirmations are recorded because most of those joining had already been confirmed in their original churches. “Became a widow & left the Congregation” is a common description. In these records “M” = married, “S^r” = sister, and “B^r” = brother. On that day, six men and five women were received into the Fetter Lane Congregation; in all of 1750 twenty men and thirty-five women were received.

William Blake and His Circle

May 1723¹⁰⁵⁴

According to the Fetter Lane records, “Thomas Son of Thomas and Catherine Armitage, departed **Febr 1751**, and buried **March 1.** at Bloomsbury.”¹⁰⁵⁵ This is recorded with a few more details in the account of “Kinder sind in London heim gegangen in der Zeit als ich da war” (children in London returning home [dying] in the time I was there) by a Moravian returning to Herrnhut: “**1751 26 Febr.** Thom. Armitage, 1 Jahr” (1 year [old]). Thomas Armitage Jr was born – and presumably christened – about February 1750, before his parents joined the Moravian Congregation in November 1750.¹⁰⁵⁶

The health of Thomas Armitage was evidently failing in the summer of 1751, and a note of **14 August 1751** in the Moravian Archives records that

B^r Hermitage wants a person to assist him in his shop if the B^{rs} Could recommend any One he

¹⁰⁵⁴ BR (2) xxxii, says Thomas was christened 21 June 1722 in Royston.

¹⁰⁵⁵ Church catalogue; the same information is given in the Congregation Diary: “**Frid.1March 1751.** Thomas, the child of Br. & Sisr. Armitage was buried in the Ground near Bloomsbury.” There is no record of a Moravian burying ground in Bloomsbury; the reference may be to “S.^t George Bloomsbury Burying Ground” shown on Horwood’s map (1792-99) between Brunswick and Mecklenburgh Squares or to “Saint Georges Burying Ground and Chapel” near Connaught Place.

The Fetter Lane Burying Ground on King’s Road (now 381), Chelsea, was opened just after Thomas Armitage [Jr] died; James Gillray’s father was sexton there (1759-99).

¹⁰⁵⁶ Moravian manuscript reports were regularly sent to the spiritual headquarters in Herrnhut, Germany, to what is now called the Universitätsarchiv; I am deeply indebted to Dr Rüdiger Kröger, Unity archivist, who kindly searched the Archive for me. This notice of Thomas Armitage Jr is Herrnhut: R.27.353.31, dated March 1754.

would be glad[.] B^r Lehman is to speak with B^r
Page ab^t it.¹⁰⁵⁷

The Moravian Brethren frequently helped each other in business matters, and a note of **12 September 1751** reports that “Br Armitage wanted some one to lend him 20l to pay a Note which was done a year ago but as the Brethn are scanty of money it was thought he might propose the Person to give him an other Year for the payment thereof.”¹⁰⁵⁸

On “**Sat. 28 [September 1751]**, Br. Armitage, being sick, & having long desired it, had the H. Communion administered to him privately. At 1:00 o’clock was S[abbath] L[ove] F[east] at Bloomsbury.”¹⁰⁵⁹

His illness was mortal, and on **19 November 1751** he died, apparently in some disfavour with the brethren. Next day

Bror Boehler took notice of Bror Armitage not being in so good Condition in his heart the latter end of his Life as the Brn co.^d wish— He observed that such things did not please the Brn & that they sh.^d be very Cautious of what they did in Receiving[?] Persons to fellowship & especially to the Lord[‘s] Supper. Further said [word illeg] of what has happened wth Bro Armitage he could not mention him in the Liturgy as being uncertain ab.^t his Estate &c. He also Lamented the Want of a

¹⁰⁵⁷ Moravian Archives C/36/11/6: Helpers Conference Minute Book Vol. VI, in Davies, 1306.

¹⁰⁵⁸ Helpers Conference Minutes Vol. VI.

¹⁰⁵⁹ Moravian Church Archive: Church Diary, Vol. V (1751), 61.

William Blake and His Circle

Nurse to be always with the Sick Bro. or Sister day
& night¹⁰⁶⁰

According to an "Obituary" in the Congregation Diary:¹⁰⁶¹

Sat. 23 [Nov. 1751] Sabb. L.F. was at Westminster. Today was buried at Bloomsbury-Ground the Body of Thomas Armitage a Married Br He was born in the Parish of Royson in Yorkshire, in **May 1723**, married at London, & was by trade a Hosier. He was receiv'd into the Congregⁿ, **Nov. 26 1750**, & partook of the H. Sacrament on his sick Bed, **Sept. 28. 1751**. His Sickness was a slow Consumption, of which he died last Tuesday Morning [19 November]. Towards the latter End a little Fretfulness clouded his Love, which he otherwise always bore to his nearest Hearts; but the Night before he departed, he desired they would forgive him this, & took a cordial Leave afterwards of his wife.¹⁰⁶²

His wife Catherine seemed to be left in some financial distress, and on

Wednesday. Dec.^r 4th 1751 ... Bro Boehler desired some of the Brn wd undertake Sistr Armitage affairs, Bro: Mason & J. Syms will do it. Bro. Boehler observed Bro. Armitage had made a very unequitable will obliging his Wido to pay £80 to his Bro. in case She Marrys again & it is thot she has little more if any left her & Bro. Boehler wish^d

¹⁰⁶⁰ Helpers Conference Minutes Vol. VI.

¹⁰⁶¹ Congregation Diary Vol. V, p. 80.

¹⁰⁶² The Congregation's Burial Records report that "Thomas Armitage, M. departed **Nov. 19. 1751**, was buried the **23^d** *ibid* [i.e., at Bloomsbury]", where his son had been buried in 1750.

the Brn would be advised by the Brn when they made their wills[.]¹⁰⁶³

Wednesday Decr. 11th 1751 ... The Brethren have been with Sistr Armitage and will go again to morrow

Brothers Mason and Syms discovered that Catherine Armitage was better off than had been thought: “**Wednesday Dec. 18th 1751** ... Sistr Armitage’s affairs have been examined & she has about £150 in Stock, besides household goods when all her debts are paid.” Household effects plus £150 of hosiery stock are substantial worldly goods, perhaps more than William Blake ever had. The person who undertook the affairs of Sister Armitage most effectively was James Blake, who married her ten months later, on 15 October 1752. We do not know whether he paid the £80 to the brother of his wife’s first husband.

Among Moravians, marriage outside the community was not permitted. “The *Elders* have the sole Right of making Matches. No promise of Marriage is of any Validity without their consent.”¹⁰⁶⁴ Catherine Armitage may have left the Fetter Lane Congregation for these reasons when she married James Blake in 1752.

¹⁰⁶³ Helpers Conference Minutes Vol. VI, like the records for 11 and 18 Dec 1751.

¹⁰⁶⁴ Henry Rimius, *A Candid Narrative of the Rise and Progress of the Herrnhuters, commonly called the Moravians* ..., Second Edition (London, 1753), 20, cited by Davies p. 299. “John Heaven was expelled in 1749 for marrying without consent” (Podmore 132).

William Blake and His Circle

In the earliest Congregation List of the Moravian Fetter Lane Society, **1 March 1743**, appears “Blake & She [i.e., Mrs Blake]. Butchers in Pear Street near Mount Hill Goswell Street.”¹⁰⁶⁵ In Horwood’s great map of London (1799), Peartree Street runs East of Goswell Street to Brick Lane (apparently now Central Street) at the eastern edge of the City, a little West of Bunhill Fields. These Blakes are not known to be related to the poet.

The Helpers Conference Minutes for **6 February 1750** report that Brother Bohler “will give a Love Feast to those Br^s & Sr^s who were acquainted with him at his 1st coming to England [7 February 1737] w^{ch} will be 13 years to morrow who are as follows”, including “Blake”. This may be the John Blake whose undated letter of application says “I am a poor missarable unhappy Creature” and quotes “O take me by the hand and hart.e[t]c”.¹⁰⁶⁶ His wife was also a member of the congregation, and perhaps his sister as well.¹⁰⁶⁷

¹⁰⁶⁵ Moravian Church Archive and Library C/36/5/3, Catalogue p. 1, cited in Keri Davies, “The Lost Moravian History of William Blake’s Family: Snapshots from the Archive”, *Literature Compass* [online] 3/6 (2006), 1303.

¹⁰⁶⁶ Moravian Church Archives: C/36/2/159, quoted in full in *Blake*, XXXVIII (2004), 39. Perhaps the date is close to 6 Feb 1742, when, according to an account of Married Men in London, “Blake feels & confesses his slavery & hopes soon to receive the Blessing of kn.eri.ng [?knowing] our Savior & beeing made quite Free.” (Herrnhut: R.27.3653.1)

Joshua Armitage, listed among the Single Men, Youths, and Great Boys in the Moravian centre of Pudsey (Herrnhut: R.27.363.42), may be the son of Sarah (b. 1719 in Brownhill [?Aberdeenshire], d. 1766 in Bristol) who was married in 1719 to Joshua Armitage (Herrnhut: R.22.140.49). However, they are not known to be related to the husband of Catherine Wright Armitage.

¹⁰⁶⁷ “Blake” appears among Married Men and Married Women in the Society Labourers’ Conference Minutes for 21 Sept 1747 and later, and a note for 27-28 Nov 1746 says that the Single Woman “Blake” desires to be visited. “Blake is a poor vexed man, a Slave” (1742, Congregation Diary I), and his wife may be “Sister Blake an old member of the Society [who] went to our Saviour” (Nov 1749, both quoted in *Blake*, XXXVIII [2004], 39). “Blacke” is recorded among

In the year that Catherine and Thomas Armitage joined the Fetter Lane Congregation, a great outcry began in the press against the enthusiasm of the Moravians, led by the erstwhile Moravian sympathisers John Wesley and George Whitefield, whose *Expostulatory Letter* (1753) “did the most damage”, though his most damaging evidence was silently quoted from German pamphlets in Rimius’ *Candid Narrative* (1753). There was a financial collapse in 1753, and

The accelerating growth in membership came to a sudden halt. ... It was as if the music had suddenly stopped. ... 1755 saw the beginning in England of the Moravian retreat into the world of the “quiet in

Moravian Women in mid-September 1748 (Herrnhut: R.27.363.4) and among Married Men in Jan 1749 (Herrnhut: R.27.363.6), and “Edward Blacke” among London children in 1749 (Herrnhut: R.27.363.9).

On the basis of no more evidence than this, it has been suggested that the Moravian Blakes were the poet’s grandparents – Thomas Wright, *The Life of William Blake* (Olney, Bucks: Thomas Wright, 1929), I, 2, Margaret Ruth Lowery, *Windows of the Morning* (1940), 15, Marsha Keith Schuchard, “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (1999) <<http://www.esoteric.mus.edu/>>, and others (there is an Appendix on “The Moravians or United Brethren” but no biographical fact in Jack Lindsay, *William Blake: His Life and Work* [N.Y.: George Braziller, 1979], 275-276). “Blake” is, of course, a dispiritingly common name (*BR* (2) 829-846 provides evidence of scores of men named “William Blake’ in London 1740-1820”), and the likelihood is very faint that these Moravian Blakes were related to the poet. The poet’s paternal grandfather James almost certainly lived across the river in Rotherhithe. However, a John Blake paid the rates on a house in Glasshouse Street in 1743 which was occupied in 1744-53 by James Blake the poet’s father (*BR* (2) 734-735), and he could be both the Moravian and the elder brother of the poet’s father.

William Blake and His Circle

the land", so contrary to the inspired, adventurous exuberance of the Zinzendorf era.¹⁰⁶⁸

P. 8

For "some fifteen years" (James Blake lived "in cautious gentility for some fifteen years" in Cirencester Place")**READ:**
ten years

P. 12

After "settled in Southwark" **ADD:**

The family hosiery shop at 28 Broad Street, Golden Square probably had an emblematic sign identifying it as the Woolpack & Peacock. The shop-title may be seen in the elegant engraved bill-head¹⁰⁶⁹ made out by James Blake, the poet's father, to the prodigious botanist Joseph Banks who was about to sail with Captain Cook¹⁰⁷⁰ on his second circumnavigation of the world.

[Ribbons

[M.^r Banks]

London [July 9. 1772]

Bought of Ja.^s Blake,

HOSIER & HABERDASHER

At the Woolpack & Peacock the upper End of

¹⁰⁶⁸ Podmore 273, 274, 275, 283.

¹⁰⁶⁹ This is the only known evidence of the name of the shop. Many Peacocks and Woolsacks, some of them for hosiers, but no Woolsack & Peacock are reported by Ambrose Heal, *The Sign-boards of Old London Shops: A Review of the Shop Signs employed by the London Tradesmen during the XVIIth and XVIIIth Centuries, Compiled from the author's collection of contemporary trade-cards and billheads* (N.Y.: Benjamin Blom, 1972), Bryant Lillywhite, *London Signs: A Reference Book of London Signs from Earliest Times to About the Mid-Nineteenth Century* (London: Allen and Unwin, 1972), and Ambrose Heal, *London Tradesmen's Cards of the XVIII Centuries: An Account of their Origin and Use* (London: B.T. Batsford, 1925).

¹⁰⁷⁰ He who Chased a Chook All around Australia.

Broad Street Carnaby Market ;
Who Sells all kinds of Baizes, Flannels, &c. &c.
 [3 Pieces brod figd¹⁰⁷¹ Ribⁿ --- 22/63.. 7..6
 26 yds --- D^o ----- 7½ --0..16..3
 16 Colrd Silk Hfs¹⁰⁷² ----- 4/33. 18..0
7..11..9
 3 Cold Silk Hfs --- 4/3 - 12..9
£ 8. 4..6

Recd July. 10. 1772 the Contents in full of all Demands
 James Blake

M.^r Banks new Burlington Street]¹⁰⁷³

The Woolsack and Peacock was an uncommon name--at any rate I have found no other instance of its use--and it must have been memorable to the young poet. However, he did not make much use of the terms in his surviving writings. He does not use the word "woolsack" at all, and his references to peacocks¹⁰⁷⁴ seem entirely conventional.

¹⁰⁷¹ "figd" is showy, as in "full fig" or perhaps "figured".

¹⁰⁷² This hard-to-read word perhaps represents "Handkerchiefs".

¹⁰⁷³ The bill is among the Papers of Sir Joseph Banks, State Library of New South Wales, Sydney, Australia (Series 06.029 Section 3). The verso is endorsed "M.^r Blake" and, vertically, "Blake". Cunningham ¶2 says that as a child Blake "drew designs on the backs of all the shop-bills", but he did not do so on this one.

The bill is mentioned in *The Indian and Pacific Correspondence of Sir Joseph Banks, 1768-1820: Letters 1768-1782*, ed. Neil Chambers (London: Pickering and Chatto, 2009), 143, 354, but not in G.E. Bentley, Jr, "Trade Cards and the Blake Connection", *Book Collector*, XXXVII (1988), 127-133. Sir Joseph's only sister Sarah Sophia Banks (1744-1818) collected over 4,000 trade cards and shop bills, which were given after her death by her brother to the British Museum Print Room, but James Blake's bill is not among them.

¹⁰⁷⁴ *Marriage of Heaven and Hell* pl. 8, *Jerusalem* pl. 98, l. 14, *Vala* p. 94, l. 51 (Night 7[b]), "Vision of the Last Judgment" (Notebook p. 93).

William Blake and His Circle

The whole document is written in the same hand (note the formation of the capital letter "C"), though the additions to the bill of receipt and address are written a good deal more casually than the bill itself. The handwriting is the only surviving example of the handwriting of Blake's father. It is quite distinct from that of William Blake.

The social ambition of the bill-head is a good deal more than might have been associated with the firm that sold goods wholesale to the Parish Workhouse. On the other hand, it seems quite appropriate for a firm selling fancy "figd Rib^s" and silk handkerchiefs to the munificent Joseph Banks.

The dimensions of a "piece" of cloth depend upon the material. For muslin it was 10 yards long, for Irish linen 25 yards, for calico 28 yards, for cotton cloth 24-47 yards long by 28" to 46" wide, and for Hanoverian linen 128 yards.¹⁰⁷⁵

At any rate, the quantity Banks bought was enormous. He seems to have ordered three "pieces" of broad figged or figured ribbon the size in which it was manufactured, perhaps 26 yards by 1 yard (234 square feet), and 26 yards of tailored ribbon which was perhaps the length as manufactured.

Perhaps William Blake was in the shop when the purchase was made--his own apprenticeship indentures were dated four weeks later, 4 August 1772. He probably did not himself wait upon such a distinguished gentleman unless his father happened not to be in the shop. If William was the salesman, he probably remembered Banks as vividly as he did Oliver Goldsmith who may have been in the shop the same year.¹⁰⁷⁶

The sum was enormous, the equivalent of six weeks of goods sold by James Blake father and son to the St James

¹⁰⁷⁵ *Oxford English Dictionary*, sive "piece" sense 4a.

¹⁰⁷⁶ *BR* (2) 16.

Parish Workhouse and Schoolhouse in 1782-84 (£8.3.19).¹⁰⁷⁷

Probably these fancy goods were intended as gifts to the friendly women of the South Pacific. The erotic possibilities of South Pacific voyaging were of course known to Blake. His picture of "The Goats" (?1799) depicts an incident in the voyage of the ship *Duff* to the Marquesas. Seven girls clad only in vine leaves swam out to the ship, where "some goats on board the missionary ship stripped them [the vines] off presently".¹⁰⁷⁸

The dates of the bill (Thursday 9 July 1772) and of the receipt (Friday 10 July) and Banks' address suggest that the goods were delivered and paid for the day after they were ordered.

This quantity of cloth could scarcely be carried by one man. It would have required a cart.

Delivery of the goods to Banks was a heavy responsibility, requiring both strength to handle them and firmness of character to receive such a large sum of money. James Blake had four eligible sons: James (age 19), William (14), John (12), and Robert (9). James was serving his apprenticeship as a needle-maker in Southwark, and John and Robert were surely too young for such a responsibility. It seems likely that William delivered the goods and collected the money, perhaps supported by his younger brothers.

The fancy haberdashery was sold to Joseph Banks as he was collecting materials to take with him on Captain Cook's second circumnavigation in the *Endeavour*. Cook sailed four

¹⁰⁷⁷ *BR* (2) 36. The receipts are known only from the Parish records. No other example of this bill-head, or indeed any James Blake bill-head, is known.

¹⁰⁷⁸ Blake, *Descriptive Catalogue* (1809) 52.

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days later, on 13 July 1772, but he sailed without Joseph Banks, who decided that the accommodation was not sufficient for his entourage of fifteen persons.

Joseph Banks may have chosen The Woolsack and Peacock hosiery and haberdashery shop in Broad Street at least in part because it was nearby; New Burlington Street, the address on the receipt, is just three rather circuitous streets from Broad Street.

Instead of sailing to the South Pacific, Banks sailed in August to Iceland.

One wonders what became of those twenty-six yards of figged ribbon presumably intended for gifts to the agreeably friendly young female islanders in the South Pacific. They were scarcely appropriate for the ice storms of Mount Hecla.¹⁰⁷⁹

**p. 12 fn ‡
for "reads ... ffather[.]" READ:1080**

P. 15

¹⁰⁷⁹ This section on the Woolsack & Peacock will be printed in G.E. Bentley, Jr, "William Blake of the Woolsack & Peacock", *Blake*.

¹⁰⁸⁰ (Stationers' Company Apprentice Register (1 Feb 1763-5 Dec 1786), p. 15) reads:

Ja.^s Basire William Blake Son of James }
of Broad Street Carnaby Market }
Hosier to James Basire of Great } £52..10.0
Queen Street Lincolns Inn ffields }
seven years Cons.ⁿ £52.10.-- paid }
by his ffather ----- }

The information is summarised (MS Register of Duties, National Archives, Kew [Ref. 1R 1/27, reproduced in the 2014-15 Ashmolean catalogue, pp. 28-29]): "18 James Basire Citizen and Stationer of London William Blake Ind. 1 4 August 1772 7 from date 52 10 2 12 6", signifying that James Basire took as an apprentice William Blake in Industry [not in "Arts", as the entry above him reads] for a fee of £52.10.0 and duty thereon of £2.12.6.

**“James Parker (1750-1805)” should be
“(1757-1805)”**

pp. 18-19

**for "Gosse", "Admission", "Pres" READ:
"Gosf", "Admisfion", "Pref"**

P. 22

**In the footnote * for the paragraph “Stothard
made a drawing ... Oct. 1780.” READ:**

Cumberland’s friend John Highmore (1750-84) records a sketching tour in Kent on 22-26 May 1779 with Cumberland and Thomas Stothard.¹⁰⁸¹ On 24 May Cumberland and Stothard crossed “over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views”. One of these views of Allington Castle is Stothard’s drawing (now in the Tate) inscribed “1779”. Blake was not on this 1779 expedition.¹⁰⁸²

P. 30, ADD:

Anon., "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der frehen Künste* (Leipzig) XXVIII Bandes, 1 Stüd (1783), 337 ("Robin Hood and Clorinda,¹⁰⁸³ sich auf der Jago beegnend, nach J. Meheux,

¹⁰⁸¹ Bonham sale catalogue of 24 March 2009, lot 190, cited by R.N. Essick, “Blake in the Marketplace 2009”, *Blake*, XLIII [2010], 135).

¹⁰⁸² Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: University of Missouri Press, 1988), 91, suggests that Blake was on the 1779 sketching trip.

¹⁰⁸³ "Robin Hood & Clorinda" ("London Pub.^d March 30, 1783 by T. Macklin N.^o 39 Fleet Street") (platemark 23 x 27.7 cm). Five copies are known (3

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von W. Blake, in punktirter Manier. In der Runde zu 8 zoll Durchschnitt, und 4 Schillinge im Preise.")¹⁰⁸⁴

P. 30

To "in the Gothic manner" **ADD FOOTNOTE:**¹⁰⁸⁵

P. 32

To "*Poetical Sketches*" ADD

Probably about the same time Blake or Flaxman gave *Poetical Sketches* (Y, now in the Essick Collection) to John Hawkins, who inscribed the title page under "W.B." (extended to "W. Blake") "at M^r Taylors Green St Leicester fields", where Blake lived in 1782-84.

Below this he wrote:

Paulum sepulta distatinertia
celate virtus¹⁰⁸⁶

Of course in 1782-84 when he lived in Green Street, Blake had scarcely any fame--or Latin either for that matter. He had exhibited a few pictures at the Royal Academy in 1780 (1) and 1784 (2), and he had signed 58 commercial engravings

untraced) in brown and red-brown. The Macklin auction by Peter Coxe, Burrell, and Foster, 7 May 1800, lot 3, listed 7 plain impressions and 23 "in colours".

¹⁰⁸⁴ The text of the entry and the one in 1785 is in fraktur except for the quotations in English, which are in conventional European font.

For these revised readings I am grateful to my friend Bob Essick.

¹⁰⁸⁵ Early Flaxman drawings of Gothic subjects inscribed by A.S. Mathew are discussed, and some reproduced, in David Bindman, "New Light on the Mathews: Flaxman's and Blake's Early Gothicism", pp. 95-104 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

¹⁰⁸⁶ The passage is from Horace, Odes, Book 4, Ode 9, ll. 29-30. The context is that brave men are unknown unless their deeds are celebrated by poets. "When courage lies hidden, it is little better than shame hushed up in the grave".

(none invented by him).¹⁰⁸⁷ In 1782-84 only an enthusiastic admirer could have called him undeservedly obscure, and only a scholar would have done so in Latin.

p. 33
To fn † ADD:¹⁰⁸⁸

P. 33 and footnote, p. 34
Omit the references to James Parker's wife.¹⁰⁸⁹

P. 39
To the footnote about Blake entries in the catalogue of the
Royal Academy exhibition (1785) ADD;
In the copy owned by Sir John Soane (1753-1837) were "some

¹⁰⁸⁷ See *BR* (2) 813-816.

¹⁰⁸⁸ Blake's press may have been made by ""BUMSTED, Rolling-press-maker, 13, Old Bailey", the only rolling-press-maker listed in John Pendred, *The London and Country Booksellers and Stationers VADE MECUM ...* (1785). The bed of the press was large enough to accommodate Blake's Colour Prints (76 to 77 cm wide <Butlin #294, 306, 316, 320, 223>) and his Canterbury Pilgrims plate (94.9 cm wide). It may have weighed 700 lb (318 kg), the weight of the 18th Century rolling press in the Science Museum (London), according to Michael Phillips, Ashmolean catalogue (2014-2015), *William Blake: Apprentice & Master*, 118.

¹⁰⁸⁹ "The Journeyman and the Genius: James Parker and his Partner William Blake ...", *Studies in Bibliography*, XLIX (1996), 210, says that on 17 Aug 1782 James Parker (aged 25 and up [the engraver was 25 then]), Stationer of the Parish of St Dunstan in the West, contracted to marry Ann Serjeantson in the County of York (Allegation in Lambeth Palace Library; transcript at 1, The Sanctuary, Westminster). As my friend Keri Davies points out to me, this is probably not James Parker, engraver, of the Stationers' Company, but the James Parker, stationer of 36, Chancery Lane in 1782-97 (see Ian Maxted, *The London Book Trades 1775-1800* [Folkestone: William Dawson and Sons Ltd, 1977], 170).

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items marked in pencil (e.g. works by William Blake)", according to the Soane Museum online catalogue.

P. 43

ADD:

A subscription (?1785) to enable "Mrs. RYLAND and her [6] CHILDREN" "to purchase some of his Plates at the ensuing auction" was contributed to by about eighty individuals, including Alderman Boydell (£5.5.0), J. Johnson (£1.1.0), Gainsborough (£1.1.0), and "Mr. Blake" (10s 6d), who may be the poet.¹⁰⁹⁰

P. 43, ADD:

Anon., "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der frehen Künste* (Leipzig) XXX, 20 Stüd (1785), 162 ("Zwey angenehme Blätter, nach Watteau, aus der Sammlung des Hrn. A. Maskins; Morning Amusement und Evening Amusement,¹⁰⁹¹ von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge.")

P. 48

¹⁰⁹⁰ Victoria and Albert Museum Presscuttings, Vol. I, f. 251. Mrs Ryland was the widow of William Wynne Ryland, to whom it was proposed that William Blake should be apprenticed (*BR* (2) 665 fn).

¹⁰⁹¹ "Morning Amusement" and "Evening Amusement", each from "From an Original Picture in the Collection of M.^r A. Maskins") (platemarks 35.8 x 32.9 and 35.9 x 33.1 cm); 17 copies of "Morning Amusement" are known (9 untraced) and 7 of "Evening Amusement" (plus untraced copies), printed in sanguine, brown, red, and black. They were offered at Macklin's Poet's Gallery (1794) for "7s. Plain and 15s. in Colours".

Add footnote to Tatham’s statement that in his colour-prints, Blake “painted roughly and quickly, so that no colour would have time to dry.”¹⁰⁹²

P.48

Footnote to Tatham’s statement that Blake made his colour “prints in oil”¹⁰⁹³

P. 48

ADD:

In **June 1788**, Thomas Owen was apprenticed to William Blake, engraver, of St James Parish, for a fee of Fifty Guineas (£52.10.0).¹⁰⁹⁴ The fee is the same as that paid by

¹⁰⁹² According to Joseph Viscomi, “Blake’s Annus Mirabilis”, *Blake*, XLI (2007), 61,

Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors.

¹⁰⁹³ Blake’s “medium ... was gum and glue-based colours”, as is pointed out in Joseph Viscomi, “Blake’s ‘Annus Mirabilis’: The Productions of 1795”, *Blake*, XLI (2007), 61.

¹⁰⁹⁴ David Alexander, “William Blake, graveur d’interprétation”, pp. 79-81, 210-211 of Michael Phillips, *William Blake (1757-1827): Le Génie visionnaire du romantisme anglais*, exhibition 2 April-28 June 2009 (Paris: Petit Palais, 2009). Alexander’s information derives from the Apprenticeship Books 1710-1811 (1R 1) in the National Register of Archives. A fee of £2.12.6 was payable (6d per pound for up to £50 and 1s per pound thereafter).

The poet-engraver William Blake (1757-1827) is the only engraver named William Blake in St James Parish in 1788. (William Staden Blake [1748-?1817], engraver and print-publisher, was in 1784-1817 at ‘Change Alley, Cornhill, City of London [BR (2) 839].).

This may be the Thomas Owen who helped to make the huge lithographs for *The Architectural Antiquities of Rome Measured and Delineated by G.L. Taylor and Edward Cresy*, 2 vols. (London, 1821, 1822). Alexander suggests that the

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Blake's father for his son's apprenticeship in 1772 to James Basire and was Basire's standard charge.¹⁰⁹⁵ Owen is the only apprentice Blake is known to have had.

The most important clause of the indenture was that the Master "shall Teach and Instruct" his Apprentice his "Art and Mystery", "finding unto his said Apprentice, Meat, Drink, Apparel, Lodging, and all other Necessaries".¹⁰⁹⁶ Presumably, therefore, Thomas Owen lived with the Blakes at 28 Poland Street in 1788-90 and moved with them across the river to the large house at 13 Hercules Buildings for the balance of his apprenticeship in 1790-95.

During the time of Thomas Owen's apprenticeship, June 1788-June 1795, Blake was particularly busy with commercial engravings. He made 104 engravings during this period, including those for Salzmann's *Elements of Morality* (1791),

apprentice may be Thomas Owen, history and landscape engraver of 16 Newman Street, corner of Fetter Lane (he gives no other detail).

He may be the Thomas, son of William and Mary Owen, who was born on 11 Nov 1775 and christened on 1 Dec 1775 at St Botolph Without Aldersgate. A note on RootsChat.com, which I have not been able to verify, says that this Thomas Owen was an historical engraver who died in 1851. In June 1788 he would have been 12½, somewhat young to begin his apprenticeship.

R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), suggests that the hand of Thomas Owen may be found in the anonymous prints dated October 1790 to March 1791 in C.G. Salzmann's *Elements of Morality* [tr. Mary Wollstonecraft] (1791):

They are technically quite simple, in comparison with Blake's other etchings/engravings of the period, and contain awkward patches ... Perhaps the basic similarities in graphic syntax, but differences in the skilfulness of its execution, between Blake's pls. for Mary Wollstonecraft's *Original Stories from Real Life* (1791) and Salzmann pls. reveal the distinction between master and apprentice.

¹⁰⁹⁵ Basire received £52.10.0 for new apprentices in 1765, 1772 (Blake), 1773 (Parker), and 1779; he was paid £47.5.0 in 1770 and £63 in 1781 and 1785. Of course he took no fee for his own sons in 1781, 1784, and 1787 (BR (2) 15).

¹⁰⁹⁶ BR (2) 15.

Mary Wollstonecraft's *Original Stories* (1791), Darwin's *Botanic Garden* (1791, 1795), Gay's *Fables* (1793), and Stedman's *Narrative* (1796). Thomas Owen must have become increasingly useful to him, polishing plates, mixing ink, laying in the outlines, and pulling proofs. Of course Blake's name as the master appeared on the prints with which Owen helped, just as Basire's name appeared on the prints Blake helped to engrave when he was an apprentice.

Owen's work may perhaps be found among the unsophisticated anonymous engravings in C.G. Salzmann, *Elements of Morality, for the Use of Children* (1791),¹⁰⁹⁷ which have been attributed to Blake on very little evidence.

Owen's assistance with commercial engravings must have contributed to free Blake to pursue his newly-invented technique of relief etching. Most of Blake's own writings in Illuminated Printing were created during the period of Owen's apprenticeship: *All Religions are One* (?1788), *There is No Natural Religion* (?1788), *The Book of Thel* (1789), *Songs of Innocence* (1789), *Marriage of Heaven and Hell* (?1790), *Visions of the Daughters of Albion* (1793), *For Children: The Gates of Paradise* (1793), *Songs of Experience* (1794), *Europe* (1794), *The First Book of Urizen* (1794), *Song of Los* (1795), *Book of Los* (1795), *Book of Ahania* (1795), and 16 books with 114 commercial engravings. Of his own etched works, only *Milton* (1804[-11?]), *Jerusalem* (1804[-20?]), *On Homer's Poetry [and] On Virgil* (1820?), *The Ghost of Abel* (1822) and three plate of *For the Sexes: The Gates of Paradise* (?1826) were produced after Owen's time.

¹⁰⁹⁷ R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 142.

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Blake had never become a Freeman of the Stationers' Company, which would have qualified him to set up in business and take apprentices in the City of London. However, Blake's print-selling business with James Parker in 1784-85 and his training of his apprentice Thomas Owen in 1788-95 were in Westminster rather than the City of London, and apparently they were not governed by the guild statutes.¹⁰⁹⁸ Consequently the apprenticeship of Thomas Owens to William Blake was not registered in the Registers of the Stationers' Company, though Blake's own apprenticeship had been recorded there.

p. 49

ADD:

On 10 July 1788 an official record¹⁰⁹⁹ was made: "Thursday 10 July 88": "W.^m Blake St Jame's [sic] Westminster C.^o of d.^o Engraver Tho.^s Owen 23 June 88 7 d^o - - 52 10 - 2 12 6", which may be interpreted as "W.^m Blake of St James, Westminster, County of M.^x [i.e., Middlesex], Engraver, took as apprentice Tho.^s Owen on 23 June 1788 for 7 years, fee £52.10.0, duty £2.10.0".

P. 57 footnote

After "in the BMPR." **ADD:**

Blake's "large collection of works of the mystical writers" included *The Mystical Initiations; or, Hymns of Orpheus*, tr. Thomas Taylor (1787), which he marked extensively.

¹⁰⁹⁸ BR(2) 17.

¹⁰⁹⁹ Apprenticeship Books, City Registers, February 1786-August 1788, National Archives, UK, "ref. IR1/33", pp. 218-219 (registers outside the City of London), reproduced in the 2014-15 Ashmolean Blake catalogue, pp. 84-85.

P. 59

After “angry and bewildered” **ADD:**

Blake’s father James Blake voted in 1749, 1774, 1780, and 1784, his brother John voted in 1784 and 1788,¹¹⁰⁰ and his sometime partner “James Parker N.º 27 Broad Street Engraver” voted in 1788 and 1790. The only time the poet went to the polls was in the election held on 14 June-2 July 1790, when his vote for Fox was recorded under William Blake, Engraver, Poland Street, St James, Piccadilly.¹¹⁰¹

Pp. 62fn, 741, 816, 894

For “Callisto” read

Calisto

P. 62

After the prospectus of January 1792 about Bowyer’s edition of Hume’s *History of England* “in conjunction with Mr. FITTLER”, ADD:

Notices (paid advertisements) in the same terms appeared in *The Oracle* for 13-14, 30 January 1792¹¹⁰² specifying 18 paintings by “the most celebrated [English] Artists” (including Fuseli, Stothard, and West) and “Historic Prints” by 19 named engravers, including “W. Byrne T. Bromley W. Blake ... W.

¹¹⁰⁰ *BR* (2) 736, 742.

¹¹⁰¹ London Lives 1690-1800 (www.londonlives.org). I am sorry to have to report that *BR* (2) 736 says: “The poet himself never voted”. There are two manuscript St James Parish poll books for 1790 in Middlesex County Record Office; according to my notes, one is mildewed, and most of the names have vanished entirely. The William Blake of Poland Street must have been recorded in the mildewed book and printed in a poll book I have not seen.

¹¹⁰² The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.

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Sharp". These painters and engravers "are actually engaged". *The Oracle* for **6 February 1792** with the same information adds that the text will be "unmangled and unmutilated by notes".

P. 62

For the prospectuses for *Hume's History of England* in the *Oracle* for 13 and 14 January 1792 **READ:**
13-14, 30 January 1792¹¹⁰³

P. 63

According to Fuseli's letter of 29 May 1792, the paintings for

the Second Number [of prints for his Milton Gallery] Adam & Eve observed by Satan; and Satan taking his flight upward from chaos which is ... [13' high by 10' wide] intended for Blake, are much advanced.

The first three Numbers were noticed in *The Oracle* for **13 January 1792**; "PICTURE II – SATAN journeying ... directs his winged speed ... 'upward like a pyramid of Fire ... BLAKE is to grave this fine Picture."

P. 71

For "the Blakes moved into Hercules Buildings (in 1790)"

READ:

the Blakes moved into Hercules Buildings (in 1791)

P. 73

¹¹⁰³ The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.

According to an advertisement in the *Morning Chronicle*
for **21 July 1796**,

In a few days will be published, in two vols. large
quarto, price three Guineas in boards,
ornamented with 80 Copper Plates, consisting
of Maps and Views, Figures of the Natives,
Subjects of Natural History and Curiosity,
&c. all from Drawings made on the Spot by
the Author, and executed by Bartolozzi,
Blake, Holloway, Benedetti, &c.

NARRATIVE of an EXPEDITION against the
Revolted Negroes in the Colony of Sarinam [i.e,
Surinam], in South America; from the Year 1772
to 1777; with some Elucidations of the Natural
History of that Country, and a Description of its
Productions. Also, an Account of the Indians of
Guiana, and the Negroes of Guinea.

By Lieut. Col. STEDMAN, then on actual service
in that Colony.

Printed for J. Johnson, in St. Paul's Church Yard.¹¹⁰⁴

The advertisement abbreviates and paraphrases the title
to “*drawings made by the Author*”, it adds, after “*made*”, “*on
the spot*”; the engravers are not named on the title page, but
they are so listed in the advertisement in Johnson's *Analytical
Review*, XXIV (February 1796). Johnson deposited the

¹¹⁰⁴ Quoted from a reproduction of the page generously sent me by Angus
Whitehead.

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statutory nine copies in Stationers' Hall on 25 July 1796 (*BBS* 256), and the book was reviewed in the *Analytical Review*, XXIV (September 1796), 237, suggesting that it was indeed published "within a few days" of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

P. 75

After "by the author." ADD:

The *Edinburgh Magazine* for **December 1796** announced

A splendid edition of Young's *Night Thoughts*, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas.¹¹⁰⁵

The terms are very similar to those in the undated prospectus (?Spring 1797) ("a splendid edition" in each, "large quarto" vs "atlas-sized quarto", "150 etchings" vs "one hundred fifty engravings"). It adds "frontispieces to each book" and the price to non-subscribers" of £6.6.0 vs "considerably advanced" beyond £5.5.0.

P. 78

For the Tilloch document READ:

¹¹⁰⁵ Anon., "Varieties, Literary and Philosophical; Including Notices of Works in Hand. From the Same [Monthly Magazine]", *Edinburgh Magazine*, NS, VIII (Dec 1796), 447-450.

In the Spring of 1797 Alexander Tilloch invented a form of bank-note which, he claimed, could not be effectively forged. His purpose was in part to mitigate the savagery of the ineffectual laws against uttering false banknotes; mere possession of a forged bill, however inadvertent, could be a hanging offense.

Tilloch printed a sample of his £5 Bank of England note, signed "A. Tilloch fecit.", and below it he wrote a manuscript testimonial for it which was signed by twelve eminent engravers:

London 5th April

1797

M.^r Alex.^r Tilloch of Carey Street, London, having submitted to our inspection the above Specimen of an Art invented by him, for the purpose of producing checks to prevent the forgery of Bank Notes, Bills of Exchange, Drafts &c. &c. &c. we have examined the same with care and attention; and we declare, each of us for ourselves, that we could not make a copy of it, nor do we believe it can be copied by any of the known arts of Engraving. It therefore appears to us to be highly deserving of the notice of the Bank of England & Private Bankers as an art of great merit and ingenuity, calculated, not merely to detect, but, to prevent the possibility of forging Bank and other circulating bills.

James Fittler Engraver James Heath, Engraver to His Majesty

William Byrne

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James Basire	Will ^m Blake
John Puke	J Landseer
Fran. ^{i. s} Haward	
W ^m Stad ^{en} Blake	J.R. Smith
Will ^m Skelton	Rob. ^t Dunkarton ¹¹⁰⁶

Blake signed in his copperplate hand with a pointed nib opposite the name of his old master James Basire.

This document, with trifling normalizations,¹¹⁰⁷ with the addition of the names of seven engravers who were apparently not present on 5 April 1797 (Anderson, Austin, Bartolozzi, Bovi, Holloway, Lowry, and Sharp), and with honorific titles for the engravers, was printed for submission to the Bank of England:

...

FRANCESCO BARTOLOZZI, R.A. Engraver to His Majesty, &c. &c.

JAMES HEATH, Engraver to His Majesty and to the Prince of Wales.

JAMES FITTLER, Engraver to His Majesty.

J. LANDSEER, Engraver to His Majesty.

J.R. SMITH, Engraver to the Prince of Wales.

FRANCIS HAYWARD, Engraver to the Prince of Wales.

JAMES BASIRE, Engraver to the Royal Society and to the Society of Antiquaries.

¹¹⁰⁶ The manuscript document, in an un-named private collection, was published, with the original lineation, by Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", *University of Toronto Quarterly*, LXXX (2011), 823; the banknote, but not the MS, is reproduced on p. 824.

¹¹⁰⁷ "M.^r Alex.^t" becomes "Mr Alexander", "a Specimen" becomes "the above Specimen", "declare", "detect", and "prevent" become "DECLARE", "DETECT", and "PREVENT".

WILLIAM SHARP.
WILLIAM BYRNE.
THOMAS HOLLOWAY.
W.S. BLAKE. (Writing Engraver.)
JOHN PUKE. (Writing Engraver.)
WILLIAM BLAKE.
WILLIAM SKELTON.
MARIANO BOVI.
ROBERT DUNKARTON.
WILSON LOWRY.
JOHN ANDERSON. (Engraver on Wood.)
RICHARD AUSTIN. (Steel Letter Cutter and Engraver
on Wood.)¹¹⁰⁸

P. 78

In footnote, after “were reported in”, **ADD:**
European Magazine and London Review, LXXIII, xl (March 1818), 237-238, *Literary Panorama and National Register*, NS, VIII (August 1819), column 715, and

¹¹⁰⁸ McMaster University Library (formerly in the possession of Mrs George Galt, whose late husband was the great-great-grandson of Tilloch). After the poet's name is written "The Visionary Artist" (see *Blake Records* (1969), 58, and *BR* (2) 78). The rejection of the plan by the bankers was indignantly protested by J. Landseer, *Monthly Magazine*, V (Jan 1798), 4-5, and others.

In the context of a new spate of bank note forgeries, Tilloch's proposal of 1797 was summarized in [Tilloch, Alexander], *Star* [London, ed. Alexander Tilloch], 29 April 1800; the proposal was said to have been “recommended by almost every eminent artist in the Kingdom”, including Blake. The testimonial and signatures were reprinted in Anon. [?Alexander Tilloch], "Forged Bank-Notes", *London Magazine*, LXXIII, xl (March 1818), 237, and [Alexander Tilloch], *Philosophical Magazine*, LVI (July 1820), 63-66, in an effort to enforce Tilloch's long-ignored claims upon the Bank of England.

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P. 79

15 August 1797

James Curry to Ozias Humphry

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

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

For the last sentence substitute:

The “prints” might be proofs or an early copy of Blake’s *Night Thoughts* engravings (apparently published in November 1797), perhaps one of the sets Blake coloured.¹¹⁰⁹

P. 79

After “Oriental Scenery.”, ADD:

It was perhaps in the **autumn of 1797** that Flaxman acquired from Blake copies of *America* (S), *Thel* (S), *Europe* (S), *Visions of the Daughters of Albion* (S), and *Urizen* (K) bound together.¹¹¹⁰ At the prices listed in his prospectus *To the Public* (1793), the costs would have been

<i>America</i>	10 6
<i>Thel</i>	3

¹¹⁰⁹ The prints cannot be “a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year” (*BR* (2) 79), for many of the prints in Small Book (B) were inscribed after Blake’s death by Frederick Tatham.

¹¹¹⁰ Then or later he bought *For Children: The Gates of Paradise* (?F), *Songs of Innocence* (D), and *Songs of Innocence and of Experience* (O).

<i>Visions</i>	7 6
<i>Europe</i>	10 6
<i>Urizen</i> ¹¹¹¹	<u>10 6</u>
	£2 2 0

The £2.2.0 Flaxman paid Blake in early October 1797 (see Accounts below) may be for these works.

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ADD:

The True Briton, No. 1644 (31 March 1798), carried an advertisement for a

SPLENDID EDITION OF YOUNG's NIGHT
THOUGHTS.

With 150 Engravings from original Designs.

This Day is published; Price One Guinea to Subscribers.

PART I. containing FOUR BOOKS of

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

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

¹¹¹¹ *Europe* (18 folio prints) and *Urizen* (28 quarto prints) are not listed in the Prospectus, but they probably cost the same as *America* (18 folio prints). All three are the same price in Blake's letters of 9 June 1818 (£5.5.0) and 12 April 1827 (£6.6.0).

William Blake and His Circle

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

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

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

London: Sold by Mr. Edwards, Pall-Mall; Mr. Robson and Mr. Faulder, New Bond-street; Mr. Payne,¹¹¹² Mews Gate; Mr. White, Fleet-street; Messrs. Robinsons, Paternoster-row; Mr. Clarke, Bond-street; Mr. Bell, Oxford-street; and Mr. Harding, Pall-Mall.¹¹¹³

¹¹¹² Note Thomas Payne, *Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ...* (London, 1799): "Young's Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards,--1797 & 98".

¹¹¹³ The advertisements in the *True Briton* of 31 March 1798 and the *Times* of 9, 11 July 1798 were first recorded in Wayne C. Ripley, "'In Great Forwardness?': 1798 Advertisements for Volume Two of William Blake's *Night Thoughts*", *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 57-58; I have made minute adjustments on the basis of the originals. The booksellers are James Edwards, 77 Pall-Mall; James Robson. 27 New Bond Street; Robert Faulder, 42

Substantially the same announcement appeared in the *Times*, No. 4225 and 4227 (9, 11 July 1798):

YOUNG'S NIGHT THOUGHTS, splendid Edition, with 150 Engravings from original Designs.--This Day is published, price One Guinea to Subscribers, Part the First, containing Four Books, of

YOUNG'S NIGHT THOUGHTS; illustrated ...¹¹¹⁴

No second part was published, though an **untraced** engraved proof of "the only extant leaf of Night 5" has been recorded.¹¹¹⁵

The 1798 advertisements echo the Prospectus of June 1797, correct its "forty" engravings to "43", and add nine new booksellers while omitting Richard Edwards. The author of the 1798 advertisements (?James Edwards) is notably more emphatic about Blake's plates--"a masterly hand" which will "command the attention of the Literati, the Amateur of the

New Bond-street; Thomas Payne, Mews Gate; John White, 63 Fleet-street; George, George, and John Robinsons, 25 Paternoster-row; William Clarke, 38 Bond-street; Joseph Bell, 148 Oxford-street; and Edward Harding, 98 Pall-Mall.

¹¹¹⁴ The *Times* version differs from that in the *True Briton* in (1) using the old fashioned long "s" (ſ), (2) reducing the central four paragraphs to one paragraph, (3) changing "whole is" to "complete is", (4) extending "Amateur" to "Amateurs", (5) altering "Five", "Four", and "Second" to "5", "4", and "2nd"; (6) changing "in forwardness" to "in great forwardness", the only substantial change; (7) omitting "London:" before the list of booksellers, (8) reducing the initial capital letters to lower case in "Paper" and "Type", and (9) replacing "Mr." in "Mr. Edwards" with "Messrs" and omitting the succeeding "Mr."s and "Messrs."

¹¹¹⁵ *William Blake: Original Drawings, Engraved Work, Poetical Works, Books about Blake, Etc. Mainly from the Collection of Dr. Greville Macdonald* (London: Francis Edwards [?1930]) (Princeton), lot 44.

William Blake and His Circle

Fine Arts, and of the Artist"--than the author (?Richard Edwards) of the "Advertisement" in the 1797 edition, who conceived "it to be unnecessary to speak" of "the merits of Mr. Blake".¹¹¹⁶

Richard Edwards, the originator of Blake's *Night Thoughts*, is strikingly absent from the 1798 list of booksellers. For some time he had been withdrawing from business;¹¹¹⁷ perhaps he did not publish *Night Thoughts* at all. The only known sale in 1797 is by his brother James Edwards on 6 November 1797.¹¹¹⁸

P. 80

After "the ravings of insanity'." ADD:

Richard Edwards, the publisher, went out of business not long after Blake's *Night Thoughts* was published, and the book was scarcely advertised after publication. Most records of it¹¹¹⁹ during Blake's lifetime are in the catalogues of second-hand dealers:

1798 John White, *A Catalogue of Rare, Splendid and Valuable Books, in Every Branch of Polite Literature, Including the Entire Libraries of the Rev. Harvey-Spragg ... also of the Rev. Henry Putman ... Comprehending a Large Assortment of Learned Theological Books ... The Sale Will Begin on February 19, 1798 ... (London, 1798):* "Young's

¹¹¹⁶ BR (2) 78-79, 76.

¹¹¹⁷ See G.E. Bentley, Jr, *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax by William, John, Richard, Thomas, and Especially James Edwards, The Medician Bookseller* (Toronto: University of Toronto Press, t 2015).

¹¹¹⁸ BR (2) 79.

¹¹¹⁹ Many of the references in this list derive from Wayne C. Ripley, "Printed References to and Known Prices of Blake's *Night Thoughts*, 1796-1826", *Blake*, XLIII, 2 (Fall 2009), 72-74.

Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake. 5l 5s to subscribers, when completed, boards -- -- -- 1797”

1798 *Englische Blätter*, ed. L[udwig] Schubart (Erlangen, 1798): “Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake, Part I.”

1799 **Thomas Payne**, *Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ...* (London, 1799): “Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, -- 1797 & 98”¹¹²⁰

1801 **John White**, *A Catalogue of Books, in Every Department of Literature, Now on Sale* (London, March 1801): “Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 5l 5s – 1797”

1808 **William Gardiner**, *A List of Books, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: J. Barker, 1808): lot ”860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”

1809 **William Gardiner**, *A Catalogue of Books ... for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: J. Barker, 1809): lot “860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”

1810 **William Gardiner**, *A Catalogue of a Small Collection of Ancient and Modern Books ... for Sale of W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: J. Barker, 1810) lot “691 Young’s Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796” and lot “1213 Young’s

¹¹²⁰ Only the first Number of 1797 is known.

William Blake and His Circle

Night Thoughts, with Engravings by Mr. Blake, fol. Boards, £1 5s -- -- 1797” “This is one of the most singular and eccentric works that ever appeared.”

1811 W[illiam] Ford, *A Catalogue of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature. ... Part the First for 1810* (Manchester, 1811): “Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf cleg. [?i.e., eleg.] ib”

1811 W[illiam] Ford, *A Catalogue (Part the Second for 1810-11) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature* (Manchester, 1811): “Young’s Complaint, and the Consolation; or Night thoughts with Blake’s singular designs round the text. ib. 1797.¹¹²¹ — Blair’s Grave, with engravings from the designs of Blake. LARGE PAPER, eleg. bd. in blue mor. &c. 8l 8s ib 1808.”

1819 British Museum *Librorum Impressorum, Qui in Museo Britannico Adservantur, Catalogus*. Vol. 7 (London, 1819): “The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797.”

1820 E. and A. Evans, *Bookseller’s and Printseller’s Catalogue* (London, 1820): lot “421. Blake (Wm.) Illustrations of Young’s Night Thoughts. 4to. Bds. 30s. – 1797” and lot “566. Young’s Night Thoughts, with numerous fine plates by William Blake, fol. Bds. 11.1s. -- -- 1797”. Lot “422--an additional plate to Young by this eminent genius,

¹¹²¹ Perhaps this is the copy given to the actor William Augustus Conway which he inscribed as from his “dearly attached friend the celebrated Mrs. Piozzi” (d. 1821) (*Love Letters of Mrs. Piozzi, Written When She Was Eighty, to William Augustus Conway* [London: John Russell Smith, 1843], 14).

hitherto unpublished, engraved by Perry, 4to. 1s".¹¹²² Lot 423 is Blair's *Grave* with Blake's designs.

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After "for my library—" ADD:

Blake's designs for Bürger's *Leonora* (1796) were described in *Lenore Ballade von Bürger in drei englischen Übersetzungen* [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, 1797), 5-6.

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For "1785-90" READ:

1785-91

P. 90

To "strained his income" ADD footnote¹¹²³

P. 90

To "Betsy [Butts] had a boarding school for girls at 9 Great Marlborough Street" ADD FOOTNOTE:
Her school had previously been in South Molton Street, for the Will (March 1790, probated 1792) of Captain James Denty (d. April 1790 in Cawnpore India) of the

¹¹²² This "unpublished" print for *Night Thoughts* by Perry after Blake is plainly the frontispiece by Perry after Blake (with a quotation from Young's *Night Thoughts*) for G.A. Bürger's *Leonora A Tale*, tr. J.T. Stanley (1796).

¹¹²³ Eventually Butts was quite prosperous. After the Muster Master General's Office was abolished on 25 September 1818, Thomas Butts, First Clerk, Commissary General of Musters, Length of Service 35 [years], Amount of Annual Retired Allowances £430, according to *Estimates and Accounts: Army; Navy; Ordnance ...*, Vol. XI (1820), not paginated <Harvard>.

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East India Trading Company identified "my natural Daughter Elizabeth Denty a Girl of about seven years of age now at Mrs. Butts Boarding School in South Molton Street near Hanover Square" (Mary Lynn Johnson, "More on Blake's (and Bentley's) 'White Collar Maecenas': Thomas Butts, His Wife's Family of Artisans, and the Methodist Withams of St Bartholomew the Great", *Blake in Our Time: Essays in Honour of G.E. Bentley Jr.*, ed. Karen Mulhallen [Toronto, Buffalo, London: University of Toronto Press, 2010], 148).

P. 99

For "having had to shift their sixteen boxes and portfolios to seven different chaises during the course of the trip" **READ:**

On 21 September 1800, Blake wrote to Flaxman that "we had a great deal of luggage", including "sixteen heavy boxes & portfolios full of prints" which they had to shift "from Chaise to another for we had Seven Different Chaises". These heavy boxes probably included

His large Printing Press

Professional Tools

Gravers, etching needles, knives, burnishers, hammers, oil stone for sharpening knives, magnifying glass, sand bag for supporting copperplates while engraving, solid ink and a marble slab for rolling it out, dabbers for inking, paper, unused copperplates, canvases,¹¹²⁴ paint brushes, statues¹¹²⁵ (from his apprentice days)

¹¹²⁴ In his letter to Butts of 22 Nov 1802, Blake writes of the "Canvas which I brought down with me (for there were three)".

¹¹²⁵ "His father bought for him [casts of] the Gladiator, the Hercules, the Venus of Medicis, and various heads, hands, and feet", according to Malkin's *Memoirs* (1806) (*BR* (2) 562).

Copperplates

"The Accusers" (1793), weight 332 g.

"Albion Rose" (1793), 1 plate, 688 g.

America (1793), 18 plates, with *Europe* on the versos, weight 10,197 g.

"Approach of Doom" (1792), 1,014 g.

Book of Thel (1789), 8 plates, weight 1,496 g.

Europe (1794), mostly on the versos of *America*, 1 plate, weight 162 g.

For Children (1793), 18 plates, weight 1,065 g.

"Joseph of Arimathea Among the Rocks of Albion" (1773), weight 102 g.

Marriage of Heaven and Hell (?1790), 27 plates with *Urizen* on the versos, weight 5,444 g.

Songs of Experience (1793) (mostly on the versos of *Innocence*), 1 plate, weight 153 g.

Songs of Innocence (1789), 31 plates, weight 3,017 g.

Visions of the Daughters of Albion (1793), 11 plates, weight 2,709 g.

total weight 26,379 g. = 58 pounds.

Perhaps they did not include *All Religions are One* (1788), 10 plates, 241 g.; *No Natural Religion* (1788), 18 plates, weight 537 g.; *Book of Ahania* (1795), 6 plates, 844 g.; and *Song of Los* (1795), 8 plates, weight 3,584 g.--**total weight** 5,205 g. = 11½ pounds, which apparently disappeared after 1795

Prints

Unsold copies of works in Illuminated Printing; separate prints by Blake such as "Joseph of Arimathea Among the

William Blake and His Circle

Rocks of Albion" (1773),¹¹²⁶ "Job" (1793) and "Ezekiel" (1794);¹¹²⁷ miscellaneous antiquarian prints¹¹²⁸

Drawings

Hundreds (1774 ff.) including 3 sets of 12 Large Colour Prints (1795), one set bought by Thomas Butts (1805), one was offered but not sold to Dawson Turner (9 June 1818), and one was offered after Blake's death by Catherine to James Ferguson;¹¹²⁹ 12 illustrations to *Tiriel* (1789)

Manuscripts

Manuscripts including *Tiriel* (1789), *Vala* (1796 ff.), Blake's Notebook

Books

Copies in stock of works in Illuminated Printing

Poetical Sketches (A, G-P, R, T-U, X)

Young, *Night Thoughts* (1797), multiple copies for colouring¹¹³⁰

The Blakes' Library including

Aeschylus, *Tragedies* (1779)

Anon., *Life and Death of ... Richard Baxter* (1692)

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

Bacon, *Essays* (1798)

Bacon, *Two Books* (1605)

¹¹²⁶ "Joseph of Arimathea Among the Rocks of Albion"--Essick 2B.

¹¹²⁷ "Job" (Essick 2B) and "Ezekiel" (Essick 2B) were sold together on 2 March 1830.

¹¹²⁸ Blake bought prints after "Raphael and Michael Angelo, Martin Hemskerck and Albert Durer, Julio Romano, and the rest of the historic class, neglecting to buy any other prints", according to Malkin, *Memoirs* (1806) (*BR* (2) 562). Linnell wrote on 3 April 1830 that about 1821 Blake "sold all his collection of old prints to Mess Colnaghi & Co."

¹¹²⁹ *BR* (2) 497.

¹¹³⁰ Blake's prints for Young's *Night Thoughts* (1797) copies B, H, L, P, W., Z were coloured about 1805.

Barry, *An Account of a Series of Pictures* (1783)
 Berkeley, *Siris* (1744)
 The Bible (date not known)
 Burke, *Sublime and Beautiful* (date not known)
 Bysshe, *Art of Poetry* (date not known)
 [Chatterton], Rowley, *Poems* (1778)
 Chevrier, *The Political Testament of the Marshal Duke of Belleisle* (1762)
 [Jean Claude], *Persecution and Oppression of the French Protestants* (1686)
 Cumberland, *The Captive of the Castle of Sennaar* (1798)
 Cumberland, *Julio Bonasone* (1793)
 Cumberland, *Thoughts on Outline* (1796)
 Dante, *Inferno*, tr. Henry Boyd (1785)
 Dryden, *Annis Mirabilis* (1668)
 Duché, *Discourses* (1779)
 Gay, *Fables* (1793)
 Gordon, *The History ... of the United States of America* (1788)
 Hallett, *A Free and Impartial Study of the Holy Scriptures*, 3 vols. (1729, 1732, 1736)
 Homer, *The Iliad*, tr. George Chapman (1611)
 Homer, *The Iliad and Odyssey*, tr. W. Cowper (1791)
 Homer, *The Odyssey*, tr. George Chapman (?1614)
 Lavater, *Aphorisms*, tr. Henry Fuseli (1788)
 Locke, *Essay Concerning Human Understanding* (date not known)
 Milton, *Paradise Lost* (1732)
 Bishop Percy, *Reliques of Ancient English Poetry*, 3 vols. (1765)
 Peter Pindar, *Works* (date not known)
 John Quincy, *Pharmacopœia* (1733)

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- Raphael, *Historia del Testamento Vecchio*, prints (1698)
Reynolds, *Discourses*, 3 vols. (1798)
Shenstone, *Poetical Works* (1795)
Stedman, *Narrative*, 2 vols. (1796)
Swedenborg, *Heaven and Hell* (1784)
Swedenborg, *Divine Love and Divine Wisdom* (1788)
Swedenborg, *Divine Providence* (1790)
C.H. Tatham, *Etchings* (1799)
Walpole, *A Catalogue of the Royal and Noble Authors of England*, 2 vols. (1792)
Watson, *An Apology for the Bible* (1797)
[John and Charles Wesley], *Hymns for the National Fast* (1782)
Winkelmann, *Reflections on the Painting and Sculpture of the Greeks*, tr. Henry Fuseli (1765)
Young, *Night Thoughts* (1796)

Household Goods

clothing, blankets, towels, kitchen implements

Of course most of these materials had previously been laboriously moved from 23 Green Street (1782-84) to 27 Broad Street (1784-85) and thence to 28 Poland Street (1785-91), 13 Hercules Buildings (1791-1800), and later they were carried from Felpham (1800-3) to 17 South Molton Street (1803-21) and thence to 3 Fountain Court (1821-27).

P. 103

After “used to admire—”, **ADD:**

A coloured copy of *Little Tom* was probably sent also to John Flaxman.¹¹³¹

¹¹³¹ The coloured copy of *Little Tom* in the Willis and Sotheran sale catalogue of 25 Dec 1862, lot 118, follows six works from Flaxman’s library (lots 116-117) and may, like them, have belonged to Flaxman.

P. 108

**To John Marsh's account for 26 June 1801 of drinking tea
with Hayley, Blake, and "young Mr Chetwynd" ADD:**

"young Mr Chetwynd" is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea-bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her,¹¹³² and to Blake, for while he was still in Felpham she bought two sets of his *Designs to a Series of Ballads* by Hayley (Blake's letter of 30 January 1803), and the Blakes in London had "a call from M^{rs} Chetwynd & her Brother, a Giant in body mild & polite in Soul" (Blake's letter of 28 September 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.¹¹³³

Blake apparently taught John Chetwynd painting (see 9 Sept 1801).

**P. 109
DELETE:**

¹¹³² Charlotte Smith wrote to Joseph Cooper Walker on 14 April 1801 of the "common Report ... that he [Hayley] is going to be married to M^{rs} Chetwynd the widow of a Gentleman who was killed in Ireland in the rebellion" (*The Collected Letters of Charlotte Smith*, ed. Judith Phillips Stanton [Bloomington: Indiana University Press, 2003], 371), repeated in a letter of 7 Oct 1801, and confirmed in Hayley's manuscript autobiography excised in the printed version, all cited by Whitehead (below).

¹¹³³ All these details of the Chetwynds derive from Angus Whitehead, "'M^{rs} Chetwynd & her Brother' and 'Mr Chetwynd'", *Blake*, XLII (2008), 75-78.

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“whom Blake later (28 September 1804) described as ‘a Giant in body mild & polite in Soul as I have in general found great bodies to be’.”

P. 115

To “a second [copy of the book] in Germany” ADD

footnote:¹¹³⁴

p. 117

ADD:

On 10 January 1802 Blake wrote to Butts that he would rather have his pictures "preserved in your Green House (not as you call it dung hill) than in the cold gallery of fashion." Butts's Gallery may have been in the former stables on Blenheim Mews, just behind his residence at 9 Great Marlborough Street¹¹³⁵ (see Horwood's map on p. xiii)

P. 134

Add footnote to the animal painter “by the name of Spilsbury”¹¹³⁶

¹¹³⁴ A copy of “Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake, Part I” had been listed by Ludwig Schubart, *Englische Blätter* (Erlangen, 1798).

¹¹³⁵ On 24 Sept 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" for "Fifteen hundred pounds", and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" for "Two hundred pounds", and on 21 July 1796 he insured his "Household Goods" for £450, his "Printed Books, Plate, &c Pictures" for £150 ("Fifty pounds on each"), his "Wearing Apparel" for £100, and his "Prints Drawings & Needle Work" for £50 (Mary Lynn Johnson, "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1802", *Blake*, XLVII, 4 (Spring 2014)). In 1796, the only Blakes which Butts may have owned were *Poetical Sketches* (B) and "Pity" <Butlin #310, colour print>.

¹¹³⁶ This is the animal painter Edgar Ashe Spilsbury (1780-?1828), a protégé of Hayley; he is also referred to in letters to Hayley of Flaxman (21 March 1802) and E.G. Marsh (14 Oct 1806), as is demonstrated by Keri Davies, “Jonathan

P. 139

After "the bookseller in Pall Mall" add Footnote:

The 15 Numbers of Hayley's *Designs to a Series of Ballads* sold by Evans of Pall Mall (Blake's letter of 26 Oct 1803) must have included 5 copies each of #3-4 (**10 in all**) for Lady Hesketh, "my Sist^r [Theodora] and some other friends" (*BR* (2) 146) (probably Lord and Lady Harcourt, Richard Hurd, and Dr Randolph who took #1 through her [*BR* (2) 132]), 1 copy of #1-3 (**3 in all**) which Anna Seward took through the booksellers (*BR* (2) 150), and **1 copy** through Conder's in Bucklesbury (*BR* (2) 145-146). This means that Evans may have sold only one copy or none through the three Bath libraries which displayed copies (*BR* (2) 132) or the "long list of Cowpers" whom Lady Hesketh had required to subscribe (*BR* (2) 135).

P. 144

Add footnote to "portrait of the beloved bard by Abbot"¹¹³⁷

P. 147

ADD:

Charlotte Smith wrote to the booksellers Cadell and Davies on **16 December 1802**:

M^r Hayley informd my daughter some time since

Spilsbury and the Lost Moravian History of William Blake's Family", *Blake*, XL (2006-7), 100-101.

¹¹³⁷ Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.

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that he would order his last publication about animals (the title I forget) to be left at Y^r Shop for her perusal to be returned for the profit of the person who made the drawings. If it is there, be so good as to let me know.¹¹³⁸

P. 167

For "In September ... though the two men" READ:

When the Blakes returned from Felpham in September, they may have stayed for a time with his brother in Broad Street, but by 26 October Blake was writing from 17 South Molton Street. Here they stayed for eighteen years, probably in diminishing circumstances.

Even after his return to London, away from Hayley's protection and interference, Hayley and Blake

P. 179

In "Blake seems to have felt that two of the magistrates were prejudiced against him", for "two" READ "three" and after "71 of *Jerusalem*" ADD:

, and the ruthless, bellicose Hand in *Jerusalem* is probably the bellicose, ruthless Duke of Richmond,¹¹³⁹ who, according to Hayley, "was bitterly prejudiced against Blake."¹¹⁴⁰

P. 186

¹¹³⁸ *Collected Letters of Charlotte Smith*, ed. Judith Phillips Stanton (Bloomington and Indianapolis: Indiana University Press, 2003), 503. The reference was pointed out by Angus Whitehead, "A Further Reference to William Blake in the Letters of Charlotte Smith", *Blake*, XLIII, 2 (Fall 2009), 78.

¹¹³⁹ See the persuasive argument in Susanne Sklar, "'In the Mouth of a True Orator': (*Jerusalem's* Operating Instructions)", *University of Toronto Quarterly*, LXXX (2011), 837-857.

¹¹⁴⁰ *BR* (2) 183.

OMIT “; which we must take the liberty of regarding as a purely visionary notion” and ADD:

There is evidence that Blake’s trial was managed by the government, though not to the extent of sending Scolfield to entrap him. Blake was right in deploring the “Hirelings in the Camp, the Court” (*Milton* pl. 1).

It is a curious fact, apparently not remarked by any of Blake’s contemporaries, that the court of Quarter Sessions, which had jurisdiction in cases of common law such as Assault,¹¹⁴¹ had no jurisdiction in cases of statutory law, such as Sedition and Seduction from Duty. Statutory cases had to be tried in a higher court, such as the Assizes. There were only four other cases of sedition tried in 1803-4, and all were properly tried at the Assizes.¹¹⁴²

Why was there a rush to judgment in Blake’s case?

Well, for one thing, the military was eager to maintain discipline during the invasion-scare, and they had recently been humiliated, with the resignation en masse of an entire battalion of Chichester Volunteers.¹¹⁴³ Blake wrote on 16 August 1803 that

¹¹⁴¹ Note that “assault” included “putting in fear”, as with threats, and was not confined to bodily harm. The common law charge of Assault was not addressed at the Chichester trial.

¹¹⁴² See Mark Crosby, “‘A Fabricated Perjury’: The [Mis]Trial of William Blake”, *Huntington Library Quarterly*, LXXII (2009), 29-47. One of the accused was freed for lack of witnesses, three were convicted, two of whom were sentenced to three months in prison, and the sentence of the fourth was not recorded. In all four cases, the evidence was first exhibited to the Home Office, which judged a conviction likely and provided funds for the prosecution. No such application to the Home Office was made in Blake’s case.

¹¹⁴³ See G.E. Bentley, Jr., “Rex v. Blake: Sussex Attitudes toward the Military and Blake’s Trial for Sedition in 1804”, *Huntington Library Quarterly*, LVI (1993), 83-89.

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The Lawyer who wrote down the Accusations told me in private [that they] are compelld by the Military to suffer a prosecution to be enterd into altho they must know & it is manifest that the whole is a Fabricated Perjury.

For another, all the justices who sat in judgment on Blake were connected with the Corps of Volunteers, and the Duke of Richmond, their chairman, was Commander-in-Chief of all the military forces in the south.

Some of the magistrates may have been ignorant of the differing jurisdictions of the Quarter Sessions and the Assizes, but this cannot have been true of the Duke of Richmond, who had been in Pitt's cabinet. He and the other magistrates chose to ignore the distinction and perhaps thereby secure a quick conviction.

And some of them were deeply suspicious of Blake. Hayley wrote that the Duke of Richmond "was bitterly prejudiced against Blake & had made some unwarrantable observations in the course of the trial, that might have excited prejudice in the jury."

But the verdict was not given by the magistrates, and the jury took only a few minutes of deliberation to declare Blake innocent.

P. 203

footnote to letter from Hayley to Lady Hesketh of 18 July 1805, for "Cowper Museum, Olney" READ:

Cowper Newton Museum (Olney), on deposit since 1996 in Buckinghamshire County Record Office.

P. 204

To "Mr. Weller," **ADD FOOTNOTE:**¹¹⁴⁴

P. 208, ADD:

In her letter to Hayley of 30 October 1805, Caroline Watson referred to Hayley's commission to her to order copies of his *Ballads* (1805) to be sent by the bookseller Richard Phillips to Hayley's friends.¹¹⁴⁵

My Aunt ... received from them [Phillips] the following statement to be sent to you

1805

July 3.^d 6 Ballads M.^r Huskisson

5 6 Do Do

3 Do M.^r Blake¹¹⁴⁶

21 Do To Feltham¹¹⁴⁷

17 1 Do M.^r Carr

August 3 3 Do M.^r Huskisson

5 12 Do 6 sewed blds¹¹⁴⁸ Do

¹¹⁴⁴ John Weller, cabinet-maker, wood-carver, and auctioneer of 92 East Street, Chichester (Morton D. Paley, "William Blake and Chichester", p. 217 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

¹¹⁴⁵ David Alexander, *Caroline Watson and Female Printmaking in Late Georgian England* (Cambridge [England]: The Fitzwilliam Museum, 2014), catalogue of an exhibition 23 Sept 2014-4 Jan 2015, p. 109. Caroline Watson's letter is in the Fitzwilliam Museum.

¹¹⁴⁶ One copy was sent on 18 July 1805 to Lady Hesketh by Hayley for Blake, and another copy was given with an inscription to "Mr Weller, | with grateful Rememranc[e,] from | William Blake" (Pierpont Morgan Library). Doubtless Blake kept a copy for himself.

¹¹⁴⁷ Recte "Felpham."

¹¹⁴⁸ "blds" presumably should be "bds", i.e., "boards". Normally copies not in boards were stitched in sheets.

William Blake and His Circle

Sept 14 4 Do Do Do¹¹⁴⁹

P. 227 footnote

For “in the possession of Mr Wilfred Warrington” READ:
in Princeton University Library.

ADD:

In **August** Cromek placed another announcement in the
Monthly Magazine:

Mr. Cromek intends to publish in the course of the ensuing winter a series of twelve engravings, etched by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular poem “The Grave.” In consequence of the originality of the designs, and the vigorous expression, the work has been honoured with the patronage of the first professors of art in the metropolis, and by the subscriptions of the most distinguished amateurs.¹¹⁵⁰

Probably later in the same month he placed a very similar puff in the *Universal Magazine*¹¹⁵¹ which added (1)

¹¹⁴⁹ These 56 copies presumably included the "30 Copies to present to my particular Friends" which Hayley had stipulated in his letter to Phillips of 28 Feb 1805 that he should receive in lieu of royalties. The sale price of the *Ballads* was 10s 6d.

¹¹⁵⁰ Anon., “Monthly Retrospect of the Fine Arts”, *Monthly Magazine and British Register*, XXII, Part II (London: Richard Phillips, **July 1806**), 61. An emended version in the same section for next month omitted “twelve”, and added “in a very superior style of excellence” and, after “subscriptions of”: “upwards of 250 of”.

¹¹⁵¹ Anon., “Modern Discourses, and Improvements in Arts, Sciences, and Literature, With Notices respecting Men of Letters, Artists, and Works in Hand, &c. &c.”, *Universal Magazine*, N.S., VI (**July 1806**), 47-48.

after “etched”: “in a very superior style of engraving”; (2) after “patronage”: “the principal members of the Royal Academy, and”; and (3) before “the most distinguished amateurs”: “upwards of 300 of”. This suggests that Cromek’s exhibition of the Blair watercolours at the Royal Academy and the subscriptions of the members of the Royal Academy took place in July 1806, and that the favourable new publicity increased the number of subscribers to “upwards of 300”.

P. 234

to “rapt poetic expression” ADD footnote¹¹⁵²

P. 234

ADD:

The engraver John Pye (1782-1874) about 1863

showed me [T.H. Cromek] a fine proof of Blake’s portrait [from Blair’s *Grave*], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention. My father had given him a set of proofs of “The Grave” “but,” said he, “I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great

¹¹⁵² T.H. Cromek reported a conversation with John Pye (1782-1874) about an engraving of Phillips’ portrait of Blake: “Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention” (T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye).

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mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well.”¹¹⁵³

P. 245

Before the entry for 1 August 1807 ADD:

In the summer of 1807, Cromek travelled North soliciting subscriptions for his edition of Blair’s *Grave* and for the engraving from Stothard’s “Canterbury Pilgrims”. On 11 July 1807 he wrote from Edinburgh to his wife, “My dearest Bessy”:

The Introductions I have had are y^e best I could have had ...

The Booksellers here have given me great hopes about my Publication of *The Grave*. It is a fortunate thing that y^e Poem is a Scotch one for I find the Scottish People even more national than I expected. What Currie will do I know not-- I shall advertise him in y^e Edinbro’ Papers. The Engraving is exceedingly admired¹¹⁵⁴ ...

[Postscript:] I am quite busy preparing my new Prospectus &c.¹¹⁵⁵

¹¹⁵³ Quoted from the sale catalogue (see 2008) of the Cromek Archive (Vol. VI) now in Princeton University Library.

¹¹⁵⁴ The admired engraving is almost certainly the portrait of “James Currie, M.D. F.R.S.”, “Engraved by R.H. Cromek” and “Published March 2nd 1807, by R.H. Cromek, 64 Newman Street, Oxford Street, Price 10.6.”

¹¹⁵⁵ The “new Prospectus” is probably for the engraving of Stothard’s “Canterbury Pilgrims”, but it could be the prospectus for *The Grave* which appeared in Cowdray’s *Manchester Gazette* for 8 Nov 1807.

The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

P. 246

Cromek industriously touted Blake's designs for Blair's *Grave*. He took them on a tour which included Edinburgh and arranged for a puff in the *Scots Magazine* for **July 1807**:

A Splendid Edition of Blair's *Grave* is about to be published, illustrated with paintings by Mr. Blake, an artist and poet of great and singular genius. These paintings are now exhibiting in [St] James's Square [Edinburgh] No. 9, by Mr Cromek, a very ingenious young artist, who proposes to engrave them for the above-mentioned work, for which he is now taking in subscriptions. A beautiful painting of the procession of Chaucer's pilgrims is exhibited at the same time, and Mr Cromek is also taking in subscriptions for an engraving which is to be made from it.¹¹⁵⁶

The statement that "Mr Cromek ... proposes to engrave them" means "proposes to have them engraved", for in May 1807 Cromek wrote to Blake about "Mr Schiavonetti ... etching a plate" for *The Grave*, and on 21 July 1807 Schiavonetti wrote to Cromek about engraving "the last judgment". The "beautiful painting of the procession of Chaucer's pilgrims" which Cromek exhibited was Stothard's, not Blake's.

¹¹⁵⁶ Anon., "Scottish Literary Intelligence", *Scots Magazine, and Edinburgh Literary Miscellany*, LXIX (July 1807), 522; this and the reference in Sept 1808 were first reported by David Groves, "'Great and Singular Genius': Further References to Blake (and Cromek) in the *Scots Magazine*", *Blake*, XXXIX (2005), 47-48.

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P. 248

Following the list of prints for Blair's *Grave* in the *Manchester Gazette* (7 November 1807), for "and 'The Reunion of the Soul & the Body' is omitted, though Cromek listed it in his second prospectus of November 1805" **READ:**

The last print, "The Reunion of the Soul & the Body", is omitted, almost certainly by accident, for Cromek listed it in his First Prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

P. 249

After "Nancy Flaxman." ADD:

Blake's letter to the *Monthly Magazine* of 1 July 1806 defending Fuseli's painting of Count Ugolino from an anonymous attack in *Bell's Weekly Messenger* had a surprising sequel. The young antiquary John Britton (1771-1857) wrote a jocular book called *The Pleasures of Human Life* (1807), in response to James Breresford's *The Miseries of Human Life* (1806). Britton's book is embellished with five prints after Thomas Rowlandson, and in the preface Britton defends embellishments which dutifully illustrate the book. However,

there are many *designing* men, unfortunately calling *themselves* artists who, like some methodist preachers, pay little regard to their text, though they religiously adhere to that part of the Mosaic law, which says, or implies, "thou shalt not imitate any thing in the heavens above," (this, however, we will defy even Mr. Fuseli, or his successful

pupil and advocate, Mr. Blake,¹¹⁵⁷ to do) “on the earth beneath, or in the waters under the earth.”— Thus prohibited from copying *created* nature, some of these *print designers* have a fair plea for substituting their *own creations* of fancy; and as these have no natural prototype, they baffle all criticism. Hence, *some designs* are called historical, and according to the boastful remarks of the drawer, are *inimitable illustrations* of the subject Indeed, gentlemen, *Designers*, Engravers and Publishers, these things “cry aloud” for reformation!!¹¹⁵⁸

Britton may be one of those Blake accused of being “So foolish [as] to think that they can wound M^r Fuseli over my Shoulder”.¹¹⁵⁹ Britton may have learned of Blake from his friend Thomas Phillips, who painted Blake’s portrait in April 1807 and whom Britton described as his “valued friend”.¹¹⁶⁰

¹¹⁵⁷ The former sublime artist exhibited a very *extraordinary* picture last year [Count of Ugolino] The immortal and justly esteemed Sir Joshua, having painted a very interesting, and apposite picture of this subject, some diurnal critic, thought proper to compare the two performances, and was rather hard upon the late professor [i.e., Fuseli]. Thus circumstanced, Mr. Blake couched his lance, and in the true quixotic style, attacked his and Mr. F’s anonymous [sic] adversary. An account of this rencontre may be seen in the Monthly Magazine, where the said Mr. B. endeavours to prove that the picture by Mr. F. is not only superior to that of Sir Joshua, but is, indeed, *superlatively excellent!!!* [Britton’s note]

¹¹⁵⁸ John Britton, *The Pleasures of Human Life* (Boston, 1807), x-xii, indexed under “Fuseli; and his flatterer”. There was also an edition of London, 1807. The Blake reference was first pointed out by Wayne C. Ripley, “An Unrecorded Attack on William Blake”, *Notes and Queries*, CCLIII (2008), 418-420.

¹¹⁵⁹ “Public Address” (*Notebook* p. 53).

¹¹⁶⁰ Britton, *Autobiography* (1814), 316-317, cited from Ripley.

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P. 252

ADD:

Cromek advertised *The Grave* in curiously different ways at the same time. In the *Leeds Mercury* for 4 June 1808 appeared his advertisement for

BLAIR'S GRAVE

MR. CROMEK begs to inform the Subscribers at Wakefield and its Vicinity to the New and Splendid Edition of this POEM, that it will be published in London, on the First Day of July next, and that it will be delivered to them with all possible Speed.

Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Mr. CROMEK will receive Names till the First of July at the Original Subscription Price. No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style by BENSLEY, in Imperial Quarto, and illustrated by 13 Engravings, executed from the original Designs of WILLIAM BLAKE.¹¹⁶¹

Comparing it with the advertisement published next day in *The Bristol Gazette*, the date of publication of *The Grave* is said to be “the First Day of July” rather than “about six weeks”, Schiavonetti and the Royal Academy subscribers are

¹¹⁶¹ *Leeds Mercury*, “Printed and Published by Edward Baines at His Office, in Briggate, Leeds”, XLI, 237 (4 June 1808), 1, discovered for me with great generosity by Helen Skilbeck, Information Librarian, Central Library, Leeds.

not mentioned, nor are there Impressions to be seen in Leeds as there were in Bristol.

P. 257

To footnote ending “touched the infinite in expression’.” ADD paragraph:

An anonymous review of David Scott's *Of Man, Six Monographs* (1831) in the *London Literary Gazette*, No. 736 (26 February 1831), 139, made “a comparison not to his [Scott’s] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo”.

P. 258

After “W.B.S.”, ADD:

On 11 July 1808, C. Griffith of Sarum wrote to Ozias Humphry at the Prince of Wales Hotel, Sloane Street, Knightsbridge, saying that she cannot deal with the newspapers and suggesting that Humphry give them to Blake[?] to care for.¹¹⁶²

P. 259

Add to footnote about Phillips’s portrait of Blake:

There was a chorus of praise for Schiavonetti’s engraving: Anon., “Monthly Retrospect of the Fine Arts.” *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-578, a memorial of Schiavonetti: “His etchings for Blair’s Grave; his

¹¹⁶² Royal Academy Archives HU/7/17, summarized as above in the Archives catalogue. I know nothing of the context and strongly suspect that the individual is not Humphry’s friend the poet-painter William Blake.

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head of Blake, after Phil[L]ips's picture; are wonders in the style he adopted" (p. 577); Anon., "Exhibition at the Gallery (in Pall Mall) of the British Institution ... 1816", *New Monthly Magazine*, V, 26 (1 March 1816), 154: The "Portrait of Thomas Bewick" engraved by Thomas Ranson after William Nicholson is a "brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[L]IPS"; Anon., "Fine Arts. Wilkie's Blind Man's Buff", *Manchester Iris*, I, 22 (29 January 1822), 170: Schiavonetti's "portraits of Vandyke and Blake ... entitle him to a high rank".

P. 262

To letter of 13 August 1808 ADD:

Money to receive.	£	
Mr Thos Bewick -----		0. 0. 0
John Davidson, Esqr <u>Rec'd 6 Feb^y</u> ----		2. 2. 0
Thos Davidson, Esqr <u>Paid 7 Jan^y</u> ----		2. 2. 0
Middleton Hewitson Esqr <u>returned the Book</u>		2. 2. 0
Mr Mitchell Printer -----		1.11. 6
Mr Richard Miller, Books -----		3. 3. 0
Mr Miller Mr Hewitson's Book <u>returnd</u>		1.11.6

One of the Davidson's paid me a Guinea & having lost or mislaid my Memorandum Book I cannot tell which; nor am I quite certain that Mr Redhead paid me but I think he did.¹¹⁶³

¹¹⁶³ T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No 4, in Princeton University Library.

P. 262

Footnote: for “Mr Wilfred Warrington” READ:
in Princeton University Library

P. 262

For “’Grave””, “amongst”, “and I hope” **READ:**
Grave ... among ... & I hope

P. 262

**After “approbation.”, the next sentence does not begin a
paragraph.**

P. 262

To footnote 714 ADD:

The Blair subscription list includes under Newcastle-upon-Tyne “Mr. William Redhead, jun.”

P. 264

In **September 1808**, an advertisement appeared among a list of “New Works Published in Edinburgh” in the *Scots Magazine*, LXX (1808), 683: “Illustrations of Blair’s Grave, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions of William Blake, 4to. 2l. 12s.6d.” And a long, generous review appeared in *The Scots Magazine* for November 1808 (*BR* (2) 274-275).

P. 279

To footnote ending “writing backwards” ADD:

Cumberland’s essay was reprinted in “Hints on Various Modes, etc.” from the “Journal de NICHOLSON, No. 126”,

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*Bibliothèque britannique, ou Recueil extrait des Ouvrages
Anglais périodiques* [Genève], L (1821), 69-76.

P. 281

ADD:

On 25 June 1810 Cromek wrote to Bewick:

I thank you very kindly for your exertions relative to my publication of The Grave: and if I could serve you here, tenfold, be assured I should feel most happy to do it. ...

[Postscript:] A Cap.^t Bainbridge called here some time ago, in my absence, for M.^r Hewitsons Copy of the Grave. My wife, not knowing I had sent it to you, gave him one: so that M.^r Hewitson's copy has been returned to you. I received 1.1.0 of Cap.^t Bainbridge: the other Guinea was paid by M.^r Hewitson. RHC.¹¹⁶⁴

P. 281

To the footnote about the author of

Letters from an Irish Student **ADD:**

The review in the *Eclectic Review*, I (Oct 1809), 965-967, provides evidence "to doubt the genuineness of these 'Letters'" and notes the number of adulatory references to Richard Phillips (e.g., "Amongst the most enterprising booksellers of the day, I am informed that *Mr. Sheriff Phillips takes the lead*"), "though the name of Richard Phillips is *not* on the title-page", and the review in the *Universal Magazine* (reprinted in *Select Reviews, and Spirit of The Foreign*

¹¹⁶⁴ Transcript by T.H. Cromek in Princeton University Library. Under "Newcastle-upon-Tyne" in the *Grave* subscription list there were 7 names, including "Mr. Thomas Bewick" and "Middleton Hewitson, Esq."

Magazines [Philadelphia], III, xiv (1810), 85-87) says of the *Letters*, "Their origin is to be found in the wish of the bookseller and written to make a saleable commodity".

The "Irish" student had good information, for Blake had defended Fuseli in the context of Michael Angelo in his letter to the editor (Richard Phillips) of the *Monthly Magazine*, XXI (1 July 1806), 520-521.

P. 281

1809

“William Blake, Esq.” appears in

PROPOSALS | FOR PUBLISHING BY
SUBSCRIPTION, | A Series of Engravings on
Wood, | FROM | SCRIPTURAL SUBJECTS, |
IN THE MANNER OF | *QUARLES'S EMBLEMS*,
| AFTER THE | DESIGNS OF J. THURSTON,
ESQ. | AND EXECUTED BY | THE MOST
EMINENT ENGRAVERS ON WOOD. | THE
SUBJECTS WILL BE SELECTED, AND THE
DESCRIPTIONS WRITTEN, BY | *THE REV. J.*
THOMAS, A.M. | **D**ESIROUS that my Friend Mr.
THURSTON'S Talents, with which the World have
long been | partially acquainted, should be more
fully known, I thought *Divine Emblems* particularly
suited | to his Genius, the Subjects for which
might be selected from Quotations of Scripture, as
in | *QUARLES'S* celebrated Work on the same

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Subject: taking care to choose such only as were |
best adapted to the Wants and Comforts of Man in
his present State, and most likely to suggest | and
enforce the due Preparation for a happy
Immortality.

The Art of Engraving on Wood being yet in
its Infancy, and presuming, with many respec- |
table and distinguished Artists, that it is capable of
producing Effects infinitely superior to what | has
hitherto been seen, the Object of this Work is to
present to the Public the most perfect Spe- | cimen
that has ever yet been executed.

J. THOMAS. | - |

CONDITIONS.

1. The Work will consist of Twenty Engravings,
with a Head and Tail-piece, and will be
printed in Royal | Quarto, on India Paper, by
T. BENSLEY, in his best Style.
2. The Price to SUBSCRIBERS will be TWO
GUINEAS | ... The Price will be
considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all
due Dispatch. | Subscriptions are received by
ROBINSON and SON, Paternoster Row;
MILLER, Albemarle Street; WILLIAMS, |
Strand; COLNAGHI, Cockspur Street;
DEIGHTON, Cambridge; and COOKE, Oxford;
PARISH, Circulating | Library, Epsom; Mr.
THURSTON, Twickenham Common; and the
Rev. JOSEPH THOMAS, Abele Grove, | near
Epsom. | - | [Printed by Thomas Bensley]

Bolt Court Printing Office, Fleet Street
[?1809].

The “William Blake, Esq.” in the “List of Subscribers” in the Prospectus and in the published work (Ackermann, 1809) may well be the poet despite the elevating “Esq.” Almost all the males in the Lists who have no other title (Rev, Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with “Esq.”—even the Yorkshire engraver “R.H. Cromeck, Esq. 2 Copies”—just as tailors in Oxford used to do for undergraduates, even when the students were benighted colonials. Note that the designer’s style above is “J. THURSTON, ESQ.” but as a subscription-collector he is “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in *The Examiner* (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and *The Repository of Arts*, II (Sept 1809), 183, 252, announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a week’s engraving work, but perhaps he had a special price or

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a gift because of his special relationship with the author who, according to Nancy Flaxman (Sept 1805) “wishes to collect all B---- has done”. Thomas commissioned from Blake his 6 watercolours for Milton’s *Comus*, 6 for his Shakespeare first folio (1806-9), 12 for *Paradise Lost* (1807), 6 for “On the Morning of Christ’s Nativity” (1809), and also bought Blair’s Grave with Blake’s designs (1808) and *Songs* (Q, 1810).

P. 282

Before the entry for August 1809, ADD:

On 4 August 1809 Cromek in Edinburgh wrote a joint letter to his wife (“My dearest love”) and to his daughter (“My dear Maria”) about his various commercial enterprises. The letter began:

I wish you would go out to Mr. Schiavonetti & see what he is about. I think it very proper. Have you got any Money for The Grave?¹¹⁶⁵

P. 287

ADD:

Cromek wrote to Thomas Bewick on 20 December 1809 saying that having paid Schiavonetti 300 guineas (part of the total payment of 800 guineas for engraving Stothard’s *Canterbury Pilgrims*), he found himself in a state of penury and asked if Bewick has “a few guineas about your town” from the subscriptions for Blair’s Grave.¹¹⁶⁶

¹¹⁶⁵ The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

¹¹⁶⁶ T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 6, in Princeton University Library.

P. 295

ADD:

Louis Schiavonetti wrote to the publishers Messrs Cadell & Davies on **30 January 1810** discussing engraving commission and referred in passing to “Blake’s Portrait for Mr. Cromek” which he had engraved for Blair’s *Grave* (1808).

Pp. 301

to "etching of Mr. Blake's portrait" ADD FOOTNOTE:

In a letter apparently post-marked 1810, Schiavonetti wrote: "I wish to know whether it would make any material difference was I to execute it [a portrait of Lord Grey] in a free line manner similar to Blake's Portrait for Mr Cromek ..." (one of three letters watermarked 1803-1810 offered in the auction catalogue of Bonhams (London), 29 March 2011, lot 326, no recipient identified).

Pp. 302-303

In an undated letter to George Cumberland, Charles Henry Bellenden Ker wrote that his commission to Blake for two drawings, for which Ker did not wish to pay, was given “2 years ago” when he “was not of age”. As Ker was christened on 18 February 1787,¹¹⁶⁷ the commission was presumably given in late 1807 or very early 1808 when he came of age, and the present letter may be of 1809 or 1810.

¹¹⁶⁷ According to W.R. Cornish, and David J.A. Cairns, “Ker, Charles Henry Bellenden (*formerly* Charles Henry Gawler] (c. 1785-1871), law reformer ...”, Vol. XXXI, p. 379, of *Oxford Dictionary of National Biography* (2004), Ker was “Baptized at St Andrews, Holborn, London, on 18 February 1787”; *BR* (2) 302fn, says Ker’s “birth year is not known (?1785 ...)”.

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P. 304

To "Mr. Clark as Filch" ADD Footnote:

The information about Blake and *The Beggars' Opera* is also given by Juninus, "Conversations on the Arts", *Repository of Arts*, No. 57 (Aug 1813), 60.

P. 306

ADD:

Cromek wrote to Thomas Bewick in Newcastle on 24 December 1810:

I must now make my most grateful acknowledgements for your exertions in collecting the money for Blair's Grave. I am really ashamed that your fellow Townsmen should have trespassed so much on your patience and time.¹¹⁶⁸ ...

[Postscript] The Plate of the Canterbury Pilgrimage is advancing & will be ready for Publication next winter. M.^r Schiavonetti's Etching will be finished by M.^r Bromley & myself. I think you have one Book of The Grave left. If you have pray present it to your Son with my Respects. —
1169

P. 306

ADD:

Leigh Hunt returned to the attack on Blake in **October 1810** in the context of "the abuses of the Cabala – of

¹¹⁶⁸ Of course the trespasser was Cromek.

¹¹⁶⁹ Manuscript transcript by T.H. Cromek in Princeton University Library.

the Great Secret", of the Rosicrucians, Zoroaster

Monsieur, the Count de Gabalis, may have had the power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian and Corregio, both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure;--but to be out of sight can as little benefit mankind as to be out of nature.¹¹⁷⁰

P. 306, ADD:

Blake's great engraving of "Chaucers Canterbury Pilgrims" was "Published October 8. 1810", and at least one copy was coloured by Blake but not sold. It is inscribed: "This print was colored by the artist W. Blake, and given by Mrs Blake to F. Tatham Esq^r." ¹¹⁷¹

P. 309

¹¹⁷⁰ [James Henry Leigh Hunt], "Art. XI. Account of a Familiar Spirit, who visited and conversed with the Author, in a manner equally new and forcible, shewing the Carnivorous Duties of All Rational Beings and the true End of Philosophy", *Reflector, a Quarterly Magazine*, Conducted by the Editor of the *Examiner* [Leigh Hunt], I (Oct 1810), 90 (the whole essay is on pp 86-99). It is reprinted in *Analecta Magazine* [Philadelphia], N.S., IV (Oct 1814), 313-316 (the Blake reference is on p. 315), with minor changes such as "showing" for "shewing". When the essay was again reprinted as "The Nightmare" in Leigh Hunt's *The Seer, or, Common-Places Refreshed*, Part 2 (London: Edward Moxon, 1841), 44-49, the first three paragraphs including the Blake passage were omitted.

In his review of Blake's exhibition in *The Examiner* for 17 Sept 1809, Leigh Hunt's brother Robert wrote of Blake's "egregious vanity" and his opinion of Titian and Corregio.

¹¹⁷¹ R.N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1982), 62 (copy 2C, in a private collection).

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After “the Chimney Sweeper.” ADD:

Ariel,¹¹⁷² “Blake, Dichter, Schwärmer, und Mahler Zugleich”, *Morgenblatt für gebildete Stände* [Tubingen], No. 86 (10 April 1811), 341-343, gives “Der Tiger” in English and German as in [H.C. Robinson’s essay in] *Vaterländisches Museum* (January 1811) (pp. 589-590 below), which it cites.

P. 310

After the first paragraph ADD:

In his essay in *Vaterländisches Museum*, Crabb Robinson had written that “we wish to make our author as well known as possible”.¹¹⁷³ His wish was partly fulfilled in an essay, apparently by Ariel,¹¹⁷⁴ called “Zeichen der Zeit in Blicken auf die englische Literatur: | Blake, Dichter, Schwärmer und Mahler zugleich”, *Morgenblattfürgebildete Stände* [Tübingen], No. 86 (10 April 1811), 341-343. The essay contains nothing about Blake beyond what Robinson had written save for occasionally relevant references to Fisher Ames, Johann Daniel Falk, Schelling, and Ludwig Tieck, who were not elsewhere mentioned in connection with Blake during his lifetime. The most interesting novelty of the essay is its imitation in German of “The Tyger”, which is quite distinct from that in *Vaterländisches Museum*.

Signs of the Times* Seen in English Literature.

Blake, Poet, Enthusiast and Painter¹¹⁷⁵

¹¹⁷² It is not clear to me whether “Ariel” is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose.

¹¹⁷³ BR (2) 601.

¹¹⁷⁴ It is not clear to me whether “Ariel” at the very end is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose. Ariel does not recur in *Morgenblatt*.

¹¹⁷⁵ The translation here is by Alan Kahan and John Koster, with occasional

Whoever would like more detailed information about this outstanding visionary of genius, will find it in the most recent piece in the unfortunately prematurely closed *Vaterländisches Museum*,¹¹⁷⁶ edited by Perthes in Hamburg. What people in Germany lightly attribute to the influence of a new school, comes unaffectedly in England, and in Blake fully proclaims itself as a phenomenon of the times. There too people began to look once again at the old songs and popular poetry; it can certainly not be overlooked, that critics are still in love with the polished style of the Popish school; but a few Nature poets of outstanding genius, among whom the Scottish peasant Robert Burns** deserves a leading place, through their living example shook the old theory that the essence of the art of poetry was a flowing metre far more than the critics with their dead one were in a position to shore it up. From North America there recently arose the voice of a novelist with the name of Fischer Ames,** who in a manly tone zealously opposed the introduction of many children's books, for example von Berquin's sentimental fables¹¹⁷⁷ and the like,

twitches by GEB, chiefly to bring it into conformity with the translation of *Vaterländisches Museum* in *BR* (2). Note that the starred footnotes are in *Morgenblatt*, the numbered ones are by GEB.

¹¹⁷⁶ [Henry Crabb Robinson], "William Blake, Künstler, Dichter und religiöser Schwärmer" [tr. Dr Nicolaus Heinrich Julius], *Vaterländisches Museum*, II (1811), 107-131 (see *BR* (2) 573-593 in German, 594-603 in English).

¹¹⁷⁷ For instance, [Berquin, Arnaud] *The Blossoms of Morality Intended for the Amusement and Instruction of Young Ladies and Gentlemen by the Editor of the Looking-Glass for the Mind, with Forty-Seven Cuts, Designed and Engraved by I.*

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into education, and against it recommended a return to the old Bible-based national instruction; to a book, that for this reason too deserves to be preferred to any other, "because it is written in the best, most classical and purest English". If people rightly are astonished at this unplanned encounter of two nations and their leading writers on this one and the same ground,**** produced simply based on the demands of a great period, so will this astonishment only increase, if now one finds again in Blake (who incidentally is said to be over 50 years old,¹¹⁷⁸ and has hardly ever been heard of or read by the modern German school), the same results as in Ludwig Tieck and others, to whom the majority of our critics have been so offensive. "The great and golden rule of art--these are Blake's own words--is, that the more distinct, sharp, and wirey the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling. Great inventors, in all ages, knew this. Protogenes and Apelles knew each other by this line. Rafael, Michel Angelo, and Albert Dürer are known by this and this alone. The want of this determinate and bounding form evidences the idea of want in the artist's mind, and the pretence of the plagiary in all its branches. How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline? How do we distinguish one face or countenance from another, but by the

Bewick (London: E. Newbery, 1796).

¹¹⁷⁸ *Vaterländisches Museum* (1811) ¶2 (BR (2) 574, 594).

bounding line and its infinite inflexions and movements? What is it that builds a house and plants a garden, but the definite and determinate?"¹¹⁷⁹ (Character. Cf. Goethe's Collector¹¹⁸⁰ and Falk's Treatise on Poetry and Art of 1803) in which character receives its complete due as the foundation of all art: consider also Schelling's speech at the Munich Academy¹¹⁸¹ which does not hesitate to propose the principle that, without the completion of that which we call character, no acts of artistic or natural creation would be possible.*) "What is it that distinguishes honesty from knavery, but the hard and wirey line of rectitude and certainty in the actions and intentions? Leave out this line and you leave out life itself; all is chaos again, and the line of the Almighty must be drawn out upon it before man or beast can exist. Talk no more then of Correggio or Rembrandt, or any other of those plagiaries of Venice and Flanders. They were but the lame imitators of lines drawn by their predecessors."¹¹⁸²

He calls Rubens a most outrageous demon,¹¹⁸³ and elsewhere Blake says: "If losing and obliterating the outline constitutes a Picture,

¹¹⁷⁹ *Descriptive Catalogue* ¶110 is quoted from *Vaterländisches Museum* (1811) (BR (2) 578 [in German] and 596 [in English]).

¹¹⁸⁰ "Der Sammler und die Seinigen", *Propyläen* [Herausgegeben von Goethe], Vol. II, Part 2 (1799), 26-122..

¹¹⁸¹ Probably *Über das Verhältnis der bildenden Künste zu der Natur* (1807).

¹¹⁸² *Descriptive Catalogue* ¶110.

¹¹⁸³ *Descriptive Catalogue* ¶97 somewhat approximated.

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Blake will never be so foolish as to do one. There is no difference between Rafael's Pictures, except that the fresco-pictures are more finished than the cartoons."¹¹⁸⁴

For Blair's Grave, a well-loved English poem, Blake produced twelve drawings in addition to an excellent head.¹¹⁸⁵ The famous Fuseli said of this work: "The groups and single figures on their own basis, abstracted from the general composition, and considered without attention to the plan, frequently exhibit those genuine and unaffected attitudes, those simple graces, which nature and the heart alone can dictate, and only an eye inspired by both, discover. Every class of artists, in every stage of their progress or attainments, from the student to the finished master, and from the contriver of ornament to the painter of history, will find here materials of art and hints of improvement."¹¹⁸⁶ This is the first work that brought attention to Blake in London. ["]Even as a boy, he passionately admired Gothic architecture, and passed whole days in drawing the monuments in Westminster Abbey.["]¹¹⁸⁷ ["]The newer fashions in drawing and engraving (the points) he straightforwardly declares to be sins against art; and so he has preferred, in his phrase, to be a martyr for his religion, i.e., his art, to debasing his talents by a

¹¹⁸⁴ *Descriptive Catalogue* ¶109, where the second sentence precedes the first and has been somewhat adjusted in German.

¹¹⁸⁵ The portrait of Blake is by Thomas Phillips.

¹¹⁸⁶ Fuseli's puff (Nov 1805) for *The Grave* with Blake's 15 designs and engravings (*BR* (2) 211) is quoted from *Vaterländisches Museum* (1811).

¹¹⁸⁷ Paraphrased from *Vaterländisches Museum* (1811) (*BR* (2) 574, 595).

weak submission to the prevailing fashion of art."¹¹⁸⁸ Chiaroscuro he simply calls a hellish tool in the hands of Venetian and Flemish demons. ["]Like Swedenborg, Blake finds himself among a community of angels. He told someone, from whose mouth we have the story, that once when he was carrying home a picture which he had done for a lady of rank and was wanting to rest in an inn, the angel Gabriel touched him on the shoulder and said: 'Blake, why are you tarrying here? Walk on, thou shouldst not be tired!' He arose and went on unwearied.["]¹¹⁸⁹

Blake's fiery poetic talent may be seen in the following truly sublime little lyrical piece, which carries the title "The Tyger" and which we follow with a free German imitation.

The Tyger.

1190
....

[Version in *Vaterländisches Museum*

¹¹⁸⁸ Slightly adapted from *Vaterländisches Museum* (1811) (BR (2) 574-575, 595).

¹¹⁸⁹ The anecdote of the angel Gabriel comes entirely from *Vaterländisches Museum* (1811) (BR (2) 583-4 [in German], 599 [in English]).

¹¹⁹⁰ Transcriptions of "The Tyger" in English, ignoring variants in punctuation.

	Blake	<i>VaterländischesMuseum</i>	<i>Morgenblatt</i>
l. 8	dare sieze the	dares seize the	dares seize de
l. 9	& what art	and what art	and what art
l. 12	& what dread feet	and what dread feet	and what dread feet
l. 16	its	it's	it's
l. 20	Lamb	lamb	lamb
l. 24	dare	could	[ll. 21-24 omitted]

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Tiger, Tiger, Flammenpracht, In des Waldesdunkler Nacht, Wo die tühne Meisterhand, Die sich dieses unterstaub?	Tiger, Tiger, Flammen- pracht, In den Wälderndüstrer Nacht! Sprich, wesGottes Aug und Hand, Dich so furchtbarschönver- band?
Dass die Gimtsieangefasst, der Die du in den Augen hast; Ward ausHimmel, oder hell' Ausgeschöpftihr Feuerquell?	Stammt von Himmel, aus Hüll', Dir der AugenFeuerquell? WelcheFlügelträgt du kühn? Werwagtwohlzunah'ndem Glühn?
Alles, wieauseinem Guss! Welche Hand und welch ein Fuss! Aller Wesenlesster Tag, fand, Tiger, ist dein herzenschlag.	Welche Stärke, welche Kunst, Wobssinnreich Herzens brunst? Als dein Herz den Pulsemp- fand, Welch ein Fuss? und welche Hand?
Wo die Esse, die so stolz Dieses Hirnaus Erzdirmschmolz? Was du aufass'st--das istroth:	Was ist Hammer? Ketten klirn? Welche Esseschmolz dein Hirn? Was ist Amboss? Welcher Held

Was du auge fasst—ist todt!	Muth in deinem Arm behält?
Pfeileschoss das Sternenbeer;	Aus den Sternen flog der Speer,
Engel zitterten umber;	Thränendwarb der Himmel Meer:
Tiger, wild und füchterlich,	Schaut' erlächelnd da auf dich?
Der 'das kammschuf--schufer schuferdich?	Der das Lammschuf, dich?
 [ll. 21-24 omitted]	 Tiger, Tiger, Flammenpracht In den Wälderndüstrer Nacht! Sprich, wess Gottes Aug und Hand, Dich so furchtbarschönver- band?]

* We see this essay itself as a sign of the times, and offer it as such; but remain behind the times. Editor

** The Works of Robert Burns with an account of his life etc. in 4 volumes, 4. Edition. London 1803.

*** Works of Fisher Ames. Boston, 1809.

**** One compares this North American statement to the following view, expressed by Goethe in the second part of his theory of colours, that the historical contains, sometimes with fewer, but extremely meaningful words, has laid down, and which we here append to this essay. "Whoever knows the human heart", it says there on p. 138 "the way individuals are formed, will agree that an excellent man could be brought up and competently educated without recourse to any other book besides, say, Tschudi's Schweizer Chronik [*Chronicon Helveticum*] or Aventinus' Bayerische Chronik. How much better then must the Bible lend itself to this purpose, since it was the model of those first-named books: and since the

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people, as whose chronicle it presents itself, have exercised and indeed still do exercise, so great an influence on world events." After expressing some wishes for concise historical supplements to this book, Goethe continues on page 139: if this were to happen, "this work would deserve to be restored straight away to its former status, not only as a universal book but also as part foundation, part pedagogical tool, for the use, of course, not of charlatans, but of the truly wise."

P. 312

Wordsworth thought that Blake had "the elements of poetry – a thousand times more than ... Byron", ADD FOOTNOTE¹¹⁹¹

P. 314

about the Associated Painters in Water Colour exhibition

"The landlord seized the contents of the gallery in distraint of rent",¹¹⁹² including Blake's Chaucer's Pilgrims (lot 254), "The Spiritual Form of Pitt" (lot 279), "The Spiritual Form of Nelson" (lot 280), and "Detached Specimens of ... *Jerusalem*"¹¹⁹³ (lot 324). Thomas Butts, who apparently

¹¹⁹¹ According to Sidney Colvin, *Memoirs & Notes of Persons & Places 1852-1912* (N.Y.: Charles Scribners & Places 1912), 51:

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.

¹¹⁹² J.L. Rogers, *History of the Old Water Colour Society* (1891), I, 271, noted in *BB* under *Jerusalem* but not under the 1812 catalogue, nor in Butlin (1981), No. 649, 651, 653, and *BR* (2) (mea culpa).

¹¹⁹³ Probably *Jerusalem* pl. 25, 32, 46 (*BB* 262-263).

owned “Nelson” and Chaucer,¹¹⁹⁴ may have bought them – or bought them back – from the distraining landlord.

P. 315

DELETE footnote: “The enigmatic ‘Sign’ may be a misprint for ‘design’”.

ADD:

Blake painted a design on a wood panel about 6’ x 8’ for a sign-board for The Talbot Inn (renamed when it was rebuilt after the original Tabarde Inn burned down in 1676). The design represented two men in hats holding hands while a friar addresses them. Behind are three horsemen and buildings. It was displayed on the second-floor balcony of the Inn for over sixty years, where it could be seen by every passerby, and it was repeatedly reproduced.¹¹⁹⁵ However, Blake’s name was rarely associated with it, and his responsibility for it was scarcely known before 2010.

P. 321

Add footnote

Gilchrist says he "was wont to affirm: 'First thoughts are best in art, second thoughts in other matters'."

¹¹⁹⁴ They were sold by his son in 1853. The history of “Pitt” is not known before 1882 when Samuel Palmer’s son offered it for sale at auction – Samuel Palmer was seven years old in 1812.

¹¹⁹⁵ There were representations of the Tabard/Talbot Inn showing Blake’s sign by George H. Shepherd in 1810, in *Gentleman’s Magazine* (Sept 1812), *Circulator of Useful Knowledge* (19 Feb 1825), *Mirror of Literature* (26 Oct 1826), *London and Its Environs in the Nineteenth Century*, Illustrated by Thomas H. Shepherd (1831), *Mirror of Literature* (21 Sept 1833), *London*, ed. Charles Knight (1841), and *Once a Week* (26 Jan 1867). The building, and presumably the much-weathered sign, were demolished in 1873.

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He held that nature should be learned by heart, and remembered by the painter, as the poet remembers language. "To learn the language of art, copy for ever, is my rule," said he. But he never painted his pictures from models. "Models are difficult – enslave one – efface from one's mind a conception or reminiscence which was better."¹¹⁹⁶

P. 330

At bottom of the page ADD:

In **October 1817** appeared an obituary of the young engraver and painter Richard Bean (1792-1817), who made “an exquisite portrait he engraved of Blake from 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.”¹¹⁹⁷

P. 344 fn

¹¹⁹⁶ *BR* (2) 321; quoting Gilchrist, 370. “To learn the Language of Art Copy for Ever is My Rule” is quoted from Blake’s marginalia (1802?) to Sir Joshua Reynolds, *Works* (1798), third contents leaf, but the other phrases attributed to Blake are not in his surviving writings.

¹¹⁹⁷ Anon., “Richard Bean, Esq.”, *Gentleman’s Magazine*, LXXXII (**Oct 1817**), 368-369. In the National Portrait Gallery is an undated engraving by Richard Bean of Joseph Goupy (reproduced online). Charles George Dyer, *Biographical Sketches of the Lives and Characters of Illustrious and Eminent Men Illustrated with Whole Length Portraits* (London: C.G. Dyer and H. Setchel and Son, 1819) is dedicated “To the Memory of My Most Excellent and Accomplished Friend, Richard Bean”. Dyer was with Bean when he drowned at Hastings on 24 June 1817.

Before “Gilbert Dyer” ADD:

Gilbert Dyer [Jr] (b. 1776), the son of

and after “1788”) ADD:

(see J.B. Mertz, “Gilbert Dyer: An Early Blake Vendor?”, *Blake*, XL [2007], 147-149)

P. 363

footnote to “Blake-Varley Sketchbook”:

This cumulation of Blake’s Visionary Heads also appeared in “Blake’s Visionary Heads: Lost Drawings and a Lost Book”, Chapter 12 (pp. 183-205) of *Romanticism and Millenarianism*, ed. Tim Fulford (N.Y. and Basingstoke: palgrave, 2002).

P. 370

ADD:

In his pocket-book for Saturday 3 June 1820, George Cumberland wrote that his son “Sydney came 12 oclock [illeg.] Went to see Blake – also to Surgeons college to introduce [?him] to Mr [William] Clift –“ the distinguished curator of the Hunterian Museum at the Royal College of Surgeons in Lincoln’s Inn Fields and to discuss Clift’s purchase of a fossil.¹¹⁹⁸

P. 374

¹¹⁹⁸ The information about this Cumberland pocket book entry derives from Angus Whitehead, “Went to see Blake – also to Surgeons college’: Blake and George Cumberland’s Pocketbooks”, pp. 172-186 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, and London, 2010). It seems likely to me that the person being introduced to Mr Clift was not Blake (pace Whitehead) but Cumberland’s son Sydney, who often acted as his father’s agent in London.

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After "Henry Richter, Constable, and John Varley." ADD:

In 1821 the Blakes moved to two rooms in the cul de sac of 3 Fountain Court Strand, which they rented from Catherine's brother-in-law Henry Banes. Here they remained until Blake's death in 1827.

P. 378

In the footnote to "Dyer", for "Lamb's friend George Dyer" READ:

Charles George Dyer (1787-1840), whose intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired "the sublime compositions of Blake" (*Gentleman's Magazine*, LXXXII [Oct 1817], 369) and who dedicated to Bean his *Biographical Sketches of ... Eminent Men* (1819). Another possibility is Gilbert Dyer [Jr] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344 fn).

P. 385

After "gentle manliness", ADD:

An enigmatic reference to the English Poet Blake appeared in **October 1822**: "Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of Cove [?love] Griechenlands in Amerika wieder aufblühende Cultur."¹¹⁹⁹

P. 386

¹¹⁹⁹ Anon., "Was den Greichen noch übrig bleibt?", *Politiches Journal nebst Anzeige von gelehrten und andern Sachen* [Hamburg], Jahrgang 1822 Ersten Band (**October 1822**), 886. I know of no reference in Blake to a Temple of Cove or Love (though "loves temple" is in his "Everlasting Gospel" [Notebook p. 50, l. 65]) or to Greece in America.

After “£49.6.6 in 1825” ADD:

Under the terms of the “Memorandum of Agreement between William Blake and John Linnell. March 25th 1823”, “J.L. [was to] find Copper Plates”. According to his “Account of Expenses of the Book of Job”, Linnell paid for three lots each of “6 copper Plates for Job” in “1823” at £1.0.0, £1.2.0, and £1.3.7 and for two more in 1825 [by 3 March] at 6s (*BR* [2] 804).

The 18 *Job* plates acquired in 1823 were almost certainly the 18 plates (pl. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm), height (21.8 to 22.1 cm), and thickness (0.145 to 0.160 cm), all bearing the same copperplate-maker’s mark slanting down from the top left corner of R PONTIFEX & C | 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these copperplates show that they were cut from three large sheets of copper which already bore these crossing marks.¹²⁰⁰ The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates originally used for Pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762) which differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel copperplates was at the rate of 8.6 g for a penny, doubtless reduced in cost because they had already been used.

¹²⁰⁰ Mei-Ying Sung, “Technical and Material Studies of William Blake’s Engraved *Illustrations of The Book of Job* (1826)”, Nottingham Trent University Ph.D., 2005, 148-151, generously sent to me.

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The two copperplates not included in Linnell's "Account of Expenses of the Book of Job" are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 copperplates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | N^o 31¹²⁰¹ | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer's "never-to-be forgotten first interview" with Blake, "the copper of the first plat – 'Thus did Job continually'[Job pl. 2] – was lying on the table where he had been working at it" (*BR* (2) 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell. At the rate of the other PONTIFEX copperplates (11.6g for a penny), the cost would have been *5s 8d*.

P. 387

In **September 1823** William Hazlitt published an essay "On the Old Age of Artists" in which he remarked in passing:

Flaxman is ... a profound mystic. This last is a character common to many other artists in our days – Louthembourg, Cosway, Blake, [William] Sharp, Varley, &c--who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural, pass their time between sleeping and waking, and whose ideas are like a stormy night, with the clouds driven rapidly

¹²⁰¹ Not "No 3", as in *BB* 518.

across, and the blue sky and stars gleaming
between!¹²⁰²

P. 387

**For “James S. Deville asked permission to take a cast of
Blake’s head” READ:**

James De Ville took a cast of Blake’s head, probably at his
Phrenological Museum at 367, Strand,¹²⁰³ just opposite
Fountain Court.

P. 388

Sarah Banes, the sister and landlady of Catherine Blake,
died in **March 1824**. She had been the “sole Executrix and
Legatee named in the ... former Will” of her husband Henry
Banes.¹²⁰⁴

P. 388

ADD:

In 1823 an essay entitled “The Juvenile Artist” appeared
in *The Percy Anecdotes Original and Select* By Sholto and
Reuben Percy [i.e., Joseph Clinton Robertson and Thomas

¹²⁰² [Hazlitt, William], “On the Old Age of Artists”, *New Monthly Magazine*, VIII (Sept 1823), 33, reprinted in his *Plain Speaker* (1826). The account of Blake and other mystics is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon.)”, *Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

¹²⁰³ See James De Ville, *Outlines of Phrenology, as an Accompaniment to the Phrenological Bust* (London: Published by J. De Ville, 367, Strand, 1821).

¹²⁰⁴ Information about the death of Sarah Banes derives from the authentication (6 Feb 1829) of the will (9 Dec 1826) of Henry Banes reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2006), 84-85.

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Byerley], Brothers of the Benedictine Monastery, Mont Benger (London: T. Boys, **1823**), III, 159-161. The essay was silently lifted, with adjustments,¹²⁰⁵ from Malkin's account (1806) of Blake's youthful studies ("Mr. William Blake ... Gothicised imagination", *BR* (2) 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

P. 398

Under 4 August 1824, omit "Perhaps Blake brought ... C Blake" and most of the footnote ("The engraving ... own copy") but leave the last paragraph of the footnote after deleting "also".

¹²⁰⁵ The chief of the adjustments are:

Malkin

"the king's palaces"

"The same indulgent parent soon"

"buy prints"

"Hemskerck"

"to whom he served ... they too cunning"

"He saw the simple ... of modern practice"

"The monuments of Kings and Queens"

"which surrounded the chapel ... and his Queen"

"These exquisite little figures ... in and about London"

"The Juvenile Artist"

"all the king's palaces"

"He also"

"purchase prints"

"Hemskerck"

"In the early part of his apprenticeship to Basire"

Omitted

"The Monuments"

Omitted

Omitted

P. 399

After “Purgatorio and Paradiso” ADD:

There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for *Job* (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante copperplates (11,209 g) was more than that of the 22 copperplates for *Job* (10,516 g), the cost is likely to have been more than that for *Job* (£3.11.7, not counting two copperplates whose prices are unknown).

P. 418

Footnote to “he fetched the porter for dinner himself from the house at the corner of the Strand”¹²⁰⁶

P. 418

On **25 November 1825** (the post-mark date), Blake wrote to John Linnell:

Dear Sir

M^r Banes says his Kitchen is at our Service to do as we please. I should like to know from the Printer whether our own Kitchen would not be equally or even more convenient as the Press being already there would Save a good deal of time & trouble in taking down & putting up which is no

¹²⁰⁶ The public house was The Coal Hole, beside the alley from the Strand leading to Fountain Court (Angus Whitehead, “William Blake’s last residence ...”, *British Art Journal*, VI [2005], 22).

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slight job. Also the light is better in our Kitchen if there is but room enough.

I am yours Sincerely

Will Blake

Henry Banes, the

husband of Catherine Blake's sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27. The Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes' exhibition room, which was 19' x 13' 6". Anthony Dyson estimates that a star-wheel press like Blake's would require a clear space "at least" 14' x 14'.¹²⁰⁷ After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

Probably the work referred to is Blake's *Job*; the first commercial proofs were pulled on 4-5 March 1825, and on 10 February 1826 Mary Ann Linnell wrote to her husband about "the Job ... from all I can learn the printing is going on well [at Lahee's shop] by a man of the name of Freeman". The work was published in March 1826.

P. 419 footnote:

For "[1790-1800]" READ:

[1791-1800]

P. 421

To "we are all partakers of the divine nature' – In this by the bye Bl: has but adopted an ancient Greek idea—Q^y of Plato?"

¹²⁰⁷ Angus Whitehead, "William Blake's last residence ...", *British Art Journal*, VI [2005], 30.

ADD FOOTNOTE:¹²⁰⁸

P. 428

Footnote to Crabb Robinson, “He thinks all men partake of it [the faculty of Vision] – but it is lost by not being cultiv.^d”¹²⁰⁹

P. 429

In “first printed in the *Memoirs of Thomas Hollis*, delete “first” and, for “but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible to say with confidence either that they are by William Blake or that they are not by Cipriani”

SUBSTITUTE:

However, the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies given away by

¹²⁰⁸ Note Blake’s underlining of the passage in *The Mystical Initiations; or, Hymns of Orpheus*, tr. Thomas Taylor (1787), 14-15: “the deity is an immense and perpetually exuberant fountain; whose streams originally filled and continually replenish the world with life.”

¹²⁰⁹ George Richmond wrote in his copy of Gilchrist (I, 326):

He said to me that all children saw “Visions” and the substance of that [?i.e., what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye.

GR

Richmond’s annotations in Gilchrist Vol. I were quoted in “William Blake, Samuel Palmer and George Richmond,” *Blake Studies*, II, 2 (1970), 43-50, those in Vol. II in Angus Whitehead, “But, Kitty, I better love thee: George Richmond’s Annotation to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863)”, *Blake Journal*, No. 9 (2005), 87-97. Vol. I, the only one I saw, was in 1969 in the collection of Anthony W. Richmond; both volumes now belong to Stephen Keynes. Neither was included in *Blake Records* (1969, 2004).

William Blake and His Circle

Hollis in 1762 and 1765;¹²¹⁰ neither Blake nor any one else altered Cipriani's etched bust of Milton between 1762 and 1780.

P. 439

After "the lodger on the floor above" ADD:

The lodger on the floor above was John George Lohr, whose carving and gilding shop was above the Blakes' flat.¹²¹¹

P. 439 footnote *

After the first paragraph, ADD:

The lodgers on the floor above were John George Lohr, carver and gilder, his wife Letitia Lohr, their 7 children (b. 1802-20), and their lodgers William Burbidge, Clerk in the Excise Office, his wife Rachel, and their two sons (b. 1821, 1821 (Angus Whitehead, "'humble but respectable'...". *University of Toronto Quarterly*, LXXX (2011), 864-65).

Pp. 446-447

<Omit the Hazlitt references, which originally appeared in September 1823>

P. 453

¹²¹⁰ David Wilson, "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton", *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36.

¹²¹¹ He paid the rates at 3 Fountain Court in 1823-1828, but he probably lived with his wife and 7 children at 1 Fountain Court, where he paid the rates in 1803-29. He was born in 1776 in Alsace, and in 1801 he married Letitia Lewis, who signed the marriage register with an X. She may be related to John Ford Lewis, apparently a tailor at 12 Fountain Court, opposite No. 3. Lewis's wife Lucy was daughter of William John Rhodes, landlord of the Coal Hole at 16 Fountain Court and probably the W. Rhodes who was a witness at Lohr's wedding. All this new information comes from Angus Whitehead, *Blake*, XLII (2008-2009), 93-95.

The lawyer Henry Crabb Robinson called on Blake on 7 December 1826 to talk about the recent death of John Flaxman. Perhaps this stimulated Blake's brother-in-law Henry Banes to draw up his Will two days later, replacing that in which he had named his wife Sarah (d. 1824) as his sole heir and executrix. In the new Will of **9 December 1826**, Henry Banes wrote:

I give & bequeath to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases, Tables Chairs & Crockery & £20 in lawful money of Great Britain ^I also beg Mr Blakes acceptance of my wearing apparel^ – I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate¹²¹² (& pictures ~~what is worth her acceptance~~) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whole and sole use or disposal I also constitute and appoint the said Louiza Best my sole Executrix of this my last Will and Testament – H. Banes Decr 9th 1826 Witness John Barrow¹²¹³

¹²¹² The clerical transcription of the will dutifully reproduces as an interlineation the phrase “I also beg Mr Blakes acceptance of my wearing apparel”, but the phrase “& silver plate” is not so distinguished, though the authenticating document remarks “the interlineation of the words ‘I also beg M^r. Blakes acceptance of my wearing apparel’ between the 10th and 11th lines and the words ‘silver plate[?] between the 13th and 14th lines”.

¹²¹³ The will is reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2006), 84-85.

William Blake and His Circle

No other beneficiary is named. His property therefore was to go to his sister-in-law Catherine Blake, his brother-in-law William Blake, and his daughter Louisa Best, though their relationships to him are not specified.¹²¹⁴

Did the pictures include any by his brother-in-law William Blake? And were the watch and clock made by his son-in-law Richard Best, watch-finisher?

The specification that the bequests to Louisa Best were “for her whole and sole use” was to insure that they did not pass to the control of her husband, as they would otherwise have done by law and convention.

The bequest to Blake of Banes’ “wearing apparel” suggests that they were similar in size (Blake was 5' 6" tall and sturdy) and that for reasons of size or affection Banes preferred that his clothes should go to Blake rather than to his son-in-law Richard Best.

P. 456

In the phrase "James ... retired to a house on Cirencester Place", for "on Cirencester Place" READ:
at 9 Buckingham Street presumably with his sister

P. 457

ADD:

Blake wrote on 15 March 1827, "M^r Tatham Sen^r yesterday ... sat with me above an hour". Perhaps on this occasion Catherine presented C.H. Tatham with a copy of

¹²¹⁴ The relationship of Henry Banes to Louisa best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan 1829.

Blake's engraved portrait of Robert Hawker inscribed:

Mr C Tatham

The humble is formed to adore;
the loving to associate

with eternal Love
C Blake¹²¹⁵

P. 457 footnote

**To the record of the burial of James Blake from Bunhill
Fields Indexes in Somerset House ADD:**

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido's excellent "William Blake's final resting place" [2005], pp. 96, 98), "James Blake [Age] 71 years [*was Brought from*] 7 Cirencester Place [*and buried in a Grave*] 11 feet [deep] [E&W] 52..53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place

P. 457 footnote

For "1790-1800" READ:

1791-1800

¹²¹⁵ The engraving with the note affixed to it is in the Rosenwald Collection of the U.S. National Gallery.

The plate is dated 1 May 1820. It might also have been given to C.H. Tatham when Catherine was living with his son in 1828-1829. The message is a quotation of ¶69 in Lavater's *Aphorisms* (1788) that Blake had underlined in his own copy.

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P. 461

To footnote "to Keen" ADD:**

Can "Keen" be related to Louisa Keen Viney who married Frederick Tatham in 1831?

P. 462 footnote **

For "I have no guesses to make about the preceding 'Dante Coppers Crack off." **READ:**

William Bell Scott wrote on the verso of the tempera on copper of "The Nativity": "Don't place this picture in the sun or near the fire, or it will crack off the Copper W.B.S. 1865" (Butlin #401).

P. 464

Add to footnote to George Richmond's letter to Samuel Palmer of 15 August 1827:¹²¹⁶

P. 467 footnote

After "this obituary was reprinted in" **ADD:**
Standard [London], 18 Aug 1827

P. 468

To "Mr. Blake, in our hearing," ADD footnote¹²¹⁷

P. 470

¹²¹⁶ Beside the version of this letter in Gilchrist (I, 362) without the names of recipient or author, George Richmond wrote in his copy: "This note was written to Mr Palmer by Geo. Richmond."

¹²¹⁷ Anon. [?George Huston], "Fanaticism", *Correspondent* [N.Y.], III (21 Jan 1828), 348-349: "In a late London paper, we found the following particulars of a well know[n], fanatic, who, we believe, avowed himself a disciple of Baron Swedenbourg. Mr. Blake, (observes the writer) in our hearing ...". The *Literary Chronicle* for 1 September 1827 is quoted with minor misprints and changes.

To footnote about *Literary Chronicle* ADD:

It is largely reprinted in Anon., "Fanaticism", *Correspondent*, [N.Y.] III, 22 (21 Jan 1828), 348-349.

P. 479

To "and Mr. Sharp." ADD footnote:¹²¹⁸

P. 485

After "the Lear and Cordelia." ADD:

At the end of March, Catherine Blake apparently moved into the studio in 1 Queen Street, Mayfair, of Frederick Tatham, "whose domestic arrangements were entirely undertaken by her".¹²¹⁹

P. 487

After "F. Tatham Esqr." ADD:

Catherine also gave to Tatham's wife a copy of "The Man Sweeping the Interpreter's Parlour".¹²²⁰

P. 490

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

My dear Sir,

¹²¹⁸ Adrian, "John Flaxman", *Morgenblatt für gebildete Stände*, XXX, 66 (18 Aug 1831), 261-264, cites the *Annual Biography and Obituary*, XII, about "George Cumberland, Sharp, Blake, und besonders Stothard" (p. 261).

¹²¹⁹ Tatham's memoir of Blake (*BR* (2) 690). For details of 1 Queen Street, see Residences below.

¹²²⁰ A.E. Evans & Son catalogue ([1845]), lot 720: "a Stereotype design for Pilgrim's Progress, presented by Mrs. Blake to Mrs. Tatham, 1828".

William Blake and His Circle

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

Yours most truly
W.^m Twopenny
Temple
19. Nov. 1828¹²²¹

The letter is almost certainly a response to the last paragraph of J.T. Smith's life of "Blake" in his *Nollekens and his Times* (1828), published in October 1828:

His beloved Kate survives him clear of even a sixpenny debt, and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband's works,

¹²²¹ The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J.T. Smith's *Nollekens and his Times* (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated – the Twopenny letter is number 474 (referring to the Blake biography in Smith's book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., No. 58, 66), suggesting that the collection belonged to him.

Perhaps this was the copy of J.T. Smith's book which, as he told Linnell in an undated letter (see Nov 1828), had been "taken to pieces for illustration". This seems to be the extra-illustrated copy of Smith (1829) sold in the Evans auction of William Upcott, 15-19 June 1846, lot 910 ("2 vol. *unbound*", extra-illustrated "to 4 vol."). It is probably *not* the copy of Smith [no date or edition identified] "*loose in boards*", extra-illustrated to "9 vol." with many letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Yale collection, which was in the Sotheby auction of Joseph Mayers, 21 July 1887, lot 189.

The Twopenny letter was quoted in the auction catalogue of Bonham (London), 28 March 2006, lot 205, and thence in R.N. Essick, "Blake in the Marketplace, 2006", *Blake*, XL (2007). No other connection of Twopenny with the Blakes has been traced.

which she will dispose of at the original price of publication¹²²²

It was doubtless letters like this one from Twopenny which prompted Smith to tell Linnell in an undated letter (see November 1828) that he knew his biography had “been servisable to his widow.”¹²²³

P. 492

After “in this work.[“] ADD footnote:¹²²⁴

P. 493

After “continuance anxiously” ADD:

“Mr. William Blake, an eminent engraver” appears among *Scientific Obituaries in Arcana of Science and Art ...* Third Edition (London: John Limbird, 1828), 240.

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

¹²²² BR (2) 626.

¹²²³ BR (2) 490.

¹²²⁴ In his *On the Improvement of Society by the Diffusion of Knowledge ...* (N.Y.: J. and J. Harper, 1833), 421, Thomas Dick quotes the description of “the ghost of a flea” from Varley’s *Zodiacal Physiognomy* (1828) and comments that, had he not seen Varley’s book, “we should have deemed it almost impossible that amid the light of the present age, any man capable of writing a grammatical sentence would seriously give such a description as that quoted above, and attach his belief to such absurdity and nonsense”. Dick’s book was reprinted in 1838 (twice) and 1840.

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Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external appearance, and the fashion of the human form they wore. Nothing is more natural than to covet the power of calling them up

“In their shapes and state majestic,

“That we may wonder at their excellence,”¹²²⁵

and verify or correct the images which fancy has formed by the true copy which the art that confers immortality has preserved of them.

The late Mr. Blake, the engraver, whose genius was subject to a kind of morbid excitement, was so possessed with this notion, that he had contracted a belief that he could, almost at will, bring before his actual physical eyesight the forms of the great men of this and other countries, whose existence he could only know by means of history. Under this delusion, which, however, was of no kin to madness, and could not have happened to any but a person of exalted imagination, he had frequent interviews with his distinguished buried acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.¹²²⁶

Not long after the publication of Varley's *Zodiacal*

⁷⁴⁸ Marlowe, *Doctor Faustus*, IV, 2, where Alexander the Great is conjured up for the German emperor.

¹²²⁶ Anon., “LODGE'S PORTRAITS AND MEMOIRS. FURTHER NOTICE”, *Times*, 3 Jan 1829, p. 4, column A, first reported by Keri Davies, “Blake in the *Times Digital Archive*”, *Blake*, XLI (2007), 45-46.

Physiognomy in January 1829, Charles Lamb wrote an unpublished “Analytical Disquisition on Punch and Judy” in which he silently paraphrased Varley’s strange book:

As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions.¹²²⁷

Henry Banes, Catherine’s brother-in-law, died on **20 January 1829**, and his Will was authenticated on 14 February by his daughter Louisa Best and her son Thomas.¹²²⁸ By its terms (see 9 December 1826), Catherine Blake was to inherit “half my household goods, consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20”. The “wearing apparel” bequeathed to Blake probably stayed with Louisa Best, for her husband or sons – her first-born, Charles, would have been 23 in February 1829. The furniture Catherine did not much need,¹²²⁹ as she was

¹²²⁷ “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb”, *Monthly Repository*, N.S., XI (Feb 1837), 113. The essay was probably written between the publication of *Zodiacal Physiognomy* in January 1829, and the death of William Hazlitt (to whom Lamb says he showed the essay) in September 1830.

¹²²⁸ The will and its proving (Public Record Office: PRO B11/1751, Liverpool Quire 51-100) are reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2005), 84-85.

¹²²⁹ Linnell paid her £1.10.0 in April 1828 for “Furniture sold” (*BR* (2) 808).

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staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street¹²³⁰ the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Baines in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake's "The Characters of Spenser's *Fairie Queene*" in August 1829¹²³¹ and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists' General Benevolent Institution should be withdrawn,¹²³² and some time "after Blake's death" she returned the "gift of £100" sent her by Princess Sophia.¹²³³

P. 494

for "an unnamed patron" **SUBSTITUTE:**

John Pye, an engraver and antiquarian¹²³⁴

P. 495

for "the patron" **SUBSTITUTE:**

Pye

P. 495

The date of Frederick Tatham's letter offering Blake's works for sale is **11 April 1829**, as in *BRS*, 90, not 1 April 1829.

¹²³⁰ *BR* (2) 755.

¹²³¹ *BR* (2) 498.

¹²³² *BR* (2) 501-502.

¹²³³ Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-463.

¹²³⁴ On 18 Jan 1828 E.J. Chance wrote to Linnell that "Mr Pye & Mr Field called".

P. 495

For “ingenious”, “transcendent”, “Charlotte St” **READ:**
ingenuous ... transcendant ... Charlotte S.^t

P. 496

for “the patron to whom Tatham was writing”

SUBSTITUTE:

Blake had other patrons such as James Ferguson* and

and ADD:

Pye apparently bought nothing from Catherine Blake, for when T.H. Cromek was shown his *collection the only Blake he had was Varley's Zodiacal Physiognomy* (1829). According to T.H. Cromek,

My father had given him a set of proofs of “The Grave” “but,” said he, “I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well.”¹²³⁵

Add footnote to “when the patron wrote to Catherine¹²³⁶”

P. 496

After the letter signed "Frederick Tatham" ADD:

Tatham wrote here that "in consequence of M.^{ts} Blake's removal from Fountain Court to N.^o 17. Upper Charlotte St

¹²³⁵ T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye, in Princeton University Library.

¹²³⁶ The patron, unnamed in *BR* (2), is plausibly identified in the 2008 Catalogue of the Cromek Archive, p. [45], as John Pye.

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Fitzroy Square, a wrong address was put on the letter at Fountain Court". However, 17 Upper Charlotte Street is also a "wrong address". Catherine was at 17 Upper Charlton Street, as Tatham wrote in his letter of 18 October 1831. If Catherine's unknown potential patron wrote to her at 17 Upper Charlotte Street, his letter could not have been delivered to her.

P. 496

For "has produced" **READ:**

produced

Pp. 496-497

Delete "the patron ... at any rate" **and for** "a few" **READ:**
A few

P. 497

For "the Earl" **READ:**

the Earl of Egremont

P. 497

After "James Ferguson of Tynemouth" **ADD**
FOOTNOTE:¹²³⁷

P. 497

INSERT:

According to his journal for 17 June 1829, the extravagantly popular Irish poet Tom Moore talked to "Lady Sandon, whom I made laugh a good deal by my account of

¹²³⁷ See "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake", *Blake Journal*, No. 8 (2000), 7-22.

Varley's book of Astrology, his portrait of the 'Ghost of a Flea,' &c. &c."¹²³⁸

P. 503

For "The publication of Cunningham ... appeared in *The Athenaeum*" READ:

The publication of Cunningham's life of Blake provoked a spate of comment upon Blake in the winter and spring of 1830. The first, which appeared in *The Times* for 27 Jan 1830, merely quoted the first three sentences of Cunningham ¶37 about Blake's Visionary Heads of William Wallace and Edward I.¹²³⁹

The second review of Cunningham which referred to Blake was in *The Athenaeum*

P. 503

At the end of the footnote to "p. 175-6." ADD:

Cunningham's account (¶37) of Blake's vision of William Wallace is quoted in a discussion of "second sight" by Georg Conrad Horst, *Deuteroskopie, oder merkwürdige psychische und physiologische Erscheinungen und Probleme aus dem Gebiete der Pneumatologie Für Religionsphilosophen, Psychologen, und denkende Aerzte eine nothige Beilage zur Dämonomage, wie zur Zauber – Bibliothek von Georg Conrad Horst* Vol. I (Frankfurt am

¹²³⁸ *Memoir, Journal, and Correspondence of Thomas Moore*, ed. Lord John Russell (London: Longman, Brown, Green, and Longmans, 1854), VI, 57.

¹²³⁹ Anon., "Visions of Blake, the Artist", *Times*, 27 Jan 1830, p. 3, column E, first reported by Angus Whitehead, "'Visions of Blake, the Artist': An Early Reference to William Blake in the *Times*", *Blake*, XLI (2007), 46-47. The *Times* account alters Cunningham's "stept" and "stopt" to "stepped" and "stopped".

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Main: Heinrich Wilmans, 1830), I, 163-167.

P. 504

A review of Cunningham's *Lives* in the *Sheffield Iris* for **9 February 1830** concentrated on the account of Blake:

NUMBER X. of this interesting work ... is just published, and comprises the lives of seven painters – West, Barry, Blake, Opie, Morland, Bird, and Fuseli What a singular being was William Blake! A painter, an engraver, a poet, and a visionary, – in the last character perhaps little less singular than Swedenberg [i.e., Swedenborg] himself. “To describe” says the biographer “the conversations which Blake held in prose with demons, and in verse with angels, would fill volumes, and an ordinary gallery could not contain all the heads which he drew of his visionary visitants. That all this was real, he himself most sincerely believed; nay, so infectious was his enthusiasm, that some acute and sensible persons who heard him expatiate, shook their heads, and hinted that he was an extraordinary man, and that there might be something in the matter.” The spirits, however, who thus obeyed the artists’s bidding, came not to reveal any secrets, save the secrets of their own countenances--in short they came as might be expected at the call of a painter--to have their portraits taken! and many of the likenesses of these spiritual sitters did poor Blake delineate, from the heroic Wallace to “the ghost of a flea!” Instead of transcribing the narrative of

these unearthly vagaries, we shall copy the brief account of the enthusiast's procedure and luck in a transaction incident to the greater part of mankind: but which few engage in so inconsiderately, and fewer still, when that is the case, with such exemplary good fortune:— [Cunningham ¶9-10 about Blake's courtship and marriage.]¹²⁴⁰

It is striking that the same two paragraphs about Blake's courtship and marriage are quoted in the *Athenaeum* (6 February 1830), *London Literary Gazette* (6 February 1830), *Sheffield Iris* (9 February 1830), *Edinburgh Literary Gazette* (13 February 1830), *Edinburgh Literary Journal* (20 February 1830), *Fraser's Magazine* (March 1830), and *New Jerusalem Magazine* (Jan 1832).

P. 504

After the entry for 12 February 1830, ADD:

On 12 February 1830 the painter and engraver John Martin wrote to Bernard Barton that he was pleased to discover that Barton's opinion of Blake as displayed in Cunningham's Lives coincided with his own: "I had no conception that he would prove so especially interesting, he was indeed a most important character ...". Blake's illustrations of Young's Night Thoughts are

¹²⁴⁰ Anon., "Family Library.—Painters", *Sheffield Iris*, 9 Feb 1830, p. 4, first identified in relation to Blake and quoted in David Groves, "Blake and the *Sheffield Iris*", *Blake*, XXXIX (2005-6), 125. Cunningham's "Boutcher" is changed correctly to "Boucher", "worshipped" incorrectly to "worshiped", and before "indulging" is added "by".

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"exceedingly good, indeed I like them better than any of his works that I have seen ...".¹²⁴¹

P. 506

After "is his best" ADD:

A note on Cunningham's book appeared in the *Dublin Literary Gazette*, I, 7 (13 February 1830), 99-102: "Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining" (p. 102).

P. 507

After the paragraph about "the loss of Blake" ADD:

The editor of the *Literary Gazette* replied on **20 February 1830** to a correspondent:

We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.¹²⁴²

This is perhaps a response to J.T. Smith's statement (1828) that Catherine Blake "will dispose of" "copies of her husband's works" (*BR* (2) 626).

P. 520

¹²⁴¹ Quoted from the manuscript in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. Martin writes from 30 Allsop Terrace, New Road, London, to "Bernard Barton Esqr Woodbridge Suffolk", with Martin's seal of a bust.

¹²⁴² Anon., "To Correspondents", "To Clericus", *Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c.*, No. 603 (20 Feb 1830), 121, 125.

After “in 1828” ADD:

Cunningham’s Blake was also noticed in the *Belle Assemblée* for March 1830:

The life of another, but far more amiable enthusiast [than Barry], poor William Blake, who could not only “call spirits from the vasty deep,” but *compel* them to arise and appear before him, is, in its details, singularly striking and curious ...¹²⁴³

Many a time have we ourselves seen these portraits; and we may add, that the “artist of some note,” alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil [i.e., brush], of Cunningham, is nearly as graphic as that of Blake. Some other capital stories of the worthy pair, are given; but, for these, we must refer the reader to the work.¹²⁴⁴

P. 527

To the footnote † about Blake's print-collection sold to Colnaghi at the end ADD:

I found no Colnaghi shop-catalogues of 1820-1840 in COPAC, GoogleBooks, Google Scholar, or WorldCat in 2011.

¹²⁴³ Cunningham ¶36-37 (*BR* (2) 648-49).

¹²⁴⁴ Anon., “Monthly View of New Publications ...”, *Belle Assemblée, or, Court and Fashionable Magazine*, N.S., XI, 63 (**March 1830**), 120-123 (the Blake is on pp. 121-22. Anon. quotes Cunningham ¶36-37. The “artist of some note” is Varley, but the anonymous reviewer is unknown.

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P. 532

ADD:

On 25 May 1830 was published Anon., "Artistes anglais.--William Blake", *Gazette littéraire: Revue française et étrangère de la Littérature, des Sciences et des Beaux-Arts*, 1^{re} Année--Tome I^{er} [Paris], N^o 17 (25 May 1830), 265-268, with an adjusted translation¹²⁴⁵ 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."¹²⁴⁶

P. 532

For "In the meanwhile ... Barton replied" READ:

Linnell wrote from Bayswater to Barnard Barton on 30 May 1830:

I take this opportunity of sending you a proof of one of the late Mr. Blake's

¹²⁴⁵ Cunningham's "hosier" (¶2) becomes a "bonnetier"; "became ... a poet" (¶3) becomes "montré quelques symptômes de métromanie"; "Basire" (¶2) becomes "Bazire"; "Strong Wicked Man" (¶27) becomes "*mauvais riche*"; "The Spiritual Form of Pitt" (¶29) becomes "*la forme spirituelle de Seth*"; "Voici le géant Goliath" in the midst of the account of Visionary Heads in ¶38 has no authority in Cunningham; "answered Blake haughtily" (¶41) becomes "répondit Blake en riant"; "Lot" (¶41) becomes "Loth"; "the Man of Uz" (¶42) becomes "l'homme de huis"; "Prophecies ... concerning America ... [and] Europe" (¶45) become "*Prophéties sur l'avenir de l'Europe et de l'Amerique*". Anon. omits all Cunningham's transcriptions of Blake's poems.

¹²⁴⁶ The account in the *Gazette littéraire* (1830) was the acknowledged source for the further digests in Anon., "Blake, peintre, graveur, et poète anglais", *Le bric-à-brac* [Vol. I] (Paris, 1853), 293-301, and François Grillé, "Blake, Peintre, Graveur et Poète anglais", *Revue universelle des arts*, IV (1861), 272-275.

engravings from Dante in the unfinished state it was left after his death. ... I gladly avail myself of your kindness to beg that you will give me your thoughts and advice upon the subject.¹²⁴⁷

Barton replied on Tuesday 15 June:

P. 534

After “a good subject for him.” **ADD:**

The first French review of Cunningham’s life of Blake, by L. Sw.-Belloc (Louise Swanton Belloc) for the *Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, la Littérature, les Arts industriels, et les Beaux-arts; par un Réunion de Membres de l’Institut et d’autres Hommes de Lettres* [Paris], XLVI (**juin 1830**), 664-667, gave sympathetic paraphrases of Cunningham; “De tous les personnages qui figurent dans la dernière partie de la galerie ... le plus curieux et le plus attrayant” in Cunningham’s account of Blake is “les fantasies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’un fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie” (pp. 666-667).

¹²⁴⁷ James Tregaskis, *Caxton Head Catalogue 1027* (London, [1935?]), lot 11. The Tregaskis catalogue was discovered by Robert N. Essick, who wrote to me about it on 7 Aug 2013.

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P. 534

**Correct the entry in Linnell's Journal for "Friday 3^d
[August]" 1830 to**

Friday 3^d [September]

**and omit the duplicate entry for Friday 3 September
1830.**¹²⁴⁸

P. 536

After "made corporeal", ADD:

Lady Charlotte Bury, with whom Blake shared a notable dinner in 1818 (*BR* (2) 333-334), wrote in her novel called *Separation* (1830) of

the few who live in, and yet out of the world. Such a man, for instance, as old Blake, the artist, and his wife, whose characters (if mortal portraiture could do them justice) would be among the most extraordinary and the finest that ever were drawn. Persons who, living in a garret and in an abject poverty, enjoyed the brightest visions, the brightest pleasures, the most pure and exalted piety. The world might call them mad,¹²⁴⁹ but they might with

¹²⁴⁸ The entry is correctly dated but only approximately transcribed by John Linnell Jr as given in *Blake Records* (1969), 401. In Linnell's original journal, discovered by GEB in 1970, the dates are mostly implied rather than explicit, and I misinterpreted the implied month as August in *BR* (2). In 1830, 3 Aug was a Tuesday and 3 Sept a Friday.

The error was pointed out by Angus Whitehead, "'I beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 88 fn.

¹²⁴⁹ The association of Blake the poet with madness and madhouses is made more complicated by the fact that Dr Andrew Blake wrote *A Practical Essay on the Disease Generally Known under the Denomination of Delirium Tremens ...* (London, 1830) and was physician to the Lunatic Asylum near Nottingham in 1833.

far more truth have called the world mad.¹²⁵⁰

P. 540

To "my children to make any tracing of the Drawings" **ADD FOOTNOTE:**

Probably in the 1830s, Linnell's children made "charmingly juvenile watercolor copies of plates from Blake's *Songs of Innocence, The Marriage of Heaven and Hell, and For the Sexes: The Gates of Paradise*, the coloring of the children's own invention" in an album acquired in 2011 by a British private collector, according to R.N. Essick. Linnell owned *For the Sexes* (A-B, K), *Marriage* (H, L-M), *Songs of Innocence* (I), and *Songs of Innocence and of Experience* (R).

P. 544

After "imitate the latter" ADD:

German accounts of "Blake's visionen" appeared in Anon., *Allgemeines Repertorium der gesammten deutschen medizinisch-chirurgischen Journalistik*, ed. Carl Ferdinand Kleinert, V Jahrgang [Leipzig] (1831), 16-17, and in [Junius Andreas Christian Kerner], "Stehen wir im Verkher mit der Geisterwelt?", *Blätter aus Prevorst: Originalien und Lesefrüchte für Freunde des inner Lebend mitgetheit von dem herausgeber der Sehin aus Prevorst*, Vol. VII (Karlsruhe: Gottlieb Bravo, 1831). **B. §(1833) C. (1835) P. 168.**

¹²⁵⁰ [Lady Charlotte Bury], *The Separation: A Novel*. By the Authoress of "Flirtation" In Three Volumes (London: Henry Colburn and Richard Bentley, 1830); **B.** Two Volumes (N.Y.: Collins and Hannay, Collins, and Co., ..., 1830), II, 76.

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P. 545

ADD footnote to "Mr. and Mrs. Tatham":

The name of Frederick Tatham's wife to whom Catherine Blake was deeply devoted had not been recorded before Angus Whitehead identified her. Their marriage was inscribed in the register of the church of St Mary, Stratford, Bow, Middlesex:

[Frederick Tatham] of [this] Parish [bachelor] and [Louisa Keen Viney] of [this] Parish [Spinster] were married in this [Church] by [banns] with Consent of [blank] this [Twenty Fifth] Day of [April] in the Year One Thousand Eight Hundred and [Thirty One] By me [John Stock]. This Marriage was solemnized between us: [Frederick Tatham, Louisa Keen Viney] In the presence of: [Henry Brooke Marriott, James Harris]

A reproduction of this form (1831, p. 179, No. 79) was seen online (19 November 2011) under "Tatham Family History". The names of the bride, groom, and witnesses are in their own hands--or at any rate in different hands from the rest of the document. The manuscript additions to the printed form are given within square brackets.

Frederick and Louisa were married about six months before Catherine died. The census of 1851 for 74 Upper Berkeley Street, London, records Louisa Tatham, age 39 [born 1812], as the head of the household in the absence of her husband Frederick. The 1861 census for 2 Maria Terrace, Oddessa Road, London, lists Louisa Tatham, age 48. Her death certificate records that she died on 19 Sept 1868 at 45 Oak Village, Kentish Town, London, aged 56. Therefore she

must have been born in 1812 before 19 September. The 1861 census was probably taken after her birthday in 1861. Her dates are therefore Autumn 1812-19 Sept 1868.

P. 545

After “Vol. II. P. 167.” ADD:

Blake was severely characterized as “nervenkrank, melancholischer, hypochondrischer und hysterische Personen” in Johann Friedrich von Mayer, “Die Seheren von Prevorts”, pp. 302 ff. of his *Blätter für höhere Wahrheit aus Beyträgen von Gelehrten älten* (Berlin: Ludgwig Dehmte, **1831**), 320-322, in the section “Aus dem Wunderbuchlein” (p. 284 ff.).

P. 547

At the end of "A Fading Shadow" ADD:

The expenses of Catherine's funeral, "with the same Funeral decorations as her husband",¹²⁵¹ were probably paid to the undertaker Mr Balls¹²⁵² by Frederick Tatham. Presumably the costs were similar to those for Blake's funeral on 13 August 1827 at Bunhill Fields, for which Linnell paid £10.18.0 on 28 January 1828.¹²⁵³

P. 549

After “truths’.” ADD:

According to Anon., “The British School of Design”, *Library of the Fine Arts*, III, 13 (**Feb 1832**), 89-95, Fuseli “had few if any imitators, unless the equally eccentric designs

¹²⁵¹ Tatham's memoir of Blake, *BR* (2) 690.

¹²⁵² *BR* (2) 547.

¹²⁵³ *BR* (2) 791.

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of Blake can be considered as imitations” (p. 91).

And an anonymous reviewer of Cunningham in the *Athenæum*, No. 226 (**25 Feb 1832**), 124-125, commented: “he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty”.

P. 549

An essay by P.M.C. on “British Artists. Thomas Stothard” in *Scrap Book of Literary Varieties*, II (**25 Feb 1832**), 79-80, says, inter alia, “Satan summoning his legions is an awful production; it reminds us very much of Blake”.¹²⁵⁴ The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-662), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

P. 558

After “1831 and 1832.” ADD:

Thirty years after Catherine’s death, a critic wrote:

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with

¹²⁵⁴ P.M.C., “British Artists. Thomas Stothard”, *Scrap Book of Literary Varieties*, II (25 Feb 1832), 80. (My information comes from a fragment of the periodical [with a running head “Scrap Book”] in the John Johnson Collection [under Stothard] in Bodley.) *The Dictionary of National Biography* records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.

waste paper ...¹²⁵⁵

Pp. 562

After “leap for joy.--” ADD:

At about the same time an essay on “Blake, the Artist” in the *Polar Star* quoted Cunningham ¶8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49.¹²⁵⁶

P. 570

Footnote to “Kitty, I better love thee”¹²⁵⁷

P. 572

Appendix 1B

**Crabb Robinson’s essay
To “107-31” ADD footnote¹²⁵⁸**

¹²⁵⁵ Anon., *Crossthwaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthwaite and Co., 1860), 98.

¹²⁵⁶ Anon., “Blake, the Artist”, *Polar Star of Entertainment and Popular Science, ... Selected from the English and American Reviews ... for the Quarter Ending at Lady-Day, 1830 ...* [London], III (25 March 1830), 215-218.

¹²⁵⁷ In his copy of Gilchrist (1863), II, 6, George Richmond underlined the word “Kitty” and annotated it in the margin: “His good Wifes name”. Angus Whitehead, “*But, Kitty, I better love thee: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s Life of William Blake (1863)*”, *Blake Journal*, No. 9 (2005), 87-97, reproduces the page and argues that “Kitty” is Catherine Boucher whom Blake married in 1782, even though, according to the Advertisement to *Poetical Sketches* (1783) in which the poem appears, since “his twentieth year” (1777) Blake had not had “the leisure requisite to ... revis[e] ... these sheets”.

¹²⁵⁸ Anon., *Bibliographie étrangère Année 1811* (Paris: Treuttel et Würtz; Strasbourg: Chez les memes Libraires [?1812]), 253: The articles listed here from *Vaterländisches Museum*, II, include “(6) sur William Blake, artiste, poète et visionnaire”.

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P. 622

J.T. Smith

“Blake preferred mixing his colours with carpenter’s glue, to gum”¹²⁵⁹

P. 625 footnote

For "1790-1800" READ:

1791-1800

P. 625

Footnote to J.T. Smith, “lighting the fire”¹²⁶⁰

P. 625

For "This was only true of their last residence, at 3 Fountain Court, Strand (1821-27)" READ:

This was only true of their last two residences, at 17 South Molton Street (1803-21) and 3 Fountain Court, Strand (1821-27). Of course the Blakes had another, larger room which held his printing press and displayed his pictures.

P. 626

¹²⁵⁹ The phrase is echoed by Tatham (p. 671), but scientific “analysis of Blake’s tempera paints ... revealed the consistent presence of a mixture of gum Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum” (Bronwyn Ormsby, Joyce H. Townsend, Brian Singer, and John Dean, “Blake’s Use of Tempera in Context”, p. 138, in *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003]).

¹²⁶⁰ By this passage in his copy of Gilchrist (I, 315), George Richmond wrote: “I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience[.] | G R.” For Catherine’s drawing of “something she saw in the fire”, see 608 fn.

Blake “was buried in Bunhill-fields ... at the distance of about twenty-five feet from the north wall” **ADD footnote:**¹²⁶¹

P. 631

To footnote about Cunningham and Flaxman, after “they both partook”, ADD:

A review of Cunningham Vol. III in *Dublin Literary Gazette, or Weekly Chronicle of Criticism, Belles Lettres, and Fine Arts*, No. 25 (**19 June 1830**), 388-390, mentioned that “the Reverend Mr. Mathew ... afterwards aided Flaxman in befriending Blake”; Flaxman’s “chief companions were Blake and Stothard With Blake, in particular, he loved to dream and muse”.

P. 631

To the footnote about “Fuseli’s sharp tongue” ADD a new paragraph:

The passage is quoted in Anon., “Henry Fuseli”, *Olio; or, Museum of Entertainment*, V (**January to July 1830**), 104-105.

P. 638 footnote

for “It is difficult to determine whether the mistaken association with Urizen originated with Cunningham or with T.H. Cromek. Cunningham lived with” **SUBSTITUTE:**
The mistaken association with Urizen originated with Cunningham, who lived in 1810 with R.H. Cromek

¹²⁶¹ “twenty-five feet” is a mistake for 25 yards or paces, as Luis and Carol Garrido point out in “William Blake’s final resting place” (2005), 49.

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For “, who commissioned the Blair designs” **SUBSTITUTE:**
T.H. Cromek wrote of a visit to the British Museum Print Room:

I looked over Blake’s ‘Urizen’ a very mad work. It is the first part [i.e., Book] only, and does not contain the subject which I have by him and which I was told by Mr. Frost A.R.A. formed one of the illustrations.¹²⁶²

P. 652

After while Blake "conceived, and drew, and engraved ... his ... Inventions for the Book of Job ... [he had] no larger income than some seventeen or eighteen shillings a week"

ADD FOOTNOTE:

Blake's recorded income for 1823-26, when he was creating *Job*, was £388.9.3 (see *BR* (2) 810-811) or £97 a year, not the £44.4.0 to £46.16.0 a year of Cunningham's estimate.

P. 676

footnote † to Tatham’s story of theft from Blake 1796-1800, ADD: The “Plate to the Value of 60 Pounds” can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake’s stock in trade. The copper cannot be his own works in Illuminated Printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic centimetre, the price of his plates for Flaxman’s *Naval Pillar* [1799] – see

¹²⁶² T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye in Princeton University Library.

p. 759 – and the thickness of the copper as 0.141 cm, as in his fragmentary surviving copperplate from *America* pl. a), and besides many of them were printed after his death. But the cost of Blake's 43 large copperplates for Young's *Night Thoughts* (1797) would have been sixty guineas (assuming the plates were 0.183 cm thick, as in Blake's Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young's *Night Thoughts*.

P. 704

Note to Crabb Robinson's report of 13 June 1826,
"He was as wild as ever"¹²⁶³

**Appendix VI: "My Name is Legion: for we are many":
"William Blakes" in London 1740-1830.**

P. 717

**Footnote for "No account of Blake in *The Times*
is known before 1901" READ:**

The only known accounts of Blake in *The Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan 1829 and 27 Jan 1830.

P. 734

**Appendix II: Blake Residences, ADD:
Walkeringham, Nottinghamshire
1725**

¹²⁶³ Beside this passage in his copy of Gilchrist (I, 350), George Richmond wrote: "I must say that Mr Crabb Robinson[']s conclusion that Blake was mad was the very kindest one he could come to, if he believes his own journal."

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Gervase Wright, Maltster and Yeoman Farmer of Walkeringham, Nottinghamshire, left a will of 1700. He is probably the father of the Gervase Wright who married Mary Dawson on 23 April 1712 and whose children, born 1715-32, included Catherine (born 21 November 1725) who later became the poet's mother. Presumably Catherine grew up in Walkeringham, though she married in London in 1746.

Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine's future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

P. 735

28 Broad Street

To "28 Broad Street" **ADD FOOTNOTE:**

The most notable event in Broad Street for posterity was the terrible outbreak of cholera there in 1854 from contaminated water.

After "his eldest son James." **ADD:**

The name of the shop, at least in 1772 (q.v.) was The Woolsack and Peacock.¹²⁶⁴

P. 735

to 28 Broad Street, after "The New Complete Guide" ADD:
and William *Bailey's Western and Midland Directory* (Birmingham, 1783), 14 (only "Carnaby Market")

¹²⁶⁴ According to Christine E. Jackson, *Peacock* (London: Reaktion Books, 2006), 117, "Sign boards with pictures of peacocks were ... hung in the street to advertise ... hosiers" I have no evidence of the truth of this statement.

P. 735

Under “28 Broad Street” at the beginning of the bottom paragraph, ADD:

“Blake, James, and Son, *Hosiers and Haberdashers*, Carnaby-market” appears in William *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1784* (1784), and next year, after the death of the elder James Blake, “Blake, James, *Haberdasher*, 28, Broad-str. Carnaby Market” appears in *Bailey’s* (1785).

P. 735

under 28 Broad Street

for “Stephen Blake is listed for this address in 1783 in *The New Complete Guide* and in 1784 in *Lowndes’s London Directory*” **READ:**

“Stephen Blake, Haberdasher, 28 Broad Street, Carnaby Market” is listed in *Lowndes London Directory for the Year 1782*¹²⁶⁵ and 1784 and in *The New Complete Guide* in 1783.

P. 736, Residences

After “James Blake continues by himself in” **ADD:**
Universal British Directory (1797), 77

P. 736, Residences

After “from 1794 to 1800” **ADD:**

¹²⁶⁵ The reference in *Lowndes London Directory for the Year 1782* was pointed out to me by Dr Angus Whitehead.

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“Blake & Son, hosiers & haberdash. 28, Broad-str. Carnaby-mark” appears in *Boyle’s New London Guide* (London: P. Boyle, 1795).

P. 737

To “Regent’s Park (1825).” **ADD footnote:**¹²⁶⁶

P. 740

After “John Blake of 32 Hog Lane was a Breaches-maker”

ADD:

who voted in 1780 (for Fox), 1784 (for Hood and Wray), and 1788 (for Hood).¹²⁶⁷

P. 741

Under “27 Broad Street ”**ADD at end:**

“Blake and Parker, *Print-sellers*, 27, Ditto [*i.e.*, Broad-str. Carnaby-Market]” are listed with James Blake, 28, Broad Street, in William Bailey, *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785* (London: dedication dated June 1785), 32.

P. 741

To Residences, 23 Green Street, after “27 Broad Street in 1784.”**ADD:**

Blake’s friend John Hawkins inscribed the title page of

¹²⁶⁶ Blake’s two pictures of “Dead Game” in the exhibition of the Suffolk Street Gallery in 1832 were described in Anon., “Winter Exhibition of Pictures, at the Suffolk Street Gallery”, *Mirror of Literature, Amusement, and Instruction*, XX, 576 (17 Nov 1832), 330-331, as “Among the finest compositions of their class” and illuminated by quotation of what J.T. Smith “tells us of Blake’s colour” (*BR* (2) 622). The critic has confused the landscape painter Benjamin Blake with the poet-artist William Blake.

¹²⁶⁷ London Lives 1690-1800 (www.londonlives.org).

his copy of *Poetical Sketches*(Y) under "W.B."

at M^r Taylors
Green St Liecisterfields

P. 741 fn ‡

For "Townshend" READ:

Townsend"

P. 742

For "1785-1790" READ:

1785-1791

P. 742

**footnote † to Tatham's story of theft from Blake 1796-
1800, READ:**

"voted in 1784 for Fox and Hood and in 1788 for
Townsend"

To end of "29 Broad Street" ADD:

"Stephen Horncastle, Stationer, 29 Broad Street, Carnaby
Market" is listed in William *Bailey's British Directory or,
Merchant's and Trader's Useful Companion, For the Year
1785* (London: dedication dated June **1785**), 144; he may have
been a sitting tenant when Blake's brother John paid the rates
(1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14
Jan 1792), Stationer, was listed in directories at Broad Street,
Carnaby Market (1763-1788), 29, Broad Street (1779-1788);

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85, New Bond Street (or New Broad Street) (1789-1799) but trading as William Horncastle (1794-99).¹²⁶⁸

P. 742

Under 28 Poland Street, for "1785-1790" READ:
1785-1791¹²⁶⁹

P. 744

Under Hercules Buildings, for "1790-1800" READ:
1791-1800

P. 744

For "moved in the autumn of 1790" READ:
moved in late winter of 1790-1791

P. 744

Delete "Certainly Blake left ... July 28: 1790'."

P. 746

For "1790-1800" READ:
1791-1800

P. 746

DELETE "*Marriage of Heaven and Hell* (?1790)"

¹²⁶⁸ Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977), 115; Horncastle is not in William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972) or *Stationers' Company Apprentices 1701-1800*, ed. D.F. McKenzie (1978).

¹²⁶⁹ Angus Whitehead, "Mr CLAY of Hercules Buildings", *Blake*, XLV, 4 (Spring 2012), 143-144, demonstrates that the Blakes moved from Poland Street to Hercules Buildings about February 1791.

P. 746
Residences, 13 Hercules Buildings
For "1790-1800" READ:

1791-1800

For “One of the few ... Carnaby-market **”READ:**
Blake’s name rarely appeared in directories, but in 1797 he was transmogrified or renominated “Blocke, William – 13 Hercules Buildings, Lambeth” and “William Blocke” under Lambeth, 13, Hercules Buildings (the poet’s address) in Patrick *Boyle’s New London Guide for the Year 1797* (London: P. Boyle, **1797**), 34, and the entries were repeated without change in *Boyle’s City Companion to the Court Guide, for the Year 1798* (**1798**). And in the spring of 1799 the following striking constellation appeared in [W.] *Holden’s Triennial Directory* [Corrected to the end of April] **1799**, p. 63:

Blake W.S. *Engraver and Printer* 16, ‘Change-alley,
Cornhill

Blake William *Engraver* Lambeth Green¹²⁷⁰

...

Blake James *Hosier* 28, Broad-street, Carnaby market

P. 748

17 South Molton Street; to "1803-1821" ADD FOOTNOTE:
For remarkably full details about 17 South Molton Street, see Angus Whitehead, “I write in South Molton Street, what I

¹²⁷⁰ “Lambeth Green” (omitted from *BR* (1969), 561, and *BR* (2) 746), is apparently the previous name of Carlisle Lane, which in Horwood’s map (1792-99) is two streets West of Hercules Buildings.

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both *see* and *hear*': Reconstructing William and Catherine Blake's residence and studio at 17 South Molton Street, Oxford Street", *British Art Journal*, XI, 2 (2011), 62-75. He plausibly attributes their choice of location to its proximity to fashionable clients and art exhibitions and to the quality of the light (p. 64).

P. 748

For "Here, 'in their one apartment ... to use it." **READ:** 17 South Molton Street, built about 1750, consisted of three floors and a basement. It was a single-family dwelling until 1803, when the Blakes moved in and, in a process of degentrification, the ground floor was converted to a shop.¹²⁷¹ Here they had two rooms. The smaller served as their bedroom and workroom; Catherine cooked at the bedroom fireplace. In the bedroom cum workroom were two large paintings. Over the bed hung "Alfred and the Danes",¹²⁷² and "over a door" was the pencil sketch for Blake's "Canterbury Pilgrims".¹²⁷³

The larger room probably served as a "reception room" "hung with *frescos*, *temperas*, and drawings of Blake's", as Gilchrist described the similar flat in Fountain Court (p. 751);

¹²⁷¹ Whitehead, "I write in South Molton Street", p. 67. After 17 South Molton Street changed in 1803 from a single-family dwelling to commercial premises, with frequent strangers coming in the ground-floor shop, the six-panelled door to the apartment above the shop had "a delicately hinged middle panel" just above the door handle, presumably to permit the occupant to identify the caller before unbolting the door (Whitehead, 71, quoting Tim Heath). The panel may have been there in Blake's time.

¹²⁷² See p. 281. "Alfred and the Danes" is now lost.

¹²⁷³ P. 229. If this sketch was the size of the Canterbury Pilgrims engraving, 95.8 x 35.4 cm, it would have fit above the door in the flat up one flight of stairs which had high ceilings but not above that up two flights of stairs (Whitehead, p. 65). This provides decisive evidence that the Blake's lived up only one flight of stairs, not two. Other evidence for the floor on which the Blakes lived is ambiguous. Linnell described it as both "the first floor" (p. 526) and the "second floor" (p. 341).

Richmond called it "his show room" with "a good number" of pictures (p. 753). In the middle of the room was the great printing press on which

The Blakes' meager furniture probably was the same that they had in Fountain Court (1821-27): a bed, a dining table, two chairs (one of which was almost too ricketty to use by 1825 [see p. 699]), a long engraver's table, and a cupboard.¹²⁷⁴

P. 748

Before "The artist Edward Bird was at 29 South Molton Street (1818)"**ADD:**

The painter-engraver William Haines sent works to the Royal Academy exhibition (1811) from 120 South Molton Street;

P. 748

Convert endnote 41 to footnote # reading:

#*Milton* pl. 1, ll. 21-22, *Jerusalem*, pl. 62, l. 34. "Tyburn Brook is the covered watercourse running from Tyburn directly behind and below 17 South Molton Street on its way to join the river Westbourne (the Serpentine) in Hyde Park" (Whitehead p. 64).

P. 749, Residences

For "The rates for 17 South Molton Street were paid by Mark Martin, who presumably was Blake's landlord

"READ:

¹²⁷⁴ See pp. 751, 753. When the "furniture [was] sold" in 1828, it brought only £1.1.0 (p. 808).

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The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named “Will^m Enoch”¹²⁷⁵ and in March 1805-1821 by Mark Martin.

P. 750, Residences

Cirencester Place for James Blake

For “Cirencester Place” three times **READ:**

7 Cirencester Place

And at the end **ADD:**

John Linnell had a house at 6 Cirencester Place.¹²⁷⁶

In place of

It is tempting to speculate whether Martin retired to France because his wife was French, and, if she was, whether Blake was referring to her when he said of his fresco of “The Last Judgment”: “I spoiled that – made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn’t like it.”**READ:**

The wife of Blake’s second landlord Mark Martin was Eleanor (née Larché),¹²⁷⁷ and she knew Blake well enough to offer advice about his fresco of “The Last Judgment”. Blake said of

¹²⁷⁵ All the information here about the Enochs derives from Angus Whitehead, “New Information Concerning Mrs Enoch, William and Catherine Blake’s ‘Fellow Inhabitant’ at 17 South Molton Street”, *Notes and Queries*, CCL (2005), 460-463. The rate-payer information is from the ratebooks in Brook Street Ward, St George’s, Hanover Square, in the City of Westminster Archives, and the information that Enoch was a “taylor” is from *Holden’s Triennial Directory 1805-6-7* (London, 1805) and ... *1808-9-10* (London, 1808). Information for the 1805 directory was presumably collected in 1804 or early 1805 and repeated anachronistically in that for 1808.

¹²⁷⁶ *BR* (2) 477fn, 482.

¹²⁷⁷ Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XLII (2008-(2009), 84.

it, "I spoiled that – made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it."

17 South Molton Street

For "There were other lodgers in the house as well, including 'our Kind attentive fellow inhabitant, the young & very amiable M^{rs} Enoch, who gave my wife all the attention that a daughter could pay to a mother' until Blake's return from his trial on 14 January 1804." **READ:**

Soon after the Blakes moved into 17 South Molton Street in the autumn of 1803, they formed a close friendship with their first landlord William Enoch, who probably lived above his ground-floor tailor-shop, and with his twenty-one year old wife Mary (née Naylor) and presumably with their son William (born 1801). When Blake went to Chichester for his trial for sedition in January 1804, his wife was prostrated with worry and

near the Gate of Death as was supposed by our Kind & attentive fellow inhabitant, the young & very amiable M^{rs} Enoch, who gave my wife all the attention that a daughter could pay to a mother

as Blake reported in his letter of 14 January 1804 on his triumphal return, a free man.

P. 750

Above "Cirencester Place" ADD:
9 Buckingham Street, Fitzroy Square
1814-17

JAMES BLAKE closed the family hosiery shop at 28 Broad Street, Golden Square in 1812 and moved presumably with his

William Blake and His Circle

sister Catherine Elizabeth and his business to 9 Buckingham Street, Fitzroy Square. Here he was recorded among Merchants and Traders in *The Post Office Annual Directory for 1814*, p. 365, as "Blake, James, *Hofier*, 9, Buckingham-street, Fitzroy-square". He was two doors away from John Flaxman, who was at 7 Buckingham Street from 1794 till his death in 1826.¹²⁷⁸ Just across Fitzroy Square in Grafton Street lived Thomas Butts in whose office of the Commissary General of Musters James Blake worked in 1814-1816.¹²⁷⁹

P. 750

For the account of "Cirencester Place" SUBSTITUTE:

Cirencester Place

1818-1827

JAMES BLAKE retired with only "a scanty pittance"¹²⁸⁰ from the office of the Commissary General of Musters when it was abolished in 1817 and moved, presumably with his sister, to Cirencester Place. This was a new development which first appears in the Rate Books in 1818, and James's name is recorded there from 1818 to 1825.¹²⁸¹ Nearby lived John Linnell at 6 Cirencester Place, with whom Catherine Blake lived in 1827-1828. On 2 March 1827 James Blake's body was

¹²⁷⁸ John Flaxman died on 2 Dec 1826 "At his house, 7, Buckingham-street, Fitzroy-square" (*Gentleman's Magazine*, XCVII (1827), 273). William had asked his brother James on 20 January 1803 to deliver "5 Copies of N4 of the Ballads for M^{rs} Flaxman".

¹²⁷⁹ G.E. Bentley, Jr, "Thomas Butts, White Collar Maecenas", *PMLA*, LXXI (1956), 1058-9. "Blake, Frederick, 9, Buckingham Street" is recorded in the *Legal Observer*, VIII (1834), 41.

¹²⁸⁰ Gilchrist, I, 227.

¹²⁸¹ This information was kindly sent me by Ann Cox Johnson, Librarian-in-Charge of the Local Collection, Public Library, St Marylebone, London, NW1. Blake's brother may be the haberdasher James Blake of Grafton Street from whom Edward Smith, age 16, stole a pair of shoes in Feb 1827 (trial of 15 Feb 1827 recorded in Proceedings of the Old Bailey, online).

brought from "Cirencester Place" to be buried in Bunhill Fields.

P. 750

Residences

After "didn't like it." **ADD:**

In 1803-1804 Blake's landlords and house-mates at 17 South Molton Street, a fashionable address, were Captain John Lytrott (1763-1809), his wife Ann (widow of Alexander MacDonald [d. 1786]), and perhaps her daughter Christian (who married a man named Hargreaves by 1809). They were succeeded in 1804-1805 by William Enoch, a tailor who went bankrupt in 1805, his wife Mary (née Naylor) and their son William (b. 1801). The Enochs were followed in 1805-21 by Mark Antony Martin, staymaker, who was married on 20 May 1806 at St George's, Marylebone, to Eleanor Larché (anglicé Larchey in the marriage register). His trade card described him as "Martin | STAY MAKER, | (From Paris) | N. 17 South Molton Street, | Oxford Street, | LONDON. | Fait toutes sortes de Corps et de Corsets a la Francoise". Martin retired to France in 1821 (the business became Martin and Stockham in 1821-25) but returned to 17 South Molton Street in 1826-1830.¹²⁸²

P. 751

¹²⁸² See Angus Whitehead, "Mark and Eleanor Martin, the Blake's French Fellow Inhabitants at 17 South Molton Street, 1805-21", *Blake*, XLIII (2009-10), 84-95.

William Blake and His Circle

Fountain Court: For “the rooms were small and dark”,
delete “small and” **and after** “the radiance of the occupants
"ADD:

The Blakes had “the most spacious rooms in the house”. The front room, which Blake used to exhibit his pictures and probably to house his press, was 19' x 13' 6", and the back room leading from it, where the Blakes slept, cooked, and worked, was 12' x 13' 9".

The Poor Rates were paid by Henry Ba[i]nes in 1803-22, 1826-28, by Mary Banes in 1823, and by both in 1824-25.¹²⁸³ Richard Best paid the rates from 1829¹²⁸⁴ to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as rate payer by William Walker.

P. 752

Footnote § describing Fountain Court, at the end

ADD:

The building “was finally demolished c1902” (Angus Whitehead, “William Blake’s last residence ...”, *British Art Journal*, VI [2005], 29).

P. 752

To "Blake's fellow lodgers were humble but respectable"

ADD FOOTNOTE:

For extraordinarily rich details of residents of Fountain Court and their occupations, see Angus Whitehead, "'humble but respectable': Recovering the Neighbourhood Surrounding

¹²⁸³ BR (2)751 fn for 1820-29, supplemented by Whitehead pp. 80, 82, 90. “Mary” Banes may refer to Henry’s wife Sarah; however, since Sarah died in 1824, this suggests that the 1825 record was in error, mechanically repeating the entry for the previous year.

¹²⁸⁴ BR (2) 751 fn.

William and Catherine Blake's Last Residence, No. 3 Fountain Court, Strand, c. 1820-27", *University of Toronto Quarterly*, LXXX (2011), 858-879. Fountain Court included the shops of a draper, a letter-press printer, a carver and gilder, a carpenter, a tailor, a wine-merchant's cellar, and an entrance to the popular public house called The Coal Hole.

P. 753

After "bar of gold" ADD:

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (I, 305) on the page where the description of Fountain Court begins "Blake's fellow lodgers [who] were humble but respectable"¹²⁸⁵ presumably include his wife's niece Louisa Best and her family. Louisa Best may well have been the "humble female neighbour" who was Catherine's "only other companion" when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said "That is heaven", may have been his wife's grand-nephews and grand-nieces. John Barrow the artist and printseller lived at 3 Fountain Court at least in 1831-1838.¹²⁸⁶ Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

P. 754

¹²⁸⁵ Gilchrist (1863), 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

¹²⁸⁶ The entries for John Barrow in the exhibitions of the Royal Academy for 1831, 1835, and 1836 and for the Society of British Artists in 1832 and 1836 give his address as Fountain Court, and *Robson's London Directory* (London: William Robson, 1832) gives it at 3 Fountain Court (Whitehead, p. 92). John Barrow of 3 Fountain Court, age 81, was buried at St Clement Danes on 25 March 1838 (Whitehead, p. 92).

William Blake and His Circle

Residents of the apartments at 3 Fountain Court, Strand, while the Blakes lived there in 1821-1827 were (1) their landlord Henry Banes (d. 1829), wine cooper or vintner, (2) his wife Sarah (1757-1824), Catherine Blake's sister, (3) their daughter Louisa Best (?1790-?1845), (4) her husband Richard Best (d. ?1839), watch finisher, and their children (5) Charles (b. 1805), (6) Charlotte Louisa (b. 1807), (7) Elizabeth (b. 1809), (8) Thomas (b. 1813), print colourer and artist, (9) Richard John (1815), artist, and (10) John Barrow (1757-1838), print-colourer, print-seller (e.g., of Blake's "Mrs Q" [1820]), and artist.

Banes, vintner, may have been at the Coal Hole public house at the corner of Fountain Court and the Strand where Blake got his porter.

Louisa and Thomas Best and John Barrow of 3 Fountain Court, Strand, were witnesses of the Will of Henry Banes when it was proved (6, 13 February 1829).

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.¹²⁸⁷

P. 754

Replace the entry for "17 Upper Charlotte or Charlton Street" with
17 Upper Charlton Street¹²⁸⁸

¹²⁸⁷ This new information about residents at Fountain Court comes from Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 78-99.

¹²⁸⁸ The address is given erroneously as 17 Upper **Charlotte** Street in Tatham's letter of 11 April 1829 and in George Cumberland's notebook: "M.^r Blake Wid.^o 17 Charlotte St. Fitzroy Sq."; "Mr Blakes wid.^o 17 Charlotte St. Fitzroy Sq."

*Spring 1829-October 1831*¹²⁸⁹

CATHERINE BLAKE moved in the spring of 1829 from 1 Queen Street, Mayfair, to lodge above a baker named George Miller at 17 Upper Charlton Street, south-east of Fitzroy Square.¹²⁹⁰ "17 Charlton Street" is the address given in Catherine's letters of 1 and 4 August 1829, in Cumberland's note of "M^{rs} Blake 17 [Upper] Charlton St Fitzroy Sq at a Bakers. 1830" on his copy of *For Children* (C), in Tatham's letter of 18 October 1831, and in Catherine's death register of 20 October 1831.

17 Upper Charlton Street, on the East side of the street, almost at the corner of Carburton Street, is just West of Fitzroy

(British Library Add. MSS 36,521F, f. 362 (1831); G, f. 431 [1832]; H. f. 489 [1833]). The last two entries are irrelevant, because Catherine died in 1831. Gilchrist too calls it Upper Charlotte Street (I, 365). There is no Upper Charlotte Street in Horwood's great map, though there are lots of mere Charlotte Streets, Great and Little.

Much of the new information here about Catherine Blake's addresses was first recorded in print in Angus Whitehead's brilliant essay "'an excellent saleswoman': The Last Years of Catherine Blake", *Blake* (2011-2012), generously shown me in draft.

¹²⁸⁹ Pace *BR* (2) 755, Catherine did not live in 1828-30 at 20 Lisson Grove, which was a new development west of Regent's Park just round the corner from Alpha Road where Tatham's father lived. In 1828 the rate-payer there was Edward Sewell, in 1829 no rates were paid and presumably the house was empty, in 1830 "William Eales, Timber Merchant", is recorded *Directory* at 20 Lisson Grove North in *Robson's London Trade*, and in 1831 *Robson's London Directory* lists "Frederick Tatham, Statuary & Marble works, 20 Lisson Grove" (Whitehead, "'an excellent saleswoman'").

Tatham wrote to Linnell on 1 March 1833 from 3 Grove Terrace, Lisson Grove, on 26 July 1833 Linnell went "to Lisson Grove to look at F. Tatham's effects on sale", and Lisson Grove North is the address Tatham gave on his manuscript memoir of Blake (*BR* (3) 691).

¹²⁹⁰ Her predecessors at 17 Upper Charlton Street, Thomas Mason, baker, and his landlord William Barlter, vacated the premises before the middle of 1829, according to the ratebooks cited by Whitehead, "'an excellent saleswoman'".

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Square and near Grafton Street, Warren Street, and Paddington.

At 17 Upper Charlton Street Catherine probably had two rooms on an upper floor, as in Fountain Court, the larger front room 18' x 12'.¹²⁹¹

The "act of maternal loveliness" like that of "the fondest mother" while "she resided with the Author of this" (Frederick Tatham)¹²⁹² probably included care for Tatham when he was ill.¹²⁹³ J.T. Smith said that "Tatham, ill as he was, travelled ninety miles [?from Shoreham] to attend the funeral"¹²⁹⁴ of William Blake in August 1827. It sounds like a chronic illness, perhaps in part psychological.

When Blake died, he seems to have left Catherine nothing in the way of debts or cash. Linnell paid for Blake's funeral, advanced Catherine cash and sold her furniture for her,¹²⁹⁵ and for the rest Catherine probably counted on the sale of Blake's drawings, prints, and books.

However, by the spring of 1829 her financial situation had changed entirely. In his will, Henry Banes (d. 20 Jan 1829), Catherine's brother-in-law and landlord at 3 Fountain Court, left "to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets &

¹²⁹¹ Ordnance Survey map (18782) cited by Whitehead, "an excellent saleswoman".

¹²⁹² Tatham's memoir of Blake (*BR* (2) 690).

¹²⁹³ On 12 May 1827 Samuel Palmer wrote to George Richmond, "Pray Sir bring a very particular account of Mr Tatham's health", and in October 1827 he wrote again: "I am rejoiced to hear that Mr Tatham is much better" (*The Letters of Samuel Palmer*, ed. Raymond Lister, I, 13, 142, cited by Whitehead). In early 1828 C.H. Tatham wrote of Dr Thornton's "unsuccessful and expensive experiments upon my poor son" (David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994), 113-14, cited by Whitehead).

¹²⁹⁴ *BR* (2) 626. All this evidence of Frederick Tatham's illness was assembled by Angus Whitehead, "an excellent saleswoman".

¹²⁹⁵ *BR* (2) 791.

pillow Cases Tables Chairs & crockery & £20 in lawful money of Great Britain".¹²⁹⁶ This would have provided the furnishings of her new dwelling and cash for rent.

Further, the munificent Lord Egremont paid Catherine £84¹²⁹⁷ for Blake's "Picture of Spenser's Fairy Queen" (as Catherine referred to it in her letter to him of 1 August 1829), which was delivered in August 1829. With this inheritance and sale, Catherine had over £100 to start her new life, enough to support her for several years.

The choice of 17 Upper Charlton Street was probably not random. William Mulready, Linnell's teacher and intimate friend, gave 17 Charlton Street as his address in the Royal Academy catalogue of 1807; this was probably his lodging and studio. It is possible that Catherine moved into his old rooms.

Catherine's new residence was probably socially more desirable than that at 3 Fountain Court. The Rate Book value of 17 Upper Charlton Street was £60, the highest in the street and more than twice that for Fountain Court.¹²⁹⁸

Near her new residence lived a number of Catherine's old acquaintances. "M.^r [Joseph] Denham Sculptor" (1803-54), who attended Catherine's funeral,¹²⁹⁹ was at 7 Cleveland Street which Upper Charlton Street almost touched,¹³⁰⁰ and "Mr

¹²⁹⁶ Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake", *Blake*, XXXIV (2005), 83. The will was proved 14 Feb 1829.

¹²⁹⁷ Gilchrist I, 365 (*BR* (2) 498).

¹²⁹⁸ *BR* (2) 751 footnote.

¹²⁹⁹ *BR* (2) 691. This information about Catherine's neighbours originates with Whitehead.

¹³⁰⁰ *BR* (2) 691. Denham worked in Francis Chantrey's studio. He is probably the Dinham who exhibited at the Royal Academy in 1830 the "bust of a

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[Isaac F.] Bird Painter", who also went to Catherine's funeral, lived at London Street, just south of Fitzroy Square and very close to Charlton Street. Thomas Butts was in Grafton Street across Fitzroy Square. John Flaxman's adopted daughter and heir Maria Denman and her brother Thomas, Flaxman's brother-in-law, lived in 7 Buckingham Street, one street north, and John Constable, who wrote about charity for Catherine on 14 August 1827, was at 35 Charlotte Street, four short streets west.

P. 755

For the entry on "*20 Lisson Grove 1828-1830*"

SUBSTITUTE:

*1 Queen Street, Mayfair*¹³⁰¹
March 1828-Spring 1829

CATHERINE BLAKE apparently lived for about a year, from early spring 1828 to spring 1829, at 1 Queen Street, Mayfair, the working studio of Charles Heathcote Tatham, the father of Frederick. Queen Street is short, from Curzon Street to Charles Street, just North of Piccadilly and Green Park.

C.H. Tatham lived at 34 Alpha Road,¹³⁰² from which Frederick wrote on 11 April 1829 "In behalf of the widow of the late William Blake" about works she had for sale. Frederick plainly lived in the family home; in *Clayton's Court Guide* for 1830 "F. Tatham Esq." is listed in Alpha Road.

C.H. Tatham also had a studio at 1 Queen Street,

daughter of C.H. Tatham". Dinham's bust of George Richmond is in the National Portrait Gallery, and his "bust in marble of Mrs Richmond" was exhibited at the Royal Academy in 1844.

¹³⁰¹ Almost all the information here about 1 Queen Street derives from Whitehead, "an excellent saleswoman".

¹³⁰² Alpha Road is a new development adjoining Regent's Park and a mile West of Fitzroy Square.

Mayfair, where he paid the rates at least in 1825-29, and his son Frederick plainly used it as well. This is the address given for Frederick when he won a prize at the Society of Arts in 1824 (when he was 18) and when he exhibited at the Royal Academy in 1825.

In his memoir of Blake, Frederick Tatham wrote somewhat inaccurately of Catherine's residences:

After the death of her husband she resided for some time with the Author of this,¹³⁰³ whose domestic arrangements were entirely undertaken by her, until such changes took place that rendered it impossible for her strength to continue in this voluntary office of sincere affection & regard.

She then returned to the lodging in which she had lived previously¹³⁰⁴ to this act of maternal loveliness--in which she continued till [she died.]¹³⁰⁵

The "changes" Tatham mentions as a reason for Catherine to leave him may have been his approaching marriage to Louisa Keen Viney, who turned 18 in the autumn of 1829.

While Catherine was with them, she made a sketch which Tatham inscribed: "A Drawing made by Mrs. Blake taken from something she saw in the Fire during her residence with me".¹³⁰⁶

¹³⁰³ For almost a year Catherine lived as a housekeeper at Linnell's house; see 11 Sept 1827.

¹³⁰⁴ She had lived previously with Linnell, but she did not return there.

¹³⁰⁵ *BR* (2) 690.

¹³⁰⁶ Butlin #C2.

P. 757 fn

**To the record of the burial of James Blake from Bunhill
Fields Indexes in Somerset House ADD:**

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido's excellent "William Blake's final resting place", pp. 96, 98), "James Blake [Age] 71 years [*was Brought from*] 7 Cirencester Place [*and buried in a Grave*] 11 feet [deep] [E&W] 52..53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

P. 758

APPENDIX III

Blake Accounts

Separate Accounts

ADD:

In **June 1788** Blake received fifty guineas for the apprenticeship of Thomas Owen.

P. 758

After "4[s] –³" **ADD:**

Perhaps "Blake's Engravings" at 4s were *For Children: The Gates of Paradise* (1793), priced at 3s in "To the Public" (10 October 1793). Flaxman owned *For Children* (F) with an extra print.

P. 758

After "October 1797" **ADD:**

Perhaps this paid for Flaxman's copies of *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions of the Daughters of*

Albion (S), bound together, which would have cost £2.2.0 at the prices of his 1793 Prospectus.

Page 765

To "Urizen, Heaven &c" ADD footnote:

In Blake's receipt for 12 Dec 1805, "Urizen, Heaven &c" probably represents *Marriage of Heaven and Hell* pl. 11 and *First Book of Urizen* pl. 2, 5, 10, with inscriptions, stabbed through 3 holes 3.8 and 4.3 cm apart, with 3 or 4 framing lines, which have been associated with the Small Book of Designs (*BB* p. 357).

P. 778

ACCOUNTS

Catherine Blake was bequeathed £20 in **February 1829** in the Will of her brother-in-law Henry Banes.

P. 800

In the footnote, for "Pl. 14 from Sir Thomas Lawrence's collection was sold in 1981" READ:

Sir Thomas Lawrence's copy was sold in 1978

P. 804

to footnote ‡ ADD:

See 25 March 1823.

P. 808

To "Furniture sold" ADD FOOTNOTE:

For the "Furniture sold", see p. 748.

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p. 809

ADD footnote to "1799 from Flaxman £9.0.8"

Blake never filed for income tax (instituted by Pitt in 1799 to finance the war with France), presumably because his net income was never above £60, the minimum taxable amount (as Mary Lynn Johnson tells me). In 1799 "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4] (Mary Lynn Johnson, 2014).

P. 809

APPENDIX F

Summary of Accounts

P. 809

ADD:

1788 For the apprenticeship of Thomas Owen £ 52.10. 0

P. 809

After "1782-99", for "£208.6.8" READ:

£260.16.8

P. 810

Under Hayley's *Ballads*, for £42.0.0 READ:

£52.10.0

Delete "and as much again if they are successful"

and for "(see Blake's letter of 25 April 1805)" READ:

(see Blake's letter of 22 March 1805)

Total for 1800-1805 should be

£455.10.0

P. 811

Accounts: Payments to Catherine 1827-31		
1829	From Will of Henry Banes	<u>£ 20. 0. 0</u>
	1827-1831	£ 224.15. 0
	1782-1831	£2,043.19.5

P. 811

Under 1782-1827, for “£1,880.15.11” READ:
£1,933.5.11

P. 811

Under “1782-1831”, for “£2,023.19.5” READ:
£2,076.9.5

Appendix IV

Engravings by and after Blake, 1773-1831

P. 814

To “Morning [and Evening] Amusement” ADD
footnote¹³⁰⁷

P. 815

To “Robin Hood & Clorinda” ADD footnote¹³⁰⁸
To “The Fall of Rosamond” ADD footnote¹³⁰⁹

¹³⁰⁷ Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XXVIII, 1 (1782), 162: “Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskins; Morning Amusement und Evening Amusement [1782], von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge.”

¹³⁰⁸ Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste* [Leipzig], XXX, 2 (1785), 332-349: “Robin Hood and Clorinda” after J. Meheux, engraved by “W. Blake, in punktirter Manier”, in the round, 8” in diameter, cost “4 Schillinge im Preis” (p. 337).

¹³⁰⁹ Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen*

William Blake and His Circle

P. 821

ADD:

1810 “Carfax Conduit” [?Blake] 1 Blake Blake
Spring¹³¹⁰

P. 822 fn

Before “‘Compositions in Outline’ ”ADD:

According to the *New Monthly Magazine*, II, 12 (1 Jan 1815), 557, “Mr. FLAXMAN has finished a series of compositions in outline from Hesiod’s Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor”, and

Pp. 829-845

Appendix VI

According to the Biography Database 1680-1830 (three CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet’s circle which supplement the information in *BR* (2) particularly in Appendix VI: “‘My Name is Legion: for we are many’: ‘William Blake’ in London 1740-1830” (829-846, 879).

Wissenschaften und der freyen Künst, XXX, 2 (Leipzig: Dyckischer Buchhandlung, 1785), 342: “The Fall of Rosamond ... von Blake, in eben der Manier, gleichen Maasse und Preises”.

¹³¹⁰ It was listed under (1) Anon., “Quarterly List of New Publications. From February to May, 1810. Arts (Fine)”, *Edinburgh Review*, XVI, xxxi (April 1810), 253: “A View of Carfax Conduits, Oxford. Drawn and engraved by Blake. 1s. 6d.”; (2) Anon., “Arts, Fine”, *Quarterly Review*, III (May 1810), 518: “A View of Carfax Conduits, Oxford, drawn and engraved by Blake. 1s. 6d.”; (3) Anon., “Fine Arts”, *Edinburgh Annual Register* for 1810, III, Part the Second (1812), cviii: “A View of Carfax Conduit, Oxford. Drawn and Engraved by Blake. 1s. 6d.”

P. 838

**For “Engraver (1746-c.1817)” READ:
Engraver (1746-1814)**

For “at 16 ‘Change-Alley, Cornmarket in 1784-1817”

READ:

at 16 ‘Change-Alley, Cornmarket in 1785-1814¹³¹¹

After “Miscellaneous Works (1802) ADD:

and the “W.S. Blake, Royal Exchange” (i.e., ‘Change Alley?’), who subscribed to Thomas Mortimer, *Lectures on the Elements of Commerce, Politics, and Finance ...* (London: T.N. Longman and O. Rees, 1801), VIII.

After “as a Mason” ADD:

He is probably the “W.S. Blake, Esq. of Cornhill” who died “At Malden, Essex” on 6 September 1814.¹³¹²

P. 839 ff.

**Appendix VI: “My Name is Legion: for we are many”
Table III: Miscellaneous References to “William Blake” in
London, 1740-1830**

Abbreviations

(ll) = www.londonlives.org, seen 5 September 2010

(PCC) = Prerogative Court of Canterbury

¹³¹¹ William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (London: Printing Historical Society, 1972), 20.

¹³¹² *Gentleman’s Magazine* (Sept 1814); *European Magazine*, LXVI (Sept 1814), 277; *Monthly Magazine*, XXXVIII (1 Oct 1814), 283 (reading “in ‘Change-Alley” for “At Malden, Essex”), *New Monthly Magazine*, II (1 Oct 1814), 276 (“At Malden, W.S. Blake, esq. of London”).

William Blake and His Circle

Engraver (1748-?1817)

William Blake, engraver, at Bartholomew Close, is in *A List of the Society for the Encouragement of Arts, Manufactures, and Commerce* (London, January 23, 1771); he may be the same as William Blake, Mercer, at Bartholomew Close (1767-70).

He is certainly the “Blake, Wm”, engraver, at No. 16, Exchange (or ‘Change) Alley who appears in *Barclay’s British Directory* (1785), *Andrew’s New London Directory* (1789) (William Stretton Blake), (1790) (William Stratton Blake), *Bailey’s London Directory* (1790), *Holden’s London Directory* (1790), *Wakefield’s Merchant’s and Tradesman’s General Directory for London* (1790), and as a subscriber (William Blake, Exchange Alley) for 4 copies of the *Prolegomena to the Dramatic Works of William Shakespeare*, Vol. I (1788) <Biography Database>.

“Blake, of ‘Change Alley, [was] a jocose and excellent man, now deceased, who employed much of his time and means to kind offices to others ... who appears to have been intimate with [William] Sharp”. “The idea of engraving it [the portrait of Sir William Curtis after Sir Thomas Lawrence] originated in the respect which Blake entertained” for Curtis and Sharp.¹³¹³

“William Staden Blake” was a trustee for Richard Smith’s charity in the Parish of St Mary Woolnoth.¹³¹⁴

¹³¹³ Anon., “Biographical Memoir of the late Mr Sharp”, *European Magazine and London Review*, LXXXVI (Sept 1824), 191-199 (p. 198).

¹³¹⁴ *Accounts and Papers, Seven Volumes. Relating to Charities and Charitable Donations for the Benefit of the Poor and Other Persons in England and Wales*, Session 5 February-24 June 1829. Vol. XX (1829).

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

Samuel Britchen, *A Complete List of all the grand matches of cricket that have been played in the year 1799; with a correct state of each innings And the Articles of Cricket inserted* (London: Printed by H.L. Galabin, Ingram-Court, Fenchurch Street, for W.S. Blake, Change-Alley, Cornhill, 1799) 28 pp., 8°

Ibid (1800), 44 pp., 8°.

Editions of 1797-98, 1801-6 were produced by different printers and publishers.

For “eight engravings by W.S. Blake (1798-1809) are known” READ:

twenty-six engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards. W.S. Blake signed two engravings (c. 1800-1810) of letterheads or stock certificates for the Albion Insurance Company (Corbould-W.S. Blake) (in the collection of R.N. Essick).

Yeoman (1749)

“William Blake White-hart Yard Yeoman” is listed in *A Copy of the Poll for a Citizen for the City and Liberty of Westminster* (London: The Booksellers of London and Westminster, 1749), 211.

Poulterer (1749-78)

The Will of William Blake, Poulterer, of St James,

William Blake and His Circle

Middlesex, was dated 13 November 1778 (Prerogative Court of Canterbury Prob 11/1047).

William Blake, poulterer of St James, Middlesex, appears in St Botolph Aldgate Miscellaneous Parish Account Books for 13 November 1778 (British History Online).

Of His Majesty's Ship Phoenix (1757)

The Will of "William Blake now belonging to his Majesty's Ship Phoenix" was proved on 13 March 1757 at the Prerogative Court of Canterbury (British History Online).

Of St Thomas Hospital (1758)

William Blake was one of the Governors Takers-In of Patients in St Thomas Hospital, 24 June 1758 (ll).

Gentleman, of Whitehall, Westminster (1759)

The Will of William Blake, Gentleman, of Whitehall, Westminster, was proved on 1 February 1759 at the Prerogative Court of Canterbury (British History Online) (see *BR* (2) 840).

Juror (1764)

William Blake served on the jury of 30 October 1764 into the death of Peter Simon from arsenic poisoning.¹³¹⁵

Watchmaker (1764-75)

William Blake, apprentice to William Richards, watchmaker, was present at the trial 7 June 1764 of Elizabeth Cooper for stealing spoons (ll). His son was apprenticed as a printer in 1768 (*BR* (2) 840). While at Steyning Lane, on 1

¹³¹⁵ City of Westminster Coroners' Inquests into Suspicious Deaths (seen in British History Online), the source of all the jury information here.

January 1775 he took out an insurance policy for 1777-80 (II).

Juror (1765)

William Blake served on the jury of 24 December 1765 into the death of Charles Till, bricklayer, who fell at work.

Juror (1765-1798)

William Blake was a juror at trials on 30 October, 24 December 1765, 1 September 1767, 30 July 1773, 30 December 1785, 13, 19 September 1796, 28 January, 26 May 1797, and 10 April 1798 (II).

Aldersgate Street (1765-1800)

William Blake, of Aldersgate Street, appears in the *Transactions of the Society Instituted at London, for the Encouragement of Arts, Manufactures, and Commerce ...* (1783, 1786-1800) <Biography Database>. He is plainly the same as the Warehouseman (fl. 1765-1800) at this address. “Blake and Paxton *Warehousemen and Manufacturers of Morocco-Leather* 15, Aldersgate-street” and “Blake William *Barrister* 15, Aldersgate-street” are listed in *Holden’s Triennial Directory* (London, 1799), 63.

William Blake of 15 Aldersgate Street took out an insurance policy with the Sun Fire Office on 1 January 1778¹³¹⁶ and another for £2,000 on 1 January 1785, the second recording him as a Morocco Leather Manufacturer (see *BR* (2) 840.)

William Blake and Christopher Paxton, 15 Aldersgate

¹³¹⁶ Fire Insurance Policy Register 1777-1786 (seen in British History Online), the authority for other fire insurance policies cited here..

William Blake and His Circle

Street, Warehousemen and Morocco Leather Manufacturers, were insured by the Royal Sun Alliance Insurance Group 2 December 1788 and 10 January 1792.¹³¹⁷

Juror (1766)

William Blake served on the jury of 1 December 1766 looking into suspicious deaths.¹³¹⁸

Juror (1767)

William Blake served on the jury of 1 September 1767 looking into suspicious deaths.

Sailor (1767)

The will (PCC) of William Blake, steward and sail-maker of the Elizabeth Transport, was proved 2 December 1767 at the Prerogative Court of Canterbury.

Mercer (1767-70)

William Blake, Mercer, at Bartholomew Close, is listed in *Kent's Directory for the Year 1767, ... 1768, ... 1769, ... 1770*. This may be William Staden Blake [engraver], who completed his apprenticeship as a Clothworker in 1767 and is listed as an engraver at Bartholomew Close in 1772. <Biography Database>

Watchmaker (1768-87)

William Blake, Watchcase Maker, Grocer, and Haberdasher, of 28 Whitecross Street, Cripplegate, took out insurance for £500 with the Sun Fire Office on 1 January 1781

¹³¹⁷ London Metropolitan Archives.

¹³¹⁸ Middlesex Sessions Papers, Justices Working Documents (seen in British History Online), the source also of the information about the jury of 1767.

(see *BR* (2) 841).

Before "His son" ADD:

A silver watch-case he made in 1786 is in the British Museum Print Room (1958,1201.874).

Stationer's Company Apprentice (1772)

William Blake was apprenticed at the Stationer's Company on 8 April 1772 <Biography Database>. (The poet was apprenticed to the Stationer's Company on 4 August 1772.)

Juror (1773)

William Blake served on the jury of 30 July 1773.

Victim of Theft (1773)

Robert Kipling, porter, was convicted at the Old Bailey on 21 April 1773 of stealing books from William Blake and sentenced to **transportation**.¹³¹⁹

Voter (1774, 1784, 1788, 1790)

William Blake of Berwick Street, St James, was appointed on 23 March 1783 as Receiver of the paternal estates in Soho, Middlesex, of the Third Duke of Portland.¹³²⁰

William Blake, Gentleman, of 66 Berwick Street, Soho, insured his property for £400 with the Sun Fire Office on 4 April 1783 (see *BR* (2) 841).

¹³¹⁹ The Proceedings of the Old Bailey London 1674 to 1834 are quoted from <http://www.lib.gla.ac.uk/Resources/Databases/oldbailey.shtml>.

¹³²⁰ Financial Papers of the Dukes of Portland (1583-1940), P1 F5 / 1 / 36-38, online. The Third Duke was William Henry Cavendish Bentinck (1738-1809), sometime Prime Minister.

William Blake and His Circle

Of Portland Place (c. 1774-1852)

William Blake, 62 Portland Place, was insured by the Royal Sun Alliance Insurance Group on 9 August 1810, 31 October 1811, and 30 March 1815.¹³²¹

Of 62 Portland Place and Danesbury House (1781-1853)¹³²²

Letter of **8 Feb 1792**, office draft from Josiah Wedgwood in the Wedgwood Museum. Docketed in modern ink at the top right "4384-6". Sideways at the right of the bottom of p. 2 is "To | W Blake | Feby 8--92".

To W^m Blake Esq^r

Dr Sir

Etruria Feb 8--1792

I have rec^d your favour of 28 ult and I am very much obliged to you for the trouble you have taken respecting the wine you have desired M^r Rawdon to send for me. I thought until lately that the wine acct had been settled between us but I now find it has not rest[?] as I understand that there is a dividend to be made of Mr Hodgsons effects I thought it would be as well to wait until that time to settle the whole acct together.

I most heartily wish you & your [^]worthy[^] partners [^]in the bank[^] [~~words illeg~~] [^]you have established all the succesfs appr[?] have so much right to expect[^] and should be glad to be of any service ~~that could~~ [^]to you[^], but at present I am myself considering of a proposition which has been made me of entering

¹³²¹ London Metropolitan Archives.

¹³²² According to an obituary in the *Gentleman's Magazine*, NS, XLIV (1855), "23 Aug. 1855, death of Colonel Frederick Randolph Blake ... son of the late William Blake, esq. of Portland-pl. and Danesbury, Hertfordshire".

into a partnership of the same nature ^though in a less extensive line^. Besides the distance from Greek[?] it to *illeg* it is so great that it would be no small inconvenience for me to do business ^there^ and I am not afraid to *illeg* to you that I feel an unwillingness to change an old *illeg* where I have been uniformly well treated being well assured that you yourself would have the same feelings on the same occasion.

I am very soon coming to town & I hope then to have the pleasure with M^{rs} W of paying my respects to you ~~illeg~~ the rest of our good friends in Aldersgate St--

Letter of **7 Feb 1820[?]**, office draft from Josiah Wedgwood in the Wedgwood Museum. Annotated on p. 1 at the top modern ink with the Wedgwood Museum reference number: "4390--6"; p. 2 upside down: "To | W Blake | 7 Feb 1820[?]"

W Blake

My dear Sir Etruria 6 7 Feby 1820[?]

The reason of this is my eldest son Percival[?] who is in town for about a fortnight. He is a young man who has not been idle & who has gentle manners & a good disposition. It is one of the disadvantages of the course of life he has sworn[?], that of a Partner[?], to be too much secluded from intelligent society, and I am very desirous of giving him the best introductions in my power when an opportunity occurs of his emerging from our solitude This is my motive for taking the liberty of

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giving him a letter to you, and I shall be grateful for any notice you may take of him, but I am quite aware that, during so short a stay, your engagements may make it inconvenient to pay him any attention, and we should both be very unwilling that he should trespass on your kindness --

[Words] This occasion has suggested a request for myself which I will make only on the condition that you do not put the slightest fence on your inclination to comply with it. I am going in three weeks to Paris with my wife & daughter for about 3 months & if you have any acquaintance there ~~to~~ with whom you ~~could~~[?] are in such a position or if the able introduce me without any degree of dislike you would oblige me ~~by illeg~~ but I ~~know it is most likely~~ but I know this must depend on ~~the union of many illeg~~ many conditions not likely to be united

Letter of **13 May 1820**, office draft from Josiah Wedgwood, in the Wedgwood Museum, top left corner torn; at the top right corner in modern ink is the Wedgwood Museum reference number "4391--6". Sideways in the right margin is "W Blake | 13 May | 1820".

Etruria 13 May 1820

My dear Sir

My eldest son is in town, in York street, for a short time, and I am desirous of procuring him the advantage of knowing the friend whom I esteem and respect, and I should be grateful for the notice of yourself, and M^{rs} Blake. But I would on no account

trespass on your kindness, and as he does not know of my mentioning to you, he will feel no mortification if it does not suit you to comply with my request[.]

Letter of **24 January 1822**, office draft from Josiah Wedgwood, in the Wedgwood Museum, slim paper; at the top right corner in modern ink is the Wedgwood Museum reference number "43392-6". On p. 2, upside-down, is "To | W Blake | 4 Jan 1822"

York S^t James [~~word~~]
24 Jan 1822

The obliging manner in which you inquired for my eldest son draws[?] upon you the information that my second son Henry is a student of Law & lodges at my house ~~in St James~~[.] If M^{rs} Blake & you honour him with any notice I shall feel very thankful but knowing the numerous claims you must have on your attention I shall not be mortified if you do not find it ~~convenient to notice him~~ compatible with your arrangements to notice him--

In October 1820, Lady Caroline Lamb invited the bookseller John Murray to dinner to “meet Mr. [William] Blake a remarkably clever person who wrote a Book upon political Economy”.¹³²³ This is probably the “Mr Blake St

¹³²³ Manuscript in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Professor Paul Douglass. In his *Lady Caroline Lamb: A Biography* (Basingstoke: palgrave macmillan, 2004), 225, 242-3 Professor Douglas identifies these William

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John Lodge Herts” to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin.¹³²⁴ He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to “invite [Ugo] Foscolo & Mr. [Washington] Irving whom Mr. and Mrs. Blake are very desirous of knowing on account of his former Work if you come any Saturday I will ask Mr. & Mrs. Blake to meet you”.¹³²⁵

“William Blake, Esq. F.R.S. &c of Portland Place” made four “original Sketches” which were engraved on wood by H. White representing Izaak Walton’s Fishing-House and the Pike-Pool, Staffordshire, for Izaak Walton and Charles Cotton, *The Complete Angler "Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists”* (London: John Major, 1824), according to the book’s Descriptive List of Embellishments (pp. xlv-xlv).

He is also probably the “William Blake, Esq.” in “An Alphabetical List of the Proprietors of the Royal Institution of Great Britain. May 1, 1800” in *The Prospectus, Charter, Ordinances and Bye-Laws of the Royal Institution of Great Britain* (London: Cadell and Davies [et al], 1800) and the “William Blake, Esq.” who was one of 36 “Directors” of the *Twenty-First Report of the Directors of the African Institution* (London: Hatchard and Son, 1827), p. [iv].¹³²⁶ “William

Blakes as the poet but will not do so in a future edition.

¹³²⁴ Bodleian Library (Abinger Papers C529). The undated MS probably responds to a letter from Godwin of 20 Feb 1823. In 1820 this William Blake moved to Danesbury House, Hertfordshire.

¹³²⁵ Undated MS (watermarked 1819) in the John Murray Archive; the letter refers to Mrs Murray’s illness, probably of 1821. Foscolo (1778-1827) was in England c. 1815-27; his novel *The Lost Letters of Jacopo Ortiz* was published in English in 1818. Washington Irving (1783-1849) was in England 1815 ff.; his *The Sketchbook of Geoffrey Crayon* was published in 1820.

¹³²⁶ “Blake, William, Esq., 62, Portland place” subscribed £31.10.0 to the

Blake, Esq.” of 62, Portland Place, subscribed to Vol. III of Gibbon, *Miscellaneous Works*, ed. Lord Sheffield, and “Blake, William, Esq., London” subscribed to Thomas Price, *The History of Protestant Nonconformity in England, from The Reformation under Henry VIII*, In Two Volumes (London: William Bull and John Leifchild, 1836), and to Mrs William Busk, *Plays and Poems* [2 vols.] (London: Thomas Hookham, 1837). He was also a member of the Athenæum in 1826.¹³²⁷

The Sun Fire Office insured him in 1811 and 1815-16 <Guildhall Library>.

William Blake, Esquire, of Danesbury, acquired the use of the Manor of Knibworth <Hertfordshire Archives>. The estate and family papers (1776-1924) of the Blake family of Danesbury, Welwyn, Hertfordshire, are in Hertfordshire Archives. William Blake of Danesbury was Sheriff of Hertfordshire in 1836 (*Annual Register*, LXXV III [1837], 164).

William Blake of Danesbury and Portland Place died 24 November 1853, age 72, according to *Gentleman’s Magazine*, CXCVII (1853), 107.

Mary, daughter of William Blake of Danesbury, married Baron de Biel of Zierow, in Mecklenberg, according to *The Court Magazine, and Belle Assemblée* (April 1833), xvi.

Victim of Theft (1775)

Thomas Bishop was indicted for stealing £5.18.0 from William Blake at his house in the parish of Hillington, 1

African Institution (*Seventh Report of the Directors of the African Institution ...* [London: J. Hatchard, 1813], 94, 142).

¹³²⁷ *An Alphabetical List of the Members ... of the Athenæum* (London: William Clowes, 1826), 21, lists “Blake, William, Esq., F.R.S. F.G.S.”

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August 1775.¹³²⁸

Thomas Wright was indicted on 13 September 1775 at the Old Bailey for breaking and entering and stealing clothes and money of William Blake¹³²⁹ from the house of Elizabeth Blake, widow, but was **acquitted**.

Oath Swearer (1775)

William Blake took the oath at the City of London Sessions 9 August 1775 at a trial for breaking and entering (11).

Organ Bellows Blower (1775-77)

William Blake was paid on 1 April 1775 and 10 August 1777 for one quarter of blowing the bellows of the organ of St Botolph, Aldgate Parish according to the St Botolph Aldgate Miscellaneous Parish Account Books.

Vintner (1776, 1792)

William Blake, Citizen and Vintner of London, took leases of two houses in Knightsbridge <Lincolnshire Archives>. He may have been the father of Charles Blake who was apprenticed to a vintner in 1752 (*BR* (2) 840).

Husband of Thief (1777)

Eleanor Blake, wife of William Blake and servant of Edward Shugar, was convicted at the Old Bailey on 2 July

¹³²⁸ City of London Sessions Papers -- Justices' Working Documents (seen in British History Online). N.B. In the Old Bailey Proceedings, Accounts of Criminal Trials, for 13 Sept 1775 Thomas Wright was indicted for stealing clothes and £5.18.0 from William Blake in the house of Elizabeth Blake, widow.

¹³²⁹ This could be the William, son of Allen, labourer, and Elizabeth Blake, christened 18 Jan 1755, who was apprenticed as a needlemaker in 1770 (*BR* (2) 831, 841).

1777 of the theft of linen and clothing from her employer and sentenced to be **branded and imprisoned for 6 months**.

Victim of Theft(1778)

Thomas Turner and William Walker were indicted at the Old Bailey on 29 April 1778 for stealing silver, linen, and clothing from the house of William Blake on 16 February at 1 A.M. and were found **not guilty**.

Thief of Paper (1778)

Mary Pearce and William Blake, apprentice to Henry Baldwin of Holborn, were convicted at the Old Bailey on 3 June 1778 for stealing from Baldwin on 30 May 19 reams and 18 quires of writing paper (value £10) intended for [Samuel] Johnson's [edition of the] *Poets*. Blake was found guilty and sentenced to "**Navigation for 3 Years**", Pearce, who betrayed him because he was "so great a villain", was found **not guilty**. The stolen paper was sold to Mr Kettle, chandler in Union Court, Holborn. Blake was out of his [7 year] time as an apprentice in 1776, suggesting that he was born about 1755.

Lunatic and Suicide (1778)

William Blake of St James Parish "hanged himself [with a garter], being lunatic", according to the coroner's jury held on 14 August 1778 (ll).

Sailor (1781)

William Blake, carpenter, was recruited 1 January 1781 by the Marine Society to serve at sea (ll).

Accused of Stealing Eels (1782)

William Blake and His Circle

William Blake and William Kercheval were indicted at the Old Bailey on 4 December 1782 for stealing on 8 November a basket (1s) with “one hundred lampern eels” (5s) from James and Stephen West and were found **not guilty** because the Wests could not identify the 11 eels which were left.

Accountant (1783)

“Mr. William Blake” was the “Principal Clerk of Old Annuity Pell Office”, according to *The Report of the Commissioners Appointed to Examine, Take and State The Public Accounts of the Kingdom* (London: Cadell and Davies, 1783), 371.

Lunatic and Suicide (1783)

At a coroner’s inquest on 4 April 1783, it was determined that William Blake was a lunatic who drowned himself (ll).

Carpenter (1784)

William Blake, Carpenter, of Mercer Street, St Martin’s in the Fields, voted in 1784 for Percy and Clinton (ll).

Porter (1784)

William Blake, Porter, of Castle Street, St Martin’s-in-the-Fields, voted in 1784 for Hood and Wray (ll).

Accused of Stealing Bread (1784)

William Blake and Robert Walker were indicted at the Old Bailey on 15 September 1784 for stealing 12 loaves of bread (3s 6d) on 22 July and selling 6 of them to Ann Gafney,

who was indicted for receiving stolen goods; all three were found **not guilty**.

Grocer (1784)

William Blake, grocer, of 28, Whitecross Street, is listed in *Bailey's British Directory* (1784) <Biography Database>.

Tin Plate Worker and Watch Case Maker, of 75, Whitechapel Road (1784-90)

William Blake, No. 75, Whitechapel Road, listed without profession in *Bailey's British Directory* (1784), is plainly the William Blake, Tin Plate Worker and Watch Case Maker, of 75 Whitechapel Road, London, listed in *Bailey's British Directory* (1785) and in *Wakefield's Merchant's and Tradesman's General Directory for London* (1790) (as Watch Case Maker of 28 White Cross Street) <Biography Database>. He must be distinct from the William Blake, Watchmaker, Grocer, and Haberdasher of 28 Cross Street, Cripplegate (1786-87) and the watchmaker of 5 Steyning Lane (1776-87) and the William Blake who was apprenticed as a watchmaker (1796).

The apprenticeship of "Blake William, Son of William, citizen and tin plate worker", is recorded without date in "London Apprenticeship Abstracts" (British History Online). It was presumably a different apprentice William Blake of the Tinplate Workers Company who was turned over to another master in 1770.

Auctioneer (1784-1823)

William Blake, auctioneer and broker of Croydon, Surrey, is listed in *Bailey's British Directory* (1784)

William Blake and His Circle

<Biography Database> and in the same place as Auctioneer, Appraiser, House Agent, Cabinet Maker, Upholsterer and Surveyor with insurance at the Sun Life Insurance Office (1823).

Classical Scholar (c. 1785)

“William Blake”, almost certainly not the poet, wrote his name repeatedly in an 18th Century manuscript translation of Sophocles’ *Ajax* with learned notes in English, Latin, and Greek.¹³³⁰

Inn Keeper, Bull and Gate, Holborn (1785)

William Blake, Inn Keeper, Bull and Gate, Holborn, was listed in *Bailey’s British Directory* (1785) <Biography Database>.

“Officer” (1786)

William Blake was an “officer” at the trial at the Old Bailey on 11 January 1786 of Caleb Only and Charles Hemmings who stole 1,000 lb of lead from a roof and were sentenced to **7 years transportation**.

Lodging House Keeper in Little Windmill Street (1786)

John Bingham was indicted and acquitted at the Old Bailey on 31 May 1786 for stealing clothing (£5.5.0) from John Chambers with whom he shared a room and a bed “in the dwelling house of William Blake” with “many lodgers” in

¹³³⁰ See Michael Phillips, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet) and G.E. Bentley, Jr, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet’s).

Little Windmill Street. Mary Blake, apparently the owner's wife, made the beds.¹³³¹

Carpenter (1788)

William and Thomas Blake, Croydon, Surrey, carpenters, were insured by the Royal Sun Alliance Insurance Group 14 October 1788.¹³³²

Coachman (1788)

William Blake, Coachman, of Sutton Street, St Anne, Soho, voted in 1788 for Hood (II). He may be the Coachman who benefited from the will of Rebekah Bliss (d. 1839).

Gardener (1788)

William Blake, Gardener, of St Margaret, Westminster, voted in 1788 for Townshend (II).

Gentleman (1789)

William Blake, 103 Fetter Lane, gent, was insured by the Royal Sun Alliance Insurance Group 17 January 1789.¹³³³

Gentleman of 66 Berwick Street (1790)

William Blake, 66 Berwick Street, gent, was insured by the Royal Sun Alliance Insurance Group 30 July 1790.¹³³⁴

¹³³¹ Couples named William and Mary Blake had sons christened William on 26 June 1785 at St Lawrence, Poutney, on 15 Feb 1790 at St Andrew, Holborn, on 6 July 1792 at St Mary, Whitechapel, on 11 June 1798 at St Mary St, Marylebone, and on 8 Oct 1801 at St George in the East, Stepney, inter alia.

¹³³² London Metropolitan Archives.

¹³³³ London Metropolitan Archives.

¹³³⁴ London Metropolitan Archives.

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Of Lincoln's Inn (1790)

The marriage settlement of William Blake of Lincoln's Inn and Mary Nash, Spinster, of Surrey was made in 1825 <Hertfordshire Archives>.

Add footnote to “the Lawyer W. Blake ...[of] Bedford Row”¹³³⁵

Fishmonger, Lunatic, Suicide (1792)

At the coroner's inquest of 2 July 1792, it was determined that William Blake, fishmonger, with a wife and five children, was a lunatic when he hanged himself (ll).

Wimbledon (1790)

William Blake, Esquire, of Wimbledon, Surrey, subscribed to Charles Moore, *A Full Inquiry into the Subject of Suicide* (London, 1790) <Biography Database>.

Glue-Maker (1790, 1805)

William Blake, Glue-Maker, of Acton Bottom, is listed in *Wakefield's Merchant's and Tradesman's General Directory for London* (1790) <Biography Database> and in 1805.

Gentleman of 2 Goodge Street (1791)

William Blake, 2 Goodge Street, gent, was insured by the Royal Sun Alliance Insurance Group on 8 December 1791.¹³³⁶

His Will (1803)

¹³³⁵ See 1810 below.

¹³³⁶ London Metropolitan Archives.

William Blake, Will, May 1803.¹³³⁷

Grosvenor Square (d. 4 March 1795)

William Blake of Grosvenor Square died 4 March 1795, according to *Gentleman's Magazine* (1795) <Biography Database>.

Alleged Owner of a Piano Forte (1796)

Richard Geast, a tuner, was indicted on 6 April 1796 at the Old Bailey for stealing a square piano forte, apparently from Ellison and Oakley, Musical Instrument Makers of Fountain Court, bankrupts, and claiming it belonged to William Blake and others; he was found **not guilty** but later was convicted for other musical thefts and sentenced to **7 years transportation**. In separate trials on the same day William Gater (47), an organ builder, and John Bates, were indicted for theft of piano fortes and claiming they belonged to William Blake and others. Both were found **guilty**; for Gates mercy was recommended and he was **fined 1s**; Bates was sentenced to **12 months in Newgate Prison and a 1s fine**.

Murdered (1796)

A record was made on 1 September 1796 of a prisoner who manslaughtered William Blake on 28 April.¹³³⁸

Of Sunbury Place, Essex (1796-1807)

¹³³⁷ London Metropolitan Archives.

¹³³⁸ Home Office Criminal Registers of Prisoners in Middlesex (seen in British History Online).

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William Blake of Sunbury Place made a deed in 1796 <London Metropolitan Archives>. The Will of William Blake of Sunbury Place, Essex, was dated 15 November 1803 (Prerogative Court of Canterbury Prob 13/1395). "William Blake, Esq. Sunbury House, Middlesex" subscribed to J.T. Smith's *Antiquities of Westminster* (1807).

The will (PCC) of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 (11).

Gave a Testimonial for a Thief (1797)

William Blake gave a good character to William Wood who was convicted at the Old Bailey on 26 April 1797 of the theft of cloth (£10) and sentenced to **death**.

Murdered (1797)

John Christie was indicted at the Old Bailey on 26 April 1797 for shooting and killing on 29 March William Blake, a seaman in a press-gang, which was attempting to press Christie. He was convicted of manslaughter and sentenced to **1 year imprisonment in Newgate and 1s fine**. The inquest had said that the killing was justified homicide.

Publican, Victim of Theft (1797)

On 16 November Elizabeth Moore stole 6 pewter pots (7s 6d) from William Blake who kept The Star (public house) at 31, Aldersgate Street; the pots bore his name. She was sentenced at the Old Bailey on 6 December 1797 to be **transported for 7 years**.

Bankrupt (1798)

"William Blake" was reported as a bankrupt in the *Universal Magazine of Knowledge and Pleasure*, CIII (July

1798), 77-79.

Rioter (1798)

William Blake was found guilty on 1 April 1798 of Assault and Riot (II).

Lunatic and Suicide (1799)

The coroner's jury determined on 6 July 1799 that William Blake drowned himself when lunatic and distracted (II).

Tortoise-shell Case-maker (1799)

"Blake William *Tortoise-shell Case-maker* 87, Goswell Street" is listed in *Holden's Triennial Directory* (London: W. Holden, 1799), 63.

Seaman (1801)

The will (PCC) of William Blake, seaman of H.M. ship Heroine was proved 27 January 1800 at the Prerogative Court of Canterbury.

Baker (1802)

William Blake, baker, of the Strand, is referred to in *Bell's Weekly Messenger* and the *Observer*, both for 1 July 1798.

Breaker and Enterer (1802)

"William Blake" was indicted for breaking and entering, according to *The Times*, 19 January 1802.

Seaman (1802)

William Blake and His Circle

William Blake, a boy of Drury Lane, was recruited to Service at Sea on 1 January 1802 (ll).

Accused of Receiving Stolen Property (1802)

William Blake of Angel-alley, Bishopsgate Street, was indicted at the Old Bailey on 13 January 1802 for knowingly receiving stolen property but was found **not guilty**.

Of Clerkenwell (d. 1802)

The Will of William Blake of St James, Clerkenwell, Middlesex, was proved on 2 May 1802 at the Prerogative Court of Canterbury.

Banker Victim of Embezzlement (1802, 1804)

Daniel Trinden, clerk to William Blake, William Sansome, and Thomas Postlethwaite, City of London bankers, was indicted on 28 April 1802 at the Old Bailey for embezzlement from them but was **acquitted**.

Robert Hibbert (22), clerk to the same firm, was convicted on 16 May 1804 at the Old Bailey for stealing drafts, etc., from them and was sentenced to be **transported for 7 years**.

Accused of Breaking, Entering, and Theft (1802)

William Blake, Elizabeth Blake,¹³³⁹ and Maria Robinson were indicted on 1 December 1802 at the Old Bailey for breaking and entering and theft from James Fletcher of Bethnal Green, but all were found **not guilty**. Mrs Blake had two children when she was apprehended. William Blake, who lodged in Nichol-row, Bethnal Green, with Mrs Robinson, a milk woman, used to keep an old iron shop in Angel Alley, Bishopsgate Street. He said, "I used to go about with fish."

Accused of Stealing Mutton (1802)

William Blake was indicted at the Old Bailey on 1 December 1802 for stealing mutton (11s) from Isaac Cooper but was **acquitted** because of an error in the indictment.

Died 1803

The death of "William Blake, esq. in Great Cumberland Street" was reported in the *Universal Magazine of Knowledge and Pleasure*, CXIII (July 1803), 76.

Of Sunbury Place (d. 1803)

The Will of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 at the Prerogative Court of Canterbury. Perhaps this is the father of William Blake, Esq.

¹³³⁹ This bath-thief might be the Elizabeth, wife of William Blake, whose son William was christened in 1796 in Holborn or the Elizabeth wife of William Blake whose son William was christened in 1798 at St Giles in the Field or the Elizabeths who married William Blake in 1793 and 1798 (*BR* (2) 832, 833, 836). There are numbers of earlier and later Elizabeths married to William Blake.

William Blake and His Circle

of Sunbury House, Middlesex, who subscribed to J.T. Smith, *Antiquities of Westminster* (1807)--see Custom House Agent (1823) (*BR* (2) 844).

Victim of Theft (1804)

Ann Crouch (55) was convicted on 5 December 1804 at the Old Bailey for stealing, inter alia, 6 silver watch cases (36s) with WB on them from William Blake of 66 Noble Street, parish of St Luke's¹³⁴⁰ --the cases were at Bolton's in Noble Street--and sentenced to **6 months in the House of Correction and a fine of 1s.**

Intoxicated Bath Thief (1805)

William Blake (age 35)¹³⁴¹ was convicted at the Old Bailey on 20 February 1805 for stealing a tin bath while "very much intoxicated" and sentenced to be **whipped and discharged.**

Butcher(?), Victim of Theft (1805)

James Tatnell was indicted at the Old Bailey on 10 July 1805 for stealing 20 pounds of bacon (20s) from William Blake in Bedford Court in Bedford Street but found to be **not guilty.** Blake's wife was named Esther.

Porter and Thief (1806)

¹³⁴⁰ There were watchmakers named William Blake at 28 Cross Street, Cripplegate(1768-87), at 87 Goswell Street (1805), and at 5 Steyning Lane (1776-87), and a boy named William Blake was apprenticed to a watchmaker (1796); see *BR* (2) 840-843.

¹³⁴¹ This might be the William, son of William and Elizabeth, christened 25 Dec 1769, or the William, son of Richard and Mary Blake, christened 14 Aug 1770 (*BR* (2) 831).

William Blake, a Billingsgate porter (37),¹³⁴² with a wife and 3 small children, was convicted on 21 May 1806 at the Old Bailey for stealing a tanned bullock hide and sentenced to **1 month in Newgate and whipping.**

Ship Master (d. 1806)

The Will of William Blake, Master of His Majesty's Sloop Leonard, was proved on 28 April 1806 at the Prerogative Court of Canterbury.

Carpenter (1807)

The will (PCC) of William Blake, Carpenter, of Croydon, Surrey, was proved on 11 September 1807 (ll).

Pauper (1807)

William Blake, age 64, a pauper, was in the workhouse on 27 March 1816 (ll).

Questioner at the Old Bailey (1807)

William Blake asked questions in a trial at the Old Bailey on 28 October 1807, but his role there is not clear – perhaps he was a lawyer.

Batchelor of Ratcliffe Highway (1810)

The Will of William Blake, batchelor, of Pennington Street, Ratcliffe Highway, Middlesex, was probated in July 1810 (National Archives, Kew). For descendants of James Blake, Timber Merchant of Ratclif (d. 1754), see *BR* (2) xxxi.

¹³⁴² This hide-thief corresponds to no William Blake recorded in *BR* (2).

William Blake and His Circle

Lawyer of Bedford Row (1810)

The Will of William Blake of Bedford Row, Middlesex, was dated 26 November 1810 (Prerogative Court of Canterbury Prob 11/1567). For other details of William Blake, lawyer, see *BR* (2) 843.

Banker (d. 1810)

The death “In Hatton-garden, [of] William Blake, Esq. banker, in partnership with Sampson, Blake, and Postlet[h]waite, Lombard-Street”, was reported in *European Magazine, and London Review* (June 1810) and in *New Annual Register* (1811), 174 (“Wm Blake , esq. banker”, died 29 May 1810).

Fisherman and Thief (1812)

William Blake (45),¹³⁴³ a fisherman, and Joseph Darke (23) were convicted at the Old Bailey on 18 April 1812 for stealing a bushel of coals (1s) from a barge; Blake was sentenced to **7 years transportation** and Darke to **6 months in the House of Correction and a fine of 1s**. Blake said, “I was rowing a west country barge out of Pool.”

Of 22 Pitfield Street, Witness (1813)

William Blake of 22 Pitfield Street¹³⁴⁴ was a witness in a trial at the Old Bailey on 15 September 1813 about the theft of 350 pounds of butter (£20).

¹³⁴³ This fisherman could be the William, son of William and Elizabeth Blake, who was christened on 8 May 1768 or the William, son of Richard and Mary Blake, christened on 22 May 1768 (*BR* (2) 831).

¹³⁴⁴ This could be the William, son of Charles and Jane Blake, christened 21 Nov 1890 or the William, son of Peter and Elizabeth Blake, christened Jan 1791 (*BR* (2) 832).

Witness (1815)

William Blake was a witness at a trial at the Old Bailey on 13 September 1815.

Drunken Sailor and Thief (1816)

William Blake (25)¹³⁴⁵ and William Turnbull (20), who worked on a ship, were convicted at the Old Bailey on 14 February 1816 for stealing clothes while drunk and sentenced to **6 months imprisonment and a 1s fine**.

Victim of Goose Theft (1816)

John Robinson (54) stole geese from George Blake in the house of William Blake who had sons named James and William; Robinson was convicted at the Old Bailey on 30 October 1816 and sentenced to **6 months imprisonment and whipping**.

Assisted a Patrol to Catch a Thief (1817)

At the trial at the Old Bailey of 19 February 1817 William Blake was said to have helped to arrest David Ferguson (25), who, with James Cotton, was convicted for theft; Ferguson was sentenced to **death**.

Witness (1821)

William Blake was a witness at a trial at the Old Bailey on 10 January 1821.

¹³⁴⁵ The drunken sailor could be the son of William and Mary Blake, christened 15 Feb 1790, or of Thomas and Catherine Blake, christened May 1790, or of Thomas and Sophia Blake, christened 5 Aug 1790, or the son of Charles and Jane Blake, christened 21 Nov 1790, or of Peter and Elizabeth Blake, christened Jan 1791 (*BR* (2) 832).

William Blake and His Circle

Victim of Hat Theft (1821)

Thomas Johnson was indicted on 11 April 1821 at the Old Bailey for stealing a hat (5s) worn by William Blake but was **acquitted**.

Of Islington and Pentonville (1821-27)

The Sun Fire Office insured William Blake, Gent, at 3 High Street, Islington (1821-22), at 6 Brunswick Terrace, White Conduit Fields, Pentonville (1823-24), at 8 Upper Islington Terrace (1826), and at 17 Claremont Terrace, Pentonville (1827) <Guildhall Library>. By 1831 he was bankrupt, according to *Law Advertiser*, IX (1831).

Driver of Edmonton Coach and Witness (1822)

William Blake, driver of the Edmonton coach from London to Enfield, was a witness at a trial at the Old Bailey on 1 April 1822. He is probably the coachman who was a beneficiary of the will of Rebekah Bliss (1819) of Enfield.

Gentleman of 3 High Street, Islington (1822)

William Blake, 3 High Street, Islington, gent, was insured by the Royal Sun Alliance Insurance Group 18 November 1822.¹³⁴⁶

Hoop Binder, 3 Charles Street, Old Ground Lane (1822)

William Blake, hoop binder, of 3 Charles Street, Old Ground Lane, stood bail December 1822 for Eleanor Hopwood who was accused of assault.¹³⁴⁷

¹³⁴⁶ London Metropolitan Archives.

¹³⁴⁷ London Metropolitan Archives.

Stabbed (1822)

George Vellum was indicted at the Old Bailey on 23 October 1822 for stabbing with intent to kill William Blake (a boy), who with other boys had been fighting with Vellum but was found **not guilty**.

Shopman and Witness (1822)

William Blake, shopman to Mr Aldus of Berwick Street (probably a pawnbroker), was a witness in a trial at the Old Bailey on 4 December 1822.

Bricklayer (1822-32)

In May 1820 William Blake of Pear Tree Lodge, Little Chelsea, builder and bricklayer, leased for 99 years the Lee Estate (Old Brompton Road and Gloucester Road) and built extensively there.¹³⁴⁸

Baker (1823)

Perhaps he is the William Blake who was convicted of selling bread deficient in weight, April 1818, he appealed it May 1818.¹³⁴⁹

6 Brunswick Terrace White Conduit Fields, Pentonville (1823)

William Blake, 6 Brunswick Terrace White Conduit Fields, Pentonville, was insured by the Royal Sun Alliance

¹³⁴⁸ *Survey of London*, XXXVIII: South Kensington Museums Area (1975), 19. See *BR* (2) 844 for other activities of the bricklayer.

¹³⁴⁹ London Metropolitan Archives.

William Blake and His Circle

Insurance Group 17 November 1823.¹³⁵⁰

Custom House Agent (1823)

DELETE

**“the ‘William Blake, Esq. Sunbury House, Middlesex’ who
subscribed to J.T. Smith’s Antiquities of Westminster
(1807) or“**

Baronet (1825)

The death “In Hanover Square, aged 26, [of] Mary, eldest daughter of Sir William Blake, Bart”, was reported in *La Belle Assemblée: or, Court and Fashionable Magazine*, II, 10 (Oct 1825), 184.

Gentleman of Claremont Square, Pentonville (1825-1827)

William Blake, 6 Claremont Square, Pentonville, gent, was insured by the Royal Sun Alliance Insurance Group 9 November 1825 and 7 February 1827; he is probably the same as William Blake, 17 Claremont Terrace, Pentonville, gent, who was insured by the Royal Sun Alliance Insurance Group 23 November 1827.¹³⁵¹

Thief, Age 10 (1826)

William Blake (10)¹³⁵² and George Power (12) were convicted at the Old Bailey on 26 October 1826 for stealing a handkerchief (1s), but because of their youth they were sentenced to be merely **whipped and discharged**.

John William Blake, Silversmith, of 16 Long Acre (1826-

¹³⁵⁰ London Metropolitan Archives.

¹³⁵¹ London Metropolitan Archives.

¹³⁵² The pickpocket does not correspond to any William Blake in *BR* (2).

1835)

John William Blake, 16 Long Acre, silversmith, was insured by the Royal Sun Alliance Insurance Group 1 February 1826, 6 February 1828, 5 February 1830, 1 February 1833, 4 February 1835.¹³⁵³

Thief, Age 16 (1827)

William Blake (16)¹³⁵⁴ and John Mahane (12) were convicted at the Old Bailey on 5 April 1827 for stealing a waistcoat (3s) from Jacob Russell, a pawn broker in Fore Street, and sentenced to be **transported for 7 years**.

Footman (1827)

The Will of William Blake, footman, of Highgate, Middlesex, was dated 28 May 1827 (Prerogative Court of Canterbury Prob 11/1725).

Hairdresser of 7 Wyndham Street, Marylebone (1828)

William Blake of 7 Wyndham Street, Marylebone, hair dresser, stood bail May 1828 for his wife Elizabeth Jane Blake to keep the peace.¹³⁵⁵

Murderer (1829)

William Blake, murderer, is referred to in *Morning Journal*, 26 February 1829 and the *Times*, 28 August 1829.

¹³⁵³ London Metropolitan Archives.

¹³⁵⁴ The waistcoat thief does not correspond to any William Blake in *BR* (2).

¹³⁵⁵ London Metropolitan Archives.

William Blake and His Circle

MATHEW, Mrs [Harriet], wife of A.S. Mathew

Mrs Mathew subscribed to [Elizabeth Blower], *Maria: A Novel* (1785) with an engraving by Blake, to Amelia Bristow, *The Maniac* (1810), to *The Spiritual Works of the Celebrated Francois Fenelon, Archbishop of Cambrai*, tr. Richard Houghton, Vol. I (1771), and to [A. Gomersall], *Eleanora, A Novel, in a Series of Letters*, Vol. I (London, 1789) <Biography Database>.

New Contemporary References to William Blake After 1831

On **27 October 1843**, the young Quaker Barclay Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.”¹³⁵⁶

P. 849

Endnotes 150 and 159,

letters of 1 Feb 1804 and 3 Aug 1805: To “Cowper Museum, Olney, Buckinghamshire” ADD:
on deposit since 1996 in Buckinghamshire County Record Office

P. 855

To footnote 65 at end ADD:

The sentence in Hayley’s letter is quoted in the anonymous review of Hayley’s *Memoirs* in *Literary Chronicle*, No. 213 (**14 June 1823**), 369-370.

¹³⁵⁶ Barclay Fox, ed. R.L. Brett. (London: Bell and Hymes, 1979), 359.

Pp. 860-861
footnote 19 about Cromek's letter of May 1807
at the end ADD:

A transcription by R.H. Cromek's son Thomas (in Thomas's MS "Memoirs" of his father [1865] now in Princeton University Library) differs in many minor ways from that in the *Gentleman's Magazine* (1852); abbreviations are expanded, lay-out is altered (e.g., the first paragraph in the *Gentleman's Magazine* is divided into three), "yours exclus^y" is altered to "exclusively yours". I take it that T.H. Cromek's source was the *Gentleman's Magazine* version and that consequently his version has no authority.

P. 862 footnote 19
After "1411" ADD:

T.H. Cromek wrote c. 1862 in his Memoir: "I was the person who put the letter in the hands of Allan Cunningham [d. 1842]. Where it is now I know not" (Princeton University Library).

P. 867
To end-note 39 at the end ADD:

The quotation from Hayley's letter of 11 June 1802 about "The kind indefatigable Blake" is also given in the Anon. review in *The Literary Chronicle*, No. 213 (14 June 1823), 369-370.

P. 869
Delete end-note 96

P. 869
To the end of endnote 97, ADD:

William Blake and His Circle

It is reprinted in Anon., "Table-Talk.—Old Age of Artists. (New Mon)", *Atheneum, or Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

P. 871 footnote 37

For "T.H. Cromek's great-grandson Mr. Paul Warrington"

READ:

in Princeton University Library

P. 871

for "in the possession of" **SUBSTITUTE:**
which passed from

and ADD:

in 2009 to Princeton University Library.

P. 872

To end-note 60 about Ety's letter of 25 March 1830 (p. 525 above) ADD:

Allan Cunningham's son Francis offered this letter to Swinburne in his letter of 3 Nov 1866 (*Uncollected Letters of Algernon Swinburne*, ed. Terry L. Meyers (London: Pickering and Chatto, 2005), Vol. 1, pp. 81-82).

P. 872

To end-note 49 about the *London Literary Gazette* ADD:

The same passages appear in Anon., *London Literary Magazine and Journal of Belles Lettres, Arts, Sciences, &c*, No. 681 (6 Feb 1830), 85-86 (quotes ¶8-10, 23 [omitting the first sentence]-24, 36-49). The *Literary Gazette* review was partly reprinted in Anon., "Sketch of Blake, the Painter", *Spirit*

of the *English Magazines*¹³⁵⁷ [Boston], 3 S, IV, 1 (1 April 1830), 25-30 and in Anon., “From the Literary Gazette. The Family Library, No. X”, *Museum of Foreign Literature and Science* [Philadelphia and N.Y.], XVI (June 1830), 498-501.

P. 873

To end-note 65, at end ADD:

Anon., “Visions of Blake the Artist”, *Rural Repository, or Bower of Literature* ... [Hudson, N.Y.], VII, 4 (17 July 1830), 30-31, quotes ¶37 from [Cunningham’s] “Lives of the Painters”.

P. 874

To end-note 2 about Mrs Hemans’ poem ADD:

The poem and its footnote saying that it was “suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham”, is quoted in *Blackwood’s Edinburgh Magazine*, XXXI (Feb 1832), 220, *Museum of Foreign Literature, Science, and Art*, XX, 118 (April 1832), 449, *Christian Messenger* [N.Y.], I, 29 (19 May 1832), 232, and *Lady’s Book* [Philadelphia], V (July 1832), 30.

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

¹³⁵⁷ The volume title page calls it *The Athenaeum; or Spirit of the English Magazines*.

P. 910

**index, "Hercules Buildings"
For "1790-1800" READ:**

1791-1800

P. 926

**index, "Poland Street"
For "1785-1790" READ:**

1785-91

Plate 63

For "1790 to 1800" READ:

1791 to 1800

Appendix IV

Engravings by and after Blake 1773-1831

Addenda

- 1799 Anon., *Cabinet of the Arts* (reprinted from
Bellamy's Picturesque Magazine [1793])
1803 *European Magazine*, XLIII, frontispiece

Appendix VI

**"My Name is Legion: for we are many":
"William Blake" in London 1740-1830
Of Portland Place (c. 1774-1852)**

According to the 1811 Journal of Horace Walpole's protégée Mary Berry, on Sunday [Oct] 27th, her sister "Agnes and I went to Mr. Blake's to see his drawings, which are admirable. He sketches in every style, and always well. I

never saw more perfect amateurs."¹³⁵⁸

Appendix VII
Blake's Writings¹³⁵⁹
Contemporary Copies

Date	Title	Place	Prints or Pages	Copies ¹³⁶⁰ Known
1783	<i>Poetical Sketches</i>	London	76 pages	10
1788	<i>All Religions are One</i> ¹³⁶¹	London	10 prints	1
1788	<i>There is No Natural Religion</i>	London	19 prints	12 ¹³⁶²
1789	<i>Songs of Innocence</i>	London	31 ¹³⁶³ prints	26
1789	<i>The Book of Thel</i>	London	8 prints	17 ¹³⁶⁴
1790- 93	<i>The Marriage of Heaven and Hell</i>	[London?]	27 prints	9
1791	<i>The French</i>	London	20 pages	1

¹³⁵⁸ Mary Berry, *Extracts from the Journals and Correspondence of Miss Berry from the Year 1783-1852*, ed. Lady Maria Theresa Villiers Lister Lewis (London: Longmans, Green, & Co., 1866), II, 486.

A footnote identifies the artist as "The late William Blake, Esq., of Portland Place and Danesbury Welwyn. His remarkable talent for drawing has been transmitted, and in a still higher degree, to his daughters, whose works have excited the greatest admiration, both in private and at the Amateur Exhibitions."

¹³⁵⁹ Omitting manuscripts, which of course were not for sale.

¹³⁶⁰ Only copies distributed during Blake's lifetime are included here.

¹³⁶¹ *All Religions are One* and *There is No Natural Religion* were apparently etched in 1788 and printed in 1794.

¹³⁶² All known copies are fragmentary.

¹³⁶³ The number of prints in *Songs of Innocence* varies. In late copies, pl. 34-36 and 53-54 were transferred from *Songs of Innocence* to *Songs of Experience*.

¹³⁶⁴ John Flaxman owned untraced copies of *America* (S), *The Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions of the Daughters of Albion* (S).

	<i>Revolution</i> , proof			
1793	<i>To the Public</i>	[Lambeth]	2? prints	1
1793	<i>For Children: The Gates of Paradise</i>	Lambeth	18 prints	6
1793	<i>Visions of the Daughters of Albion</i>	[Lambeth]	11 prints	18
1793	<i>America</i>	Lambeth	18 prints	15
1794	<i>Europe</i>	Lambeth	18 prints	12
1794	<i>Songs of Experience</i>	[London]	25 prints	2
1794	<i>Songs of Innocence and of Experience</i>	[London]	54 prints	28
1794	<i>The First Book of Urizen</i>	Lambeth	28 prints ¹³⁶⁵	9
1795	<i>The Song of Los</i>	Lambeth	8 prints	6
1795	<i>The Book of Ahania</i>	Lambeth	6 prints	1
1795	<i>The Book of Los</i>	Lambeth	5 prints	1
1809	<i>Blake's Chaucer: The Canterbury Pilgrims</i>	London	1 page	2
1809	<i>A Descriptive Catalogue advertise- ment</i>	London	1 page	1
1809	<i>Exhibition of Paintings in Fresco</i>	London	4 pages	2
1809	<i>A Descriptive Catalogue</i>	London	72 pages	13
1810	<i>Blake's Chaucer: An Original Engraving</i>	London	4 pages	3

¹³⁶⁵ In *The Book of Urizen*, the number of prints varies from 24 to 28.

1811	<i>Milton</i>	London	50 prints ¹³⁶⁶	4
1820	<i>Jerusalem</i>	London	100 prints	5
1821?	<i>On Homers Poetry</i>	London	1 print	6
1822	<i>The Ghost of Abel</i>	London	2 prints	5
1824?	<i>Laocoon</i>	[London]	1 print	2
1826?	<i>For the Sexes: The Gates of Paradise</i>	London	21 prints ¹³⁶⁷	9

Appendix VIII

Blake's Watercolours, Temperas, and Large Colour Prints¹³⁶⁸

Date	Butlin #
1775-80	#75
1779	#51-3, 55, 57, 60, 62, 64-5, 67
1779-80	#184
1780	#84 1-7, 101-4, 104A, 108-9
1780-84	#185
1780-85	#116, 127, 133, 146
1783	#144
1784	#187-8
1785	#90, 155-8, 160-1
1785-90	#87-8, 91
1785-1	#201 1-116, Notebook sketches 1806
1789	#198 1-12, <i>Tiriel</i>
1790-93	#245-7, 258

¹³⁶⁶ Three copies of *Milton* lack 1 to 5 prints.

¹³⁶⁷ Two copies of *For the Sexes* lack pl. 19 or 19-20.

¹³⁶⁸ Excluding copies of designs by others (e.g., the effigies in Westminster Abbey), minor sketches, and untraced undated works <#835-82>, mostly sketches. All dates are approximate. All are watercolours save those identified as temperas or sketches.

- 1790-95 #189-90, 243A
 1791 #244 1-10, Wollstonecraft, *Original Stories*
 sketches
 1792-93 #255
 1793 #59, 66, 69, 256
 1793-94 #257
 1795 #289-92, 294-304, 306-7, 310-13, 316-18, 320-7
 (all Large Colour Prints), #658 (tempera)
 1795-97 #330 1-537, Young, *Night Thoughts* watercolours
 1795-
 1800 #191-2, 342, 661 (tempera)
 1796 #338
 1796-
 1807 #337 1-144, *Vala* or *The Four Zoas*, pen and
 pencil, chalk, pen, and watercolour
 1797-98 #335 1-116, watercolours for Gray, *Poems* (1790)
 1799 # 341, 380, 384, 396-9, 402, 404, 406, 413-15, 419,
 428 (all save #341 temperas)
 1799-
 1800 #379, 381-3, 385-95, 400-1, 403, 410-12, 417-18,
 420-1, 423-5, 425A, 426-7, 429-32 (all but #379
 temperas)
 1800 #368, 409 (tempera), #416 (tempera), #422
 (tempera), 446, 458, 484, 495, 506, 517, 524
 1800-3 #343 1-18 (tempera, heads of the poets), #441, 447,
 453, 455, 459, 494, 496, 499, 503, 508-9
 1800-5 #433, 477, 514, 662 (tempera)
 1801 #353 (miniature), #369, 372, 376 (miniature), #327
 1-8 (Milton, *Comus*, Thomas set), #530
 1801-4 #354 (miniature}
 1802 #347 (miniature), #355-8
 1803 #405 (tempera), #436, 450-2, 456, 463, 475, 507,

- 511-12
- 1803-5 #435, 437, 439, 457, 460-1, 468, 470, 474, 476, 482-3, 488-9, 491, 505, 510, 515, 519, 521
- 1805 #306 (tempera), #434, 438, 440, 442, 445, 448-9, 462, 464, 467, 469, 471, 473, 478, 485-7, 490, 493, 497-8, 500-2, 504, 518, 520, 522, 525, 611, 633, 638, 651 (tempera)
- 1805-6 #550 1-16, 18-20 (Job watercolours, Butts set)
- 1805-9 #649 (tempera), #664
- 1806 #466, 472, 513, 531, 547 1-2, 4-5 (Shakespeare folio [1632]), #613, 616, 639
- 1807 #529 1-12 (Milton, *Paradise Lost*, Thomas set), #548, 620, 641
- 1808 #536 1-12 (Milton, *Paradise Lost*, the large Butts set), #642, 653 (tempera), #672 (tempera)
- 1809 #377-8 (miniatures), #523, 538 1-6 (Milton, *On the Morning of Christ's Nativity*, Thomas set), #547 3, 6 (Shakespeare folio [1632]), #652, 655, 657, 659-60 (#652, 655, 657, 659-60 are temperas), #663
- 1810 #667-71 (temperas)
- 1810-27 #648 (tempera)
- 1811 #672-3 (temperas), #675
- 1812 #676
- 1815 #542 1-6 (Milton, *On the Morning of Christ's Nativity*, Butts set)
- 1816-20 #543 1-12 (Milton, *L'Allegro* and *Il Penseroso*), #544 1-12 (Milton, *Paradise Regained*), #545
- 1819 #692 1-132, a-c ([Small] Blake-Varley sketchbook), #729, 734, 737 (sketches for Visionary Heads), Large Blake-Varley Sketchbook,

- 89 pp.¹³⁶⁹
- 1819-20 #693-6, 696A-B, 697-713, 715-28, 730-33, 735-6, 738-47, 749-67 [sketches for Visionary Heads]
- 1820 #714, 748, 763A [sketches for Visionary Heads], #769 1-20 [sketches for Virgil], 770, 788
- 1820-25 #546, 768 (sketch for Visionary Head), #778, 808-10 (temperas)
- 1821 #551 1-21 (Job watercolours, Linnell set), #552, 803
- 1821-3 #553
- 1821-7 #17, 21 (Job watercolours, Butts set), #556
- 1822 #479, 538 1-3 (Milton, *Paradise Lost*, Linnell set)
- 1823 #557 ii, 1-57, vii (Job sketchbook)
- 1824 #774
- 1824-7 #812 1-102, 817 (all for Dante), #827 1-5 (for Book of Enoch), #829 1-29 (watercolours for Bunyan, *Pilgrim's Progress*)
- 1825 #480-1, 549, 674 (tempera), #681, 775-6, 785, 811
- 1826 #777 (sketch for Upcott's autograph album), #805-7 (temperas)
- 1826-7 #828 1-11 (illustrated manuscript copy of Genesis)

Appendix IX

Blake's Library¹³⁷⁰

¹³⁶⁹ Reproduced in the Christie Catalogue of 21 March 1989; not in Butlin.

¹³⁷⁰ According to John Linnell, Blake "sold all his collection of old prints to Mess Colnaghi & Co." about 1821 (*BR* (2), 527). However, his library may have stayed intact, for a number of his books were acquired after his death, chiefly by Frederick Tatham and Samuel Palmer, including Aeschylus, *Tragedies* (1779), Bacon, *Essays* (1798), Berkeley, *Siris* (1744), Dante, *Inferno* (1785), Homer, *The Iliads* (c. 1611), Lavater, *Aphorisms* (1788), Swedenborg, *The Wisdom of Angels*,

Aeschylus, *The Tragedies*, tr. R. Potter, 2 vols., Second Edition (1779) <**PIERPONT MORGAN LIBRARY**>

[**Anon.**] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77* (1692) <**Anonymous**>

Bacon, Francis, *Essays Moral, Economical, and Political* (1798), annotated <**CAMBRIDGE UNIVERSITY**>

Bacon, Francis, *The Two Bookes of Francis Bacon. Of the proficiencie and advancement of Learning, diuine and humane* (1605), annotated <**untraced**>

Barry, James, *An Account of a Series of Pictures, in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* (1783) <**CAMBRIDGE UNIVERSITY**>

Berkeley, George, *Siris: A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar Water, And divers other Subjects ...* (1744), annotated <**TRINITY COLLEGE (Cambridge)**>

Blair, Robert, *The Grave, A Poem. Illustrated by Twelve Etchings Executed from Original Designs [designed by Blake, engraved by Schiavonetti]* (1808), 2 copies <**untraced**>

Burke, Edmund, *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* (date unknown), annotated <**untraced**>

"**Bysshes** Art of Poetry" (date unknown) <**untraced**>

Cennini, Cennino, *Di Cennino Cennini Trattato della Pittura Messo in Luce la Prima Volta con Annotazione dal Cavaliere Giuseppe Tambroni ...* (1821), annotated <**untraced**>

Concerning Divine Love and Divine Wisdom (1788) and ... *Concerning Divine Providence* (1790), and Watson, *An Apology for the Bible* (1797).

Chatterton, Thomas, *Poems, Supposed to have been Written at Bristol by Thomas Rowley, and Others, in the Fifteenth Century, Third Edition; To Which Is Added an Appendix, Containing Some Observations upon the Language of These Poems; Tending to Prove, that They Were Written, Not by Any Ancient Author, but Entirely by Thomas Chatterton* (1778) <CAMBRIDGE UNIVERSITY>

Chevrier, François Antoine, *The Political Testament of the Marshal Duke of Belleisle* (1762) <Charles Feinberg>

[**Claude, Jean**], *An Account of the Persecutions and Oppressions of the French Protestants, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to* (1686) <Anonymous>

Cumberland, George, *The Captive of the Castle of Sennaar An African Tale: Containing Various Anecdotes of the Sophians Hitherto Unknown to Mankind in General* (1798) <untraced>

Cumberland, George, *Some Anecdotes of the Life of Julio Bonasoni, a Bolognese Artist, Who Followed the Styles of the Best Schools in the Sixteenth Century, Accompanied by a Catalogue of the Engravings, with Their Measures, of the Works of that Tasteful Composer. And Remarks on the General Character of his Rare and Exquisite Performances. To Which is Prefixed, A Plan for the Improvement of the Arts in England* (1793) <untraced>

Cumberland, George, *Thoughts on Outline, Sculpture, and the System that Guided the Ancient Artists in Composing Their Figures and Groupes ...* (1796) <untraced>

Dante, ed. Alessandro Vellutello (date unknown) <untraced>

Dante, tr. Henry Francis Cary (date unknown) <untraced >

Dante, *A Translation of the Inferno of Dante Alighieri, in English Verse, with Historical Notes, and the Life of Dante ... by Henry Boyd* (1785), annotated <CAMBRIDGE UNIVERSITY>

Dryden, John, *Annus Mirabilis: The Year of Wonders, M.DC.LXVI. An Historical Poem: containing The Progress and various Successes of our Naval War with Holland, under the Conduct of his Highness Prince Rupert, and His Grace The Duke of Albemarl. And describing The Fire of London* (1668) <Anonymous>

Duché, Jacob, *Discourses on Various Subjects*, 2 vols. (1779) <untraced>

Falconer, William, a Sailor, *The Shipwreck, A Poem. The Text Illustrated by Additional Notes, and Corrected from the First and Second Editions, with A Life of the Author*, by James Stanier Clarke (1804) <untraced>

Gay, John, *Fables, With a Life of the Author and Embellished with Seventy Plates*, 2 vols. (1793) <untraced>

Gordon, William, *The History of the Rise, Progress, and Establishment of the Independence of the United States of America: Including an Account of the Late War; and of the Thirteen Colonies, from their Origin to that Period*, 4 vols. (1788) <untraced>

Hallett, Joseph, Junr. [Vol. I:] *A Free and Impartial Study of the Holy Scriptures recommended: Being Notes on Some Peculiar Texts; with Discourses and Observations on The following Subjects, viz. I. Of the Quotations from the Old Testament in the Apocrypha. II. Of the Septuagint Version of the Bible, and the Difference between the Citations, as they lie in the New Testament, and the Original Passages in the*

Old. III. Christians not bound by any Authority of the Law of Moses in the Ten Commandments. IV. Of the Doxology at the End of the Lord's Prayer. Of Blessing the Eucharistical Elements, and of Grace before and after Meat. V. The Son of God knows the Hearts of Men; and, of Anger, Catechising, c. VI. A Passage in Bishop Pearson on the Creed, and another in Bishop Patrick's Commentaries examin'd. VII. Of the Soul; its Immortality, Immateriality, &c. with the Impossibility of proving a Future State by the Light of Nature; and of the Place where Good Men shall dwell after the Resurrection (1729). [Vol. II.] A Second Volume of Notes and Discourses: Containing I. A New List of Errors noted in the present Hebrew Copies of the Old Testament. II. Notes on several Texts of Scripture. III. Discourses on the Reality, Kinds, and Number of our Saviour's Miracles, occasion'd by Mr. Woolston's Six Discourses. The Meaning of the Word, God, and the Doctrine of Providence. The Nature of Sacrifices; particularly of the Sacrifice of Christ. The Original of Evil. The Nature of Ordination. A Review of the former Volume, particularly relating to the Passage in Bishop Pearson on the Creed, concerning the Meaning of the Word, Almighty, in the Sixth Article; and to the Nature of Anger (1732) [Vol. III.] A Third Volume of Notes on Several Texts of Scripture; and Discourses on The original Meaning of the Ten Commandments. The Lord's Day. Moral and Positive Duties. The Agapae of Love-Feasts. The End of this World. Circumcision and Baptism Schism and Heresy. The Restoration of the Jews. With Two Parables (1736) <untraced>

Hay, Alexander, *The History of Chichester; interspersed with*

Various Notes and Observations on the Early and Present State of the City, The Most Remarkable Places in its Vicinity, And the County of Sussex in General: with an Appendix, Containing the Charters of the City; also an Account of all the Parishes in the County, their names, patronage, appropriations, value in the king's books, first-fruits, &c. (1804), Large Paper <untraced>

Hayley, William, *The Life, and Posthumous Writings, of William Cowper, Esqr. ...* Vol. I-II (1803), Vol. III (1804) <untraced>

Hayley, William, *The Triumph of Music; A Poem: In Six Cantos* (1804) <untraced>

Hayley, William, *The Triumphs of Temper; A Poem: In Six Cantos. Tenth Edition, Corrected* (1799) <untraced>

Hayley, William, *The Triumphs of Temper, A Poem: In Six Cantos, Twelfth edition, Corrected. With New Original Designs, By Maria Flaxman* (1803) (inscribed to Mrs Blake) <BRITISH LIBRARY>

Homer, *The Iliad and Odyssey of Homer, Translated into English Blank Verse, by W. Cowper, of the Inner Temple, Esq, In Two Volumes, Containing the Iliad [Odyssey, and The Battle of the Frogs and Mice]* (1791) <untraced>

Homer, *Mulciber in Troiam, pro Troia stabat Apollo. The Iliads of Homer Prince of Poets. Neuer before in any languag[e] truely translated. With a Com̃ent vppon some of his chiefe places; Donne according to the Greeke By Geo. Chapman [c. 1611]* <*Bibliotheca La Solana*>

Hurdis, James, *Poems*, 3 vols. (1808) <untraced>

La Motte Fouqué, Frederic Heinrich Carl Baron de, *Sintram and His Companions: A Romance, from the German [by Julius C. Hare]* (1802) <untraced>

Lavater, John Caspar, *Aphorisms on Man Translated* [by J.H. Fuseli] *from the Original Manuscript* (1788), annotated
<HUNTINGTON LIBRARY>

Locke, John, *Essay Concerning Human Understanding* (date unknown), annotated <untraced>

Modena, Leo, a Venetian Rabbi, *The History of the Present Jews Throughout the World. Being An Ample tho Succinct Account of their Customs, Ceremonies, and Manner of Living, at this time, Translated from the Italian To which are Subjoin'd Two Supplements, One concerning the Samaritans, the other of the sect of the Carriates from the French of Father Simon, with his Explanatory Notes* (1707)
<UNIVERSITY OF TORONTO>

Orpheus, *The Mystical Initiations; or, Hymns of Orpheus Translated from the Original Greek: with a Preliminary Dissertation on the Life and Theology of Orpheus; by Thomas Taylor* (1787), annotated <BODLEY>

Percy, Bishop Thomas, ed., *Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and other Pieces of our Earlier Poets, (Chiefly of the Lyric Kind.) Together with some few of later Date, 3 vols.* (1765)
<WELLESLEY COLLEGE>

Quincy, John, *Pharmacopœia Officinalis & Extemporanea. A Complete English Dispensatory, In Four Parts. Containing, I. The Theory of Pharmacy, and the several Processes therein. II. A Description of the Officinal Simples, with their Virtues and Preparations, Galenical and Chymical. III. The Officinal Compositions, according to the last Alterations of the Colledge: Together with some Others of Uncommon Efficacy, taken from the most Celebrated Authors. IV. Extemporaneous*

Prescriptions, distributed into Classes suitable to their Intentions to Cure. To which is Added, An Account of the Common Adulterations both of Simples and Compounds, with some Marks to detect them by. The Ninth Edition, much enlarged and corrected (1733) <**Anonymous**>

Raphael Sanzio of Urbino, *Historia del Testamento Vecchio Dipinta in Roma nel Vaticano da Raffaele Urbino et intagliata in rame da Sisto Badaloccis et Giovani Lanfranchi Parmigiana al Sig Anniballe Carracci* (1698) <**untraced**>

Reynolds, Sir Joshua, *The Works Containing His Discourses, Idlers, A Journey to Flanders and Holland, and His Commentary on Du Fresnoy's Art of Painting; Printed from His Revised Copies, (With His Latest Corrections and Additions) To Which is Prefixed An Account of the Life and Writings of the Author, By Edmond Malone, Second Edition Corrected, 3 vols.* (1798) <annotated Vol. I in **BRITISH LIBRARY**>

Shenstone, William, *The Poetical Works, With the Life of the Author, and a Description of the Leasowes, Embellished with Superb Engravings* (1795) <**CAMBRIDGE UNIVERSITY**>

Spurzheim, J.G., *Observations on the Deranged Manifestations of the Mind, or Insanity, With Four Copper Plates* (1817), annotated <**untraced**>

Stedman, Capt. J.G., *Narrative, of a five years' expedition, against the Revolted Negroes of Surinam, in Guiana, on the Wild Coast of South America; from the year 1771 to 1777: elucidating the History of that Country, and describing its Productions, Viz. Quadrupedes, Birds, Fishes, Reptiles, Trees, Shrubs, Fruits, & Roots; with an account of the Indians of Guiana, & Negroes of Guinea, illustrated with 80 elegant Engravings, from drawings made by the Author, 2 vols.* (1796)

<untraced>

Swedenborg, Emanuel, *A Treatise Concerning Heaven and Hell, and of the Wonderful Things therein, as Heard and Seen by the Honourable and Learned Emanuel Swedenborg, Translated from the Original Latin* [by William Cookworth & Thomas Hartley], *Second Edition* (1784), annotated <HARVARD UNIVERSITY>

Swedenborg, Emanuel, *The Wisdom of Angels, Concerning Divine Love and Divine Wisdom. Translated from the Original Latin* [by Dr N. Tucker] (1788), annotated <BRITISH LIBRARY>

Swedenborg, Emanuel, *The Wisdom of Angels Concerning the Divine Providence. Translated from the Latin* [by Dr N. Tucker] (1790), annotated <CAMBRIDGE UNIVERSITY>

Tatham, Charles Heathcote, *Etchings, Representing the Best Examples of Ancient Ornamental Architecture; Drawn from the Originals in Rome, and Other Parts of Italy, During the Years 1794, 1795, and 1796* (1799) <untraced>

Tatham, Charles Heathcote, *Three Designs for the National Monument, Proposed to Be Erected in Commemoration of the Late Glorious Victories of the British Navy* (1802) <BRITISH LIBRARY>

Thomas, Joseph, *Religious Emblems, Being a Series of Engravings on Wood, Executed by the First Artists in that Line, from Designs Drawn on the Blocks Themselves By J. Thurston, Esq. The Descriptions Written by the Rev. J. Thomas* (1809) <untraced>

Thornton, Robert John, *The Lord's Prayer, Newly Translated from the Original Greek, With Critical and Explanatory Notes by Robert John Thornton, M.D. With a*

Frontispiece from a Design by Harlow ... , Addressed to the Bible Societies for Distribution (1827), annotated

<**HUNTINGTON LIBRARY**>

[**Townsend, George**], *A Political and Satirical History of the Years 1756 and 1757 In a Series of Seventy-five Humourous and Entertaining Prints, Containing All the most remarkable Transactions, Characters and Caricatures of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and Significant* (1757?) <**Michael Phillips**>

[**Walpole, Horace**], *A Catalogue of the Royal and Noble Authors of England, with Lists of Their Works, In Two Volumes. A New Edition* (1792) <**HARVARD UNIVERSITY** (Widener Library)>

Watson, Richard, Lord Bishop of Landaff *An Apology for the Bible, in a Series of Letters, Addressed to Thomas Paine, Author of a Book entitled The Age of Reason, Part the Second, being an Investigation of True and of Fabulous Theology, Eighth Edition* (1797), annotated <**HUNTINGTON LIBRARY**>

[**Wesley, John and Charles**], *Hymns for the National Fast, Feb. 8, 1782* (1782) <**CAMBRIDGE UNIVERSITY**>

Winkelman, Abbe [J.J.], *Reflections on the Painting and Sculpture of the Greeks: with Instructions for the Connoisseur, and An Essay on Grace in Works of Art. Translated from The German Original By Henry Fusseli [Fuseli]* (1765) <**CAMBRIDGE UNIVERSITY**>

[**Wolcot, John**], *Works of Peter Pindar* (date unknown) <**untraced**>

Wordsworth, William, *The Excursion, Being a Portion of the Recluse, A Poem* (1814) annotated <**untraced**, Blake's notes are in **DR WILLIAMS'S LIBRARY** (London)>

Wordsworth, William, *Poems Including Lyrical Ballads, and the Miscellaneous Pieces of the Author. With Additional Poems, A New Preface, and a Supplementary Essay. In Two Volumes.* Vol. I annotated <CORNELL UNIVERSITY>

Young, Edward, *The Complaint; or, Night Thoughts on Life, Death, and Immortality. To which are added, A Glossary, A Paraphrase on Part of the Book of Job, and A Poem on the Last Day. A New Edition, corrected* (1796) <untraced>