Part V: Books Owned by the Wrong William Blake

# 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 & 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.

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# **REVIEW**

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 Dec 1937.

§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**. \*Blake den [The Life of Blake] Tr. Masayuki Ikeda, Hachisu Izumi, Shigeru Ito, & Masayuki Takakura. (Tokyo: Misuzu Shobo,

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2002) 468 pp., 105 reproductions; ISBN: 462047187 In Japanese **F**. *§William Blake: Dichter, Maler, Visionär*. Tr. Thomas Eichhorn. (München: Albrecht Knaus, 2004) In German **G**. *§*(London: The Folio Society, 2008) xiii, 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 Aug 1995, and an excerpt from Chapter 5 was reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (Jan 1996), 12-13.

For his account of writing the book, see *Journal of the Blake Society* (1996), 3-4.

The German edition apparently contains no new matter.

# **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 Sept 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 Sept 1995, p. 14
- §New Statesman and Society [Middlesex, N.J.], VIII (8 Sept 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 Sept 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 Sept 1995 ("Ackroyd's biography will send many readers back to the poems enriched and newly attentive")
- §Times [London], 11 Sept 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 Sept 1995**, p. 38. B. Reprinted as "They Said It", *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (Jan 1996), 5 (a "grippingly perceptive study")
- §Spectator, CCLXXV (23 Sept 1995), 36+
- \*Malcolm Bull, "Liberty Boy-Genius: The politics, religion and sexuality of a counter-Enlightenment eccentric", *Times Literary Supplement*, **20 Oct 1995,** pp. 3-4 ("This is, without doubt, the best

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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 Oct 1995**), 74 ("a remarkably human biography")
- §John Bemrose, "Burning bright", *Macleans*, CVIII (6 Nov 1995), 80. B. Reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (Jan 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 Nov 1995, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did", but he is "badly served by the book's designer" and editor for tolerating muddy plates and prolix "displays of erudition")
- \*Lars Bergquist, "Med visionen för en bättre värld [With a Vision of a Better World]", *Svenska Dagbladet*, **21 Nov 1995**, in Swedish (Ackroyd's biography is a virtuoso performance which yet has not gone sufficiently into Swedenborg's thought)
- §Spectator, CCLXXV (25 Nov 1995), 48
- §*Observer* [London], **26 Nov 1995**, p. 7
- \*Andrew Motion, "A passionate dissent", Guardian Weekly [London], 17 Dec 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 Jan 1996, p. C20 (with another)
- Iain Sinclair, "Customising Biography", London Review of Books, 22 Feb 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 Feb 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")
- 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])

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- George Gurley (*Kansas City Star*), "Illuminating the visions of William Blake", *Chicago Tribune*, **23 April 1996**, Section 2, p. 3 (Ackroyd's "stylish writing [*is*] lyrical and illuminating without being intrusive" -- and Mr Gurley has discovered that Blake "could swear in nine languages")
- §Colin Steel, Australian Book Collector (April 1996) (with another)
- **Anon**., Lonsdale: The International Quarterly of The Romantic Six, II, ii (**April 1996**), 11-[15] (review of Chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [p. 12])
- §Book World [Washington Post], XXVI (12 May 1996), 1+
- §John Banville, Los Angeles Times Book Review, 19 May 1996, p. 4
- 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 (Aug 1996), 260+

- §Wilson Quarterly [Palm Coast, Florida], XX (Summer 1996), 96+
- §Publishers Weekly, CCXLIII (4 Nov 1996), 42
- §New York Times Book Review, CI (8 Dec 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 (Jan 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")

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- 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)
- §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 Nemeczek, Art: Das Kunstmagazin (Jan 2001), 114, in German (review of the German edition)
- §Baltimore Sun ("Fascinating") @
- §Chicago Tribune ("lyrical and illuminating") @
- §Daily News [N.Y.?] ("always absorbing ... admirable")
- §*Miami Herald* ("The events of Blake's life are radiantly resurrected here") @
- §St. Louis Post-Dispatch ("Splendid ... Peter Ackroyd humanizes Blake") @

- §San Francisco Chronicle ("Ackroyd ... plays with the oddities of time and reality") @
- §Sunday Oregonian ("Refreshing ... stylish narrative")
- § Virginian-Pilot ("Readers almost feel what Blake felt when he saw the visions") @
  - @ = quoted from the puffs on the Ballantine edition
- \*Ackroyd, Peter. "Cockney Visionaries." *Independent* [London] 18 Dec 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 Aug 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.

\*Ackroyd, Peter. "Oh come, all ye faithful: Inspired by Milton's formidable personal piety, William Blake sought to

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create his own system in words and images to rouse the nation from spiritual slumber." *Guardian* [London], 26 April 2003, on-line.

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

**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-Sept 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
- §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 Caroline: McFarland & Co., 2009)
- 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")
- **Brian Wilkie**, Eighteenth Century ... Bibliography, NS XVI for 1991 (1998), 239-330

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

"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. "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. "Love, Open Awareness, and Authenticity: A Conversation with William Blake and D.W. Winnicott." *Journal of Humanistic Psychology*, XLVI, 1 (2006), 9-35.

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>

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 (Sept 1964), 356-364 (with 2 others)
- §Marius Bewley, *Hudson Review*, XVII (1964), 278-285 (with others)

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- §Remi G. Dubuque, *Thought*, XXXIX (1964), 618-619 D.V. E[rdman], *Philological Quarterly*, XLIII (1964), 447-448
- §Robert F. Gleckner, *Journal of English and Germanic Philology*, LXIII (1964), 802-805 (with others)
- §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 (1965), 226-227
- §T.R. Henn, Modern Language Review, LX (1965), 97-99
- **§Martin K. Nurmi**, *Criticism*, VII (1965), 110-111
- §Donald Weeks, Journal of Aesthetics and Art Criticism, XXIII (1965), 394-395
- §Henri Lemaitre, "A propos de William Blake", *Etudes anglaises*, XX (July-Sept 1967), 289-296, in French (with 4 others)
- §Erich Zauner, Erasmus–speculum scientiarum, XXII (1970), cols. 455-456
- §Adams, Will W. "William Blake's Integral Psychology: reading Blake and Ken Wilber Together." *Journal of Transpersonal Psychology*, XXXVIII, 1 (2006), 55.
- §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".

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

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

**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)
- §F.W. Bateson, *Notes and Queries*, NS XXII (1975), 83-84 (with 2 others)
- Mary Lynn Johnson, Blake Studies, VII, 1 (1975), 186-188
- **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 Jan 2004, p. B10.
- \*Ahearn, Edward J. "An Anatomy of the Visionary: Blake's *Marriage of Heaven and Hell*." Chapter I (pp. 13-33, 175-178) of his *Visionary Fictions: Apocalyptic Writing from Blake to the Modern Age*. (New Haven & London: Yale University Press, 1996) Also passim.

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§**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, & 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 with his bodily eyes projected in palpable semblance on the air or the wall before him ....

**Aitken, Kelley**. "Wonder; No Wonder: William Blake's Illustrations to the Book of Job." *Queen's Quarterly*, 22 Dec 2001.

\*Alberga, Dalya. "Export ban on Blake's heavenly vision." *Times* [London], 24 Oct 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.)

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

**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.

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- \*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: Skovlenge, 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 Tiriel" (p. 25), as a supplement to his essay on *Tiriel*.

Allen, L. H.. "Tiriel: 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 Tiriel" (p. 60).

**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 Nov 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).

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- §M.S. Hall, Christian Century, LXXXIV (23 Aug 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**, p. 572>) B. Pp. 3-11 in his Literary Essays of Thomas Merton. Ed. Brother Patrick Hart. (N.Y.: New Directions, 1984) **Blake (1997)** Published by 2009 as an Ebook.

- §Mary Lynn Woolley, Journal of English and Germanic Philology, LXVIII (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

- **Jennifer G. Jesse**, *Journal of Religion*, LXXXI (2001), 700-702 ("this book remains an important historical document of its time")
- §**Alves, Hélio Osvaldo**. "Um Desenho da Vida: Traduçãoe 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 dasao 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 Ph.D., 1995.

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.)

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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.

# Andersen, Hans Christian, Works

The book is unrelated to Blake.

# **REVIEW**

**Anon.**, "Works of Hans Christian Andersen", *Blackwood's Edinburgh Magazine*, LXII (**Oct 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 Sept 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 *Yottsu 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, Kiyoshi**. "Blake, Wordsworth Coleridge to 1790 nen dai eikoku no France kakumei ronso [Blake, Wordsworth, Coleridge and Arguments on the French Revolution in the 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* 

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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°, 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] & London: McFarland & Company, 2006) 8°, 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).

# **REVIEWS**

- §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

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appears somewhat reductive in the light of resurgent feminist scholarship")

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

About Blake and the Moravians.

\*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, Dec 2000.

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

**Anon.** [No title] *Lancet*, II, 1941 (**10 Nov 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 and enthusiastic painter, that he once saw the ghost of a flea, and sketched it ....

Anon. Untitled. Observer [London], 11 Oct 1964.

Reproduction of the Phillips portrait of Blake, of Blake's horoscope, and of "a painting of the horoscope".

\*Anon. Untitled. Times [London], 1 Aug 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*, 46<sup>th</sup> 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.

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§\*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. "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 Gainsborough" to write his "Jerusalem" hymn in *Milton* when he "visited the area to see his mother".

**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. "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**. "An Artists' Entente: What We Owe to John Linnell." *Glasgow Herald*, 16 Feb 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.** "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 Wűrtz; Strasbourg: Chez les memes Libraires [?**1812**]), 253. In French

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

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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 250<sup>th</sup> 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 Oct 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 Nov 1955, p. 3.

A summary.

\*Anon. "Blake [bleyk], William." *Türk Ansiklopedisi*, VII (Instanbul, 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 Oct 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 Aug 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 Aug 1927.

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

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

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Held at Christ Church, Westminster Bridge Road, Lambeth.

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

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

**Anon.** "Blake Collection of the Nation. Important Additions." *Glasgow Herald*, 11 Dec 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 Aug 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. "Blake (Guillermo)." *Encyclopedia Universal Illvstrada Europe-Americana*, VIII (Barcelona: Hijos de España, [c. 1960]), 1058-1059. In Spanish

**Anon**. "Blake House." *Daily Telegraph* [London], Wednesday 7 Oct 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*.

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

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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 Library, Malibu>

"Blake, John, Bruder William's, ebenfalls Zeichner and Kupferstecher, arbeitete mehreres für literarische Erzeugnisse. Im Jahre 1817 stach er die Umrisse zu Hesiod's Theogonie nach Flaxmann. Die näheren Lebensverhältnisse dieses Künstler sind uns nicht bekannt."

The reason why nothing more could be found about this engraver named John Blake is that he did not exist. William Blake did have a brother named John, but he was a baker, soldier, and ne'er-do-well.

Flaxman's *Hesiod* (1817) is said on the title page to be "Engraved by William Blake", but it was advertised in *Edinburgh Review*, XXVIII (March 1817), 261, and *New Monthly Magazine*, VII (1 April 1817), 246, as having plates "Engraved by J. Blake" (*BB*, 560), and the plates are also said to be "by J. Blake" in Friedrich Adolph Ebert, *Allgemeines Bibliographisches Lexikon*, II (Leipzig: F.A. Brockhaus, 1821), 199.

Anon., "Blake, William", the preceding article in *Neues allgemeines Künstler-Lexicon*, is recorded under "Nagler" in *BB*.

**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.

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

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

**Anon.** "Blake Moulded in Song." *Times* [London], 7 Dec 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." *New York Times*, 16 April 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).

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**Anon**. "Blake Pictures at the Tate Gallery. Two Important Additions." *Nottingham Gazette*, 10 Dec 1914.

"Bathsheba at the Bath" and "Nelson" acquired by the Tate.

**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].

**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'a *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), on-line

\*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 Enzyklopädishes Lexikon*, IV (Mannheim/Wien/Zürich, 1972), 292-293. In German

\*Anon. "Blake, William." La Piccola Trecani: 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 p. 342>, *The English* 

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*Cyclopædia* (**1856**). **<BB** #**884>**; in **S. Spooner**, *A Biographical History of the Fine Arts* (1873) **<BBS p. 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.

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, 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 Distingjuished Persons of the Times. Ed. Elihu Rich. (London & 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 & 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 Oct 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 Jan 1968.

The home is at 17 South Molton Street.

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

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

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

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April 1830. Nro. 101".

# **REVIEW Referring to Blake**

Anon., Medicinisch-chirugische Zeitung [Innsbruck], 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 Nov 1958.

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

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

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

The new Blakes at the Museum of Fine Art are Nebuchadnezzar" and *Job* prints.

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

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

**Anon.** "Bunhill Fields as a Garden of Rest: Future of William Blake's Grave." *Times* [London], 29 Nov 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

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

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

Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a

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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*, Sept-Oct 1994.

\*Anon. "Council Remove Sign to Restore Blake's 'Heaven'." *Evening Argus*, 12 Oct 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* [Phladelphia], 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.** "Editorial Notes. American Literature and Reprints." *Putnam's Monthly: A Magazine of American Literature, Science, and Art* [N.Y.], VII, 38 (**Feb 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 Oct 1837**) of *The Penny Magazine of the Society for the Diffusion of Useful Knowledge*, No. 358 (**30 Sept-31 Oct 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.

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"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 Jan 1918. Ruminations on Blake.
- \*Anon. "Epstein Bust of Blake: Westminster Abbey Ceremony." *Times* [London], 25 Nov 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, 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]." *Athenœum*, 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>

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 Sept 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).

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**Anon.** "Fanaticism." *Correspondent* [N.Y.], III, 22 (**21 Jan 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 Nov 2007.

**Anon.** "Film Study of the Art of Blake: An Apocalyptic World." *Times* [London], 15 Oct 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 Jan 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

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 'Lacoön' and Book of Urizen', "produced to mark England's Second Blake Supper" (28 Nov 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 & 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

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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 transcendant imagination ... Flaxman and Blake resembled one another personally" (pp. 96-98).

**Anon**. "A French Critic on Blake." No periodical named, 22 Jan 1908

A summary of the argument of Benoit in *Annals of Psychichal Science* 1908. <**BB**>

§Anon., "From Innocence to Experience." Rosenbach Newsletter, No. 11 (Sept 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

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<sup>me</sup> 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'ingénieux 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 (Oct 1995), 8.

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"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 Nov 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 Jan 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." 540

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).

<sup>&</sup>lt;sup>540</sup> See Morton D. Paley, "Mr. J. Blake", *Blake*, XL (2007), 151.

**Anon**. "An Interesting Book 'Find." *Nottingham Gazette*, 6 Nov 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 **Feb 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, & Co.; Cincinnati: J.H. James & 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.** "John Flaxman." *Morgenblatt für gebildete Stände*<sup>541</sup> [Stuttgart und Tübingen], XXX, 66 (**18 Aug 1831**), 261-264.

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The individual issues are called *Kunst-Blatt*.

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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 Sept 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.** "Long John Brown and Little Mary Bell." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (Oct 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." *Athenœum,* No. 246 (**14 July 1832**), 459-460.

"Now we have seen sundry Satanmsin 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 (**Jan 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.** "Monthly Retrospect of the Fine Arts." *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-578.

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.

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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 Oct 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 (**Nov 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; 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 suggestions, and

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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 Nov 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 Nov 1906.

On nine new Blake books.

**Anon.** "Night." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (Oct 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 Phsyiology and Mesmerism, and Their Application to Human Welfare* [London, Paris, Leipzig], XI, 44 (**Jan 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 Sept 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.

**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

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

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

**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. & London], VI (**1853**), 56-57 < New York Public Library>

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

**Anon.** "The Poetry of Blake." *Times Literary Supplement*, 1 Dec 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."

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**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 Nov 1936, p. 19.

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

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

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

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

**Anon.** "Richard Bean, Esq." Gentleman's Magazine,

LXXXII (**Oct 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. cxxxi. November, 1840." Mirror of Literature, Amusement, and Instruction (14 Nov 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 Feb 1950, p. 10.

**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 Oct 1950, p. 8.

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**Anon**. "Scene of a fairy funeral." *Evening Argus*, 28 Oct 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 Society for the Diffusion of Useful Knowledge*, XXI (London: Charles Knight & 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.** Anglo-American Magazine [Toronto], III, 1 (**July 1853**), 44-50. <Michigan> **C.** Pen and Pencil [Cincinnati], I, 123-124 (**4, 11 June 1853**), 719-724, 755-758. <Indiana>

Casual references to Blake.

**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*<sup>542</sup> [Boston], 3 S, IV, 1 (**1 April 1830**), 25-30 < New York Public Library>

Taken from the review of Cunningham in the Literary Gazette (6 Feb 1830) <**BB** #938>.

\*Anon. "Song." The Lonsdale: The International Quarterly of The Romantic Six, IV, Issue iv (Oct 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

<sup>&</sup>lt;sup>542</sup> The volume title page calls it *The Atheneum; or Spirit of the English Magazines*.

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aus Prevorst: Originalien und Lesefrüchte 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 Sept 2007, on-line.

About the "Jerusalem" hymn from Milton.

**Anon.** "Strange Pictures at the Secular Hall." *Free Press* [Leicester], 20 Oct 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 Jan 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 Dec 1952, p. 15.

Partly about Blake's Cottage at Felpham.

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

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

**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 (Sept 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.

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**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], 12Aug 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.

\*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], Nov 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. 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 Nov 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 Jan 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. 543

**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 Jan 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 Industrieaustellung ... II", Deutsches Museum [Leipzig], XII, 36 (4 Sept 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, 1862) Pp. 162-187. In German <Bayerisches Staatsbiliothek,

<sup>&</sup>lt;sup>543</sup> 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.

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. "William Blake." *Churchman's Companion* (1853), 361 ff.

"William Blake is the greatest English lyric poet ...."

Anon. "William Blake." Free Press [Leicester], 13 Oct 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 & Co. Fleet Street, 1834) < Michigan and

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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." New York Times, 12 June 1881.

§Anon. "William Blake." New York Times, 31 May 1902.

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

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

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

Centenary observations.

\*Anon. "William Blake." Wikipedia: The Free Encyclopedia, on-line, seen 2004. Also in TutorGig Encyclopedia on-line seen 2004.

**Anon.** "William Blake, an artist of singular taste and flightiness of imagination ...." The Almanach 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. Biographie en résumé Poète et peintre anglais." *L'Encyclopédie de L'Agora*, on-line, seen 2004. In French

**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, ein ausgezeichneter Künstler, Dichter, und Narr." *Magazin für die Literatur des Auslandes*, III, 145-147 (**4, 6, 9 Dec 1833**) 577, 582-584, 586-588. In German < Harvard, Princeton>

An independent essay based on J.T. Smith (1828) and

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

**Anon.** "William Blake: Poet, Artist and Mystic." *Glasgow Herald*, 12 Aug 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.'"

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**Anon.** "William Blake: The Illustrator of the Grave, &c." *Literary Gazette*, No. 552 (**18 Aug 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*.

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

It is wilder and more picturesque ... to be stark mad and a believer in the "ghosts of fleas" and the connecton 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 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*, 6 May 1916.

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Description of 23 Hercules Buildings, "blackened, untentanted, 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 ... Belonged." *New York Times*, 25 Sept 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 Jan 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 (Dec 1995/Jan 1996)

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

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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 Nov 1832), 330-331.

"The Exhibition embraces the specimens of the works of nearly seventy deceased Artists .... Among them are ... Fuseli, Zoffany, Blake, Opie ...." Numbers 41 and 427 depict "Dead Game, &c. *Blake*. Among the finest compositions of their class. It is worth while to compare these pictures, with what Smith, in his Life of Nollekens, tells us of Blake's colouring". J.T. Smith, *Nollekens and His Times* (1828) (*BR* (2) 622), is quoted somewhat approximately. But of course William Blake the poet and artist never depicted "Dead Game"; the artist here is B[enjamin] Blake.

**Anon.** "The Woman's World. 'A Yard and a Half Life." No periodical identified, [?1906].

A defence of Blake's brother James against the sneers of Tatham: "James Blake led the honest, industrious, self-respecting life of a good citizen", though no evidence for this is offered.

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**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 Cunnngham] about the Fairy Funeral (pp. 13-14).

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

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

# **REVIEWS**

§Calcutta Review, NS, I, 2 (Oct-Dec 1965), 362-364 §Indian Journal of English Studies [Bombay], VIII, 1967), 139-141 Part VI: Criticism

- §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°, 139 pp.; ISBN: 0773474323

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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).

## **REVIEW**

Shernaz Cama, Aligarh Critical Miscellany, XIV, 1 (2001 [i.e., Spring 2004]), 99-104 (this "particularly useful" book comes "to the conclusion that from the very beginning Blake's genius was individual" [pp. 99, 104])

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

**§Antonielli, Arianna**. William Blake a William Butler Yeats: Sistemi simbolici e construzioni poetiche. (Florence: Firenze University Press, 2009) 366 pp.; ISBN: 9788884539748

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 Kiyo: 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 Kiyo: 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])." *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

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Symbolism of Blake's Newton." Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku, Ningen Bunka Kenkyuka: Bulletin of the Doctoral Research Course in Human Culture [Ochanomizu Women's University], No. 14 (1990), 101-114. 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 (Aug 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, & Shinichi Toda. (Tokyo: Nichigai Associates, 1997) In Japanese

An invited report on the Aoyama & Bentley book (1994) organized as (1) "Hon Shoshi Kanko no Kei to Kokunai deno Sakusei Sagyo [Why and How the Bibliography was Published and My Role in It]"; (2) "Kaigai to no Deta no yaritori [How to Exchange Data with the Authors]"; (3) "Kaku Deta no Kisai Jiko to Yoshiki [How Each Work Is Recorded]"; (4) "Honsho

no Kosei to Bunken Shuroku Kijun [Organization and Principles for Including Works]"; (5) "Hairetsu [Arrangement]"; (6) "Honsho de saiyo shita Romaji hyokijo no Hoshin [The Transliteration System Adopted in the Bibliography]"; and (7) "Owari ni [Conclusion]", stressing the desirability of a network of English Blake scholars.

**Aoyama, Keiko**. "Blake Studies in Japan Shuppan ni mukete tadaima funtochu [Struggling to Publish Blake Studies in Japan]." Igirisu Romanha Gakkai Kaiho [Japan Association of English Romanticism Newsletter], No. 18 (1994), 24-25. In Japanese

A report on the Association's plan to publish *Blake Studies in Japan*.

Aoyama, Keiko. "Imi wa dokokara kuruno ka -- Blake no Urizen [Daiichi] no Sho ni okeru Imi-seisei no Purosesu: How Are the Meanings Generated? – William Blake's Political Stance in the 1790's and The [First] Book of Urizen." Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism, No. 19-20 (1996), 41-48. In Japanese

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 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

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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".

**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.

He examines particularly Blake and Coleridge (Chapters II-III) and Frank Norris.

§Aquien, Pascal. "Blake et la question du sujet: L'Exemple d'Introdction', Songs of Innocence." Pp. 251-263 of Modernité et Romantisme. Ed. Isabelle Bour, Eric Dayre, & 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 Daigaku Gakujutsu Kenkyukai: TheTohoku Gakuin Human, Linguistic, and Information *University Review:* The Research Association. Tohoku Gakuin Sciences. *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

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**§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.**<sup>544</sup> "Blake, Dichter, Schwärmer, und Mahler Zugleich." *Morgenblatt für gebildete Stände* [Tűbingen], 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* (Jan 1811) <**BB** #2358>, which it cites.

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<sup>&</sup>lt;sup>544</sup> It is not clear to me whether "Ariel" is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose.

§**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 & 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.

**§Arvine, Kazlitt.** "Blake, the Poet, Painter, and Engraver." *Cyclopaedia of Anecdotes of Literature and the Fine Arts.* (Boston, **1851**) B. (Boston, **1852**) <*BB* #1091A-B> C. §(Boston: Gould and Lincoln, **1853**) D. §(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

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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]".

§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

See Phillipe Soupault, William Blake (1928) < BB>.

- \*Ato Toppu: Art Top, No.119 (October, November 1990), "William Blake: William Blake (1757-1827)" (pp.121-128) In Japanese <**BSJ**>
- \*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.
- \*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.

**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

**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 (1992), 567-571 ("a massive

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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 & 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)
- **Spewey 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 (Sept 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
- **Ault, Donald**. "Where's Poppa? Or, The Defeminization of Blake's Little Black Boy'." Pp. 75-91 of *Out of Bounds: Male Writers and Gender*, ed. Laura Claridge & Elizabeth Langland (Amherst: University of Massachusetts Press, 1990) <**BBS**>

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

**Austin, Carolyn Frances**. "Time is a man, space is a woman': The verbal, the visual, and the ideology of gender." *DAI*, LIX (1999), 3825-3826A. California (Irvine) Ph.D., 1998.

Deals with Blake (*Jerusalem*), D.G. Rossetti, and Charlotte Salomon.

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**B., G.H.** "Historical Sketch of Painting." *Universalist Quarterly and General Review* [Boston], II (**Jan 1845**), 23-38. <hr/>
Harvard Divinity School>

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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".

§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

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

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

**Baillarger**, [Jules]. "Pathologie Maladie Mentale. De l'Influence de l'État intermédiare a la Veille et au Sommeil sur la Production et le Maerche des Hallucinations." *Annales 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*, <sup>545</sup> a été réproduite par M. Brierre de Boismont." "Blake, en effet,

 $<sup>^{545}</sup>$  **Anon.**, "Hôpital des fous à Londres", *Revue Britaannique*, 3S, IV (**July 1833**), 179-187 < **BB**>.

conversait d'âme à âme avec les nombreux personages" (p. 192).

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

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D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 14

**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 (1988), 117-118
- \*Terence Allan Hoagwood, *Blake*, XXIII, 1 (Summer 1989), 39-42
- §David Fuller, British Journal for Eighteenth-Century Studies, XII (1989), 109-110
- §Margaret Storch, Modern Language Review, LXXXIV (1989), 936-937
- Nancy M. Goslee, Eighteenth Century ... Bibliography, NS XII (1992), 401

**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

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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.

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

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**>

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

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- §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
- §**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 (Sept 2001), 359-362.
- §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 & 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

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Tinkler-Villani. (Amsterdam: Rodopi, 2005) DQR Studies in Literature

§Barili, Renato. "William Blake en los origines de la postmodernidad." Tr. Georgina Blanco. *Palabra el Hombre: Rivista 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, 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".

**Barna, Mark Richard**. "Blake's World of Imagination." *The World & I*, XI, 11 (Nov 1996), 332. **B.** §"The Imagination of William Blake." In *English Romanticism*. Ed. Laura K. Egendorf. (San Diego: Greenhaven Press, 2001)

§Barnard, Eunice Fuller. "To a Poet-Mystic Belated Honors Come." New York Times, 7 Aug 1927.

On Blake's grave.

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§Barnes, Jonathan. *The Somnambulist*. (London: Orion, 2007) 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." *DAI* on-line. Vanderbilt Ph.D., 2004. 205 pp.

\*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." Pp. 65-78 of Chapter 2: "William Blake and William Cowper" (pp. 56-93, 198-203) of his *Language, music, and the sign: A study in aesthetics, poetics* 

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and poetic practice from Collins to Coleridge. (Cambridge, N.Y., New Rochelle, Melbourne, Sydney: Cambridge University Press, 1987)

A survey of "the most important ideas about music in the later poetry of the eighteenth century" (p. 56).

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

**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. "\*Blakeclipsescapeffigy." 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.

**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 & 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.

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Deals particularly with Golgonooza, Burke, and Kant.

§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".

**Baulch, David M**. "Relative Aesthetics and the Last Judgment: Blake's Sublime and Kant's Third *Critique*." *European Romantic Review*, XII (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 (1997), 340-365.

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

- §**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." *Psychoanalysis Review*, LXVI, 2 (Summer 1979), 245-251.
- \*Bedard, Michael. William Blake: The Gates of Paradise. (Toronto & 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.

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- Susan Perren, Globe and Mail [Toronto], 2 Dec 2006, p. D22 ("a rich, engrossing, and sympathetic biography" for "ages 14 and up")
- **Anon.**, *Star Phoenix* [Saskatoon, Saskatchewan], 16 Dec 2006) (a paragraph)
- Renee Steinberg, School Library Journal (Dec 2006) (one paragraph: a "rich biography ... handsome and meticulously documented")
- **D.F.B.,** *Horn Book Magazine* (Jan-Feb 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 & 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,

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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. & London: palgrave macmillan, 2003)

"Throughout the Prophetic Books, the prospect of falling into 'Non-Entity' ... is the ultimate nightmare" (p. 19).

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§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.

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§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 (1968), 102-103 (with 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 Visionary Universe (1969) <**BB**> **REVIEWS**

- **§Anon**., *Economist* [London], 17 Jan 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] (Dec 1970), 74-75
- §Rodney M. Baine, Georgia Review, XXV (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 (Feb 1975), 79-82 (with 3 others)

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\*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 & N.Y.: palgrave macmillan, 2005) 8°, xi, 250 pp., 23 reproductions; ISBN: 9781403939548

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

#### REVIEW

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

§Beer, John. "Words or Images - Blake's Representation of

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History." In his Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot. (Cambridge & 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 & 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 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

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- §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
- **David G. Riede**, Eighteenth Century ... Bibliography, NS IX for 1983 (1988), 521-522
- §Dennis M. Welch, Philological Quarterly, LXIV (1985), 424-426

# **Behrendt, Stephen C**. Reading William Blake (1992) <**BBS**> **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, venturous yet steady")
- **Philip Cox**, British Journal for Eighteenth Century Studies, XVI (1994), 103-105 (with another)

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(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'." *European Romantic Review*, XV (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), focusing 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., & Darrell Tuhl in conjunction with George F. Dole, Tom Kieffer, & 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>
- 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

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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, & William Ross Woofenden, with an Introduction by George F. Dole (N.Y.: Swedenborg Foundation, Inc., 1988) 4°; 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 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 (Oct 1861), 435-439. <Michigan> B. London Quarterly Review [American edition], CX, 220 (Oct 1861), 226-239.
<New York Public Library> (Quotes Blake [Descriptive Catalogue ¶17]: "As Linnæus numberered the plants, so Chaucer numbered the classes of men" [pp. 438, 228)

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

The argument is summarized in Anon., "A French Critic on Blake", 22 Jan 1908.

\*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 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 litteratim for the first time.

**Bentley, G.E., Jr.** "Blake on Frye and Frye on Blake." Pp. 177-189 of *The Legacy of Northrop Frye*. Ed. Alvin A. Lee & Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, [31 Dec] 1994) 8°; ISBN 08023006329 ("bound")

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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." On-line 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) **BB> 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 & London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2004) 8°, 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

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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 (Nov 1970), 398

Anon., Choice, VII (Nov 1970), 1229

§Mary Webster, Arts Review (Nov 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")

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- **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 (Sept 1971), 27 ("immensely valuable")
- **J.B. Beer,** Modern Language Review (Oct 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* (Jan 1972), 261-266 (and 2 others)
- **H.B. De Groot,** *English Studies*, LIV (Aug 1973), 398-400 (with another)
- **R.B. Kennedy,** *Notes and Queries,* NS XXII (Feb 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 Oct 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 Nov 2004 B. Anon., "Chapter and Verse on 2004: Critics select their favourite books of the last 12 months", *Yorkshire*

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*Post Magazine*, 11 Dec 2004, pp. 26-27<sup>546</sup> (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 Dec 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), 612-613
- Bentley, G.E., Jr, Blake Records Supplement (1988) < BBS > Incorporated in Blake Records Second Edition (2004).

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Times Literary Supplement, 14 Oct 1988, p. 1159

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<sup>&</sup>lt;sup>546</sup> 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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- **Eric Shanes,** "Books in Brief", *Apollo*, CXXVIII (Nov 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 (Dec 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 (Oct 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".

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\*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<sup>2</sup> – Engraving equals Money Times Genius<sup>2</sup>.

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).

**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.

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**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. & 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. <**BBS**>

#### **REVIEW**

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 14

\*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.,

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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 *Fakrhruddin Ali Ahmed: Memorial Volume*. Ed. Nazir Ahmad & 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.** "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

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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, 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 & 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.

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**

Anon., "Nature, the Orient and kids' stuff: Books on Vermeer, Blake, Surrealism, Armenian art, the

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- 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,

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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"; incidentally "Thomas Kilroy's new play, *Blake*, is about William and Catherine Blake")
- Lucy Beckett, "Divine madness ...", *Tablet*, 9 June 2001, p. 840 (this is "an almost encyclopaedic volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional?] Christian mystic")
- \*Andrew Motion, "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion", *Financial Times*, 23-24 June 2001 ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers. ... It is especially useful in placing Blake within the context of late 18th century dissenting England. ... [in] the Realm of the React [i.e., Beast]")

<sup>&</sup>lt;sup>547</sup> 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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- **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 Aug 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

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- the readableness which we would expect of the author")
- Dennis Loy Johnson, "Poetry can help to ease the troubled mind", *Tribune-Review* [Pittsburgh], 21Oct 2001 (a paragraph in a gang review)
- Michael Payne, "Book on William Blake illuminates his great work", *Sun* [Sunbury, Pennsylvania], **4 Nov 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 Nov 2001), B9 ("this splendid book", "a masterful monument", gives "us the man himself in all his compelling strangeness")
- Ian McIntyre, "Let us now praise famous Wren: Books Christmas roundup biography", *Times* [London], 5
  Dec 2001, p. 10 (with four other books) (a "brantub of a biography", "A splendid book for the winter evenings")
- Robert A. Weiler, Beitendorf Public Library Information Center on-line, 2001 ("the definitive account" with "stunning color plates")
- **M. Minor,** *Choice*, XXXIX, 4 (**Dec 2001**), 680 ("Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis")
- **Juan Manuel Vial,** "Quién Es: Personages Biographias: William Blake: Entre el cielo y el infierno. 1757-1827", *El Mercurio y La Nacion* (**2001**) on-line in Spanish ("una monumental biografica")

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- Choice (Jan 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 (**Feb 2002**), 71 ("The Stranger from Paradise is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship")
- Mark S. Lussier, Wordsworth Circle, XXXII (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")
- §Kathryne S. Freeman, *Criticism*, XLIV, 3 (Summer **2002**), 297-301
- 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

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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 (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 enduring value as a readable summary of the latest and hardest biographical evidence is secure" [pp. 26, 27])
- **Dóra Janzer Csikós,** *Anachronist* (**2002**) on-line ("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 (Dec 2002 [July 2003]), 737-741 ("definitive ... a major achievement"; "it is hard to imagine a more comprehensive biography", a book of "beautiful sanity")

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- 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])
- \*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 sålväl sol som hans måleri och poesi, där hans politska 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

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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. com, 14 June 2004 ("bluntly factual")
- **Morton D. Paley**, *La Questione Romantica*, Numero 9 (**Sept 2004**), 211-212 ("G.E. Bentley, Jr., the doyen of Blake archivists has produced the fullest account of its subject yet to be published")
- **§T. McLaughlin**, "Body Electric" (Amazon.com, 2007-0-8-05 ("a very good, straightforward biography")
- \*Alois Boerges, El Mercurio y la Nación, 10 April 2008, in Spanish

\*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 & 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. On-line, still with the misprinted title (seen with surprise 2004)

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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, on-line (2007? discovered 3 March 2008).
- \*Bentley, G.E., Jr, ed. William Blake: The Critical Heritage. (London & Boston: Routledge & Kegan Paul, 1975) The Critical Heritage Series 8°, xix, 294 pp., 20 plates; ISBN: 0710082347 <**BB**> **B**. (London & 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 Dec 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 (Summer 1977), 230-232

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**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

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).

**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.

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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, Pierre**, William Blake, Mysticisme et Poésie (1907, 1936), in French; William Blake Poet and Mystic, tr. Daniel Conner (1914; 1915; 1968; 1973) <**BB**>

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§Solomon Eagle [i.e., Sir John Squire], "Blake and His Myth", New Statesman (date known); pp. 68-74 of his Books in General (1920, 1953, 1983) <BBS, 458>

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§Anon., "A Poet Spoiled", Nottingham Gazette, 18 Feb 1915

§Anon., Glasgow Herald, 7 June 1919

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§L. Cazamian, Revue anglo-américaine, XIII (1936), 522, in French

**Bergevin, Gerald Walter**. "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *DAI*, XLVIII (1987), 396A. Washington State Ph.D.

Blake's political Prophecies "cast doubt on the political efficacy of the imagination".

**Bertholf, Robert J., & Annette S. Levitt**, ed., *William Blake and the Moderns* (1982) <*BBS*>

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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 (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

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§**Besson, Françoise.** "Outline for a Commentary on William Blake's 'Introduction' to *Songs of Innocence*." Pp. 176-177 of *An Introduction to Poetry in English*. Ed. Eric Doumerc & 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 (Oct 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 (Aug 2006), 361-363.

**Bicknell, Renchi**. A Pilgrim's Progress & Further Relations. (Glastonbury [England]: Renchi Bicknell at http://www.flyingdragon.co.uk, 2008) 4°, 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

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Synchronised inner and outer journeys particularly honouring William Blake's visual rendition of John Bunyan's – The Pilgrim's Progress" (p. [2]).

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**D.W. Dörrbecker**, Blake, XXVI, 3 (Winter 1992-93), 88 **Bidney, Martin,** Blake and Goethe: Psychology, Ontology, Imagination (1988) <**BBS**>

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- §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 Litérature Comparée, XVII (1990), 408-410
- **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 Litérature Comparée, LXV (1991), 115-116, in French
- Robert F. Gleckner, Eighteenth Century ... Bibliography, NS XIV for 1988 (1995), 271-272

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**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**. "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.

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§**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)

§Billigheimer, Rachel V. "Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology." *Modern Language Studies*, XXX (2000), 93-120.

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§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.

**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) <**BB**S>

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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.

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§**Bindman, David.** Essay on "The Virgin Hushing the Young Baptist", Artemis Fine Arts "Review 2002", pp. 31-33.

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- **§John Spurling**, New Statesman, XCI (18 Nov 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)

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- §**Peter Stockham**, Antiquarian Book Monthly Review, V, 7 (July 1978) (with 2 others)
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  - Reply in **Anthony Blunt**, *Burlington Magazine*, CXX (Oct 1978), 675-676
- \*Jean H. Hagstrum, *Blake*, XII, 1 (Summer 1978), 64-67
- §I.H. C[hayes], English Language Notes, XVI (Sept 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) (with 3 others)
- §Barbara Maria Stafford, Art Quarterly, NS II (Winter 1979), 118-122 (with 4 others)
- §Zachary Leader, Essays in Criticism, XXIX (1979), 81-88 (with another)

**Binyon, Laurence**, The Followers of William Blake (1925) <**BBS**>

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- **Stephen Clark**, *Blake*, XXXIX (1995), 68-70 ("a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format")
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§Edmund Blunden, Bookman, July-Aug 1951

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"The androgynous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma" (p. 45); the essay is unrelated either to other "Romantic Poets" or to "Marital Status".

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- §Kathleen Raine, New Statesman and Nation, 14 May 1949, p. 508
- §R. Halsband, Saturday Review of Literature, 25 June 1949, p. 34
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- James Johnson Sweeney, "Blake's World of Ideas", New York Times, 7 Aug 1949, p. 6
- §D[ésirée] Hirst, Month, II, 4 (Oct 1949)
- §Anon., Times Literary Supplement, 21 Oct 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
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- §**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 (Jan 1973), 5-12.

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**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 Sept 1968], 25.)

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Michael Phillips. "Blake's Corrections in *Poetical Sketches*."

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Pp. 40-47. **BB**> B. Tr. Antoine Jaccottet as "Les Corrections dans les *Esquisse Poétiques*", pp. 67-72 of Phillips' *William Blake* (1995).

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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 & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993). C. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 560-571.

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\*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.

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**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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Robin Hamlyn. "Blake's Fate at the Tate." Pp. 11-213.

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**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.

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\*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].

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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.)

Part VI: Criticism

#### 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*".)

Joseph Wittreich. "'An Unperishing Sun ... This Golden Age': Joachimism and Heaven in the Age of Blake." Review of Marjorie Reeves & Warwick Gould, Joachim of Fiore and the Myth of the Eternal Evangel in the Nineteenth Century (Oxford: Clarendon Press, 1987) and of Colleen McDannell & Bernhard Lang, Heaven: A History (New Haven & 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].)

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## Blake: An Illustrated Quarterly Volume XXVI, Number 3 (Winter 1992-93)

\*D.W. Dörrbecker. "Blake and His Circle: An Annotated Checklist of Recent Publications." Pp. 76-133 (the whole issue). (Six hundred and nine entries covering "two and a half years". For "Corrigenda", see [under Catalogues 1995], his "In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994 [1995], 13.)

# Blake: An Illustrated Quarterly Volume XXVI, Number 4 (Spring 1993)

\*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 ....")

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**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**

**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.)

# Blake: An Illustrated Quarterly Volume XXVII, Number 1 (Summer [November] 1993)

**G.E. Bentley, Jr.** "Blake ... Had No Quaritch': The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch "correspondence with Muir ... is extremely interesting about

Part VI: Biography and Criticism

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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## Blake: An Illustrated Quarterly Volume XXVII, Number 2 (Fall 1993 [i.e., January 1994])

\*Robert N. Essick. "Blake's 1812 Exhibition." Pp. 36-42. (Rehearses the context of the 1812 exhibition of the Associated Painters in Water-Colours and suggests that *Jerusalem* pl. 6, 28, 51 printed in blue about 1804-8 may be the "Detached Specimens" of *Jerusalem* which appeared there.)

## **REVIEW**

**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 67 (a carping summary)

\*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.)

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\*Anon. "Secrets of Eternity." P. 63. (Puff for "a cassette tape of combined music and guided visualization of Blake's myths in *Milton* for therapeutic use" sold by Golgonooza Productions.)

**Anon.** "Job Revival." P. 63. (Dame Ninette de Valois's ballet was revived by the Birmingham Royal Ballet in 1993.)

This issue is accompanied by a separate 15-page "Cumulative Index, Volumes 1-25".

# Blake: An Illustrated Quarterly Volume XXVII, Number 3 (Winter 1993/94 [i.e., April 1994])

\*Martin Butlin. "Another Rediscovered Small Color Print by William Blake." P. 68. (The print is from the \*design on *Urizen* pl. 3, probably for The Small Book of Designs (B), with an amorphous Blake \*sketch on the verso.)

**Paula R. Feldman.** "Felicia Hemans and the Mythologizing of Blake's Death." Pp. 69-72. (Quotation of Felicia Hemans's "The Painter's Last Work" [1832], based on Cunningham's account of Blake's death, in the uninformed belief that "Hemans's poem has been entirely overlooked; ... modern [*Blake*] scholars have been unaware of it" [p. 69]. [However, the poem was cited in at least four of the standard works on the subject of 1964, 1973, 1975, 1977].)

### REVIEW

**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

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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 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].)

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**Nelson Hilton.** Review of *Encylopedia of Romanticism*, ed. Laura Dabundo (1992), and of *A Handbook to English Romanticism*, ed. Jean Raimond & 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",

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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 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".)

# Blake: An Illustrated Quarterly Volume XXVII, Number 4 (Spring [June] 1994)

\*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.

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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")

### REVIEW

**G.E. Bentley, Jr.** Review of *Angelica Kauffman: A Continental Artist in Georgian England,* ed. Wendy Wassyng 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.")

# Blake: An Illustrated Quarterly Volume XXVIII, Number 1 (Summer [September] 1994)

**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.)

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### **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 & 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.)

# Blake: An Illustrated Quarterly Volume XXVIII, Number 2 (Fall 1994 [January 1995])

\*Joseph Viscomi. "A Breach in a City the Morning after the Battle: Lost or Found?" Pp. 44-61.. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A detailed argument about graphic and hand-writing style which concludes: "The earliest extant versions of A Breach and of Pestilence ... were probably produced in 1784 and not in the 1790s" [p. 60]).

Part VI: Biography and Criticism

### 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 brillant 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

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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")

### **NEWSLETTER**

**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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# Blake: An Illustrated Quarterly Volume XXVIII, Number 3 (Winter 1994-95 [May 1995])

\*Aileen Ward. "Who Was Robert Blake?" Pp. 84-89. ("When all aspects of the question are considered, the conclusion seems almost inescapable: Robert was born in June 1762, not August 1767", pace *Blake Records* [p. 89].)

### **REVIEW**

**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.)

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### 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.)

# Blake: An Illustrated Quarterly Volume XXVIII, Number 4 (Spring [September] 1995)

- \*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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## Blake: An Illustrated Quarterly Volume XXIX, Number 1 (Summer 1995 [i.e., January 1996])

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 & 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

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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. 29-31. ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfaying" [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].)

## **NEWSLETTER**<sup>548</sup>

**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.)

<sup>&</sup>lt;sup>548</sup> Omitting entries unrelated to Blake.

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**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 Picadilly: Events in 1995." P. 35.

**Anon.** "New Blake Journal." P. 35. (*The Journal of The Blak 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'".)

# Blake: An Illustrated Quarterly Volume XXIX, Number 2 (Fall 1995 [i.e., February 1996])

**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.)

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### **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*.)

## Blake: An Illustrated Quarterly Volume XXIX, Number 3 (Winter 1995/96 [4 April 1996])

Martin Butlin. "A Rare Group of Early Twentieth-Century Watercolors by a Follower of William Blake." Pp. 76-77. (Henry John Stock [1853-1930] was "befriended by W.J. Linton", moved to Felpham, and painted from Revelation "Blakean subjects in totally un-Blakean style".)

**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"

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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, & 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 & 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

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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." Pp. 102-103. (The genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day".)

# Blake: An Illustrated Quarterly Volume XXIX, Number 4 (Spring [July] 1996)

\*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

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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\*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*")

## Newsletter<sup>550</sup>

**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".)

# Blake: An Illustrated Quarterly Volume XXX, Number 1 (Summer [September] 1996)

**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

<sup>&</sup>lt;sup>550</sup> Omitting items irrelevant to William Blake.

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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, & 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 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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# Blake: An Illustrated Quarterly Volume XXX, Number 2 (Fall 1996 [1997])

Lane Robson & 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".)

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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].)

# Blake: An Illustrated Quarterly Volume XXX, Number 3 (Winter 1996-97)

**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 Aug 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

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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 Sept 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.

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**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 openended, 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".)

# Blake: An Illustrated Quarterly Volume XXX, Number 4 (Spring 1997)

\*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.

# Blake: An Illustrated Quarterly Volume XXXI, Number 1 (Summer [August] 1997)

Wes Chapman. "Blake, Wollstonecraft, and the Inconsistency of Oothoon." Pp. 4-17. ("Blake is consistent with the letter of Wollstonecraft's philosophy, but utterly at odds with its spirit" [p. 13].)

**R. Paul Yoder.** "Not from Troy, But Jerusalem: Blake's Canon Revision." Pp. 17-21. (*Jerusalem* "is an attempt to replace the legacy of Trojan Brutus with a national/poetic myth based on Jesus" [p. 19].)

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**Lorenz Becher.** "Lorenz Becher: An Artist in Berne, Switzerland." Pp. 22-24. (He "painted, sprayed, printed, masked on and steel wooled off" his "visual ... reaction" to Blake's *Songs* on top of his transcription of Blake's text [p. 22].)

### **REVIEWS**

Christopher Heppner. Review of Frank Vaughan, *Again to the Life of Eternity* (1995). Pp. 24-29. (The book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24].)

**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".)

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"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 'artrock' renderings of romantic poems".)

"Blake Society Web Site." (It is "http://www.efirstop.demon.co.uk/BlakeSociety/".)

"Blake Society Program for 1997."

# Blake: An Illustrated Quarterly Volume XXXI Number 2 (Fall 1997 [January 1998])

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

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# Blake: An Illustrated Quarterly Volume XXXI, Number 3 (Winter 1997/98 [Spring 1998])

**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

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should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [p.91].)

**Jennifer Davis Michael.** Review of *Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches*, ed. Mark Greenberg (1996). Pp. 92-94. ("*It* is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [p. 92]. For a "Correction", see *Blake*, XXXI, 4 [1998], 175.)

**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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# Blake: An Illustrated Quarterly Volume XXXI, Number 4 (Spring [August] 1998)

\*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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Blake: An Illustrated Quarterly Volume XXXII, Number 1 (Summer [18 December] 1998)

\*Robert N. Essick & 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].)

## Blake: An Illustrated Quarterly Volume XXXII, Number 2 (Fall 1998 [2 February 1999])

\*Morton D. Paley. "'To Defend the Bible in This Year 1798 Would Cost a Man His Life'." Pp. 32-43. ("Why should Blake want to defend Thomas Paine [from Bishop Watson]... so unequivocally?" [p. 32].)

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#### REVIEWS

**Sheila A. Spector.** Review of Robert M. Ryan, *The Romantic Reformation: Religious Politics in English Literature, 1789-1824* (1997). Pp. 43-46.

**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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## Blake: An Illustrated Quarterly Volume XXXII, Number 3 (Winter 1998/99 [23 March 1999])

\*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].)

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**Terence Allan Hoagwood.** Review of Wayne Glausser, 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**

**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, & 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.'")

# Blake: An Illustrated Quarterly Volume XXXII, Number 4 (Spring [July] 1999)

\*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* 

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*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 & 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.)

# Blake: An Illustrated Quarterly Volume XXXIII, Number 1 (Summer [26 October] 1999)

**David Perkins.** "Animal Rights and 'Auguries of Innocence'." Pp. 4-11. (In "the couplets on cruelties to animals ... that are

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auguries", "the voice is that of innocence ... at a moment of crisis" and "the auguries were designed to be inexplicable" [pp. 7, 8].)

\*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].)

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#### **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].)

## Blake: An Illustrated Quarterly Volume XXXIII, Number 2 (Fall 1999 [17 January 2000])

\*Keri Davies. "William Blake's Mother: A New Identification." Pp. 36-50. (The discovery that Blake's mother Catherine was the daughter of John and Mary Wright, born 28 September 1723, demonstrates that she was not an Armitage (Harmitage) except for her first marriage and that "Despite Thompson's assertions, there is no evidence to connect Blake directly to known followers of Lodowicke Muggleton" [p 47].) (It "forms the basis of ... Chapter I" of his dissertation "William Blake in Contexts" [2004].)

#### 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

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going to make available the music he wrote for some of Blake's *Songs*.)

Anon. "Blake Sightings." P. 63. (Odd references to Blake.)

**Anon.** "New Book on Stedman." P. 63. (Nathaniel Weyl is looking for information "concerning John Gabriel Stedman and his relationship with Blake and other antislavery intellectuals in the 1790s.")

**Anon.** "Updating Donald Fitch's *Blake Set to Music.*" P. 63. (Fitch would "like to hear from anyone who has information about musical settings of Blake created in the past decade.")

## Blake: An Illustrated Quarterly Volume XXXIII, Number 3 (Winter 1999/2000 [April 2000])

\*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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Blake: An Illustrated Quarterly Volume XXXIII, Number 4 (Spring [July] 2000)

\*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.

## Blake: An Illustrated Quarterly Volume XXXIV, Number 1 (Summer [October] 2000)

**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

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extensively their [Blake's and Bryan's] lives overlapped" [p. 20].)

#### MINUTE PARTICULARS

\*Martin Butlin. "A Blake Drawing Rediscovered and Redated." Pp. 23-24. ("The Last Trumpet" [c. 1785] [Butlin #617], newly rediscovered, has on the verso sketches probably related to Hayley's *Designs to a Series of Ballads* [1802].)

**Hans-Ulrich Mohring.** "Whose Head?" P. 24. (In "A Vision of the Last Judgment", the phrase "at their head" refers to "little Infants" rather than to Brittania and Jerusalem as in Erdman.)

#### **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, & 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.)

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**Anon.** "Exhibition at the Tate." P. 32. (9 November 2000-11 February 2001.)

**Anon.** "Symposium at York." P. 32. ("Interest is invited in a symposium on William Blake and the 1790s at the ... University of York, 10-11 December" 2000.)

## Blake: An Illustrated Quarterly Volume XXXIV, Number 2 (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".)

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**Nelson Hilton.** "Rodney M. Baine 1913-2000." P. 64. (An obituary, adapted from the *Daily News/Banner-Herald*, 27 June 2000.)

## Blake: An Illustrated Quarterly Volume XXXIV, Number 3 (Winter 2000/01 [9 February 2001])

\*Agnes Peter. "The Reception of Blake in Hungary." Pp. 68-81. ("The real breakthrough ... in the history of Blake's reception in Hungary came when his name was first mentioned as one of the great artists whom Béla Kondor [1931-72] considered to be one of his masters." Most of Kondor's 13 rather scratchy etchings [12 made in 1961-62], including "Blake Dines with Prophets", "represent Kondor's own reading of *The Marriage of Heaven and Hell*" [pp.70, 75]. The essay is mostly about Kondor.)

**Michael Ferber**. "Blake's 'Jerusalem' as a Hymn." Pp. 82-94. Translated into Flemish by Fleur De Mayer as "Blakes hymne Jerusalem", *Vlaanderen*, XLVI [2007], 25-32. (A fascinating essay on the origin, history, and sponsors of Parry's setting [1916], with illustrations of its perversion, when Blake's text was either comically altered ["Zion" substituted for "England"] or replaced entirely; it includes a "Discography" [p. 89].)

#### **REVIEWS**

**Patricia Neill**. Review of John Diamond, *The Healing Power of Blake* (1999), 95. (The practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For \$14.95, that's not a bad deal".)

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

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

## Blake: An Illustrated Quarterly Volume XXXIV, Number 4 (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.)

## Blake: An Illustrated Quarterly Volume XXXV, Number 1 (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

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essay "draws on and develops one strand of the material presented" in his *Blake's Critique of Transcendence* [2000] Chapters 2, 6, 9, and 10.)

**Michael Ferber**. "Blake for Children." Pp. 22-24. (About a publisher [unnamed] who commissioned but then declined to publish an edition of Blake for children because it contained such inflammatory poems as "The Little Black Boy", "The Divine Image", and "The Little Vagabond".)

**Tilar Jenon Mazzeo.** "Verbal Echoes of Cumberland's *Thoughts on Outline, Sculpture, and the System that Guided the Ancients* (1796) in *Jerusalem*." Pp. 24-26. ("Blake was thinking of Cumberland's treatise as he composed *Jerusalem*", though the direct evidence is chiefly that *Jerusalem*, pl. 99, l. 1 – "All Human Forms identified even Tree Metal Earth & Stone" – seems to echo Cumberland's unremarkable description of the sculptor's materials as "clay, stone, wood, and metals".)

## **REVIEW**

**Sheila A. Spector**. Review of *Blake in the Nineties*, ed. Steve Clark & 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.)

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#### **NEWSLETTER**

**Anon.** "Blake's Managing Editors, 1986-." P. 31. ("A very fond farewell to Patty [Neill], and a hearty welcome to Sarah [Jones].")

**Anon.** "www.rochester.edu/college/eng/blake" (The title says it all.)

## Blake: An Illustrated Quarterly Volume XXXV, Number 2 (Fall 2001)

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).")

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**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.")

## Blake: An Illustrated Quarterly, Volume XXXV, Number 3 (Winter [11 March] 2002)

\*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 & 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

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http://www.blakequarterly.org" [in 2001 it was at www.iblio.org/jsviscom].)

## Blake: An Illustrated Quarterly Volume XXXV, Number 4 (Spring [May] 2002)

\*Robert N. Essick. "Blake in the Marketplace, 2001." Pp. customarily magisterial and 108-130. (A apparently survey; comprehensive 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: 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 & 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".)

## Blake: An Illustrated Quarterly, Volume XXXVI, Number 1 (Summer [15 July] 2002)

**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.

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\*Gert Schiff [ed. M.D. P(aley)]. "The Night of Enitharmon's Joy: Catalogue Entry." Pp. 38-39. ("The color printed drawing formerly known as Hecate" should rather be identified as "The Night of Enitharmon's Joy" [Europe, pl. 8]; the Entry was translated into Japanese for the Catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner".)

## Blake: An Illustrated Quarterly Volume XXXVI, Number 2 (Fall [November] 2002)

**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 "pinholes" 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 & 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 & 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

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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].)

## Blake: An Illustrated Quarterly Volume XXXVI, Number 3 (Winter 2002/2003 [10 January 2003])

\*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

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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 from "Jackson's fertile and apparently self-delusive imagination" [p. 102].)<sup>551</sup>

#### **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.)

<sup>&</sup>lt;sup>551</sup> 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).

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## Blake: An Illustrated Quarterly Volume XXXVI, Number 4 (Spring [April] 2003)

\*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].)

**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."

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## 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. ("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)

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\*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 & Rosamond A. Paice. "Newly Uncovered Blake Drawings in the British Museum." Pp. 84-100. (The nine slight pencil drawings [all reproduced] were discovered on the versos of Blake drawings and prints when they were dismounted; they include designs for *Thel* pl. 6 on the verso of a design for the same subject, the sistrum in Fuseli's "The Fertilization of Egypt" [engraved by Blake for Darwin's *Botanic Garden* (1791)] on the verso of Fuseli's sketch for the whole design, and unrelated designs on the versos of *Europe* (a) pl. 1 and 18, one for Blake's colourprint of "God Judging Adam".)

\*Alexander S. Gourlay. "Friendship,' Love, and Sympathy in Blake's *Grave* Illustrations." Pp. 100-104. (Professor Gourlay proposes that, among the newly discovered

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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.)

**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 & Joseph Viscomi "are now available exclusively on the journal's web site at www.blakequarterly.org.")

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# **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 & 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 & 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.)

Part VI: Biography and Criticism

#### REVIEW

**Andrew Lincoln**. Review of *Romanticism and Millenarianism*, ed. Tim Fulford (2002). Pp. 43-47. (A summary of each essay.)

## 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

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.... 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 ... <a href="http://www.blakequarterly.org">http://www.blakequarterly.org</a>""

#### **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

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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 <a href="http://www.h-museum.net">http://www.h-museum.net</a>, on 13 August 2004".)

**David Shaddock**. "Nobodaddy Wakes from His Slumber (After Blake 12)." P. 119. (A poem.)

"Go to <a href="http://www.blakequarterly.org">http://www.blakequarterly.org</a> for ... **G.E. Bentley, Jr,** "Blake and the Xenoglots" [and] "A report by **Suzanne Sklar** on a recent reading of Jerusalem" (p. 119).

## Blake: An Illustrated Quarterly 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].)

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\*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].)

## Blake: An Illustrated Quarterly 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 ...".)

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#### 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.)

## Blake: An Illustrated Quarterly Volume XXXIX, Number 2 (Fall [October] 2005)

\*Justin Van Kleeck. "Tenderness & Love Not Uninspird': 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 Jan 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 Aug 1807], Elizabeth [b. 19 Dec 1809], Thomas [b. 4 Dec 1813], print-colourer and painter, and Richard John [b. 20 March 1815], painter, nephews and nieces

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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 Dec 1826, proved 14 Feb 1829] was witnessed by John Barrow, the executrix was Louiza Best, and the beneficiaries were Catherine Blake, William Blake, and Louiza Best.)

**Joyce H. Townsend, Bronwyn Ormsby, Julia Jönsson, & 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].)

## Blake: An Illustrated Quarterly Volume XXXIX, Number 3 (Winter 2005-6 [Jan 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].)

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**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.)

\*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 Easson & Essick, William Blake: Book Illustrator, Vol. I [1972], Essick, The Separate

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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 & 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

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(2004). Pp. 187-189. ("Denham shows how religion infuses everything that defines Frye as a critic".)

#### **DISCUSSION**

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 Anskarjö] offers little valuable or reliable evidence" about the formation of manuscript punctuation as in *The Four Zoas*. <Neither Van Kleeck nor Anskarjö 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)].)

Part VI: Criticism

#### **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.)

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## 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 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 & 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, & 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.)

Part VI: Criticism

#### 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].)

## Blake: An Illustrated Quarterly Volume XL, Number 3 (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

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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), 66-80. Rewritten as pp. 75-85 of his Apocalypse and Millennium in English Romantic Poetry (1999).

## Blake: An Illustrated Quarterly Volume XL, Number 4 (Spring [2 April] 2007)

\*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]. <sup>552</sup>)

#### **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.")

 $<sup>^{552}</sup>$  George Dyer had been suggested in *BB* and *BR* (2) 378 fn and Gilbert Dyer in *BR* (2) 344 fn.

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#### MINUTE PARTICULAR

**Morton D. Paley.** "Mr. J. Blake'." P. 151. (According to the *New Monthly Magazine* for 1 January 1815, "Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [sic] Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor.")

## Blake: An Illustrated Quarterly Volume XLI, Number 1 (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 Jan 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

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review in *The Times* on 27 Jan 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.)

## Blake: An Illustrated Quarterly Volume XLI, Number 2 (Fall [4 October] 2007)

\*Joseph Viscomi. "Blake's 'Annus Mirabilis': The Productions of 1795." Pp. 52-83. (A major essay especially about the "sequencing" and supports of the colour-prints of 1795. The 43 reproductions include all of *Song of Los* [B]. "An online version of this essay, with six more illustrations [No. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available online ... at <a href="http://www.blakequarterly.org">http://www.blakequarterly.org</a>." 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]

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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.

## Blake: An Illustrated Quarterly Volume XLI, Number 3 (Winter 2007-08)

**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 <a href="http://www.blakequarterly.org">http://www.blakequarterly.org</a>, where it will be updated yearly.")

#### **REVIEWS**

**Michael Ferber.** Review of Jennifer Davis Michael, *Blake and the City* (2006). Pp. 125-126.

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- **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.")
- **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 poetengraver 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.)

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## 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.)

## Blake: An Illustrated Quarterly Volume XLI, Number 4 (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 Helen P. Bruder and a "Response" to the Response, see *Blake*, XLII [Fall 2008], 78-79.)

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## **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 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.)

## Blake: An Illustrated Quarterly Volume XLII, Number 1 (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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## Blake: An Illustrated Quarterly Volume XLII, Number 2 (Fall [14 November] 2008)

\*Martin Butlin & 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<sup>rs</sup> Chetwynd & her Brother' and 'Mr Chetwynd'." Pp. 75-78. (The M<sup>rs</sup> Chetwynd & her Brother' who called on Blake, according to his letter of 28 Sept 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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## Blake: An Illustrated Quarterly Volume XLII, Number 3 (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 known, such as John George Lohr whose shop was above the Blakes' flat at 3 Fountain Court, Strand.)

## 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 Merkahbah 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.)

# Blake: An Illustrated Quarterly Volume XLII, Number 4 (Spring [20 April] 2009)

\*Robert N. Essick. "Blake in the Marketplace, 2008." Pp. 116-146. (Wonderfully detailed and wide-ranging. "Color versions of 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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## Blake: An Illustrated Quarterly 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].)

## Blake: An Illustrated Quarterly Volume XLIII, Number 2 (Fall [2 November] 2009)

Cèline Mansanti. "William Blake in *transition* Magazine (Paris, 1927-38): The Modalities of a Blake Revival in France during the 1920s and 1930s." Pp. 52-60. (Wide-ranging and thorough; "the Blake revival which takes place in France at the time is based on serious misconceptions of the poet" [p. 52].)

## REVIEWS

- **Grant F. Scott**. Review of the Petit Palais Blake exhibition (2009). Pp. 61-64. (The exhibition "succeeds admirably", "a magnificent introduction to Blake's versatility and range".)
- \*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].)

## 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 & 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.)

## The Blake Journal Number 5 ([September] 2000)

The Blake Journal is a continuation of The Journal of the Blake Society at St James's.

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**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 & 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 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<sup>c</sup>Lean**. 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".)

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## **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 & 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 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.

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[Mark Jeoffroy.] "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 Jeoffroy.] "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

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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 20000). Pp. 85-86. (A summary particularly of Ratnaprabha, "William Blake and the Buddha.") **Anon.** "New Blake Biography." Pp. 86. (Announcement of a forthcoming review of Bentley's *The Stranger from Paradise* which "has both the stamp of authority and the readableness which we would expect of the author.")

## The Blake Journal Number 7 ([October] 2002)

Michael Grenfell & 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

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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].)

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## **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 Vernede]**. Review of Patrick Menneteau, *La Folie dans la Poésie de William Blake; Reflet des enjeux gnoséologiques 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 the [2 Westbrook] CDs is a rich tapestry of sound", and "The [Taverner] CD is certainly an experience" [pp. 75,76].)

## Blake Journal Number 8 ([June] 2004)

**Chad E. Rackowitz.** "Auguries of Innocence': Blake's Fractal Poem." Pp. 4-27. ("Fractals ... exhibit detailed structure at all scales"; in "Auguries of Innocence", the 128 lines (2<sup>7</sup>) (omitting the introductory quatrain) are here observed "on a number of different scales to see its pattern of self-similar scaling" [pp. 5, 7].)

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**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 & 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

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(piano)." Pp. 89-91. (The CD is "an interesting addition to the repertoire of Blake settings".)

\*Tim Heath. "Which is the Way The Right or the Left." Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves. P. 92. (The "review" consists of a design of a blossom with Blake's head at the centre and petals bearing the names of authors and titles of essays, underprinted with "IS THIS TO BE DIVINE IN DIGITAL".)

**Peter Cadogan.** Review of "A Man without a Mask' performed by Ruth Rosen at the New End Theatre, part of the Sixth Hampstead & Highgate Festival, May 11th, 2003 at 8 p.m. and May 12th at 3:30 p.m. and 8 p.m." P. 93. ("It worked by virtue of its very simplicity, a delightful disguise for sophistication and hard work".)

## Blake Journal [Number] 9 [June 2005]

**Charles Hobday.** "Blake and Lafayette." Pp. 4-18. (Blake "intended to make Lafayette the hero" of *The French Revolution* (1791), modelling the poem on *Paradise Lost*, but when on 17 July 1791 "Lafayette ordered the National Guard to open fire" on a crowd assembled to sign a "petition ... for the deposition of the king", killing and wounding many, "Blake withdrew the first book of *The French Revolution* and destroyed the other six" [pp. 13, 14].)

Susanne Sklar. "Transfiguration." P. 19. (A poem.)

\*David Fallon. "My left foot': Milton and Blake." Pp. 20-35. (Concerned with the "specific anatomical sense of 'tarsus'

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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

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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 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

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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 18 th 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

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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].)

**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.

**Bland, David**. A History of Book Illustration: The Illuminated Manuscript and the Printed Book. (London, 1958) Pp. 242-246. **BB**> B. §Second Edition. (Berkeley & Los Angeles: University of California Press, 1969)

§**Bloch**, **H**. "Defenders of human welfare: William Blake (1757-1827), poet, and Charles Dickens (1812-1870), novelist." *New York State Journal of Medicine*, LXXIX (Jan 1979), 112-113.

**Blondel, Jacques**, William Blake, émerveillement et profanation (1968) <**BB**>

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## 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 & 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).

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§Robert Pensky, 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 & John E. Grant, Second Edition (2007), 590-591; it is "quarried" in the "Introduction" (pp. 1-28) to *William Blake's* 

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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).

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- §John E. Grant, "Blake on Bloomsday", Yale Review, LII (1963), 591-598
- §Marius Bewley, Hudson Review, XVII (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°, 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* 

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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 & John E. Grant (1970).> "Chronology."

§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

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

<sup>&</sup>quot;Works by William Blake."

<sup>&</sup>quot;Works about William Blake."

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Henry Stoddard (*Under the Evening Lamp* [1892]), W.B. Yeats & Edwin J. Ellis (*The Works of William Blake* [1893]), Lionel Johnson (*Academy* [1893]), Alfred T. Story, J.J. Jusserand, <sup>553</sup> John Vance Cheney (*That Dome in Air* [1895]), Stopford A. Brooke (*English Literature* [1896], 223), George Saintsbury (*A History of Nineteenth Century Literature* [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>

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<sup>&</sup>lt;sup>553</sup> From *Piers Plowman: A Contribution to the History of English Mysticism*, tr.Marion Richards & Elise Richards (1894), 218-219; not in *BB*, *BBS*, or "William Blake and His Circle".

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**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 & J.P.R. Wallace**, "America,' 'Europe,' 'The Book of Los,' and 'Milton'" (from *The Prophetic Writings of William Blake*, ed. D.J. Sloss & 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.

**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 & 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.] & London, 1971) Pp. 5-123, 471 <*BB*> D.

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§Los Poetas Visionarios del Romanticismo Inglés. Tr. M. Antolin. (Barcelona, 1974) In Spanish <**BBS**> E. §La Compañía Visionaria: William Blake. (Buenos Aires: Adriana Hidalgo editoria, 1999) 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°, 143 pp.; ISBN: 0791068129

"Introduction." Pp. 10-11.

"Biography of William Blake." Pp. 12-16.

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"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.)
- "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.)

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- "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 & 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.)

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- "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'"

- "**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 & 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 & 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

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Epics and the Milton Tradition", *Blake's Sublime Allegory*, ed. Stuart Curran & 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 & 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, & 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 >

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Nelson Hilton, Eighteenth Century ... Bibliography, NS XIII (1994), 385-386

**Blunden, Edmund**. "[William Blake: London's Wise Eye.]" Wen Huei Pao [Hong Kong], 21 Dec 1957, p. 9. In Chinese

§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 & Jan Tomkowski, *Mistyczny \_wiat William Blake'a* [*The Mystical World of William Blake*] (1993).

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§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

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- **D.V.** E[rdman], Philological Quarterly, XXXIX (1960), 144
- §Geoffrey Keynes, Criticism, II, 3 (Summer 1960), 306-308
- §**J.M.**, Connoisseur, CXLVI (1960), 266-267
- §Seymour Howard, Journal of Aesthetics and Art Criticism, XIX (1961), 487-488
- §Bock, Michel. Les Voies Lumineuses de la Réligion: 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 (anglistche Perspektiven)." *Anglistik*, XV (2004), 119-135. In German
- **Bogan, James, & 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
- §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

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[N.J.] & 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 & 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.])

**Boldina, Alla B**. "Androgynous Imagination in Romantic and Modernist Literature: From William Blake to Elizabeth Barrett Browning to D.H. Lawrence and H.D." *DAI* on-line. State University of New York (Binghamton), Ph.D., 2007. 308 pp.

**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).

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§Borkowska, Eliza. But He Talked of the Temple of Man's Body: Blake's Revelation Unlocked. (Newcastle: Cambridge Scholars, 2009) 22 cm, viii, 289 pp.; ISBN: 97814438039298

**Boswell, Maia.** "Sites of impasse: Crossing and transgression in D.H. Lawrence, Elizabeth Barrett Browning and William Blake." *DAI*, LIX (1999), 4433A. North Carolina Ph.D., 1998.

Blake's impasse is in ethics.

§**Bottrall, Margaret**, ed. *William Blake: Songs of Innocence and [of] Experience: A Casebook* (1970) **<BB>** B. (Nashville & London, 1970) **<BBS>** ... E. 5<sup>th</sup> Reprint. (Basingstoke: Macmillan, 1980) 22 cm, 245 pp.; ISBN: 0333093925

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§W.M. Weinberg, UNISA English Studies, VIII (1970), 34-36

# Boutang, Pierre, William Blake (1970) < BB > REVIEWS

**André Dalmas**, *Le Monde*, 20 Nov 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 Feb 1971, p. 15, 5 March 1971, p. 14, in French; tr. Lee Johnson,

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"About William Blake", *Blake Newsletter*, IV (1971), 72-73 (attack and reply) <**BB** #2125>

§Robert Louit, "Blake Le Liberateur", Magazine Litteraire, No. 48 (Jan 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**>

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§**Jean Mambrino**, *Etudes*, CCCLXXIV (Feb 1991), 269-270, in French

\*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 & 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 does not have his feet in the stirrups, and another has his reins fastened to the saddle.

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\*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 & N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.* 

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"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, & 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, titlepage, pp. 3-36 of printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur", and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work" [but he signed none of the 195 prints in the

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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**>

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- **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

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**Bracket, G.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 & 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.

**Brandist, Craig.** "Deconstructing the Rationality of Terror: William Blake and Daniil Kharms." *Comparative Literature*, XLIX (Winter 1997), 59-75.

"For Bakhtin, Kharms, and Blake, to think critically is to be aware of the reverse of the actual" (p. 74).

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Bray, Mrs [A.E.], Life of Thomas Stothard, R.A. (1851) <BB>

# **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.

**Breslin, Stephen** L. "Blake and Allegory." *DAI* on-line. 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)

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A standard chapter on Blake, with references to his disciples (including Flaxman), and a paragraph on Fuseli.

**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, & 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.

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.

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 **B.** Hallucinations: or, The Rational History of French Apparitions, Visions, Dreams, Ecstacy, Magnetism, and Somnambulism. First American, from the Second Enlarged and Improved Paris Edition. (Philadelphia: Lindsay & Blakiston, **1853**) Pp. 85-87. **C.** A History of Dreams. Apparitions, Ecstacy, Magnetism, Visisons. First American [sic], from the second Somnambulism. enlarged and improved Paris edition. (Philadelphia: Lindsay & Blakiston, 1855) Pp. 85-87. D. On Hallucinations: History and Explanation of Apparitions, Visions, Dreams,

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Ecstacy, 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, Ecstacy, Magnetism, and Somnambulism. (N.Y.: Classics of Psychiatry and Behavioural Sciences Library, 1995)

**§Brion, Marcel.** "Les Livres prophètiques de William Blake." Cahiers *du Sud*, LXXVI (Feb 1926), 108-132. In French.

Discusses Tiriel, Thel, Marriage, and Visions.

**§Brion, Marcel**. "William Blake Today." Tr. **Robert Sage** [the journal's editor]. *transition* [Paris], I (Dec 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.

[Britton, John]. THE | PLEASURES | OF | HUMAN LIFE: |

INVESTIGATED . . . . . CHEERFULLY, ELUCIDATED . . . . . SATIRICALLY, PROMULGATED . . . . . EXPLICITLY, and

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A duplicate engraved titlepage 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.

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

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**Broglio, Ron**, ed. *Digital Designs on Blake*. (College Park, Maryland: University of Maryland Press, 2005) Romantic Circles Praxis Series On-line

**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."

**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* 

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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*, Dec 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) <BB #1288A-J> K. (1976) L. Blake kakumei no jidai no yogensha, tr. Susumu Takagi (1976) in Japanese <BBS> M. William Blake and the Age of Revolution (London: Faber & Faber, 2008) ISBN: 9780571241880 1954 edition published by 2009 as an E-book.

### **REVIEWS**

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

### 1947

**§W.H. Auden**, *New York Times*, 14 Dec 1947, pp. 4, 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 Jan 1966, pp. 4, 14 (with another)
- §Anon., "Is There a Natural Blake?", *Times Literary Supplement*, 28 April 1972, p. 470 (with 2 others)

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§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 (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**. "Britart star to make Blake the movie." *Sunday Times* [London], 31 Oct 2004.

[Brown, Samuel]. "Ghosts and Ghost-Seers." North British Review [Edinburgh], IX, 18 (Aaug 1848), 393-416. B. American Edition [N.Y.], IV (Aug 1848), 213-226. C. Anon., "Ghost and Ghost-Seers", "From the North British Review." Littell's Living Age [Philadelphia & N.Y.], XVIII, 226 (9 Sept 1848), 490-500 (Blake on p. 493). D. Anon., "Ghost and Ghost-Seers. From the North British Review." Eclectic Magazine [N.Y.], XV, iii (Nov 1848), 348-362

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(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 & Ronald Hudson, V (1987), 308.

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**

§Anon., "The Complete Blake", *Times Literary Supplement*, 8 Oct 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* 

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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 & David Worrall (1994) is in Chapter 2 with the same title.

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### **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 (Sept 1999), 27-29 (with another)
- §G.A. Cevasco, *Choice*, XXXV (1997), 633 ("provocative", "erudite", "deserves close reading")
- §Steve Clark, *Times Literary Supplement*, 5 Dec 1997, p. 26 ("thorough and astute")
- **Jason Whittaker**, *Romanticism*, VII, 1 (2001), 96-99 (Bruder's "readings ... are polemical, provocative, and stimulating" [p. 95])
- \*Bruder, Helen P., ed. Women Reading William Blake. (Basingstoke & N.Y.: palgrave macmillan, 2007) 8°, 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"

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"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 Swedenborigian 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

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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.

\*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 focusing 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].)

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- \*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.)

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**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].)

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 (Dec 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

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"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

**Bryan, Michael**. A Biographical and Critical Dictionary of Painter and Engravers ... (1849) <BB #1305 omits "and Critical">

§Bucke, Richard Maurice. "William Blake." Chapter II 192-198) of Part IV ("Instances of Consciousness") of his Cosmic Consciousness: A Study in the Evolution of the Human Mind. (Philadelphia: Innes & Co. 1901) Pp. 159-164 **BBS** pp. 427-428>. B. (Philadelphia, 1905) **BB** #A1306> ... **D**. §Fourth Edition. (N.Y.: E.P. Dutton and Company, 1923) <**BBS** pp. 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** pp. 427-428> G. §[Sixth Edition.] (N.Y., 1928) <**BBS** pp. 427-428> H. §Seventh Edition. (N.Y.: E.P. Dutton, 1931) <*BBS* pp. 427-428> I. §Kosmisch bewustzjin: een den menschelijken geest. studie in de evolutie van (Amsterdam: Gnosis, 1934) In Dutch *§Cosmic* J. Consciousness. Eighth Edition. (N.Y., 1935) < BBS pp. 427-428> ... M. §Tenth Edition. (N.Y., 1943) < BBS pp. 427-428> ... O. §Twelfth Edition. (N.Y., 1946) < BBS pp. 427-428> P. §[Thirteenth Edition.] (N.Y., 1947) < BBS pp. 427-**428**> **Q.** [Fourteenth Edition] (N.Y., 1948) < **BBS** pp. 427Part VI: Criticism

428> ... R. [Sixteenth Edition] (N.Y., 1951) < BBS pp. 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 Bewusstseisn: eine Studie zur Evolution des menschilichen Geistes. Tr. Karin Reese. Aurum-Verlag, (Freiburg im Bresgau: 1975) Veröffentlichungen den "Forschungsgesellschaft für Ostliche Weiskeit und Westliche Wissenschaft" In German §La Conscience Cosmique: une étude de §(1988) **Y.** l'évolution de la conscience humaine. (Sherbrooke, Québec: Editions du IIIe millénaire, 1989) In French Z. §Cosmic Consciousness. (Penguin Books, 1991) AA. §Komisches Bewusstsein: zur Evolution des menschlichen Geistes. (Frankfurt am Main & 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 Bewusstsein seine Weg und Prinzipien (Schäffern Arcturus-Verlag, 2005) In German EE. §(Champagne, Illinois: Book Jungle, 2007) FF. §(Mineola, N.Y.: Dover, 2009)

"He has the Cosmic Sense, which he called 'Imagination' (1905, p. 159).

§**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, PeterJ., M.D. "Images in Psychiatry: William Blake (1757-1827)." *American Journal of Psychiatry*, CLII, 5 (May 2005), 866.

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§**Bucklow, Christopher**. "The Sea of Time and Space: William Blake and Religion as a Human Creation." *Sea of Faith Magazine* (England, 1998) **<Blake (2009)> B.** In his If this Be Not I. ([London:] British Museum; [Ambleside:] Wordsworth Trust, 2004)

§Bulckaer, D. "'Apocalypse Now': Blake and Millenialism." Pp. 103-112 of *Millenialism 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).

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**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 (Dec 1830), 511-519. B. The Student ... (1835) <BB A-B> C. (1835) D. (1835) E. (1835) <BBS p. 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 & Somerhausen, 1835) Pp. 103, 123. In German <Michigan> G. (1868) H. (1868) <BBS p. 429, F-G>

[Bulwer Lytton, Edward.] "A Strange Story", Chapter LXIV, *All the Year Round*, ed. Charles Dickens, No. 143 (18 Jan 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."

\*Bunce, Kim. "Blake heaven: Kim Bunce on The Great Poets: William Blake." *Observer* [London], 2 July 2007. Review of an audio-book.

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**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 Nov 1926
- §Anon., "Blake as a Man of Letters", *Times* [London], 11 Nov 1926
- §Anon., Times Literary Supplement, 11 Nov 1926, p. 791
- **§W.L. Courtney**, *Daily Telegraph*, 3 Dec 1926
- §S. Foster Damon, Saturday Review of Literature, 4 Dec 1926, pp. 357-358 (with another)
- 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>

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§**Burdon, Christopher**. "William Blake." Pp. 448-469 of *The Oxford Handbook of English Literature and Theology*. Ed. Andrew Hass, David Jasper, & Elizabeth Jay. (Oxford: Oxford University Press, 2007)

**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.

§Burstall, Christopher. "Tyger Tyger." *Radio Times*, 2 Nov 1967.

**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* 

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Germany. Ed. Frederick Burwick & Jürgen Klein. (Amsterdam & 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 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, 554 but they might with

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,

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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. Sept 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 William Blake. Ed. Mary K. Greer. (Hammersmith [London] & San Francisco: Thorsons, 1995) 8°, 166 pp.; ISBN: 1855383306

"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)

<sup>&</sup>quot;Hinde v. Blake": "William Blake became a lunatic in August 1833 and died in 1838; his brother was Sir Francis Blake [d. 1860]."

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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.

**§Busque, Toni Le, Chris Meade, & Saska Hoare,** ed. "Songs of Imagination and Digitisation." *Wired UK*, No. 1 (March 2009) (London: if:book, 2009) on-line

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".

\*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**. "William Blake, S.W. Hayter, and Color Printing." electronic (2003) <www.blakequarterly.org> See R.N. Essick & 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. & Basingstoke: Palgrave, 2002)

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"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.

\*Bygrave, Stephen. "Romantic Poems and Contexts." Chapter One (pp. 3-46) of *Approaching Literature: Romantic Writings*. Ed. Stephen Bygrave. (London: Routledge, 1996)

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).

# C

\*C., G. "Blake's Cottage, Felpham, Sussex." *Country Life*, 4 Aug 1917, 119.

A letter to the editor remarking that Blake's Cottage "has lately changed hands".

C., P.M. "British Artists. Thomas Stothard." Scrap Book of Literary Varieties, II (25 Feb 1832), 79-80.

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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 Filologia y Lingüistica de la Universidad de Costa Rica, XXX (2004), 9-18. In Spanish

**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." *DAI* on-line. Tennessee Ph.D., 2006. 207 pp.

§Calloway, Stephen. English Prints for the Collector. Foreword by John Russell Taylor. (Guildford & London: Lutterworth Press; Woodstock [N.Y.]: Overlook Press, 1980)
Includes a discussion of Blake and his followers.

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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 Dec 2005.

Blake's heir is Simon Starling, a Turner Prize candidate..

**§Campbell-Johnston, Rachel**. "Top Five Galleries." *Times* [London], 2 Feb 2008

Merely a notice of the Tate exhibition.

**§Campbell-Johnston, Rachel**. "Top Five Galleries: Jerwood Art Prize, William Blake." *Times* [London], 5 April 2008.

§Cana, Shernaz. "The Emergence of Consciousness: Parallels in Zoroastrian Myth and Blake's Jerusaloem [sic]." Aligarh Critical Miscellany, VIII, 2 (1995), 192-161.

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 & Deborah Sawyer. (Sheffield: JSOT Press, 1992) Journal for the Study of the Old Testament Supplement Series 136

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"The theories of mythology Blake inherited [from Jacob Bryant and the speculative mythologists] made Eden come alive for him" (p. 240).

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* (Feb 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 & Joseph Rosenblum (New Castle

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[Delaware]: Oak Knoll Press, & London: The British Library, 2003).

**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.

It includes a "close reading of *Milton*".

§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".>

§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

Carrick, John D. "Blake the Painter and the Picture of Sir William Wallace." P. 152 of *The Laird of Logan, or Wit of the West: Being a Collection of Anecdotes, Jests, and Comic Tales*. (Glasgow: David Robertson; Edinburgh: Oliver & Boyd; London: Longman, 1835) < Princeton>

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"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, & 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**>
- §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
- §Cassill, V.A. "The Folly & Imagination of Wm. Blake." *Iowa Defender*, V, 9 (20 Nov 1961). **B**. *December*, XXII (1981), 49-54. <*BBS*>
- §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* on-line. 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

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Continental Prophecies." *Papers on Language and Literature*, XLII, 1 (2006), 3-24.

§Castoren, Gunnar. "William Blake." Svenska Dagbladet, 11, 14 Jan 1909. In Swedish

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.

Cernuda, Luis. §"William Blake." Pensiamento poético en la lirica inglesa (Siglo XIX). (Mexico [City]: Imprenta Universitaria, 1958) B. §Pensiamento poético en la lirica inglesa del siglo XIX. (Madrid: Tecnos, 1986) Colección Metrópolis C. (Madrid: Tecnos-Alianza Editorial, 2002) Colección Neometrópolis In Spanish

The essay was also printed in *El matrimio 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) Colleción Visor de Poesia Vol. 87. 210 pp. B. (Madrid, 1983) 210 pp. <*BBS*>

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)."

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Cerutti, Toni, ed. *Da Blake al Modernismo: Saggi sulla eredità a romanticà*. (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 Infonti.** "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 (2001), 121-122.

About "Thou shalt not"

§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* 

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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*. (Rochester, Vermont: Destiny Books, 2008)

**Chambers, Leslie.** "The Swedenborgian influence on William Blake." *DAI*, LVI (1995), 3156C. 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 & Edinburgh: W. & 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.

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Details in *The French Revolution*, Il. 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 zhung hua yu hua zhung 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.

"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."

§**Charbonneau**, **Léo**. "The songs of ... William Blake?" *University Affairs*, 3 Nov 2008.

"Dr. [Kevin] Hutchings puts Blake's poems to music", which are audible on his web-site.

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§Chattergee, 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) 200 pp.

# **REVIEW**

§Bulletin of Ramakrishna Mission Institute of Culture [Calcutta], LVII, 2 (Feb 2006), 93-94

§Chaucer, Geoffrey. Cuentos de Canterbury. Traducción de Cándido Pérez Gállego, Prologo de Pedro Guardia Massó, Ultilogo 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. "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

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Clavaron & 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: Univerité 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 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.** "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]). In French

§Chauvin, Danièle. "William Blake et l'Apocalypse: le verbe et l'image." Grenoble Thèse d'État en Littérature Générale et Comparée, 1987 In French

Her *L'Œuvre de William Blake: Apocalypse et Transfiguration* (1992) is based on the Thèse d'Etat.

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\*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, 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, 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 Jan 1994, p. 37 (*Literary Supplement*). In Chinese

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 Nov 1993, p. 37 (*Literary Supplement*]. In Chinese For a reply, see Mu Yang.

§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, G.K. \*William Blake. (London & N.Y., 1910) B. \*(London, 1920) The Popular Library of Art <**BB**> C. §(Havertown & Philadelphia, 1973) D §(Folcroft, Pennsylvania, 1976) E. §\*(Norwood, Pennsylvania, 1977) F. \*(Philadelphia, 1978) G. Tr. Francis Bourcier, Introduction par François Rivière (Paris, 1982) In French H. 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** I. § William Blake (London: House of Stratus, 2000)

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Anon., New York Times, 9 April 1911

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- §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
- \*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:] Galalimard, 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 Sôk'ôsa. Tr. Chin Yi. (Seoul: Pich'ae, 2007) 21 cm, 435 pp.; ISBN: 8992036504 In **Korean** E. Plameni Sjaj. Tr. Trajsi Ševalieje. (Beograd:

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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.

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§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

Part VI: Biography and Criticism

- **§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
- 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. & Boston, 1846) D. Third Edition, Revised (N.Y. & Boston, 1847) Francis & Co.'s Cabinet Library of Choice Prose and Poetry. E. Biographies of Good Wives. (London & Glasgow, 1849) Pp. 123-128. F. (Boston & N.Y., 1850) G. §(Boston & 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 & 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.
- **§Chiramel, P. Jose.** "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies*, XVII (1995), 25-47.

- §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 (Jan 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".

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§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 Sept 2007, on-line>.

§Church, Michael. "The Story Behind: Jerusalem." *Times Educational Supplement*, 28 March 2003, p. 15

On the background of the "Jerusalem" lyric from Milton.

- §Ciompi, 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 Fussli, Francesco Goya, Jacques Louis David, William Blake .... (Milano: Mondadori, 2003) In Italian

A picture book with scattered references and reproductions of Blake, Fuseli, and the sixteen other artists named on the title page.

\*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]

Part VI: Criticism

"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 & 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.

Clark, Kenneth, Blake and Visionary Art (1973) <**BB** #B1390>

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\*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+

Part VI: Biography and Criticism

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- **I.H. C[hayes],** Romantic Movement ... Bibliography for 1991 (1992), 81-82
- **Stephen Clarke [i.e., Clark]**, *BARS Bulletin & Review*, No. 2 (Feb 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)
- **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* (Dec 2000-Jan 2001) on-line. B. "De Theosofie van William Blake." http://www.theosofie.net/sunrise/sunrise2001/meijuni2001/blake.html, 14 Sept 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 & 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".

Part VI: Biography and Criticism

\*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.

Clark, Steve, & Masashi Suzuki, ed. *The Reception of Blake in the Orient*. (London, & N.Y.: continuum, 2006) 4°, xii, 348 pp., 61 reproductions (many of lamentable quality); ISBN: 0862490077

**Steve Clark & 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 & 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 Wedgewood 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 mapmaking 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.

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- **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 on-line (20 Aug 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

Clark, Steve, & Jason Whittaker, ed. *Blake, Modernity and Popular Culture*. (Basingstoke & N.Y.: Palgrave Macmillan, 2007) 8°, x, 240 pp.; ISBN: 9780230008441

A collection of essays, preceded by Clark & 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**

**Helen M. Bruder**, *BARS Bulletin and Review*, No. 32 (Dec 2007), 36-38

Hatsuko Niimi, Igirisu Romanha Kenkyu [Essays in

English Romanticism], XXXIII (2009), 135-139 in Japanese

\*Clark, Steve, & 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 & 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 & 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 Illuminated Texts." Pp. 78-95. Excerpts appear in Blake's Poetry and Designs, ed. Mary Lynn Johnson & 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].)

**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])
- **Morton D. Paley**, *Romanticism*, VIII, 1 (2002), 90-93 (especially on Essick, Viscomi, and Keri Davies)
- \*Clark, Steve, & David Worrall, ed. Blake, Nation and Empire. (Basingstoke & N.Y.: palgrave macmillan, 2006) 8°, xii, 263 pp.; ISBN: 9780333993149
- **Steve Clark & David Worrall.** "Preface." P. ix. ("The present volume grew out of the 2000 William Blake conference held at Tate Britain".)
- **Steve Clark & 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 & 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].)

**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 on-line on 8 March 2003 at http://sites.unc.edu/viscomi/blakeafterblake.html.

# **REVIEWS**

- §M.F. Lowe, Literature and Theology, XXI (2007), 330-332 and on-line (20 Aug 2007)
- §Morton D. Paley, European Romantic Review, XX (2009), 418-429 (with another)
- **Julia M. Wright,** Romantic Circles, 19 Jan 2009) online
- Steven Goldsmith, Studies in Romanticism, XLVIII (2009), 527-533 ("useful")

\*Clark, Steve, & David Worrall, ed. *Historicizing Blake*. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1994) 8°; ISBN: 0333568192

According to Clark & 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 & David Worrall. "Introduction." Pp. 1-23.

**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* [Feb 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 (Nov 1995), 19

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 & John E. Grant, Second Edition (2007), 519-523.

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 & Alexander Wedderburn. Library Edition) (London & N.Y., 1909) P. 110. <*BB* #1400A-B, omitting the 11 paragraphs about Catherine Blake in Vol. I>

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

**Anon.**, "William Blake", *Times* [London], 30 May 1933, p. 5

§Anon., Times Literary Supplement, 24 Aug 1933, p. 558

§Cody, John, "A Grain of Sand." In *The Visual Arts and Medical Education*. Ed. Geri Berg. (Carbondale: Southern Illinois University Press, 1983)

Includes a discussion of Blake's "Elohim Creating Adam".

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 (2000), 130-133.

The poem is "a description of a cyclical world".

Colaiacomo, 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 Feb 1978, p. 212

\*Cole, William. "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation." *Modern Philology*, XCVI (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, 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, & 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).

**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; 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".

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.

Part VI: Criticism

§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 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 & 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 (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)
- \*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 (Feb 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* [i.e., American Notes and Queries], 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.

**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 & Edna.] "Did You Know that the Mother of William Blake (1757-1827) Was a Moravian[?]" *Moravian History Magazine*, No. 20 (18<sup>th</sup> and 19<sup>th</sup> Century Personalities) (Sept 2001), 31.

**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).

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

Ackroyd says that "in fiction you have to tell the truth. In biography you can make things up."

- §Cormack, Alistair. "Blake the Irishman." In his Yeats and Joyce: Cyclical History and the Reprobate Tradition. (Aldershot, Hants, & Burlington, Vermont: Ashgate, 2008)
- §Corman, B.J. "William Blake and the Rawleigh's Man." *Quadrant* [Sydney, Australia], LI, 1/2 (2007), 72-75.
- §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, Goethe e le arti sorelle." Pp. 191-202 of *Il Primato dell'Occhio*: *Poesia e pittura nell'età Goethe*. Ed. Emilio Bonafatti & 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: Le strano percorso iniziatico del 'Thel' di W. Blake." *Rivista di Letteratura Moderne e Comparate*, LIII (2000), 147-165. In Italian On mysticism.

## William Blake and His Circle

Part VI: Criticism

§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. "Il Perdono comme Paradigma Escatologico nelle 'Visioni' et nei 'Libri Profetici' di William Blake." Pp. 121-141 of *Interpretazione e Perdonno*. Ed. Giusseppe Galli. (Genova: Marietti, 1992) Atti del Dodicesimo Coloquio sulla Interpretazione, Macereta 18-19 Marze 1991. Publicazioni 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>

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§Serena Cenni, Rivista di Letterature Moderne e Comparate, XXXI (1980), 313-315, in Italian

§\*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 Comparate 4°, 249 pp.; ISBN: 887781442X In Italian

§Corti, Claudia. "William Blake, ovvero: C'è passione e passione." Pp. 117-133 of *Le passione tra ostensione e* 

*riserbo*. Ed. Romana Rutelli. (Pisa: ETS, 2000) Memorie e Atti di Convegnio In Italian

Compares Blake with Hume's "Of the Passions".

§\*Corty, A.. "William Blake, l'évenement." Connaissance des Arts, No. 638 (May 2006), 125. In French

§\*Coupe, Lawrence. "Rewriting the Answers: The Radical Vision of William Blake." *English Review*, VII, 3 (Feb 1997), 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 & N.Y.: Macmillan, 1895-1910). B. §(London: Macmillan & Co., 1922-1925) C. §(N.Y.: Russell & Russell, 1962)

Said to concern Blake.

[Cox, George Valentine.] *Jeanette Isabelle: A Novel.* In 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. (Espa\_a: Ediciones de Intervención, 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 Master and New: Essays in Art Criticism.* (N.Y., 1905) <**BB**> B. §(Freeport, N.Y.: Books for Libraries Press, 1969)

**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>

- **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, & 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
- 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.

## William Blake and His Circle Part VI: Criticism

**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] & 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 & Cambridge [U.S.A.]: Blackwells, 1994). Pp. 52-56.

## 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.

- §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 **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

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

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**Crisman, William**. "Songs named 'Song' and the Bond of the Self-Conscious Lyricism in William Blake." *ELH*, LXI (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 Feb 1969. Review of a BBC television program about Blake.

§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.

**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'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).

**Crutchfield, Will**. "Balcom Sets Blake to Several Kinds of Music." *New York Times*, 9 Jan 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] 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 ageold theory of physiognomy by assuming that one can determine character by facial appearance" (pp. 14, 45).

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 Lorând 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 Lorând 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 (Jan 1811), 56-59. <BB> B. "Hints on Various Modes, etc." from "Journal de NICHOLSON, No. 126". *Bibliothèque britannique, ou Receuil Extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76. In French (The Blake reference is on p. 71.)

§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 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 & William Nicol, 1834) D. § ... in Seventy-Three Line Engravings ... (London: George & William Nicol, and Hodgson & 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 Sept 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 Francis<sup>555</sup> carries information from Malkin (1806) <**BB**>, Robert Hunt in *The Examiner* (1808) <**BB**> and 1809 <**BB**>, Cunningham's

 $<sup>^{555}</sup>$  The hand is that of the note among them signed "F.C." (MS 831, f. 172  $^{\rm v}$ ) 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.

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** p. 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 Feb 1830, pp. 85-86 (¶8-10, 23 [omitting the first sentence]-24, 36-49 are quoted because they are "so curious a sketch of a very extraordinary mind") <BB #938>

Anon., "The Lives of the Most Eminent British Painters, Sculptors, and Architects. By Allan Cunningham. Vol. II. London: Murray", Athenaeum, 6 Feb 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 Feb 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 Feb 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 Feb 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 Quincy", *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 Feb 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 (Feb 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' 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 Assemblee*, 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, 556 Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, les Arts industriels, la Litérature, et les Beaux-Arts de tous les personages qui figureent dan 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

The list of collaborateurs includes "M<sup>me</sup> L. Sw. Belloc" (without a hyphen). Louise Swanton Belloc was a prolific translator of, e.g., Tom Moore (1823), Byron (1830), and Harriet Beecher Stowe, *Le Case de l'Oncle Tom* (1851); her grand-son was Hillair Belloc.

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 & N.Y.], XVI (June 1830), 498-501 <Michigan>, reprinted "From the [London] Literary Gazette" [6 Feb 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 (**Feb 1831**), 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<sup>557</sup> [Boston], 3 S, III, 11 (1 March 831),

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,

<sup>557</sup> The general title page calls it *The Athenaeum; or Spirit of the English Magazines*.

- 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 (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*. A New Edition, Corrected and Enlarged. (London: John Murray, **1850**) < Harvard>

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, on-line

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, & 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).

**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.

- §Frank P. Riga, Library Journal, XCVIII (Aug 1973), 2296
- Hazard Adams, Blake Newsletter, VII, 3 (Fall 1973), 69-72
- **§Anon.,** Choice, X (Jan 1974), 1715
- §Anon., "The Processes of William Blake", *Times Literary Supplement*, 15 Feb 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)
- **Spewey 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 (Sept 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)
- §Deborah Dorfman, Philological Quarterly, LIII (1975)

# D

\***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."

**Damon, S. Foster**, A Blake Dictionary: The Ideas and Symbols of William Blake (1965, 1967, 1971) <**BB**> (1973) ... Ed. **Morris Eaves** (1988) <**BBS**>

- §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 Sept 1965 (with 2 others)
- §Anon., Times Literary Supplement, 2 Sept 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 Oct 1965, pp. 24-25
- §David V. Erdman, Journal of English and Germanic Philology, LXV (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 Oct 1968, 1098 (with another)
- §Vivian de Sola Pinto, Modern Language Review, LXV (Jan 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 Sept 1973, p. 8 (with another)
- §Mary Peel, "Symbolism in Blake", Books & Bookmen, XVIII (Sept 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 (Oct 1990), 455-462 (with 5 others)
- \***Damon, S. Foster**. William Blake, His Philosophy and Symbols (1924) **B.** (1924) **C.** (1947) **D.** (1958) **E.** (1969) <**BB, BBS**> **F.** (2006) ISBN: 9781428632141

Apparently an excerpt is printed as "Swiat Ulro [The World of Ulro]", pp. 183-186 of Ewa Kozubska & Jan Tomkowski, Mistyczny \_wiat William Blake'a [The Mystical World of William Blake] (1993).

- §Anon., *Times* [London], 24 April 1924 (notice of forthcoming publication)
- §Anon., Times Literary Supplement, 26 June 1924

- §Richard Le Galliene, "William Blake, an Impolitic Man of Genius", New York Times, 13 Aug 1924
- **§Robert Hillyer**, "William Blake the Philosopher", *Dial*, LXXVII (Sept 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, Leopold**, Symbol and Truth in Blake's Myth (1980) <**BBS**>

- §**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
- **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 (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
- **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*.

**Davie, Donald.** "Conclusion." Pp. 155-158 of his *The Eighteenth-Century Hymn in England*. (Cambridge: Cambridge University Press, 1993)

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 & 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)
- [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>

- §Kathleen Raine, New Statesman and Nation, XXXVI (1948), 377
- §Anon., Durham University Journal, XLI (1949), 39-40
- §Anon., Times Literary Supplement, 20 Nov 1949, p. 658
- **D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 110
- §Northrop Frye, Review of English Studies, I (1950), 77-78; reprinted on pp. 207-208, 447-448 of Northrop Frye on Milton and Blake, ed. Angela Esterhammer (2005)
- §Howard Davis Spoerl, Review of Religion, XIV (1950), 177-182
- **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).

**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 Designs Reconsidered", *Imagining* Lost Romanticism, ed. Deirdre Coleman & 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).

#### William Blake and His Circle

Part VI: Criticism

- §*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, Waseda Daigaku Rikogakubu Ippankyoiku Jinbunshakai*

Kagaku Kenkyuki: Journal of Humanities and Social Sciences, Division of Multidisiplinary Studies, School of Science Engineering, Waseda University, No. 40 (2000), 143-153.

**Davies, Keri.** "The Lost Moravian History of William Blake's Family: Snapshots from an Archive." *Literature Compass* on line III.6 (June [i.e., Nov] 2006), 1297-1319 <a href="https://www.Blackwell-compass.com">www.Blackwell-synergy.com</a>

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 *Vaterlândsches 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, 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 Aug 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 Sept 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>

- §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 Nov 1977, pp. 34-36
- §Anon., Choice, XIV (1977), 1211-1212
- §Morchard 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)
- §Brian Wilkie, Journal of English and Germanic Philology, LXXVII (1978), 144-146
- §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, & Gail Roos. (London & N.Y.: Routledge, 1992)
- **Davray, Henry-D**. "William Blake." *Mercure de France*, 15 Aug 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).

**Day, Aidan.** Romanticism. (London & 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.

\*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

§**Delaney, Peter**. "William Blake & Mystery." In *The Artist and His Exploration into God: Sermons*. (London: All Hallows by the Tower, 1983)

**De Luca, V.A.**, Words of Eternity: Blake and the Poetics of the Sublime (1991) <**BBS**>

Chapter One, "Blake's Concept of the Sublime" (pp. 15-52), is reprinted in *Romanticism: A Critical Reader*, ed. Duncan Wu (Oxford & Cambridge [England]: Blackwell, 1995), 17-54.

#### **REVIEWS**

- §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 [i.e., American Notes and Queries], 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
- **William Richey**, European Romantic Review, III (1992-92), 93-97
- **P.H. Butter**, *Modern Language Review*, LXXXVIII (1993), 413-414 ("one of the best recent books on Blake")
- §**Jonathan Lamb**, *Huntington Library Quarterly*, LI (1993), 191-207

- 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)
- **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])
- 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 <hr/>
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].)

§**Denize, Joseph**. "La Nature naturante: Blake et la Bhagavad-Gita." *Rivista di Letteratura Moderne e Comparate* [Pisa] LIII (2000), 381-407. In French

**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 Oct 2008 (on-line only).

# Dent, Shirley, & 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 & 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"

#### REVIEW

§Anon., Morning Post, 13 May 1909

\*de Selincourt, Ernest. "Blake, William." *Enciclopedia Italiana di Scienze, Letture et Arte*, VII (Milano-Roma: Besteiti & Tummineli, 1930), 176-178. In Italian

Illustrated with a reproduction of a fine medieval manuscript subtitled "William Blake, frontispizio del *The Book of Thel*".

§**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.

**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 & Boston: faber & 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. & 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 historicism in Langland, Shakespeare, Milton, Blake." *DAI*, LIV (1994), 4448A. Yale Ph.D., 1993.

"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 Dec 1957 (with another)
- W.W. Robson, Spectator, CXCIX (6 Dec 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 Dec 1957), 833, 869-870, 894; CC (3, 10 Jan 1938), 18, 47 <BB>
- §Times Literary Supplement, 27 Dec 1957, p. 789
  - See Kerison Preston, G.W. Dighy, & Kathleen Raine, "Understanding Blake's Art", *Times Literary Supplement*, 10 Jan 1958, p. 19 (a correction of the review) <**BB** #2456>, 24, 31 Jan 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
- **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 (1959), 202-203
- §V. de Sola Pinto, Modern Language Review, LIV (1959), 100-101
- §Albert S. Roe, *Art Bulletin*, XLII (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")

## **DIRECTORIES**<sup>558</sup>

<sup>&</sup>lt;sup>558</sup> All but those for Boyle, *The Post-Office Directory* (1809), (the wrong?) James

## Blake's Family

- §William Bailey's Western and Midland Directory, or Merchant's and Tradesman's Useful Companion for the Year 1783 (Birmingham, 1783), 14, gives "Blake, Stephen, Haberdasher, Carnaby Market".
- §William Bailey's British Directory or, Merchant's and Trader's Useful Companion, For the Year 1784 (1784) gives "Blake, James, and Son, Hosiers and Haberdashers, Carnaby-market", the poet's father and brother.
- §William *Bailey's British Directory or, Merchant's and Trader's Useful Companion*, For the Year 1785 (London: dedication dated June **1785**), 32, 144 lists

Blake, James, *Haberdasher*, 28, Broad-str. Carnaby-Market Blake and Parker, *Print-sellers*, 27, Ditto ... Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market<sup>559</sup>

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.

<sup>&</sup>lt;sup>559</sup> 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.

- 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"
- [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. Carnabymar."
- Kent's Directory for the Year 1794 (London, 1794) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnabymar." 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. Carnabymar." 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. Carnabymar." 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. Carnabymar." 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. Carnabymar." 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. Carnabymar." 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. Carnabymar." 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) 560
- 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"

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.

- The New Annual Directory For the Year 1806 (London, **1806**) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"
- The New Annual Directory For the Year 1807, Eighth Edition (London, 1807) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"
- The New Annual Directory For the Year 1808 (London, 1808) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"
- The New Annual Directory For the Year 1809 (London, **1809**) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"
- The New Annual Directory For the Year 1810 (London, **1810**) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"
- The New Annual Directory For the Year 1811 (London, 1811) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"
- The New Annual Directory For the Year 1812 (London, 1812) for Blake, James, Hosier at 28 Broad Street
- The New Annual Directory For the Year 1813 (London, 1813) for Blake, James, Hosier at 28 Broad Street
- New Complete Guide To all Persons who have any Trade or Concern with the City of London, and Parts adjacent. The Sixteenth Edition (London, 1783) for Stephen Blake Haberdasher at 28 Broad Street
- §The Post-Office Annual Directory (1809) for "Blake, James, Hosier & Haberdasher, 28 Broad-street, Soho" (p. 32)

- The Post-Office Annual Directory (1812) for "Blake, James, Hosier, 28, Broad-street, Soho" (p. 34)
- The Universal British Directory of Trade and Commerce, comprehending Lists of the Inhabitants of London, Westminster, and Borough of Southwark; And of all the Cities, Towns, and principal Villages, in England and Wales; with the Mails, and other Coaches, Stage-Waggons, Hoys, Packets, and Trading Vessels. ... Together with an Historical and Particular Detail of the Trade, Polity, and Manufactures of each City, Town and Village. [5 vols.] I (London, 1790) for James Blake, Hosier, at Broad Street, Golden Square

#### JAMES BLAKE

probably not Blake's brother the hosier

- Kent's Directory For the Year 1825 (1825) linen draper at 9, Grafton Street, Soho
- New Annual Directory For the Year 1814 (1814), Hosier, 7, Buckingham-street Fitzroy-square; (1823, 1824, 1825, 1826, 1827) J. Blake, Haberdasher and Furrier, 134, St Martin's-lane; (1829) James Blake, Haberdasher, 218 Oxford street
- Universal British Directory (London, 1797), 77

## WILLIAM STADEN (or W.S.) BLAKE, engraver

- The Universal British Directory, I (1797), at 16 Exchange Alley
- [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 & Allison Tipper, British Directories (Leicester: Leicester University Press, 1988)

**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 Wittereich, 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, & Christopher Z. Hobson, ed. *Blake, Politics, and History.* (N.Y. & 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 *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal." Pp. 115-135. (She is persuaded that "*Tiriel* emerges as a dangerously accurate exposé of the clandestine intrigues of the King's rebellious brothers and sons ... which bordered on treason" [p. 115].)

**Joseph Wittreich**. "Laboring Into Futurity: A Response." Pp. 136-143. (In recent Blake criticism, "The Blake of popular culture is all but ignored", and such ignorance "threatens to ... displace him from the canon" [p. 138].)

Joseph Hutton. "Lovers of Wild Rebellion': The Image of Satan in British Art of the Revolutionary Era." Pp. 150-168. ("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 & 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

- \*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**>

\***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.

§**Dominiczak, M.H.** "Poetry, images and visions: William Blake." *Clinical Chemistry and Laboratory Medicine*, XL, 10 (Oct 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).

§**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).

**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 Dec 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 McSweeeney, 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
- §Alica Ostriker, Victorian Studies, XIV (1970), 113-114

- §W.H. Stevenson, Esays in Criticism, XX (1970), 251-259 (with another)
- §E.E. Bostetter, Modern Philology, LXVIII (1971), 385-388
- **H.B. De Groot,** English Studies, LIV (Aug 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 & 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°, 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 (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)
- §**Donald John**, Review of English Studies, XXXV (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 & 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 Richerche 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**. *Friji 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).

**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 & Wirksell 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.

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 Austellungswesens zwischen 1775 und 1905*. (Munschen 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.

\***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.

**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, 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: Klinksieck, 1991) Actes du XXII<sup>e</sup> 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**>

#### William Blake and His Circle

Part VI: Criticism

## **REVIEW**

§Max F. Schultz, Eighteenth-Century Studies, VII, 1 (Fall 1973), 120-123 (with 6 others)

**Dunbar, Pamela,** William Blake's Illustrations to the Poetry of Milton (1980) <**BBS**>

## **REVIEWS**

- **Michael Mason**, *Times Literary Supplement*, Feb 1981) (with another)
- Michael Mason, "Blake and His Commentators", *Times Literary Supplement*, 20 Feb 1981, p. 199 (a correction to his review) <**BBS**, 560>
- Stephen Wyller and G. Ingli 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>
- §Marcia Pointon, Burlington Magazine, CXXIII, 938 (May 1981), 313-315
- §**Peter Quennell**, *Apollo*, CXIV (Aug 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 (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

# 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 Nov 2007, p. 34.

For an indignant response, see Hobson.

\*Eaves, Morris, ed. *The Cambridge Companion to William Blake*. (Cambridge: Cambridge University Press, 2003) Tall 8°, xix, 303 pp., 36 reproductions; ISBN: 0521781477 (hardback. (2004)

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. 272-287<sup>561</sup>

**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.)

#### REVIEWS

- **T. Hoagwood**, *Choice*, XII (2003), 337 ("Highly recommended")
- **D.W. Dörrbecker**, *BARS Bulletin & Review*, No. 25 (March 2004), 30-31 (expresses "huge respect for the achievement of Eaves and his contributors")
- \*Tim Heath, "Which is the Way The Right or the Left", *Blake Journal*, No. 8 (2004), 92 (the "review" consists of a design of a blossom with Blake's head at the centre and petals bearing the names of authors and titles of essays, underprinted with "IS THIS TO BE DIVINE IN DIGITAL")
- 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 (2005), 270-275

<sup>&</sup>lt;sup>561</sup> See also Alexander S. Gourlay, glossary of Blake terms (2003) in the William Blake Archive.

R. Paul Yoder, Romantic Circles (28 July 2009) on-line

\*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 technology of the Machine" Artistic (i.e., 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).

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- **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 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, & 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-
- §Richard Harter Fogle, Clio, XIII (1984), 293-295

- §**Peter A. Taylor**, *Queen's Quarterly*, XCVI (1984), 719-722 (with another)
- \*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
- §Brian Wilkie, Journal of English and Germanic Philology, LXXXIV (1985), 138-140

**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),<sup>562</sup> 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].** "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.

<sup>&</sup>lt;sup>562</sup> See Paul Edwards. "An African Literary Source for Blake's 'Little Black Boy'?" *Research in African Literature*, XXI, 4 (Winter 1990), 179-181.

<sup>&</sup>lt;sup>563</sup> For the identification of Echion as Edward Chatfield, see *Aldine Magazine of Biography, Bibliography, Criticism and the Arts*, I (1839), 234 <Harvard>.

197)

§**Edgar, Brian Windsor**. "Pity and Anger in the Poetry of William Blake from 'Poetical Sketches' to 'Milton'." *DAI*, LVIII (1998).

**Edgarton, 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. Edgarton**. (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 (Dec 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 Jóbov\_. [Tr. Št\_pan Ka\_a.] (Brno [Czech Republic]): Nakladatelstvi Tomáse Jane\_ka, 2003) 20 cm, 91 pp.; ISBN: 8085880296 In Czech

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§Kate Newton, Journal of Analytical Psychology, XXXII (1987), 293-296

\*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 Nietzche about technology." *Salient: The Student Magazine of Victoria University, Wellington* [New Zealand], 15 Sept 2008 on-line.

# Eglinton, Guy. <BB gives "Eglington">

**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 Dec 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, on-line.

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# 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 tono Kekkon [Blake's Poems:] Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell, tr. Kochi Doi (1995)

**Elfenbein, Andrew**. "Cowper, Blake, and the Figure of The Invader." *The Friend: Comment on Romanticism*, I, 4 (Oct 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 Bigran: 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 and published selected chapters in Arabic" (p 13), but these are not recorded in *BB*, *BBS*, or *Blake*.

- **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
- Eliot, T.S.. "The Naked Man." ... (1920) < BB #1544, BBS, p. 461> Q. Reprinted as §"William Blake (1920)." Selected Essays. New Edition. (N.Y.: Harcourt, Brace & World, 1960)
- §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*>
- §Elliott, Clare. "A Backward Glance O'er' the (Dis)United States: William Blake, Ralph Waldo Emerson and the 'Authentic American

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Religion'." European Journal of American Culture, XXVIII, 1 (2009), 75-93.

On the influence of Blake's poetry on Emerson.

Ellis, Edwin J. The Real Blake: A Portrait Biography. (London, 1907) <**BB**> B. (N.Y.: McClure, Phillips & 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 Imagination – Two New Books", New York Times, 6 Dec 1907 (with another)

Ellmann, Richard. The Identity of Yeats. (London, 1954) Passim, especially pp. 25-29 and 91-98. **B**. §(N.Y.: Oxford University Press, 1964)

\*Elouson, Harald. "Blaie [bleik], William." Svensk Uppslagbok, 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 & 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* Amsgterdamer, 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 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

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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

§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, Stephani**. Anxious Anatomy: The Conception of the Human Form in Literary and Naturalist Discourse. (State University of New York Press, 2008)

\*Engetsu, Katsuhiro. "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**, & John Sparrow, *Hymns Unbidden:* Donne, Herbert, Blake, Emily Dickinson and the Hymnographers (1966) <BB>

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§R.L. Colie, Modern Languages Quarterly, XXVIII (Dec 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 Englander 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 Kónyve.* ([Budapest]: Palatinus, 1998) 20 cm, 197 pp. In Hungarian With illustrations by William Blake

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§**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 (Oct 1994), 10-22.

An occasionally factual biographical account is used to explain the "two William Blakes": "sweet William", who wrote "crystalline lyrics" and short prophecies before 1800, and "mad, bad Willie" after 1800, who claimed that the "inscrutable", "incoherent" long prophecies such as *Jerusalem* were great epics; the cause of this "delusion" was a "robust narcissisim" (pp. 11, 19).

# Erdman, David V., ed. Blake and His Bibles (1990) < BBS >

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).

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§G.A. Cevasco, Choice, XXVII (July/Aug 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

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§**David Fuller**, *Durham University Journal*, NS LIV (Jan 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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- §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

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- §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-Sept 1954), 557-60
- §H.M. Margoliouth, Oxford Magazine, 28 Oct 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 Schnyder, 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 **1969**
- §Patrick J. Callahan, Blake Studies, III, 1 (Fall 1970), 87-89 E.J. Rose, Blake Newsletter, IV, 2 (Fall 1970), 48-49

- I.H. C[hayes], English Language Notes, VIII (1970), 22
- §Max F. Schultz, Western Review, VII (1970), 66-67
- §Rodney M. Baine, Georgia Review, XXV (Summer 1971), 238-241 (with 4 others)
- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- §John E. Grant, Philological Quarterly, L (1971)
- §**Jerome J. McGann**, *Modern Philology*, LXIX, 3 (Feb 1972). 261-266 (with 2 others)

Erdman, David V., et al, ed., A Concordance to the Writings of William Blake (1967) <**BB**>

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- §Anon., "Guides to a New Language", *Times Literary Supplement*, 3 Oct 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 (Jan 1970), 153-155 (with 2 others)
- **G.E. Bentley, Jr**, "Blake Scholars and Critics: The Texts", *University of Toronto Quarterly*, XXXIX (1970), 274-287 (with 5 others)

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- \*Erdman, David V., & John E. Grant, ed. Blake's Visionary Forms Dramatic. (Princeton: Princeton University Press, 1970) <**BB**>
- 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.
- 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].
- **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).
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- Morton D. Paley, Blake Studies, IV, 1 (Fall 1971), 93-99
- §William Vaughan, Studies on Voltaire and the Eighteenth Century, CLXXXII (Nov 1971) (with 2 others)
- **William Vaughan** [bis], "The Third Blake", *Studio International*, CLXXXII (Nov 1971), 210-212 (with 2 others)

- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 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 (Jan 1972), 72 (with another)
- §Daniel Hughes, "The Luck of William Blake", Massachusetts Review, XIII (Autumn 1972), 707-725 (with 2 others)
- §Anthony Blunt, "Blakomania", *Yale Review*, LXI (Winter 1972), 301-306 (with another)
- §**Désirée Hirst**, *Review of English Studies*, XXIV (Feb 1973), 95-99 (with 2 others)
- §Max F. Schultz, Eighteenth-Century Studies, VII, 1 (Fall 1973), 120-123 (with 6 others)
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- §**David Bindman**, Burlington Magazine, CXVI (Aug 1974), 857 (with another)
- **Erle, Sibyle**. "Blake, Colour and the Truchsessian Gallery: Modelling the Mind and Liberating the Observer." Romanticism and Victorianism on the Net, No. 52 (Nov 2008).
  - Especially about the 12 great colour-prints.
- §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, 3 (Oct 2006), 347-369, on-line.

§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

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.

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[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>

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**§Anon.**, *Choice*, II, 5/6 (July/Aug 1974)

D.V. E[rdman], English Language Notes, XII (Sept 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* 

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Honor of Robert Wark. Ed. Guilland 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>.

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- **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 (Jan 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
- §Edwina Burness, English Studies, LXXI, 5 (Oct 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 (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])
- **Susan Matthews**, *BARS Bulletin & Review*, No. 3 (Oct 1992), 14-15 ("excellent")
- Andrew Cooper, Journal of English and Germanic Philology, XCI (1992), 252-255 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252])
- **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 >

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- §Grace Anne A. DeCandido, Library Journal, Dec 1980
- §Anon., Choice, XVIII (1980), 517
- §Michael Mason, *Times Literary Supplement*, 13 Feb 1981, p. 169 (with another)

For complaints and corrections, see **Mason**, "Blake and His Commentators", **Stephen Wyler** and **G. Ingli James**, "Blake", *Times Literary Supplement*, 20 Feb, 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 (Spring 1981), 196-197
- §Peter Quennell, Apollo, CXIV (Aug 1981), 136-137 (with 3 others)
- §Anon., Art Express, Sept/Oct 1981 (with 2 others)
- §**John Gage**, "Printing Coloured Pictures", *Art History*, IV, 4 (Dec 1981), 470-474
- §Robert H. Getscher, ARLIS/NA Newsletter, IX (Dec 1981), 253-254 (with another)
- §Anon., Antioch Review, XXXIX, 1 (Winter 1981)
- §Leopold Damrosch, Jr, Studies in Romanticism, XX, 4 (Winter 1981), 544-545
- \*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 Jan 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 Feb 1981), p. 169 (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. Ingli 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*>

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D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 94

**Essick, Robert N.**, "William Blake's 'Female Will' and its Biographical Context", *Studies in English Literature 1500-1900*, XXI (1991), 6145-630 < **BBS**>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 94

Essick, Robert N., William Blake's Relief Inventions (1978) < BBS>

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§Joan M. Friedman, Fine Print, VI, 1 (Jan 1980) David Bindman, Blake, XIV, 2 (Fall 1980), 106-107

Essick, Robert N., & Donald Pearce, ed., Blake in His Time (1978) < BBS >

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- §Joan Owen, Library Journal, CIII (1978), 1478
- §Raymond Lister, Journal of the Royal Society of Arts, Nov 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., & 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 (T<sup>1</sup>)<sup>564</sup> 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 "pinholes" do not exist (see Songs [T<sup>1</sup>] above), and, according to Essick & 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.

<sup>&</sup>lt;sup>564</sup> In any case, registration by pin-holes requires at least two pin-holes and preferably four.

**Essick, Robert N., & Joseph Viscomi**. "Response" (2003) <a href="www.blakequiarterly.org">www.blakequiarterly.org</a> 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.

"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).

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**Stephen C. Behrendt**, *Wordsworth Circle*, XXVI (1995), 201-203 (with another) (an "insightful

- book" which "at least significantly replots some venerable literary-critical fields")
- **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])
- **David Gay**, English Studies in Canada, XXIII (1996), 347-349 (it is "timely and important" [p. 347])
- **Tannenbaum,** Leslie, 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 & 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. "Incapable of Promise." *Spectator*, 27 Oct 2007, p. 68.

Ill-informed remarks stimulated by the celebrations of Blake's 250<sup>th</sup> anniversary.

§Evans, Lloyd. "Theatre: The Dysfunckshonalz!: Some Kind of Bliss: William Blake's Divine Humanity." *Spectator*, 1 Dec 2007, p. 82.

**§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 Sept 1968, p. 1032 <*BB*>; 26 Sept 1968, p. 1090.

Evenden says that drypoint is visible not only in Dante's "Whirlpool of Lovers", as Todd says (*Times Literary Supplement*, 29 Aug 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'."

# 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." *Cuademos de Literatura Inglesa Norteamerican* [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.

**Fairchild, B.H.**, Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake (1980) **BBS**>

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§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
- 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 (2002), 535-562.

The political contexts of the ceremony at St Pauls "can illuminate our responses to Blake's poem" (p. 540).

**Fallon, David**. "Creating New Flesh on the Demon cold': Blake's Milton and the Apotheosis of the Poet." *Literature Compass* (March 2005) on line <a href="www.Blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.3005.00121.x">www.Blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.3005.00121.x</a>

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.
- \*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.

**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 & Angus Macintyre [Vol. I-VI] or Kathryne Cave [Vol. VII-XVI]. (New Haven & 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.** "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 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.

"Blake's attitude towards the Bible was ambivalent" (p. 27).

**Fausset, Hugh I'anson**. "William Blake." Chapter VI (pp. 152-164) of his *Studies in Idealism*. (London & 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." *DAI* on-line. Washington Ph.D., 2005. 208 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.

\*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**> **REVIEWS** 

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 20

- §Kliatt: Kliatt Young Adult Popular Book Guide, XXVI (1992), 22
- **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

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- **§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
- \*Edward Larrissy, Blake, XXI, 1 (Summer 1987), 41-42
- §Marcia Bunge, Journal of Religion, LXII (1987), 410-413
- §Andrew Lincoln, Review of English Studies, NS XXXVIII (1987), 85-87

- §Morton D. Paley, Journal of English and Germanic Philology, LXXXVI (1987), 567-570
- §David Worrall, British Journal for Eighteenth-Century Studies, X (1987), 110-112
- §James K. Chandler, Modern Language Review, LXXXIII (1988), 412-414
- §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.

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- **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*, on-line, 2007.

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**Ferrara, Mark S**. "Ch'an [*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).

§**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.

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**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."

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\*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°, xiv, 331 pp.; ISBN: 0198184891

Part III consists of

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°, 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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- 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])
- §Bryan Kirby, German Quarterly, LXXVIII (2005), 385-386
- **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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- §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
- §**Fitzgerald, Penelope**. "Innocence and Experience." *New York Times Book Review* (14 April 1996), 5.
- §Flory, Wendy Stallard. "The Diving and Ducking Moralities': Sendak's *Pierre*, Blake, and the Vulnerabilities of the Artist." *Melville Society Extracts*, No. 111 (Dec 1997), 7-17.
- §\*Földényi, László. Newtons Traum: Blake's Newton. Tr. aus dem Ungarischen von Akos Doma. (Berlin: Matthes & Seitz, 2007) 272 pp.; ISBN: 9783882218602 In Hungarian

The Hungarian National Library and WorldCat have no record of an edition in Hungarian.

**Foote, G.W.** "William Blake." *National Reformer*, 14, 21, 28 Feb, 21 March 1875, 100-101, 114-115, 131-132, 181-182.

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**Ford, Talissa J.** "'Jerusalem is scattered abroad': Blake's Ottoman Geographies." *Studies in Romanticism*, XLVII (2008), 529-548.

On British plans to populate Palestine.

§**Ford-Jones, J.,** ed. "William Blake." In his *A Short History of Painters, Engravers, Sculptors, &c.* (Liverpool: E. Grindley & Palmer, 1897)

**§Fostowicz, Micha**l. "Przekładanie Blake'a [The Translation of Blake]." *Odra*, No. 7-8 (2002) In Polish

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**§Fostowicz, Michał**: "Sztuka w świątyni węźa [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 & 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 i\n Blake's MILTON (1976) < BBS>

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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 (Sept 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 (Nov 1979), 234-238
- §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.

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It is especially about Blake and "the transcendental source of inspiration within the context of the Welsh writers of his era."

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, & 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 & Toronto: Associated University Presses, [?1994]) 4°, 159 pp., 85 reproductions; ISBN: 0838752659

"Blake's treatment of femininity and of females ... has, on the whole, displeased feminist critics", but he "transcends

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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).

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- **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 (1998), 652-657 (the book "seems to belong to an earlier era of 'Blake criticism" [p. 654])
- \*Freed-Isserow, Eugenie. "Building the Stubborn Structure of the Language': The Dynamic of Blake's Poetic Art." *English Studies in Africa*, XLI (1998), 11-28.

It deals especially with the images of women weaving on *Jerusalem* pl. 59.

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.

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 emblematizes 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).

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- **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)

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(Freeman is erratic but has "a certain novelty" [p. 126])

**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).

§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

\*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 & Kristin A. Pruit (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 problemetize 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. <a href="http://kesites.com/erf/blake/blakemil.txt">http://kesites.com/erf/blake/blakemil.txt</a> and <a href="http://www.pathguy.com/blake/blakemil.txt">http://www.pathguy.com/blake/blakemil.txt</a>

"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 ärtzlichen 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"].

1409

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§Friess, Michaela. "Jacobs Traum." *Tätowier Magazin*, No.79 (Sept 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 (Aug 1980).

Letter to the editors about Blake's illustrations to Stedman.

§Frommert, Christian. "Heros und Apokalypse: zum Erhabenen in Werke John Heinrich Füsslis und William Blake." Thesis at Rheinisch-Westfällische Technische Hochschule, Aachen, 1993. In German

It was slightly revised and published under this title in 1996.

\*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 & 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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- **§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
- **Spewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- §Anon., Virginia Quarterly Review, L (Summer 1974), lxxvi
- **D[avid] V. E[rdman]**, English Language Notes, XII (Sept 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 (Dec 1974), 152-153
- §Robert Brinkley, Kritikon litterarum, III (1974), 206-207
- §James C. Evans, Queen's Quarterly, LXXXI (1974), 635-636

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- \*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, Part 1 (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

**Frye, Northrop**, ed. *Blake: A Collection of Critical Essays* (1963) < *BB*, *BBS*>

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 Shuppankyoku,

1983) In Japanese *BSJ*> E. Pp. 290-302, 455-456 of *Northrop Frye on Milton and Blake* (2005).

An excellent general article.

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Frye, Northrop. "Blake's Bible." Pp. 270-286 of Frye's *Myth and Metaphor: Selected Essays 1974-1988*. Ed. Robert O. Denham. (Charlottesville & 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 & 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

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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**>.

**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 Kozubska & Jan Tomkowski, Mistyczny \_wiat 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 symmetria: uno studio su William Blake. Tr. Carla Plevana & 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°, 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-l), "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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- §**Lloyd Frankenberg**, Saturday Review of Literature, 19 July 1947, p. 19
- §John Garrett, Canadian Forum, July 1947, p. 50
- §Edith Sitwell, Spectator, 10 Oct 1947, p. 466
- §Kenneth Hamilton, Dalhousie Review, XXVII (1947), 381-383
- §Anon., Times Literary Supplement, 10 Jan 1948, p. 25
- **D.V. E[rdman]**, *ELH*, XV (1948), 9-10
- §Helen W. Randall, University of Toronto Quarterly, XVII (1948), 204-207
- §Henry Wasser, Modern Language Quarterly, IX (1948), 248-249

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- §René Wellek, Modern Language Notes, LXIV (1949), 62-63
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- §Alan Weinberg, UNISA English Studies, VIII (Nov 1970), 34-36 (with 2 others)
- **§W.G.**, Queens Quarterly, LIV (1948), 395-397
- §H.M. McLuhan, Sewanee Review, LV (1948), 710-713
- §H.M. Margoliouth, Review of English Studies, XXIV (1949), 334-335
- §Henry Wasser, Modern Language Quarterly, IX (1949), 248-249
- §Anon., Times Literary Supplement, 10 Jan 1949, p. 25 2004
- §Essays in Criticism, LV (April 2005), 159-172
- §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, & 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**. *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°; 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].)
- 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.)
- Review of Bernard Blackstone, *English Blake* (1949). Pp. 209-211, 448. (From *Modern Language Notes* [1951], 55-57.)
- "Poetry and Design in William Blake." Pp. 212-220, 448. (From *Journal of Aesthetics and Art Criticism* [1951].)

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- "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].)
- "William Blake (I)." Pp. 266-289, 454-455. (From *The English Romantic Poets and Essayist: A Review of Research and Criticism*, ed. Carol W. & Lawrence H. Houtchens [1957].)
- 17 "Blake After Two Centuries." Pp. 290-302, 455-456. (Originally in *University of Toronto Quarterly* [1957].)
- "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].)
- 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, & 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.)
- "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.)
- "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].)
- "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. 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, Frankfort 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 & 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, Frankfort 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

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

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Literature, Hokkaido University], No. 9 (1981), 27-42. In Japanese <**BSJ**>

Fulford, Tim, Debbie Lee, & 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 (Dec 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 (Oct 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 & Jane Macnaughton. (Basingstoke & N.Y.: palgrave macmillan, 2006)

"The constant invocation of madness points to real qualities in Blake's work", particularly "a deep resistance to normalisation" (p. 140).

"An earlier version" called "Madness as 'Other" was given at the Conference of "Blake in the Orient" (Kyoto, 2003) (p. x).

**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" Part VI: Criticism

(pp. 27-28), "Literary Scholarship and Criticism" (pp. 29-37), and "Art Scholarship and Criticism" (pp. 37-40).

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

**Furtwangler, Albert**. "Jefferson's Trinity." Pp. 115-137 of his *American Silhouettes: Rhetorical Identities of the Founders*. (New Haven & London: Yale University Press, 1987).

Bacon, Newton, & Locke were reverenced by Jefferson and deplored by Blake (pp. 128-134).

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**Gahlin, Sven**. "Blake for Sale: A footnote [to Bronowski's essay]." Books and Art, Dec 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 <on-line>

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
- §Thomas J.J. Altizer, Journal of the American Academy of Religion, Sept 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
- **§\*Galvin, Rachel**. "William Blake: Visions and Verses." *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 on-line William Blake Archive. [GEB is told that "All the statements attributed to 'Eaves' were actually uttered by Essick over the telephone."]

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**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).

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 & Breach, 1991)

About the "shaven swains" in "Blake's urban pastorals" (p. 207).

**Gardner, Charles**, Vision and Vesture: A Study of William Blake in Modern Thought (1916) <**BB**>

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§Anon., Times [London], 6 April 1916

\*Gardner, Charles. William Blake the Man. (London & N.Y., 1919) **B.** (§N.Y., 1970) **<BB** #**1662 A-B> C**. §(Bibliolife, 2009) ISBN: 9781110380190

#### **REVIEWS**

§Anon., Times [London], 3 Oct 1919

§Anon., Times Literary Supplement, 23 Oct 1919, p. 585

**G.W. Godden, C.H. Collins Baker, and Cyril Bruyn Andrews,** "A Religious Blake", *Times Literary Supplement*, 27 Nov 1919, p. 696; 4 Dec 1919, p. 714 (Baker and Andrews) (comments on a review of Gardner, with further comments on Blake's portrayal of Christ) < **BB** #1707>

# 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
- §D.W. Harding, Notes and Queries, XVII (1970), 126
- §Warren Stevenson, Essays in Criticism, XX (1970), 251-259
- §**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**>

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- §F.W. Bateson, Essays in Criticism, V (1955), 168-174
- §D.V. E[rdman], Philological Quarterly, XXXIV (1954), 107-108
- §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 Desart: Songs of Innocence and of Experience in its times and circumstance Including facsimiles of two copies. (London: Cygnus Arts; Madison & 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 Aug 1998, p. 26 ("does well" but with "limitations")
- §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>

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**Anon**., "Dr. Garnett on William Blake (Seeley)", *Times* [London], 17 Oct 1895, p. 6

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>

\*Garrido, Luis, & Carrol Garido. "Cause for Celebration: The Location of William Blake's Grave Discovered." [?2009] http://www.friendsofblake.org

\*Garrido, Luis & 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.

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§(Temecula [California]: Textbook Publishers, 2003) 200 pp.; ISBN: 0758179162

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- §Anon., Times Literary Supplement, 9 Nov 1956, p. 667 (with another)
- §**John Bailey**, *Spectator*, 30 Nov 1956, p. 797 (with another)
- **Kenneth Young**, "Imaginative Cockney", *Daily Telegraph*, Nov 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 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**>

# 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

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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".

**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.

§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.

**§Ghita, Catalin**. Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision. Foreword by **David Worrall**. (Cluj-Napoca, Romania: Cas Cartii de Stinta, 2008) 299 pp.; ISBN: 9789731332338

Presumably based on his 2007 thesis.

**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.

§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 & London: Yale University Press, 2009)

On Jerusalem as living form.

**Gilbert, Francis**. "Audio Books: Gilbert Francis wonders how William Blake would respond to thomes on tape." *New Statesman*, 4 Dec 1998, p. 63.

"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. (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

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P. Gilchrist on Blake: Life of William Blake Pictor Ignotus. Ed. With an Introduction by Richard Holmes. (London, N.Y., Toronto, & Sydney: Harper Perennial, [copyright] 2005) Classic Biography [all ed. Richard Holmes] 8°, xlii, 437 pp.; ISBN: 0007111711

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 & 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 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].

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"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> (Sept 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 Nov 1863), 599-601, and No. 1881 (14 Nov 1863), 642-644

§**Anon.**, "William Blake", *Saturday Review*, 14 Nov 1863, pp. 650-651

§[Richard Holt Hutton<sup>565</sup>], "William Blake", Spectator,

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No. 1847 (21 Nov 1863), 2271-2273

- §Anon., "Retrospect of Literature, Art, and Science, in 1863", *Annual Register* [for 1863], 352
- §Anon., Quarterly Review, CXVII (1863), 1-27
- §Anon., "Notes on Books, Etc.", *Notes and Queries*, V (April 1864), 312
- W.F. Rae, "The Life and Works of William Blake", Fine Arts Quarterly, III (Oct 1864-Jan 1865), 56-79 < BB, 300>
- §[Horace Elisha Scudder], "The Life of William Blake, 'Pictor Ignotus,' ...", North American Review, XLIX (Oct 1864), 465-482
- §Anon., "William Blake", Art-Journal, XXIII (1864), 25-26
- §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
- [MaryAbigail Dodge], "Pictor Ignotus", Atlantic Monthly, XIII (1864), 433-447 < BB > B. pp. 358-398 of Gail Hamilton (her pseudonym), Skirmishes and Sketches (Boston: Ticknor & Fields, 1865)
  - C. Second Edition (1865) D. Third Edition (1866)
  - E. Fourth Edition (Boston: Ticknor & Fields, 1866)
  - **F.** (Boston: Estes & Lauriat, 1877) <*BB* #1497>

<sup>&</sup>lt;sup>565</sup> See Robert H. Tener, "See Robert H. Tener, *Spectator* Review of Gilchristr, *Blake*, XIII (1979), 333-35.

- [W.M. Tartt], "Pictor Ignotus'; A Biography", New Monthly Magazine, CXXX (1864), 309-319, revised as "Pictor Ignotus", Vol. II, pp. 192-215 of Tartt's Essays on some Modern Works, chiefly biographical, In TwoVolumes (Lon-don, 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>
- §[Francis Turner Palgrave], "The Life of William Blake, Illustrated from his Works", *Quarterly Review*, CXVII (Jan 1865), 1-27
- §Anon., "William Blake", Blackwood's Edinburgh Magazine, XCVII (March 1865), 291-307; Blackwood's Edinburgh Magazine: American Edition, LX, 3 (March 1865)
- §[W.H. Smith], "William Blake", Blackwood's Edinburgh Magazine, XCVII (1865), 291-307
- **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 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

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- *Prose of James Thomson (B.V.)*, ed. William David Schaeffer (Berkeley & Los Angeles, 1967) <**BB** #2837>
- **P.M.,** "William Blake", *Light Blue*, II (1867), 146-151, 216-226, 286-294 < **BB** #2155>
- **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 & N.Y., 1893) and, with many of the quotations from and references to Gilchrist's life omitted, in the 1880 edition of Gilchrist) <\mathbb{BB} #2716>

# 1906

- [Archibald G.B. Russell], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others)
- **Anon.**, "Liverpool and Blake", *Liverpool Courier*, 27 Nov 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 Jan 1907 (with 3 others)
- **Anon**., "Blake and Bristol. 'The House of Interpretation'", W.D., 21 Jan 1907 (a review of Graham Robertson's edition of Gilchrist [1907] with an appended an account of the relationship of

Blake, "this flame-like spirit", with George Cumberland of Bristol)

#### 1942

- §Anon., Times Literary Supplement, 28 Feb 1942, p. 104 1973
- §Anon., Books and Bookmen, XVIII (Sept 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)
- \*Richard Holmes, "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

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Gilchrist's *Life of William Blake*, with information on ordering it)

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)

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.

§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".

# Gillham, D.G., Blake's Contrary States (1966) <BB> REVIEWS

**§W.W. Robson**, *Listener*, LXXVI (1966), 935-936

§Margaret Bottrall, Critical Quarterly, IX (1967), 189-190

**John E. Grant**, *Philological Quarterly*, XLVI, 3 (July 1967), 329-330

§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 (Jan 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
- §David Kwinn, Library Journal, XCVIII (1 June 1973), 1820
- Luther S. Luedtke, Blake Studies, VI, 1 (Fall 1973), 93-103
- §Anon., Choice, X (Dec 1973), 1549
- §**Pamela Dembo**, UNISA English Studies, XI (1973), 56-58
- **I.H.** C[hayes], English Language Notes, XII (Sept 1974), 33
- \*Alicia Ostriker, Blake Newsletter, VIII, 4 (Spring 1975), 136-137
- §Donald Ault, Philological Quarterly, LIII (1975)

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§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).

\*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)

**Gimeno Suances, Francisco**. "Imaginación, deseo y libertad en William Blake." Tesis Doctoral, Universidad Nacional de Educación a Distancia (Madrid, 2004). 913 pp., 40 reproductions. In Spanish

**Gimeno Suances, Francisco.** "Notas sobre la difusión influencia y recepción critica de la obra de William Blake en España durante las décadas de 1920 y 1930." *Los Papeles Mojados de rio seco: Revista de Letras* Año V, 6 (2003), 38-45. In Spanish

Impressively detailed and original.

**Gimeno, Francisco**. "William Blake, vidente de este cielo." *Caracteres literarios: Ensayos sobre la Ética de la literatura,* Año VI, número 7 (Otoñ de 2003), 43-80. In Spanish

§Ginsberg, Allen. "A Blake Experience." On the Poetry of Allen Ginsberg. (Ann Arbor: University of Michigan Press, 1984)

§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".

Givone, Sergio, William Blake: Arte e religione (1978) < BBS>

#### **REVIEW**

**§L. Bottani**, *Revista di Estetica*, 1 No. 5 (1980), 143-145

§\*Glancey, Jonathan. "My Favourite Painting." Country

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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°, 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* 

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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 & 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 Aug 1985, p. 18 (with 2 others)

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1985 (1986), 86-87

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- §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)

- 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
- Michael J. Tolley, Blake, XX, 4 (Spring 1987), 146-151

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§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.

- §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 (1961), 596-598
- Gleckner, Robert F., & 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.

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- 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 & Gene W. Ruoff (New Brunswick: Rutgers University Press, 1993).

- §Chris Baldick, Times Literary Supplement, 19 Aug 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
- **§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

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- §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).

§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 & 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)

- 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 & Co., 1945) The Thinker's Library, No. 106.

The Blake section is pp. 84-96.

**Goethe**. Faust: A Tragedy. Tr. Lewis Filmore. (London: William Smith. 1847) P. 193. <Bodley>

Quotes Cunningham and the first stanza of "To the Muses".

**Goldberg, Brian.** "Byron, Blake, and Heaven." *Romanticism on the Net*, No. 27 (Aug 2002).

About the views of the afterlife of Byron and Blake.

**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 Jan 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* 

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Romantic Representation. (Ithaca & 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).

**Goldsmith, Steven,** *Unbuilding Jerusalem: Apocalypse and Romantic Representation* (1994)

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§Esther Schor, Wordsworth Circle, XXV, 4 (Autumn

**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.

About Blake's "transition from a theological concept of enthusiasm to a practical literary-critical engagement as enthusiasm".

**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'." *DAI*, LXII (2001), 2124A. North Carolina (Greensboro) Ph.D.

\*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).

**§Goodwin, Karin, Mike Merritt.** "Kirk closes book on Jerusalem." *Sunday Times* [London], 29 Aug 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 Sept 2005.

About the hymn from *Milton*. For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Khew, Morrison, and Strange.

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\*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 & Co., 1835) III, E1<sup>r</sup> (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.

**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. Dörrbecler, Blake, XXV, 1 (Summer 1991), 21

**Goslee, Nancy Moore**. "Soul-shudd'ring Vacuum: Space for Subjects in Later Blake." *European Romantic Review*, XV (2004), 391-407.

Goslee, Nancy Moore, Uriel's Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley (1985) < BBS >

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- §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* on-line. Emory Ph.D., 2005. 254 pp.

About Blake, Wordsworth, Thomas Carlyle, and Gerard Manley Hopkins.

\*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, John. Biographical Dictionary of Eminent Artists ... Second Edition (London: Wilson, 1835)

# **REVIEW referring to Blake**

**Anon**., Westminster Review, XXIII, No. xlv (**July 1835**), 53-61 ("of Blake it is well observed, that 'the pure-minded Flaxman pointed him out as a melancholy instance of English apathy" [p. 60])

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\*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., 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, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member. This fusion culminates in *Jerusalem*" [p. 206].)

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\*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 (2004), 147-148
- James T. Harris, Romantic Circles, VII (Winter 2005) (on-line), 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 Yukiyama & 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 titlepages; 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 titlepage above. "William

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Blake" (pp. 71-134) has 98 reproductions (including 17 of Virgil) plus

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

**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. Koju Yukiyama. Pp. 2-4.

\*Mitsuru Sakamoto. "Hanga Gairon [General Commentary on Engravings]." Pp. 5-10.

**John Ademale & Mitsuru Sakamoto**. "Sakuhin Kaidai [Commentary on Plates]." Pp. 11-20 (the Blake section is pp. 11-14).

**Koji Yukiyama**. "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.

§Gramaglio, Pier Angelo. "Il perdono come paradigma escatologico nelle 'visioni' et nei 'libri profetici' di William Blake." In *Interpretazione e perdono: Atti del Dodicesmo Colloquio sulla interpretazioni, Macerata, 18-19 marzo 1991.* (Genova: Marietti, 1992) Publicazioni 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 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*>

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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 Feb 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.

**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) In Spanish. **E.** §"William Blake, Prophète" "Wuilliam Blake". In his *Le Langage et son double*. (Paris: Editions de la Différence, 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. "Disruptions of Identity: Points of Intersection between Blake's Urizen Books and Cognitive Science." *PsyArt: A 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* on-line, IV (2007), 150-171.
- Green, Matthew. "Outlining the 'Human Form Divine': Reading Blake's Thoughts on Outline and Response to Locke

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alongside Lavater and Cumberland." European Romantic Review, XV (2004), 511-532.

**Green, Matthew J.A.** Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism. (Basingstoke & N.Y.: palgrave macmillan, 2005) 8°, x, 218 pp.; ISBN: 1403942315 (cloth)

#### **REVIEWS**

§Marcel O'Gorman, Romanticism, XII (2006), 160-162 §Colin Jager, European Romantic Review, XIX, 3 (July 2008), 289-292

§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 & Lance Schachterle. (Bethlehem: Lehigh University Press; London: Associated University Presses, 1992) Research in Technology Studies 5

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, 249-255] 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])

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§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 Nov 1957.

§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 Nov 1919.

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 Nov 1919, p. 15. <**BB**> B. "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 4 Nov 1919.

Letter containing the text of "To Mrs. Anna Flaxman" and "Around the Springs of Gray ...".

§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 Phillipsen, and Lea Verstrichts. (Aldershot: Ashgate, 2004) Tenth Biennial Meeting of the International Society for Religion, Literature, and Culture held in Nijmegen, 1 Sept 2004

\*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.

**Grille, François.** "Blake, Peintre, Graveur et Poëte anglais." *Revue Universelle des Arts* [Bruxelles & 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), 1167

James Reiger, Blake Studies, VI, 2 (1975), 194-196

Grinsted, T.P. "William Blake." Pp. 157-158 of his Relics of

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Genius: Visits to the Last Homes of Poets, Painters, and Players, with Biographical Sketches. With Illustrations. (London: W. Kent & Co., 1859)

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.

\*Grønbech, Vilh. William Blake, Kunstner, Digter Mysiker. (Kobenhavn, 1933) In Danish **<BB> B**. §(2002) ISBN: 9788798871224

\*Gross, Kenneth. *The Dream of the Moving Statue*. (Ithaca & 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 (Nov 1991), 27-45. <**BBS**>

- **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*. (Catonia: cuecem, 2003) 123 pp. In Italian. Partly about Blake.

§**Guòmundsson, þóroddur**. William Blake tvó Hundruò ára. (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.

# H

\*H., H.R. "William Blake Centenary. Poet-Painter Whom the Years Honour." <Journal not known> 12 Aug 1927.

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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 literaturens arketyper." *Vagrant*, III (1990), 32-40. In Danish?

\*Haggarty, Sarah, & Jon Mee, ed. *Blake and Conflict*. (Basingstoke & N.Y.: palgrave macmillan, 2009) 8°, xiii, 235 pp.; ISBN: 9780230573871 +

Papers from a conference on Blake and Conflict at University College, Oxford, September 2006. It consists of

Jon Mee & 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.

**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.

\*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].)

**Hagstrum, Jean H**., The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake (1985) <**BBS**>

#### **REVIEWS**

§N[orman] Fruman, Choice, XXIII (1986), 1675 §Lucy Newlyn, Times Literary Supplement, 15 May 1987, pp. 525-526 Part VI: Criticism

- §**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 Oct 1964, p. 920
- §Ernle Money, Contemporary Review, CCV (1964), 443-444
- **§E.J. Rose**, *Dalhousie Review*, XLIV (1964), 351-353
- §Anthony Blunt, New York Review of Books, 28 Oct 1965 (with 4 others)
- §John E. Grant, Journal of Aesthetics and Art Criticism, XXIV, 1 (Fall 1965), 126-128
- Martin Butlin, Burlington Magazine, CVIII (Feb 1966), 101-102
- M.K. N[urmi], English Language Notes, III (1966), 22 §Henri Lemaitre, "A propos de William Blake", Etudes anglaises, XX (July-Sept 1967), 289-296, in French (with 4 others)
- **Haigwood, Laura**. "Blake's *Visions of the Daughters of Albion:* Revising an Interpretive Tradition." *San Jose Studies*, XI, 2 [1985]. <**BBS**> B. Reprinted in *William Blake*, ed. David Punter (1996), pp. 94-107.
- **Hale, Sarah Josepha [Buell].** "Blake, Katherine." Pp. 209-210 of *Woman's Record; or, Sketches of All Distinguished Women from "the Beginning" Till A.D. 1850 ...* (N.Y.: Harper & Brothers, **1853**) <Radcliffe>

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**Hall, Carol Louise,** Blake and Fuseli: A Study in the Transmission of Ideas (1985) <**BB**>

# **REVIEWS**

**M[ark] T. S[mith]**, Romantic Movement ... Bibliography for 1986 (1987), 120-121

§Robert James Merrett, Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée, XVI (1989), 440-443

Ernest Bernhardt-Kabisch, Eighteenth-Century ... Bibliography for 1985, NS XI (1990), 501-502

Hall, Jean. "Blake: The Translucent Man." Chapter 2 (pp. 24-43, 158-160) of her *A Mind that Feeds Upon Infinity: The Deep Self in English Romantic Poetry* (Rutherford, Madison, Teaneck: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1992)

"Jerusalem ... depicts the formation of a New Man -- a deep self capable of imaginatively embracing and transforming the dark forces that lurk in its own depths ... [from which] emerges a profound, ecstatic translucency" (p. 43).

\*Hall, 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])

A survey without notes.

It was "formerly published as *Collected Writings*, Vol. 2" (?1959).

Hall, Mary, Materialism and the Myths of Blake (1988) <BBS>

# **REVIEW**

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 133

§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)

**Halmi, Nicholas.** "New Impressions X: Northrop Frye's Fearful Symmetry." *Essays in Criticism*, LV (2005), 159-172.

About the history of the book both before and after 1947; "It has long been almost impossible to read Blake except through the lenses of Frye's criticism" (p. 171).

§Halperin, David. "William Blake." In Holy Fire: Nine Vision Poets and the Quest for Enlightenment. Ed. David Halperin. (N.Y.: HarperPerennial, 1994)

**Hamblen, Emily**, On the Minor Prophecies of William Blake (1930) <**BB**>

#### REVIEWS

§Mary Siegrist, New York Times Book Review, 10 May 1931, p. 2

§Anon., Times Literary Supplement, 12 Feb 1931, p. 112

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#### William Blake and His Circle

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**Hamilton, William H.** "Dürers Near the Kitchen, William Blake in the Bedroom." *New York Times*, 18 Oct 2004, and on-line.

On the collection of Charles Ryskamp in Princeton.

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.

#### **REVIEWS**

- **John Bayles**, "Melinda Camber Porter: Passions Expressed: Sag Harbor artist and author is honored upon the release of her latest collection a collaboration in spirit with William Blake", *Sag Harbor Express*, 16 Feb 2006
- Mary Cummings, "Blake's Hand Guides Artist's Paintbrush", *Southampton Press*, 27 April 2006 ("She was 6 when she was given a copy of William Blake's 'Songs of Innocence and [of] Experience,' which inspired her even then, and still does")

**Hammacher, Abraham M.**, Phantoms of the Imagination: fantasy in Art and Literature from Blake to Dali (1981) <**BBS**>

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§Anon., Choice, XIX (1982), 1057

**Hampton, Christopher**. "Blake's Dialectic: The Prolongation of Mental War." Chapter 10 (pp. 205-220) of his *Socialism in a Crippled World*. (London: Penguin, 1981) Also passim.

"Blake saw things deeply but [sic] clearly", and "Like Marx, he understood the situation in his own way" (pp. 207, 206).

**Hampton, Christopher**. "Blake's witness: keeping the divine vision in time of trouble." Chapter 5 (pp. 55-67) of his *The Ideology of the Text*. (Milton Keynes & Philadelphia: Open University Press, 1990)

A Marxist analysis of the "kind of contribution the millenarian writing of William Blake might have to make to the fundamental issues that confront us" (p. 55).

**Handley, Graham**. Brodie's Notes on William Blake's Songs of Innocence and [of] Experience. (London & Sydney, 1979) Pan Study Aids **BBS**> **B**. §Revised Edition. (Basingstoke: Macmillan Press, 1992) Brodie's Notes

**Hanke, Amala M.** Spatiotemporal Consciousness in England and German Romanticism: A Comparative study of Novalis, Blake, Wordsworth, and Eichendorf (1981) <**BBS**>

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§Ernest Bernhardt-Kabisch, Yearbook of Comparative and General Literature, XXXII (1983), 143-145

**Hannay, James**. *Satire and Satirists: Six Lectures*. (London: David Bogue, **1854**) P. 272. <Bodley> **B.** (N.Y.: Redfield, **1855**) P. 231 <Harvard>

"I have seen a MS. of Blake the painter, in which, speaking of somebody's praise of somebody else, he says: 'Christ used the Pharisees in a rougher way'". [Hannay (1827-73) quotes from "Sir Joshua praises Michael Angelo", Notebook p. 28, owned from 1847 by Dante Gabriel Rossetti.] **REVIEWS** 

Anon., "Satire and Satirists. From the Athenæum", Athenaeum, No. 1396 (29 July 1854), 934-935. B. Eclectic Magazine of Foreign Literature, Science, and Art [N.Y.], XXXIII (Oct 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)

**Haraguchi, Masao**. "Blake no Ai no Gainen (II): Blake's Conception of Love (II)." *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIX, 4 (1993), 91-102. In Japanese <Part I appeared in 1987, *BBS*>

Haraguchi, Masao. "Blake to Shakai -- Jiyu: Blake and Society -- Freedom." Kyushu Sangyo Daigaku Kyoyobu Kiyo: Hakkan 20 shunen Kinengo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University: Special Number for the 20th anniversary of the Society's Foundation (1984), 1-29. In Japanese <**BSJ**>

**Haraguchi, Masao**. "'Lyca' shihen ni tsuite: On the 'Lyca' Poems." *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 1 (1987), 71-100. In Japanese **SSJ**>

**Haraguchi, Masao.** "'Mushin no uta' no Maigo ni nari mitsukatta Kodomo ni tsuite: On a child, lost and found in the *Songs of Innocence.*" *Kyusho Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXI, 1 (1984), 53-91. In Japanese **\*BSJ\*** 

Haraguchi, Masao. "On 'becoming lost and being found' in Blake's Poetry (I[-III])." Kyushu Sangyo Daigaku Kokusaibunka Gakubu Kiyo: Journal of the Faculty of International Studies of Culture, Kyushu Sangyo University, No. 16 (2000), 45-68; No. 18 (2001), 17-28, No. 24 (2003), 49-56.

**Haraguchi, Masao.** "'Subekarazu' no Rippo: The negative law 'Thou Shalt not'." *Kyusho Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 2 (1987), 33-51. In Japanese **\*\*8SJ\*** 

Concerning Blake's treatment of the Commandments.

**Haraguchi, Masao.** "Thel no Sho' ni tsuite -- Keiken e no Ichikatei: On *The Book of Thel* -- A Passage to Experience." *Kyushu Sangyo Daigaku Kyoyobu Kiyo* [Bulletin of the

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College of Liberal Arts, Kyushu Sangyo University], XVIII, 2 (1982), 37-67. In Japanese *SJ*>

\*Harbison, Robert. "The Cult of Death." Chapter Two (pp. 25-62) of his *Deliberate Regression*. (London: André Deutsch Ltd, 1980) B. §(N.Y. Knopf, 1980)

Blake is dealt with particularly on pp. 40-45.

\*Haresnape, Geoffrey. "William Blake and South Africa." South African National Gallery/Suid Afrikaanse Nasionale Kunsmueum *Quarterly Bulletin* (Sept 1980), ([5-10]).

It is especially about "The Little Black Boy", Negroes, slavery, and State religion: "In South Africa today Blake is disquieting."

§Harley, Alexis. "America: A Prophecy: William Blake Meets Blade Runner." Sydney Studies in English, XXXI (2005), 61-75.

\*Harman, Clare. "Revealed: Blake's vision of a British statue of liberty: A millenium monument? It won't match a towering idea they had 200 years ago." *Independent on Sunday* [London], 20 Oct 1996, p. 7.

On Flaxman's design for a Naval Monument (1800), scarcely related to either a revelation or Blake.

**Harper, George Mills.** *The Neoplatonism of William Blake.* (Chapel Hill: University of North Carolina Press, 1961) <**BB**> B. §(Temecula [California]: Textbook Publishers, 2003) 324 pp.; ISBN: 0758118252

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§E.J. Rose, Dalhousie Review, XLI (1961), 410-412 §Herbert Read, Listener, 15 Feb 1962

- §Anon., "Blake's Platonic Sources", *Times Literary Supplement*, 16 Feb 1962, p. 108

  Correction by M.C. Bradbrook, 23 Feb 1962, p. 121
- **D.V.** E[rdman], Philological Quarterly, XLI (1962), 659
- §Albert J. Kuhn, South Atlantic Quarterly, LXI (1962), 429-430
- §Henri Lemaitre, Etudes anglaises, XV (1962), 288-289, in French
- **§John L. Mahoney**, *Thought*, XXXVII (1962), 290-292
- §Gerald M. McNiece, Arizona Quarterly, XVIII (1962), 185-187
- §Martin K. Nurmi, Journal of English and Germanic Philology, LXI (1962), 423-425
- §Vivian de Sola Pinto, Notes and Queries, CCVII (1962), 475-476
- **Georges le Breton**, "William Blake et le néoplatonisme", *Mercure de France*, CCCXLVIII (1963), 494-499, in French (a résumé) <*BB* #1278>
- **G.E. Bentley, Jr**, Modern Philology, LXII, (1964), 169-172
- §Marius Bewley, *Hudson Review*, XVII (1964), 278-285 (with others)
- §Wilfred S. Dowden, Sewanee Review, LXXII (1964), 139-141

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§\*Harris, Eugenia. *The Poetry of William Blake*. (N.Y.: Monarch Press, 1965) Monarch Notes **B.** ([N.Y.], 1966) Monarch Notes and Brody Guides <*BB* #1798A>

\*Harris, Maureen Scott. "William Blake Illuminated: Victoria Library receives Bentley Collection of Blake Masterpieces." *Vic Report* [journal of the Alumni Association of Victoria University in the University of Toronto], XXXV, 1 (Autumn [23 Oct] 2006), 6-10.

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

**Harris, R.W.** "The New Jerusalem of William Blake." Chapter 8 (pp. 149-169) of his *Romanticism and the Social Order* 1780-1830. (London: Blandford Press, 1969) Blandford History and Literature Series

A very general introduction to the poetry; "he was less interested in politics as such than in the moral problems and conflicts within his own breast" (p. 149).

**Harrison, John R.** "Empire is no More': William Blake, Tom Paine and the American Revolution." *Literature and History*, 3S, VII (1998), 16-32.

An interesting but not persuasive argument that "Blake withdrew *The French Revolution* [1791] himself ... because he had decided to publish a much more seditious work", i.e., *America* (1793) "primarily through the influence of, and his support for, Paine" (p. 17).

§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

**Hart, Jonathan Locke.** "The Mystical-Visionary Criticism of Northrop Frye." *Christianity and Literature*, XLI (1992), 277-298.

"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (p. 287).

**Hart, Jonathan**. "Reconstructing Blake." Chapter 2 (pp. 25-55) of his *Northrop Frye: The theoretical imagination*. (London & N.Y.: Routledge, 1994) Critics of the Twentieth Century

**Hart, Jonathan**. "A Visionary Criticism." Chapter 8 (pp. 243-265) of his *Northrop Frye: The theoretical imagination*. (London & N.Y.: Routledge, 1994) Critics of the Twentieth Century

**Hart, Sharon Alusow**. "The ethics of relationship in Blake's 'Jerusalem'." *DAI*, LIV (1993), 2157A. Maryland Ph.D., 1993.

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

**Hartigan, David Sean**. "Listen to My Vision': William Blake and Orality." *DAI*, LXIV (2003), 2499A. Alberta Ph.D., 2003.

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\***Hasegawa, Shiro**. "Blake 1[-2]." *Yuriika: Eureka*, XII, 12 (1980), 224-230; No. 14 (1980), 180-186. In Japanese <**BSJ**>

§**Havely, Nicholas,** ed. *Dante's Modern Afterlife: Reception and Response from Blake to Heaney.* (Basingstoke: Macmillan, 1998)

Haya, Kenichi. "William Blake to 18-19 seiki Igirisu 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

**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.

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§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, Tom. "William Blake's Androgynous Ego-Ideal." *ELH*, LXXI (2004), 141-165.

# 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.

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**Hazlitt, William.** "On the Old Age of Artists." *New Monthly Magazine*, VIII (**Sept 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 Nov 1823**), 107-111 (Harvard).

**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 & Ross, who printed 25 sets of Blake's Dante on 26 Sept 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**>

**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 & Sons, 1918-1919) **E.** ([Vol. I-II] 1920, [Vol. III] 1919, [Vol. IV-V] 1921) <**BB** #2321B>

\*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,

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& 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.

**Heffernan, James A.W.**, "Blake's Oothoon: The Dilemmas of Marginality", *Studies in Romanticism*, XXX (1991), 2-18 < **BBS**>

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

**§Helsztyński, Stanisław**. William Blake w świetle nowszych badań [William Blake in the Light of Newer Research]. (Warszaswa, 1958) In Polish

**Hemans, Mrs** [Felicia Dorothea]. "The Painter's Last Work.—A Scene." *Blackwood's Edinburgh Magazine,* XXXI (**Feb 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 (Feb 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 & Blanchard, 1836], 236 – there were other editions of Saunders & Otley in London, 1836 and N.Y. & 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, & W. Lottes. (1988) <**BBS**> B. Revised in Chapter 3: "Humpty Dumpty Blake", of his *Reading Blake's Designs* (1995).

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**D.W. Ddörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 133

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\*Heppner, Christopher. Reading Blake's Designs. (Cambridge: Cambridge University Press, 1995) 4°, 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 Pity and Hecate", Bulletin of Research in the Humanities, LXXXIV (1981) in Chapter 5; (2) "Blake as The Verbal Specification of Visual Humpty-Dumpty: Meaning", Word and Visual Imagination, ed. K.J. Höltgen, P.M. Daly, & 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 & London: Cornell University Press, 2004)

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**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."

Herrmann, Luke. "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painters*. (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.

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**E.B. Bentley**, "Vision in Fiction: Two Novels About William Blake", *Blake*, XII, 3 (Winter 1978-79), 209-210 (with another) <**BBS**>

§**Hicks, James Whitney.** "Enthusiasm and Melancholy in William Blake (1757-1827)." Yale M.D., 1991. 44 leaves

**Higgins, Michael**. Heretic Blood: The Spiritual Geography of Thomas Merton. (Toronto & 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).

§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 & Cambridge [England]: Blackwell, 1995)

**Hilton, Nelson,** ed., Essential Articles for the Study of William Blake 1970-1984 (1986) **<BBS>** 

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- **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>

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"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 & John E. Grant, Second Edition (2007), 571-573.

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- §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 Aug 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, & Thomas A. Vogler, ed. *Unnam'd Forms: Blake and Textuality*. (Berkeley, Los Angeles, & 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.
  - Gavin Edwards. "Repeating the Same Dull Round." Pp. 26-48. ("The first half" of the essay is 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).
  - 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 & 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

Part VI: Criticism

- §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 (Nov 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

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§**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'artisane graveur est aussi mystérieuse que l'œuvre", Magazine littéraire [Paris], No. 481 (2008), 84-85. 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.

**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 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 tono 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).

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- §Anon., "Meet the Mystic", *Times Literary Supplement*, 11 Feb 1965, p. 108
- §Anon., Times [London], 15 July 1965
- §Anthony Blunt, New York Review of Books, 28 Oct 1965 (with 4 others)
- **G.E. Bentley, Jr**, Modern Philology, LXIII (1965), 77-79

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- §Edward E. Bostetter, College English, XXVI (1965), 580
- M.K. N[urmi], English Language Notes, III (1975), 22-23
- **§E.J. Rose**, *Dalhousie Review*, XLV (1965), 103-107
- §Max F. Schultz, Modern Language Quarterly, XXVI (1965), 339-341
- §Margaret Bottrall, Studio Neophilogica, 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 Lemaitre, "A propos de William Blake", *Etudes anglaises*, XX (July-Sept 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 Oct 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

§**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 (**Oct 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

Part VI: Criticism

§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.

\*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")

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.

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, & 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.

**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 & 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).

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**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 Nov 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.

**Hoeveler, Diane Long**. Romantic Androgyny: The Women Within (1990) <**BBS**>

## **REVIEWS**

Susan Lurie, Nineteenth-Century Literature, XLVI (1992), 555-557

§P. Stoneman, Modern Language Review, LXXXVIII (1993), 158-160

Hogarth, William. ANECDOTES | OF | WILLIAM HOGARTH, | WRITTEN BY HIMSELF: | WITH | ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS, | SELECTED FROM | WALPOLE, GILPIN, J. IRELAND, LAMB, PHILLIPS, AND OTHERS. | TO WHICH ARE ADDED | A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND PRINCIPAL COPIES; LISTS OF PAINTINGS, DRAWINGS,

&c. | - | [Motto from Juvenal] | [dragon vignette] | = | LONDON: | J.B. NICHOLS AND SON, 25, PARLIAMENT STREET. | - | **1833.** Small 4°

For Blake's *Beggars' Opera* print (pp. 174-175) it records the etched state, 29 Oct 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 Sept 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

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visited by spirits – Anecdotes of his taking the portrait of Lot. - His scriptural pieces – His poverty and cheerfulness – His death -- ...."

§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) In Dutch

§Holland, Bernard. "Blake's Text Writ Large and Loud by Bolcom." *New York Times*, 5 March 2008.

**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, Aug 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**>

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- §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 Enlightment" figure "a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture" (p. 15).

Holmes, G.W.; Rosemary Brooks . "William Blake." *Times* [London], 1 Feb 1968, p. 9; 5 Feb 1968, p. 9.

Holmes deplores the conversion of Blake's house at 17 South Molton Street to a betting shop.

Brooks quotes Blake:

The Whore & Gambler, by the State Licens'd, build that Nation's fate.

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\*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 (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 (**Jan 1834**), 162-177

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 THE WEATHER, RULES FOR HEALTH AND CONDUCT, AND IMPORTANT ANECDOTES, REMARKABLE NOTICES, CHRONOLOGY, FACTS, AND IN 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 IN TWO VOLUMES. HONE. WITH HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I[-II]. | = | LONDON: | PUBLISHED FOR WILLIAM HONE | **1827.** Vol. II, columns 615-626.

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C. THE | EVERY-DAY BOOK | AND | TABLE BOOK; | Everlasting Calendar of Popular OR. 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 DERIVED** FROM LITERATURE: 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 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 COMMUNICATIONS, WITH ORIGINAL POETICAL ELUCIDATIONS, | For Daily Use and Diversion. | - | BY WILLIAM HONE. | - | [12 lines of verse from] | *Herrick*. WITH FOUR HUNDRED AND THIRTY-SIX |- |

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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**. < 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 Nov 1918, p. 581.

A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers".

**Horne, Herbert P**. "Blake's Sibylline Leaf on Homer and Virgil." *Century Guild Hobby Horse*, II (1887), 115-16. <*BB*>

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 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.

Horst, Georg Conrad. Deuteroskopie, oder merkwürdige psychische und physiologische Erscheinungen und Probleme Gebiete der Pneumatologie. Fűr dem aus Religionsphilosophen, Psychologen, und denkende Aerzte eine nothige Beilage zur Dämonomagie, wie zur Zauber -Bibliothek von Georg Conrad Horst .... Vol. I. (Frankfurt am Heinrich Wilmans, **1830**) 163-167. In German Main: <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

Hosney, Jim, Jacquelyn Wallman, & Jesse Ward Engdahl. "The Passion of St. Charles: Martin Scorses'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).

**Howard, Darren.** "The Search for a Method: A Rhetorical Reading of Blake's Prophetic Symbolism." *European Romantic Review*, XVII (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**>

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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 Nov 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'Ecriture feminine et le refus du maternel dans La Jeune Parque de Valery 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 Sept 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 Sept 2002, on-line.

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.

**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 & 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."

**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 Feb 1993, p. 11 (*Literary Supplement*). In Chinese

Appreciation and analysis of "London".

- §**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 & 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 pp. In German
- **Huh, Bong-Hwa.** "William Blake -- eui Poetic Mysticism: William Blake's Songs & Prophetic Books: A Study of His 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
- \*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 Feb 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* (Feb 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 (Oct 1810), 86-99. <Bodley>

About "the abuses of the Cabala – of the Great Secret", of the Rosicrucians, Zoroaster ....

Monsieur the Count de Gabalis may have had the power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian 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]<sup>566</sup>

<sup>&</sup>lt;sup>566</sup> When the essay was reprinted as "The Nightmare" in Leigh Hunt's *The Seer;* 

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 Sept 1809**, pp. 605-606. <*BB*>

Reprinted in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & 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)

or, Common-Places Refreshed, Part 2 (1841), 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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- **B.** William Blake and His Circle: Papers delivered at a Huntington Symposium (San Marino: The Huntington Library, 1989) <**BBS**>
- **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<sup>r</sup> 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 & 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 & 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.)

**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).

**Hutchings, Kevin D.** "Everything That Lives': Anthropocentrism, Ecolgy, 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 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.

§**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 (Feb 2007).

\*Hutchings, Kevin D. "William Blake and 'The Nature of Infinity': *Milton*'s Environmental Poetics." *Nineteenth-Century Contexts*, XXV (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.

**Hytche, E.J.** "On the Function and Nomenclature of the Organ called Wonder." *Phrenological Journal, and Magazine of Moral Science* [Edinburgh], XVI, 7 (1843), 334-347

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 (**Jan 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.]

## I

**Ide, Nancy Marie**, "Identifying Semantic Patterns: Time Series and Fourier Analyses", *Revue Informatique et Statistique dans les Sciences Humaines*, XXIV (1988), 193-200 < RBS>

#### **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*>

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

**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 ghiso ni kansuru ichi kosatsu: Reinobuzu no Geijutsu ni kansuru koenshu e no kaikikami o chushin ni." *Ochanomizu Joshi Daigaku Jimbun Kagaku Kiyo*, LIV (2001), 177-186. In Japanese

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\*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

Ikeshita, Mikihiko. "Blake no 'A Song of Liberty' ni kakusarete iru Messeji o yomu: A Reading of a Hidden Message in Blake's 'A Song of Liberty'." Pp. 131-144 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 Igirisu 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 Igirisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism, No. 1 (1984), 15-22. In Japanese **<BSJ>** 

§**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: Interdisplinary Comics Studies Volume III, Number 2 [University of Florida] on-line (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')."

**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 *Revisioning 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.")

\*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, & Yuko Takahashi. *Ekkyo suru Geijutsuka – Ima Blake wo* 

Yomu: William Blake: A Border-Crossing Artist – Reading his Works Now. 567 (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

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.

<sup>&</sup>lt;sup>567</sup> Ima-Izumi gives the title as *Reading Blake The Transgressive Artist*.

\*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

**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.

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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 Literature, Amusement, and Instruction* [London], XXII, 624 (21 Sept 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,<sup>568</sup> representing the pilgrims, and which at present exists. The figures of the pilgrims are from the celebrated print after Stothard.

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.

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-1 no Sho Shiron [Creation and Fall -- On The First Book of Urizen]." Horaizun, Eibungaku Kenkyu to Hihyo [Horizon, Stu<sup>1</sup>dy and Criticism of English Literature (of Waseda University)], No. 16 (1983), 16-30. In Japanese

Inoue, Masae; see also her married name, Masae Kawatsu

The International Blake Conference "Blake in the Orient": Programme [29-30 November 2003] Organized by **Masashi Suzuki & Steve Clark.** (Kyoto: The Blake Conference Committee, 2003) 4°, 46 pp.; no ISBN

Masashi Suzuki & Steve Clark, "Preface." P. 1 "The broad aim of the International Blake Conference is to bring attention to both the longevity and complexity of Blake's reception in Japan and elsewhere in the East."

The contents are proposals<sup>569</sup> for papers, all save the "Plenary" papers of Worrall and Schaeffer being 20 minutes

<sup>&</sup>lt;sup>569</sup> 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

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long. Twenty-three of the essays were printed in *The Reception of Blake in the Orient*, ed. Steve Clark & 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-Swedenborigan Female Subject" (2006), pp. 17-28.

**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.

**Cristanne 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",

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.

in *Madness and Creativity in Literature and Culture*, ed. Corinne Saunders & 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.

**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 Nimii 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 [Lalitah] 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.

**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.

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For the Conference exhibition, see 27 November-27 December 2003 in Part IV: Catalogues.

Irwin, David. "William Blake and His Circle." In his *English Neoclassical Art*. (London: Faber & 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.

An impressive argument that Thel suffers from "chlorosis" or "green sickness", characterised by paleness and suppression of the menses, which, according to an authority of 1794 "indisputably arises from stifling or suppressing the calls of nature [i.e., sexual intercourse] at its vernal season" or puberty; it is found, according to another authority of 1795, "in boarding-schools in particular" where girls were taught modesty and the suppression of sexual desire; "Thel's refusal to enter into the [sexual] cycle is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative ..." (pp. 256, 259, 262).

**Ishizuka, Hisao.** "Why Wilt Thou Create a Female Will?" Blake's Idea of 'Female Will' and the Cultural Sensibility." *Studies in English Literature* [Japan], No. 46 (2005), 1-18.

**Ishizuka, Hisao.** "William Blake and eighteenth-century medicine." *DAI*, LX (1999), 523A. Essex Ph.D. 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

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[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**>

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

### **REVIEWS**

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. "William Blake." Pp. 153-170 of her *Romantic Readers: The Evidence of Marginalia*. (New Haven & 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, 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 Feb 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, 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>** 

#### REVIEWS

- §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 (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

**Jacobs, Jack William**. "William Blake's performative prophecy." *DAI*, LX (2000), 2504A. Auburn Ph.D., 1999.

**Jacobsen, Frederich Johann**. Briefe an eine deutsche Eldfrau, über die neuesten englischen Dichter, herausgegeben mit übersetzlen Auszüger ... (Altona: J.P. Hammerich, **1820**), 576. In German

He writes of Robert Blair, The Grave:

Ich habe davon eine grosse Quart-Ausgabe vor mir, die 1813 bei *Ackermann* zu dem Preise von Lstrl. 10 12s. herauskam. Sie enthält zwölf schöne Kupfer, nach der Zeichnung von *William Blake* gestochen von. L. Chiavonetti [sic].

Jacobson, Dan. "Don't do it." Listener, 13 Feb 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.

**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.

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#### William Blake and His Circle

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**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. Ingli.** "William Blake and Feminist Theology: Some Observations on the Affinities." *Feminist Theology*, No. 11 (Jan 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 Aug 1849), 113-114 <BB> B §National Anti-Slavery Standard, IX, 15 (6 Sept 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., & G. Ingli James**. "Blake's 'The Clod and the Pebble': Some Christian-Feminist Observations." *Feminist Theology*, No. 6 (May 1994), 48-52.

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**>

#### **REVIEW**

§C. Ryder Smith, London Quarterly & Holborn Review, CLXXXI (1956), 239

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 (Feb 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**, V. "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)

- Hiroko Nakamura. "Blake's Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism." Pp. 73-85. It was given at *The International Blake Conference:* "Blake in the Orient" (2003) and printed in Japanese in "Yanagi Muneyoshi Blake no eikyo to Bukyo eno rekitei [Yanagi Muneyoshi The Influence of Blake and the Progress to Buddhism]." Fukuoka Daigaku Kenkyu bu Ronshu A Jimbun Kagaku hen [Bulletin of the Central Research Institute, Fukuoka University, Series A, Humanities], VI (2006), 53-68.
- **§Jarvis, Simon.** "Blake's Spiritual Body." Pp. 13-32 of *The Meaning of "Life" in Romantic Poetry and Poetics.* Ed. Ross Wilson. (Abingdon & 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.

**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**, p. **526 B-D)** E. (1979) **<Not in** *BB*, *BBS*, or *Blake*> Published by 2009 as an E-book.

**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".

§\*Jessen, Elisabeth Engell. Bibelske motiver hos William

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*Blake.* (Frederiksberg: Anis, 2009) ISBN: 9788774574736 In Danish A dissertation

### Jilina, Brigita Karlovna; see Shilinya, Brigita Karlovna

§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 & Marie-Therese Svane. (Aarhus, Denmark: Aarhus University Press, 2001) ISBN: 8772887869

**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 (1977), 155-156
- §M.P. Scofield, Review of English Studies, XXVIII (1977), 102-110

**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, 235-240 in Radicalism in British Literary

Culture 1650-1830. Ed. Timothy Morton & Nigel Smith. (Cambridge & 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 & Sons, 1934)

\*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 & Robert Bain. Afterword by M.H. Abrams. (N.Y., Westport [Connecticut], & 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

\*Jones, John H. "Printed Performances and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the

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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).

**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], 25April 2005, on-line only.

**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 Nov 23007, on-line

An essay "on the debt software pirates and bio-chemists owe to William Blake's genius" in "reverse engineering" – scarcely related to Blake.

**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* 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., & S. Francis**, ed. *William Blake: A Critical Study*. (New Delhi: Anmol Publications, 2005) Encyclopaedia of World Great Poets Series 8°, 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.]

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**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), 373-394.]

**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 & 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 religiuse de l'expérience littéraire*. Vol. II: *La Poésie moderne*. (Paris: Beauchesne, 1990) In French

Said to be about Blake.

#### §Journal of Religious Ethics Volume XXXVII, Number 1 (2009)

#### Focus on William Blake

**D.M. Yeager.** "On Eagles, Crows, Lions and Oxen: Blake and the Disruption of Ethics." Pp, 1-31.

**Thomas 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,<sup>570</sup> 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

<sup>&</sup>lt;sup>570</sup> **Colin Bartlett,** *Mystery at Blake House* (London: Adelphi Press, 1993) is merely a novel for adolescents about the house of wealthy aunt Doris Blake.

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that [academic] battlefield I have since had no wish to be anywhere else in the world" [p. 8].)

**Peter Parker**. "Blake -- and Management." Pp. 8-10. (Blake "has proved to be, for me [as an industrialist], the revelation of revelations .... Management, at its best, is Imagination" [p. 9].) \***Keri Davies**. "'All pleasant prospect at North End': William Blake and Hampstead." Pp. 10-22. (A useful factual account, with maps, on the occasion of the Blake Society's visit to Collins Farm in June 1993.)

**Robin Hamlyn.** "William Blake at the Huntington." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25].)

**Marcia Baker**. "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [p. 26]; "A longer version ... will be published by Minerva Press in 1996". It was printed in extended form as *If You Only Imagine: The Wondrous World of William Blake* [1996].)

**Monica Hoyer**. "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care".)

George Goyder. "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan".)

[Chris Rubinstein.] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

**Jim Dewhurst.** "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore *The Tyger*, at the most basic level of all, about sex in the middle of the night?" [p. 35]. See *Journal of the Blake* 

Society (1996) for a letter of agreement by Thomas F. Dillingham and an account by Dewhurst of the origin of his essay.)

[Chris Rubinstein.] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)

Steve Clark & 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) & 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 [Aug 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 & 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* 

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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 & ?Michael Grenfell]. "Editorial." P. 2. (An invitation for "contributions on any

work that is conceived within a Blakean spirit, however that may be defined".)

**Peter Ackroyd.** "The Writing of Blake." Pp. 3-4. (A general account of the writing of his biography called *Blake*.)

\*G.E. Bentley Jr. "I Hear a Voice You Cannot Hear': William Blake's Audiences." Pp. 5-18. ("The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind" [p. 18].)

\*Michael Grenfell. "Blake And Gnosis." Pp. 19-29. ("Working notes" on Gnosticism with the premise that "A Gnostic view is 'the' key to understanding Blake's dense mythologies" [pp. 20, 19].)

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

**Jason Whittaker.** "Blake and the Native Tradition." Pp. 48-56. (An attempt "to sketch briefly the significance of the giant Albion and two groups of his sons, the bards and druids, for Blake's religious vision" [p. 48].)

**Chris Rubinstein.** "Xword." Pp. 57-60. (With Blake-context clues such as "Scoundrel who knew Mary Woolstonecraft", five letters presumably for Imlay, the lover of Mary Wollstonecraft.)

Chris Rubinstein. ""An Imaginative Exercise: Blake Writes London." P. 60. (A poem.)

#### CORRESPONDENCE

**Thomas F. Dillingham.** "Blake and The Tyger." Pp. 60-61. (Agrees with Jim Dewhurst, "Is The Tyger All About IT?", *Journal of the Blake Society* [1995], 33-36, "that the tiger is, at least in part, an embodiment of the sexual energy of the phallus"; with a "Note from Jim Dewhurst" [p. 61] about the origin of his essay.)

**Michael Edwards.** "William Blake on Tape." P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs* and *Marriage* "with my music score"?)

#### INFORMATION

Chris Rubinstein. "Memorabilia (2)." P. 62. (The Finch Foundry, which "dates from around 1800", is at Sticklepath.)

Kevin Kewell. "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to

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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.)

**Tim Heath**. Review of Peter Ackroyd, *Blake* (1995). Pp. 77-79. (Ackroyd "builds up a life, slowly, with care and with detail".)

## The Journal of the Blake Society at St James No. 3 ([October] 1998)

The Editors [Andrew Solomon & 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, & 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.)

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**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 Desart* (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.

### The Journal of the Blake Society at St James No. 4

#### ([September] 1999)

The Editors [Andrew Solomon & 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. & 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. Noone 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* 

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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.

**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 apologies 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 (1955), 92-94
- §Edith C. Batho, Modern Language Review, LI (1956), 459
- \*Jugaku, Bunsho. Blake Ronshu [Blake Commentary]. Ed. Muneyoshi Yanagi & 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 (Dec 1961), 444-449. In Japanese

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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

**Juninus.** "On Splendour of Colours, &c." *Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics*, II (**June 1810**, Supplement), 404-409 **/8B**, IV (Sept 1810), 130-131 **/8B** 

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.

**Juszczak, Wieslaw**. "'Laokoon' William Blake'a", *Miesiecznik Lit.*, XI (1970), 58-67. <**BB**>

Perhaps this is "Dotrzec do wieczności [To Make It to Eternity]", pp. 187-199 of Ewa Kozubska & Jan Tomkowski, Mistyczny \_wiat William Blake'a [The Mystical World of William Blake] (1993).

#### K

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 Kiyo: Bulletin of the Faculty of Liberal Arts, Hosei University, Foreign Languages and Literatures*, No. 115 (2001), 17-28. In Japanese

\*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: Igirisu 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:

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**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.)

**§Kamyishnikova, N.M.** "[Blake's Sublime Allegory]." *Referatyvnii [Abstract] Zhournal*, No. 3 (1975), 132-136. In Russian.

Perhaps an abstract of Stuart Curran & Joseph Anthony Wittreich, Jr, *Blake's Sublime Allegory* (1973).

- §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. "[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

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**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** 

**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.

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: Jiuke chuban 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 (Jan 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 & 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.

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"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.

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 & Ollie O. Oviedo. (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, Ikuko. "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

**Kaufman, Robert**. "Everybody Hates Kant: Blakean Formalism and the Symmetries of Laura Moriarty." *Modern Language Quarterly*, LXI (2000), 131-155.

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

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**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), 183-199. 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 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*, *Igirisu 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

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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].)

#### REVIEW

**Toshihsa Kono**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, 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).

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§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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\*Keach, William. Arbitrary Power: Romanticism, Language. Politics. (Princeton & Oxford: Princeton University Press, 2004) Literature in History

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**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 & London: University Press of New England, 1992)

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\*Keir, John. "The Grasshopper and the Ant in Blake's 'The Fly'." *ELN*, XXXVIII, 3 (March 2001), 56-68.

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- §H.M. Margoliouth, Review of English Studies, I (1950), 271-273

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- **G.E. Bentley, Jr**, *Apollo*, XCV (Jan 1972), 72 (with another)
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- §**Koizumi, Kohei**. "Robert to Koka Insatsu [Robert and Illuminated Printing]." *Fukushimaken Ishikaiho* [*Report of the Society of Medical Doctors in Fukushima Prefecture*], XLI, 10 (1979). **B**. Reprinted in his *William Blake Zakko* (1980), pp. 122-127. In Japanese *SSJ*>
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§**Koizumi, Kohei**. "Uzumaki ya Rasen, senkai suru Josho [Vortex, Spiral, and Circling Ascent]." *Ikai Jiho*, 11 May 1979. **B.** Reprinted in his *William Blake Zakko* (1980), pp. 97-99. In Japanese <*BSJ*>

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"Futatabi 'Yon' no Shocho [On Symbol of 'Four' Again]." Pp. 174-178. (Reprinted in his *William Blake Tenbyo* [1985], pp. 156-161.)

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"Blake to Ryusei nado [Blake and Ryusei and So On]." Pp. 247-250. (Reprinted from *Ikai Jiho*, No. 790 [21 July 1979].) "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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"Sangu Makoto to [and] Blake." Pp. 259-264. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2904 [1979], 65-66.)

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\*Koizumi, Kohei. William Blake Tenbyo [Essays on William Blake]. (Tokyo: Kindai Bungeisha, 1985) 235 pp. <**BBS** without the contents; **BSJ** with contents>

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"Blake no Swedenborg to no Zetsuen [Blake's Departure from Swedenborg]." Pp. 25-33. (Reprinted from "Tengoku to Jigoku no Kekkon [Marriage of Heaven and Hell]", Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, 5 [1981].)

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\*Koizumi, Kohei. William Blake Zakko [Essays on William Blake]. (Tokyo: Shinohara Shuppan, 1980) 189 pp. In Japanese <**BBS** without contents; **BSJ** with contents>

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"Socrates Ganbo [Socrates' Features]." Pp. 35-40. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 3 [1979].)

"Genshi nado no Koto [On Vision and So On]." Pp. 40-46. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 5 [1979].)

"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.)

"Shupu no Shuen [The End of One Schub in Schizophrenia]." Pp. 54-55. (Reprinted from *Ikai Jiho*, No. 795 [21 September 1979]. About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.)

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- "Ototo no Shi [Deaths of Brothers]." Pp. 120-121. (About the deaths of Blake's brother Robert, Michaelangelo's brothers, and a brother of the author's friend.)
- "Robert to Koka Insatsu [Robert and Illuminated Printing]." Pp. 122-127. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 10 [1979].)
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- "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 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 **SJ**>
- \*Komàromy, 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 Lorând 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).
- \*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

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
- §Korn, Ulrich. "Die Gewänder des Kerubim: Mnemosyne und Imagination in William Blakes *Jerusalem*." Bochum Dissertation, 2002 Accessible as CD-Rom (2004) and online: <a href="http://www-brs.ub.ruhr-uni-">http://www-brs.ub.ruhr-uni-</a>

Bochum.de/natahtml/HSS/DISS/KornUlrich/diss.pdf> In German

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§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.** "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).

**Kozinn, Allan**. "The Symphonic Literature of William Blake." *New York Times*, 20 Jan 2005.

On the music of William Bolcom.

**Kozlowski, Lisa.** "Resonating Resins: 'Listning 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, & Jan Tomkowski. Mistyczny świat William Blake'a [The Mystical World of William Blake].

(Milanówek: Wydawnictwo Warsztat Specjalny, 1993) In Polish

The work consists of "Od autoró [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstep do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on Europe, The Book of Ahania, The Book of Los, The Song of Los, No Natural Religion, All Religions are One, "On Homer's Poetry [&] On Virgil", and "Slownik [Dictionary]" (pp. 82-144) 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].)<sup>571</sup>

**Wieslaw Juszczak**. "*Dotrzec do wieczności* [To Make It to Eternity]." Pp. 187-199. (Perhaps this is his "'Laokoon' William Blake'a", *Miesiecznik Lit.*, XI [1970], 58-67.)

Czeslaw Milosz. "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*." On-line (2002)

<sup>&</sup>lt;sup>571</sup> There is no such heading in Damon's *William Blake*, *His Philosophy and Symbols* (1924) <*BB*>.

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**Kremen, Kathryn R.**, The Imagination of the Resurrection: The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats (1972) <**BB**>

## **REVIEWS**

§Anon., Choice, X (May 1973), 440

Joseph Anthony Wittreich, Jr, Blake Newsletter, VI, 4 (Spring 1973), 97-99

Florence Sandler, Blake Studies, VI, 1 (Fall 1973), 96-96

§Chester Chapin, Philological Quarterly, LIII (1975)

§Kripal, Jeffrey John. "Reality Against Society: William Blake, Antinomianism, and the American Counter Culture." *Common Knowledge*, XIII (2007), 98-112.

**Kroeber, Karl, & 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.)

**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).

§**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.

§**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>** 

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### **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 (2000), 427-451.

**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 (Dec 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

# L

L., C. "Flaxman (John)." Vol. XI, pp. 108-109 of Encyclopédie des Gens du Monde ... par une Sociètè de Savants (Paris: Treuttel et Würtz, 1839) In French < Harvard>
"Panks Cumberland Sharp Plaks et surtout Stotbardt

"Banks, Cumberland, Sharp, Blake, et surtout Stothardt le d*i*rigèrent cependant par leurs conseilles."

- **§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 Oct 1994.
- §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 Visiones ... der Maler Blake", who lived "in einer eingebildeten Welt" (p. 20).

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**Laehr, Heinrich**. *Ueber Irrsein und Irrenanstalten für Aerzte und Laien*. (Halle: C.G.R. Peffer,**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 (**Feb 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

microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions. [P. 113]

"I showed this essay to my friend Mr Hazlitt [d. 1830] some time since", who commented on it (p. 114).

The essay is dated 1828-30 in George L. Bennett, "A Disquisition on Punch and Judy Attributed to Charles Lamb", *Huntington Library Quarterly*, XXV (1962), 225-247, and reprinted in *New Writings of William Hazlitt*, ed. Duncan Wu (Oxford: Oxford University Press, 2007), II, 417-427. The

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essay was probably written between January 1829, when Varley's *Zodiacal Physiognomy* with this story was published, and September 1830, when Hazlitt died.

**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).

\*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*]

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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.

§**Langford, Ryan Dale.** "William Blake's Minor Literature." *DAI*, LVIII (1998). Georgia Ph.D.

§Langstaff, David Knox. "William Blake." *Choate Literary Review*, XXIX, 2 (Nov 1942), 60-74.

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.]

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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])

§Larrea, Juan. A Proposito del Nombre que William Blake Asigno a América. (Córdoba: Facultad de Filosofia y Humanidas, Universidad Nacional de Córdoba [1958]) Cuadernos de la revista de Humanidades In Spanish

**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 & Peter Poellner [Amsterdam & 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.

"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:

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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.

**Larrissy, Edward**. "Blake and Platonism." Chapter 17 (pp. 186-198) of *Platonism and the English Imagination*. Ed. Anna Baldwin & 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 Orientialism" 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, *THES*, 11 Aug 1985, p. 18 (with 2 others)
- §Frank Stack, Times Higher Education Supplement, 8 Nov 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
- §**Philip Martin**, *Literature and History*, XIV (1988), 207-210
- §Margaret Storch, Modern Language Review, LXXXIII (1988), 685-686
- §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*.

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**Lawson, Bruce**, "Blake's *Europe* and is 'Corrective" Illustrations to Milton's *Nativity Ode*", *Mosaic*, XXV, 1 (Winter 1992), 45-61 < **BBS**>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 99

**Lawson, David**. "William Blake." *Humanist*, LIII, No. 5 (Sept-Oct 1993), 36-37.

On Blake as a humanist.

# Leader, Zachary, Reading Blake's SONGS (1981) < BBS>

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- §David Bindman, Times Literary Supplement, 4 Sept 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 Jan 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
- §**Hazard Adams**, *Studies in Romanticism*, XXII, 3 (Fall 1983), 458-462

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- §Nelson Hilton, Eighteenth-Century Studies, XVII, 1 (Fall 1983), 64-69 (with 2 others)
- §Stephen Gill, "Judging Blake", Essays in Criticism, XXXIII (19893), 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 & Michael Phillips (1973). <BB> C. §Pp. 1-23 of <i>The Critic as Anti-Philosopher: Essays & Papers*. Ed. G. Singh. (Athens & 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.

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- §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, 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
- §Lees-Milne, James. "Blake and Beckford: A Television Script." *Beckford Journal*, IV (1998), 5-7.
- \*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*, Dec 2000, pp. 32-36.

A panoramic survey.

\*Leigh, Peter. William Blake. (London: Hodder & Stoughton, 2000) Live Wire Real Lives Basic Skills Agency 27 pp.; ISBN: 0340776153

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**Lemaitre**, **Henri**, *William Blake: Vision et Poésie* (1985), in French <*BBS*>

### **REVIEW**

§François Piquet, Etudes anglaises, XL (1987), 471-472, in French

§Lernout, Gert, & 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 (Aug 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. <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

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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].

\*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

Part VI: Criticism was very large. [*P. 641*]<sup>572</sup>

**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 nature" (p. 15).

§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

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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**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 & Sons, 1913) **B.** Second edition (London: C. J. Farncombe & Sons, 1915) **C.** Second edition (2009)

\*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>

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

**Lincoln, Andrew**. "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth." *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-478. <**BBS**>

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

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

It is clearly related to his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**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

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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 & 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).

### **REVIEWS**

- **John B. Pierce,** *Blake*, XXXI, 1 (Summer 1997), 35-38 (though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37])
- Edward Larrissy, *Notes and Queries*, CCXLII [NS XLIV] (1997), 282-283 (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 (Sept 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])

**Philip Cox**, *Review of English Studies*, NS XLIX (1998), 92-93 ("a major contribution")

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

### **REVIEWS**

§Martin Butlin, Art Bulletin, LVII, 2 (June 1975)

\*G.E. Bentley, Jr, Blake Newsletter, VIII, 4 (Spring 1975), 125-126

§Martin Butlin, Art Bulletin, LVII (1975), 295-296

**Jeffry 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 (1977), 451-452 (with 2 others)

§John E. Grant, Philological Quarterly, LIII (1975)

\\$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, & C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

Part VI: Biography and Criticism

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.: Scribners, 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*>

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The Second Edition adds an §essay on Vala.

Lindsay, Jack, William Blake: His Life and Work (1978) <BBS>

### REVIEWS

- §Peter Conrad, New Statesman, 3 Nov 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 (Sept 1979), 66
- §Milton Klonsky, Commentary, LXVIII (Oct 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 intenationalen 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, & 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

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Stedman's *Surinam* (1796), and Stedman's accounts of "Red Tiger" inspired Blake's "The Tyger" (1794) (p. 348).

\*Linnell, David. Blake, Palmer, Linnell and Co.: The Life of John Linnell. ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4°, xi, 413 pp.; ISBN: 0863329179

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 Sept 1994, p. 23 (mostly about John Linnell; the book is rather "a chronicle than a biography")
- **David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 392 ("Fascinating" but "severely compromised by its lack of anything approaching a modern scholarly apparatus")
- **G.E. Bentley, Jr**, *Blake*, XXXIII (1999), 21-23 (the book "introduces a great deal of new information and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21])

**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.

§Lipipipatvong, 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,** Beulah to Byzantium: A Study of Parallels in the Works of W.B. Yeats, William Blake, Samuel Palmer & Edward Calvert (1965) <**BB**>

### **REVIEW**

§Anon., Times Literary Supplement, 10 Feb 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**>

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#### REVIEWS

- \*Brian Alderson, "Blake in the original", *Times* [London], 22 Dec 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

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
  - § Aryan Path [Bombay], XXXIX, 11 (Nov 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 (Jan 1970), 153-155 (with 2 others)
  - §**Dennis Douglas,** AUMLA [Australasian Universities Language and Literature Association], XXXIII (May 970), 126-127

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§T.E. Luddy, Library Journal, XLVI (Aug 1970), 2682 (with another)

**Liu, Hwangcheng**. "Blake: Divine Vision." *Journal of Chinese Military Academy*, XXVI (Dec 1993), 177-214.

A critical study of the *Songs*.

\*Livergood, Norman D. "William Blake As Mystic." *The New Enlightenment* (2004), on-line.

Lloyd, Eliza. "Blake's America." *Times Literary Supplement*, 20 Feb 1964, p. 17.

The original for the facsimile of *America* reviewed on 6 Feb is owned by Mr Paul Mellon. (Other letters with the same title but other subjects were written by Kerrison Preston and Geoffrey Keynes <*BB*>.)

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

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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 Illustratious 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 Jan 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 F. *Job Made Simple*. (Petaling Jaya [Malasia]: PUSTAKA SUFES, 2006) ISBN: 9789832762041 About Bible criticism and Blake.

**Lombardi, G.** *Saggio dell'Istoria Pittorica d'Inghilterra*. (Firenze: Per Conto dell'Autore, **1843**). P. 132. In Italian <Michigan>

"Guglielmo Blake ... si distinse dipingendo maravigliosemente [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 & 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." *DAI* on-line. Tulsa Ph.D., 2006. 322 pp.

§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.

**Lowery, Margaret Ruth**, Windows of the Morning: A Critical Study of William Blake's Poetical Sketches (1783, 1970) <**BB**>

### **REVIEWS**

- §Hoyt Trowbridge, Modern Philology, XXXIX (1940), 105-106
- §René Wellek, Philological Quarterly, XX (1941), 92-93
- §Geoffrey Tillotson, Modern Language Review, XXXIX (1941), 405-410

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§M.O. Percival, Modern Language Notes, LVI (1941), 314-315

\*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 & Oates [1918])

About the Fairy Funeral and Blake's liking for Felpham and Sussex.

\*Lucas, John, ed.. William Blake. (London & N.Y.: Longman, 1998) Longman Critical Readers 2101, Critical Readers Series 8°, ix, 210 pp.; ISBN: 0582237114

The collection consists of

**John Lucas.** "Introduction." Pp. 1-26. (A survey of trends in Blake criticism.)

**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].)

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**Susan Matthews**. "*Jerusalem* and Nationalism." Pp. 81-100. (Reprinted from *Beyond Romanticism*, ed. Stephen Copley & 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, & 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].)

### REVIEW

**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)

**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".

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**§Ludlow, Miss.** "Blake." *Manual of the Fine Arts Critical and Historical.* (N.Y.: A.S. Barnes, **1850**). **B.** *A General View of the Fine Arts: Critical and Historical With An Introduction.* (N.Y.: G.P. Putnam, **1851**). **C.** (N.Y.: A.S. Barnes & Co.; Cincinnati: J.W. Denby, **1854**) Pp. 211-217. **D.** *General View.* Fourth Edition. (N.Y.: G.P. Barnes & Co.; Cincinnati: P.M. Derby, **1858**) Pp. 211-217. <Harvard> **F.** *Manual of the Fine Arts ...* (N.Y. & 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 & Hudson, 1994)

Mostly about Blake.

**Lundeen, Kathleen**. Knight of the Living Dead: William Blake and the Problem of Ontology. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000) 8°, 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).

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"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**

**§Kathryn S. Freeman**, European Romantic Review, XIII, 3 (Sept 2002), 338-341

**§David Punter**, *BARS*, No. 22 (Sept 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])

**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.

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.

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§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 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. "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 Press, 1997), 61-74. About "The schizophrenic reading experience Blake envisions" (p. 65).

**Lussier, Mark.** "Rest before Labour': The Pre-Text/s of Blake's *The Four Zoas.*" *Romanticism on the Net*, No. 28 (Aug 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 S. "'Vortext' as Philosopher's Stone: Blake's Textual Mirrors and the Transmutation of Audience." *New Orleans Review*, XIII (Fall 1996), 41-50.

§**Lutri, Corrado**. *William Blake*. Ed. Giovanni Rossino. ([Verona:] Edizioni "Discretio" [1967]) 249 pp. In Italian

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**M., M.A.** "Los 'rugidos' del tigre." *ABC* [Barcelona], 17 April 1996. In Spanish

§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 p. 556> G. Full text of 1920 edition on-line 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

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National Character and Outlook. (London: George Allen & Unwin Ltd, 1920)

About Blake's attacks on Puritan morality (pp. 143-156).

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 & London: W.R. M'Phun, 1859) 152-153. <New York Public Library> K. §Illustrated 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

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Druhnknessness 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, WilliamWallace, 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 & 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 & Co., 1835) [Separately paginated; the Blake reference is on Macnish p. 42] <Princeton> E. Macnish.  $\S(1836) < BB$ #1274B> F. (Glasgow & London, 1838) Pp. 258-260. **BB** #1274C> G. (Glasgow, London, & Edinburgh, 1845) Pp. 296-298. **<BB** #1274**D>** H. (Glasgow & London, **1859**) Pp. 152-153. <*BB* #1274E>

§MacPhee, Chantelle. "Liberté, Egalité, Fraternité: Shakespeare and Blake." *Upstart Crow*, XXII (2002), 351-62.

On Blake's sources in Shakespeare.

\*Màcsok, Màrta. "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 Lorând 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 & 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 Englasa" (p. 133), with Spanish popular poetry, including translations of a few of Blake's lyrics. The Spanish translation (1922) is slightly reduced from that in English.

Madariaga' was influential in spreading the reputation of Blake in Spain.

**Madden, R[ichard] R[obert].** Phantasmata or, Illusions and Fanatacisms of Protean Forms Productive of Great Evils. (London: T.C. Newby, **1857**), I, 90. <Michigan>

A paragraph of quotations from Macnish and

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Cunningham.

§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 & Co., 2009)

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. 573 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* 

<sup>&</sup>lt;sup>573</sup> "Otsu" is the Japanese doctoral thesis reference number.

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Kenkyu Hokoku, Jinbunkagaku: St. Paul's Review: Arts and Letters, College of General Education, Rikkyo University, No. 54 (1995), 41-96. In Japanese

§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, & 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 & Kevin Gilmartin. (Cambridge: Cambridge University Press, 2005)

\*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 & London: University of Chicago Press, 2003) 8°, xviii, 394 pp., 28 reproductions; ISBN: 0226502597 (cloth)

Part VI: Biography and Criticism

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 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 & John E. Grant, Second Edition (2007), 576-583.

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- §Alexander S. Gourlay, Albion, XXXVI (2003), 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

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- 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 (2004 [April 2005]), 210-215
- 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 (2005), 91-92 ("*Impossible History* is more repetitive and considerably longer than it should be")
- §Robin Jarvis, *Literature and History*, XIV (2005), 86-89
- **§J. DiSalvo**, *Science and Society*, LXXIII, 1 (2009), 144-146
- \*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 Nov 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.]

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(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 not so deserving of patronage and applause" (I, 28).

§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. "Blake -- fron dunkel till klarhet [Blake -- from Darkness to Light.]" Svenska Dagladet, 16 Sept 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

\*Malmberg, Carl-Johan. "William Blakes poesi en fröjd för ögat [William Blake's Poetry a Pleasure for the Sight]." *Svenska Dagladet*, 17 Sept 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

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.

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**§Mandell, Laura**. "Imaging Interiority: Photography, Psychology, and Lyric Poetry." *Victorian Studies*, XLIX (2007), 218-227.

About Blake's *Songs* and Wordsworth's "Tintern Abbey"

**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 & 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)

**Manson, Douglas Finley**. "Pre-Poetic Precursors: Blake, [Kenneth] Patchen, [B.P.] Nichol, and the Materials and Ethics of Verbal-Visual Poetry." DAI on-line. 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)

§Marcas, Haghe, ed. *Romantik: Rousseau, Herder, Blake, Kleist.* (Købnhavn, 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

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- §Kathleen Raine, New Statesman and Nation, 7 July 1951, p. 20
- **§Anon**., *Listener*, 30 Aug 1951, p. 353
- §Mona Gooden, Dublin Magazine, XXVI (Oct-Dec 1951), 61-62
- **D.V. E[rdman]**, *Philological Quarterly*, XXXI (1952), 108
- §**J.G. Davies**, Review of English Studies, NS IV (1954), 92-93

## \*Marie Claire Japon Number 95 (Oct 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 Sobyo [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.)
- §Marks, Kathy, & Nonie Nieswand. "The Dome's Show: Inspired by Blake, Approved by Blair." *Independent* [London], 7 June 1999, p. 1.

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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, 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, & N.Y.: Palgrave, 2001) Analysing Texts series 8°, xi, 253 pp; ISBN: 033391466X (hardbound)

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).

§Marshak, S. "K stichotvoreniyam Vil'yam Bleik [About the Poems of William Blake]." *Severnye Zapiski*, X (1915), 73. In Russian

Marshall, Peter, William Blake: Visionary Anarchist (1988) < BB>

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- \*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
- **J[ohn] P[eter] L[undman]**, Romantic Movement ... Bibliography for 1990 (1991), 87

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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 Literatuur-wetenskap*, XIX (2003), 53-81. With a summary in Afrikaans

**Martin, M. Elaine**. "A Klippel-Ferl Syndrome in the artistic works of William Blake." *Bulletin of the History of Medicine*, XXVIII, 3 (May-June 1954), 270-271.

Martinez, Nancy C., Joseph G. Martinez, & Erland Anderson. "Blake, William." Pp. 4-72 of Guide to British Poetry Explication Volume 3: Restoration-Romantic (N.Y.: G.K. Hall, &c., 1993)

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§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: Ensaios*. (Belo Horizonte [Brasil]: Edições Lume [1976]) In Portuguese

**Mason, R. Osgood**. "William Blake: Artist, Poet, Visionary: Facts, Books, and Opinions Concerning Him." *New York Times*, 23 Aug 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])

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*].

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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 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

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**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

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**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

**Matsushima, Shoichi.** "Yottsu 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**. "Fururu shintai 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.

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\*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 Blake's Re-vision of the Female. 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 all (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.

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**Toru Endo**, *Igirisu Romanha Kenkyu: Essays in English Romanticism*, No. 27 (2003), 101-104

**Mattesich, Stefan**. "Blake and Pynchon: A study in discursive time." *DAI*, LVII (1997), 4736A. Yale Ph.D., 1996

An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."

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Matthews, Susan. "Jerusalem and Nationalism." Chapter 5 (pp. 79-100) of Beyond Romanticism: New approaches to texts and contexts 1780-1832. Ed. Stephen Copley & John Whale. (London & 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 & 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).

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.

Part VI: Biography and Criticism

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: Loutherbourg, 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)

M'C., J.J. "William Blake." *Durham Chronicle*, 13 Aug 1927.

A centennial appreciation.

§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.

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

Part VI: Criticism

**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 of William Blake", manifested particularly in his song cycle *The Seasons* (1979), his operas *Tiriel* (1985) and *The Lamentations of Thel* (1986), *The Moonlight Story* (based on Blake's drawing of "Malevolence"), and *A Song of Liberty* (1993).

§McCarthy, Erik. "William Blake's Laocoön: The Genealogy of a Form." *DAI*, LXVIII (2007), 5075. Kansas Ph.D., 2007.

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.

**§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.

Part VI: Biography and Criticism

§McCrossan, Francesca, & James F. Lawrence. "William Blake: Glances on His Engagement with the Theosophy of Emanuel Swedenborg."

Http://www.shs.psr.edu/library/Blake\_article.asp
(Swedenborgian House of Studies), Aug 2007

§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 & 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.* 

Part VI: Criticism

Ed. Tillotama Rajan & Julia M. Wright. (Cambridge: Cambridge University Press, 1998)

\*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>

## REVIEW

**D.W. Dörrbecker**, XXV, 1 (Summer 1991), 26

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)

**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).

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.

\*McLane, Maureen. "Ballads and Bards: British Romantic Orality." *Modern Philology*, XCVIII (2001), 423-443.

Part VI: Biography and Criticism

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 & Thomas McLaughlin. (Chicago: University of Chicago Press, 1990) B. "Hiyu Gengo [Figurative Language]." Tr. Hisao Ishizuka in Chapter 6 (pp. 181-212) of Gendai Hihyo 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 Oct 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?"

\*McNeil, Maureen. "Newton as national hero." Chapter Eleven (pp. 223-239, 258-259) of *Let Newton be!* Ed. John Fauvel, Raymond Flood, Michael Shorthand, & Robin Wilson. (Oxford, N.Y., Tokyo: Oxford University Press, 1988) <*BBS*>

Part VI: Criticism

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 (2000), 121-134.

§McQuail, Josephine Ann. "Persistence of Vision and *The [First] Book of Urizen* by William Blake." California (Berkeley) Ph.D., 1990.

§Mee, Jon. "Blake and the Poetics of Enthusiasm." Pp. 194-210 of *The Cambridge Companion to English Literature* 1740-1830. Ed. Thomas Keymer & Jon Mee. (Cambridge & 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 & 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 Jan 1993), 12-13 (a "useful" and "helpful book", though parts of it "leave one uneasy")

Part VI: Biography and Criticism

- \*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 (Nov 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)
- **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")
- **Brian Wilkie**, *Modern Language Review*, LXXXIX(1994), 733-734 (despite some "textual crudeness", the book is "useful and instructive")
- **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 litérature radicale du temps")

Part VI: Criticism

- **Peter J. Kitsch**, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 343-344 ("an impressive performance")
- **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, & 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, & Burlington, Vt. Ashgate, 2006)

A careful and enlightening summary.

Part VI: Biography and Criticism

§Melaney, William D. "Blake's Use of Allegory: Redemption in Myth and History." *Platte Valley Review*, XXIV (1996), 78-80.

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) Publicazzioni 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).

\*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 & Michael Gassenmeier. (Essen: Blaue Eule, 1992) Studien zur englishen 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* 

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England and Germany. Ed. Frederick Burwick & Jürgen Klein. (Amsterdam & 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).

**Mellor, Anne K**. "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (pp. 139-152) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. & Basingstoke: Palgrave, 2002)

Only Joanna Southcott, Mary Wollstonecraft Shelley, *The Last Man* (1826), and Mary Ann Browne, "A World without Water" (1832) "among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking" (p. 140). The essay is scarcely related to Blake.

## **REVIEW**

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

\*Mellor, Anne Kostelanetz, Blake's Human Form Divine (1974) <**BB**>

## **REVIEWS**

- §**David Kwinn**, *Library Journal*, XCVIII (1 Dec 1973), 1562
- **§Anon.**, *Choice*, XI (July/Aug 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)

Part VI: Biography and Criticism

- **John Grant**, *Wordsworth Circle*, V (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 (Jan 1975), 134-137
- \*W.J.T. Mitchell, Blake Newsletter, VIII, 4 (Spring 1975), 117-119
- **I.H.** C[hayes], English Language Notes, XIII (Sept 1975), 32
- §Hazard Adams, English Language Notes, XIII, 2 (Dec 1975), 141-147
- **William Bonney**, College Literature, II (1975), 150-151
- §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)

Menneteau, Patrick. "Les ages de la vie selon William Blake." Pp. 85-105 of Les Ages de la Vie en Grande-Bretagne au XVIII<sup>e</sup> Siècle: Actes de colloques décembre 1990 et décembre 1991. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French

Part VI: Criticism

§Menneteau, Patrick. "Enjeux interpretations du poème de William Blake *Infant Sorrow.*" Bulletin de la Société d'Etudes Anglo-Americaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles (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 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<sup>e</sup> 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'oeuvre de William Blake." Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles (Sept 1999), 211-222. In French

Part VI: Biography and Criticism

- §**Menneteau**, **P.** "William Blake: lectures de la Bible." Bulletin de la société d'études anglo-américaines des XVIIe et XVIIIe Siécles, No. 64 (2007), 93-114.
- §Menetti, Fabiana. "Il linguaggio visivo di William Blake." *Strumenti Critici: Rivista Quadri mestrali 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.

Part VI: Criticism

**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.

§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*. (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: Ludgwig 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).

Part VI: Biography and Criticism

**Meyers, Victoria**. "The Dialogue as Interpretive Focus in Blake's *The Four Zoas*." *Philological Quarterly*, LVI (1977), 221-239.

\*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).

Part VI: Criticism

**§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 & Los Angeles: University of California Press, 1957) <*BB* #2220A-B> C. §Second Edition. (1963) **D**. §(1964)

- \*Miller, Dan Clinton, Mark Bracher, & Donald Ault, ed. Critical Paths: Blake and the Argument of Method. (Durham & London, 1987) <**BBS**>
- \*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] & T[homas] W[ortham], Nineteenth-Century Literature, XLIII (1988-89), 143 (briefly)
- \*Anne Mellor, *Blake*, XXIII, 2 (Fall 1989), 98-100

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- §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, & 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., on-line.
- 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 Sept 1994, p. 13.

Part VI: Criticism

§Milosz, Czeslaw. "Co Doradzal 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 & Jan Tomkowski, Mistyczny \_wiat William Blake'a [The Mystical World of William Blake] (1993).

## **BLAKE**

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].)

Part VI: Biography and Criticism

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: 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, Sir Joshua, and Fiery Tongues of the Night Sky." *Notes and Queries*, CCLIII, 4 (Dec 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.

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Miner, Paul, "Blake's Lake of Udan Adan." Notes and Queries, CCLIII, 4 (Dec 2008), 417-418.

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 & S. Francis (2005).

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. "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**. "James Hervey's Influence on Blake's 'Tyger' of Experience." *Notes and Queries*, CCLIII, 4 (Dec 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**. "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.

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**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.

\*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 & 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

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

Part VI: Criticism

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).

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\*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.

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>

## **REVIEWS**

- Ronald Hastings, "Blake's 'Tyger' comes to town", Daily Telegraph [London], 17 July 1971, p. 7 < BBS, 502>
- §**Philip Hope-Wallace,** "Tyger", *Manchester Guardian*, 21 July 1971
- 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* on-line. California (Santa Barbara) Ph.D., 2006.

Mostly about Hogarth, but Chapters 8-9 are on Blake.

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**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**>

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- §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 (Sept 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

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- §Elaine Kreizman, Modern Language Notes, XCIV (1979), 1250-1257
- §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, Sept/Oct 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

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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. "Visible Language: Blake's Wond'rous Art of Writing." Pp. 46-86 of *Romanticism and Contemporary Criticism*. Ed. Morris Eaves & Michael Fischer. (Ithaca & 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 & 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 and Cultural Studies, Kanazawa University, No. 9 (1997), 49-68. In Japanese

Miyamachi, Seiichi. "Blake Kenkyu no Aratana Shiza -- Dotoku Haiki Ronsha to Rantazu: A New Perspective on

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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) "Rekishi Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]"; (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]"; and (6) "Ketsuron [Conclusion (concerning E.P. Thomson's book)]".

§Mohan, Devander. "The Orphic Poet in Blake's Milton and Contemporary Critical Theory." *Panjab University Research Bulletin (Arts)* [Chandigarh, India], XVII, 2 (Oct 1986), 17-47.

\*Monteiro-Grillo, J. "Blake (William)." *Verbo: Enciclopédia Luso-Brasileira de Cultura*, III (Lisboa: Verbo [?1982]), 1418-1419. In Portuguese

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**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. & London: Routledge, 2007) Studies in Major Literary Authors

§Mooli, 574 J.J.A. Menagerie van het Imaginaire: Dichters 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 & 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 <Bayerishen Staatsbibliothek, Munchen> I. The Use ... (N.Y.: Harper & 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. "Wounds and Roses in Yalom, Blake, and Heller." *Notes on Contemporary Literature*, XXXIV (2004), 5-7.

<sup>&</sup>lt;sup>574</sup> The MLA on-line bibliography spells it "Mooij".

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**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).

Appendix B: "Positions with Illustrations (many [31] by William Blake) reprinted by permission from Kathleen Raine's *Blake and Antiquity*" (pp. 22-54).

§Morgenson, Greg. "Children of Hell." Spring: A Journal of Archetype and Culture, LV (Spring 1994), 18-50.

On family relationships via Freud in Blake's Songs.

**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**>

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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 & 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.

**§Morrison, Richard**. "Blake Power: It's time to make a fuss of the great William Blake, says Richard Morrison." *Times* [London], 24 Nov 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 Jan 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 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* 

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World Biography. (Chicago & London: Fitzroy Dearborn Publishers; Pasadena & Hackensach, 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 & Basingstoke: Macmillan Press, 1982) B. §(N.Y.: Barnes & 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).

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§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 Part VI: Criticism

\*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).

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 102-103

\*Moskal, Jeanne. Blake, Ethics, and Forgiveness. (Tuscaloosa & 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).

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**Anon.**, Chronicle of Higher Education (June 1994) (a one-sentence summary)

§Reference and Research Book News, IX (Sept 1994), 42

J.T. Lynch, Humanities: Language & Literature – English & American, XXXII, No. 4 (Dec 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

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- **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 (Sept 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).

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- §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**>

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).

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**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, C.E. "William Blake's *The Four Zoas*: A Reassessment of the 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".

\*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.* 

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(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).

§Mugijatna, Drs. Puisi-puisi Symbols dalan Songs of Experience Karya William Blake laporan penilitian perseorangan dalam bidang sastra (Surakarta [Java, Indonesia]: Fakultas Sastra Universitatas Sebelas Maret [1996]) 42 ll. In Indonesian?

A research report.

**Muhlestein, Daniel K**. "(Re)Reading 'The Chimney Sweeper': Western Marxism, Christian Faith, and a Negative Hermeneutics of Critical Demystification." *Literature and Belief: Center 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. "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

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kind of private notebook" (pp. 5, 3) particularly with repeated representations of George III and Napoleon.

**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 & Horkheimer.

**Mulvihill, James**. "The History of All Times and Places': William Blake and Historical Representation in America and Europe." *Cleo*, XXIX (2000), 373-394.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph & 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.

**Munteanu, Anca**. "Visionary and artistic tansformations in Blake's *Visions of the Daughters of Albion." Journal of European Studies*, XXXVI (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

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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.

**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.

**Murry, John Middleton**, *William Blake* (1933, 1936, 1964) <*BB*>

# REVIEWS 1933

**§R.A. Scott-Jones**, *Spectator*, 29 Sept 1933, p. 412

§Anon., Times Literary Supplement, 26 Oct 1933, p. 727 Anon., "William Blake and the Language of the

Spirits", Times [London], 12 Dec 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 Oct 1965 (with 4 others)

Murry, John Middleton. "William Blake and Revolution." *New Adelphi*, NS IV (1932), 536-543. **BB** B. Tr. Bunsho

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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.*" *DAI*, LXVIII (1968), 5076. *DAI*, LXVIII (2007), 5076, Middle Tennessee State University Ph.D., 2007.

\*Myrone, Martin. *The Blake Book*. (London: Tate Publishing, 2007) Essential Artists [series] 4°, 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).

## **REVIEW**

\*Alexander S. Gourlay, *Blake*, XLIII, 2 (Fall 2009), 64-65 (it is "a sensitive and impressive introduction to Blake's visual art")

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# The Early Illuminated Books

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"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

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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

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§Noad, Charles E. "Frodo and His Spectre: Blakean Resonances in Tolkien." *Mythlore*, XXI (1996), 58-62.

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§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

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

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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")

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**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).

§Noskové, Martina. "The Eternal Female: A Contribution to the Gendered Readings of William Blake's Thel and 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, & 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 poëte 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<sup>te</sup> 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 brilliant réputation" as an engraver. He cites Cunningham, but some facts come silently from Romey.

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**Nuckels, Rosa Turner**. "Visions of light in the poetry of William Blake and Emily Dickinson." *DAI*, LVII (1997), 4734A. North Texas Ph.D., 1996.

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 (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

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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) REVIEWS

Paul M. Zall, Blake Newsletter, IX, 2 (Fall 1975), 54-55 §Morton D. Paley, Review of English Studies, XXVII (1976), 475-477

§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].)
- "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].)

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### 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")

# $\mathbf{O}$

O., N.; see Owens, Norah

- **§Obarski, Eugeniusz.** "William Blake: artysta I heretyk [William Blake: Artist and Heretic]." http://www.gnosis/aurea\_catena\_gnosis/prokopiuk\_ogdoada0 4.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.

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**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, on-line.

"The choice of Blake as the poet of the [Millenium] Dome [in London], says something ... about new Labour culture".

**Oe, Kenzaburo**. "Ikiru koto Hon wo yomu koto (4) Blake no juiyuo ni hajimaru [To Live and to Read (4): In the Beginning was Blake]." *Subaru*, XXVIII (2006), 166-181. 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).

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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 Japanese by Keiko Aoyama, Shoichi in Sakaki, Takashi Yamakage, Matsushima, by Keiko Kobayashi, "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo", (1988-2001),Ritsumeikan Bungaku 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 & 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".

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**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summe), 27

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**Ogawa, Jiro**. "William Blake; 'My Spectre and [i.e., round] me night and day'." Ryukoku Daigaku Ronshu, Ryukoku Gakkai: The Journal of Ryukoku University, Research Association of Ryukoku University, Faculty of Letters, Ryukoku University, No. 400-401 (1973), 47-63. In Japanese, despite the English title. *SSJ*>

**Ogden, James**. "Isaac D'Israeli on Blake." *Aligarh Critical Miscellany*, XI (1998 [received 31 Jan 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.

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**O'Higgins, Elizabeth**. "The Wild Deer: Introduction to William Blake's Hidden Designs." *Dublin Magazine*, NS XXX [i.e., XXIX], 1 (Jan-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* 

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seikatsuka: Morris, Blake, katachi no kanosei [Carrying Out 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 1 [Fine Arts of the World: Weekly Asahi Collection], No. 121 (1977). In Japanese <**BSJ**>

**Okamoto, Kenjiro, & Saburo Matsukata**. "Igirisu no Bijutsu [English Arts]." *Arubiyon: Albion, Organ of the Albion Club*, No. 46 (1959), 26-36. In Japanese **\*\*85J\*** 

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 (Sept 2006), 21-24.

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**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 & 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.

### REVIEW

§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.

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9 "Kyusai -- 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 Romanticisma Inglesa*. (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., & 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 & Marilynn S. Olson, "William Blake and August's Fiery Meteors", *Astronomical Computing* (Aug 1989), 192-194.

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\*Olson, Roberta J., & 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).

§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.

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, & 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).

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§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 & Leonee. "William Blake." In their *Great Poets*. (London: National Portrait Gallery, 1969)

**§Ormsby, Bronwyn Ann**. "The Materials and Techniques of William Blake's Tempera Paintings." 2 vols. University of Northumbria at Newcastle Ph.D., 2003.

Osińska, Agnieszka. "Bez przeciwieństw 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

About the concept of duality in Blake, Boehme, and Swedenborg.

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\*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] & 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. & London: Norton, 1993)

"He is still, for me, a courage-bringer" (1993, p. 159).

Ostriker, Alicia S. Vision and Verse in William Blake. (Madison & 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).

## **REVIEWS**

**John E. Grant**, *Philological Quarterly*, XLV, 3 (July 1966), 536-538

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- §Hazard Adams, Journal of Aesthetics and Art Criticism, XXV (Fall 1966), 107-108 (with another)
- **G.E. Bentley, Jr,** Modern Language Review, LXI, (1966), 684-685
- §**James Benziger**, *Criticism*, VIII (1966), 289-293 (with another)
- §Danielle Chavy Cooper, Books Abroad, XL (1966), 343-344
- §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 (1967), 461-463
- §Margaret Shook, Modern Philology, LXV (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*

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Daigaku Kyoyobu Ronshu: Higashi Nippon Gakuen Journal of Liberal Arts and Science, No. 13 (1987), 17-27. In Japanese *SJ*>

\*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. & 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).

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"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 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 (Aug 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])
- **Otto, Peter**, Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake (1991) <BBS>

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**D.W. Dörbecker**, *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)

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- **Philip Cox**, *BARS Bulletin & Review*, No. 3 (Oct 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
- 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
  - 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 (Dec 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])
- §Adela Pinch, Signs, XIX (1993), 264-268
- Edward Larrissy, *Notes and Queries*, CCXXXIX [NS IV] (1994), 404-405 (with another) (Otto's book "is narrow, and even slightly naive")
- **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])

Molly Ann Rothenberg, Eighteenth Century ... Bibliography, NS XVI for 1991 (1998), 335-336

**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. & 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".

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 103-104

§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 (Aug 2001)

**Otto, Peter**. "A Sublime Allegory: Blake, Blake Studies, and the Sublime." *Eighteenth Century: Theory and Interpretation*, XLIII (2002), 61-84.

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Deals especially with *The Four Zoas*.

Otto, Peter, "Time, Eternity and the Fall in *The Book of Urizen"*, *Philological Quarterly*, LXIX (1990), 359-376 < RBS>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 104

\*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°, 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 (Aug 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".

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\*Owens, Norah, William Blake and Felpham 1800-1803. (Bognor Regis, West Sussex: Bognor Regis Local History Society, 1986) 8°; 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; \*(Jan 1984), 14-19.

A biographical summary, distinct from her William Blake and Felpham 1800-1803 (1986).

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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

**David M. Baulch**, Romanticism on the Net, No. 8 (Nov 1997)

**Edward J. Rose**, *Blake*, XI, 3 (Winter 1977-78), 205-206

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**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] & 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).

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- **§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.

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**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 Millenium 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 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>

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§Frank Stack, Times Higher Education Supplement, 6 Jan 1984, p. 19

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- §**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
- \*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
- §David Fuller, Review of English Studies, XXXVI (1985), 577-578
- §François Piquet, Etudes anglaises, XXXVIII (1985), 237-239, in French
- §**David Worrall**, Studies in Romanticism, XXV, 2 (Summer 1986), 277-281
- §Mary Lynn Johnson, Journal of English and Germanic Philology, LXXXV (1986), 275-278
- §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

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- §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**>

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- §R.E. Luddy, *Library Journal*, XLV (Aug 1970), 2682 (with another)
- §Anon., Choice, VII (Oct 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 (Aug 1971), 352-354
- §Rodney M. Baine, Georgia Review, XXV (Summer 1971), 238-241 (with 4 others)
- §Robin Mayhead, English, XXII (Summer 1971), 59-62
- §Anon., Virginia Quarterly, XLVII (Summer 1971), 110
- §Robert F. Gleckner, Modern Language Quarterly, XXXII, 3 (Sept 1971), 326-328
- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- **I.H.** C[hayes], English Language Notes, IX (1971), 31-32

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- §**Jerome J. McGann**, *Modern Philology*, LXIX, 3 (Feb 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 (Feb 1973), 75-76
- §G.S. Rousseau, *Archiv*, CCX (Dec 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.** 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 nary Heads.s to Thornton's and

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engappeared in his *Essays on William Blake in Honor of John E. Grant,* ed. Alexander S. Gourlay (2002), and Chapter 2 is reprinted with minor corrections from his "\_\_ & his two Sons Satan & Adam", *Studies in Romanticism*, XLI (2002), 201-235.

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).<sup>575</sup>

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- **T. Hoagwood**, *Choice*, Sept 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 Oct 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])

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.

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- **Sheila A Spector**. *Wordsworth Circle*, XXXV (2004 [April 2005]), 164-167 ("Paley's 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])
- **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 (Dec 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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Robert N. Essick, Blake Studies, III, 1 (Fall 1970), 91-94

§Alan Weinberg, UNISA English Studies, VIII (Nov 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, from 17), derive the may 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 Wherein All the Antient Testimonies New Testament: Concerning This Argument Are Produced (1798 – first printed 1726-27), II, 108-110; "according to the rabbinnical 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., & Michael Phillips**, ed. *William Blake: Essays in honour of Sir Geoffrey Keynes* (1973). **<BB** #A2350 1>

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- 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)
- 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 & John E. Grant, Second Edition (2007), 586-590.

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- §Kenneth Hopkins, Eastern Daily Press, 7 Sept 1973
- §Frederick Laws, Daily Telegraph [London], 13 Sept 1973, p. 8 (with another)
- §Anon., British Book News, Nov 1973, p. 763
- §Anon., Library Journal, XCVIII (15 Dec 1973), 36-38
- §Anon., "The Processes of William Blake", *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)
- §Anon., Choice, X (Feb 1974), 1871
- §Richard Harter Fogle, "Romanticism Reconsidered", Sewanee Review, LXXXII (April-June 1974), 383-392
- §David Wagenknecht, Studies in Romanticism, XIII, 2 (Spring 1974), 164-169
- **Spewey 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

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- §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, I (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: <a href="http://www.ucm.es/BUCM/tesis/19972000/H/3/H3068401.p">http://www.ucm.es/BUCM/tesis/19972000/H/3/H3068401.p</a> df>. 750 pp., 27 reproductions In Spanish

Includes chapters on Diggers, Milenarismo y gnosticimo, Ranters, and Muggletonians ("un secta familiar a Blake").

§**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

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of Interpreting Blake: Essays Selected and Edited by Michael Phillips (1978).

**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, & Gail Roos. (London & N.Y.: Routledge, 1992)

**Parker, Langston**. "On the Effects of Certain Mental and Bodily States upon the Imagination." *Analyst; A Quarterly Journal*, III, xiv (**Jan 1836**), 177-196.

A lecture.

The vividness of Imagination is extremely variable, from the individual who hardly understands the meaning of metaphor, to him who lives in a world peopled by creatures of his own. Benvenuto Cellini, a Florentine artist of great celebrity, the celebrated Molanus, and our own visionary Blake, were striking examples of the latter class. [*Pp. 182-183*]

**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.]

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\*Patenaude, Troy RC. "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).

§**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).

**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."

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§**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*, on-line, 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, 2009)

§**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 & Patrizio Collini. (Pisa: Pacini, 2002) Studi di Letterature Moderne e Comparate 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

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**Percival, Milton O.**, William Blake's Circle of Destiny (1938) < BB>

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- §Anon., Times Literary Supplement, 27 Aug 1938, p. 557
- §Emily S. Hamblen, New York Times Book Review, 27 Nov 1938, p. 4
- §B.E.C. Davis, Review of English Studies, XIII (1938), 476-477
- §H. Davis, Modern Philology, XXXVI (1938), 85-91
- §D. Saurat, Modern Language Notes, LIV (1938), 68-69

**P[éricaud, 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.

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"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.

\*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

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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 & 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** Reprinted in

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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** 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** 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 Metanymic Logic and Natural 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. **B.** Reprinted in *Speak Silence*, ed. Mark L. Greenberg (1996).

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\*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 & 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.)

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Chapter 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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**§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)
- §Helmut Viebrock, Anglia, LXXVII (1959), 363-365
- §**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

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englischen Kunst. (Munich, 1974) In German **BBS**> E. \*"Blake to Hono no sen." Tr. Naoshi Tomobe & 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. "Introduction. Reading beyond Redemption: Historicism, Irony, and the Lessons of Romanticism." Pp. 1-37 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau & Robert F. Gleckner. (Durham & 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, Hélène**. "L'Esthétique de l'expression: La violence picturale chez Blake et chez Fuseli." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII*<sup>e</sup> et XVIII<sup>e</sup> Siècles, XLIV (1997), 72-91. 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 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

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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 (Nov 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 10<sup>th</sup>, 1793." *Bulletin de la Société d'Etudes Anglo-Américaines des XVIII*<sup>e</sup> et XVIII<sup>e</sup> Siècles, No. 44 (juin 1997), 93-110.

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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**, ed. *Interpreting Blake: Essays* Selected and Edited by Michael Phillips. (Cambridge, London, N.Y., & Melbourne, 1978) <**BBS**>

- **E.P. Thomson.** "London." Pp. 5-31. (Pp. 5-8 are reprinted as "The Ways in Which Words Change in 'London'" on pp. 49-51 of *William Blake: Comprehensive Research and Study Guide,* ed. Harold Bloom [2003].)
- 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 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003].)

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- §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

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- §**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

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- **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.

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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".

\*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**.

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"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 (Nov 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 créator de Blake".

The six studies consist of translations of his previously-published essays, all but the last revised.

- "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 & 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**>

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- "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>
- "La Réputation des Esquisses Poétiques 1783-1863." Pp. 73-92. (Translated from "The Reputation of Blake's 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

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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 & Joseph Viscomi, "Inquiry into Blake's Method of Color Printing", www.iblio.org/jsviscom (2001).]

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- **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 (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)
- \*Phillips, Michael. "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated 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
- [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. médée Pichot. "Le Visionnaire Blake." Revue Britannique, V (1862), 25-47. <BB>

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**§Pickstone, C.** "William Blake: Impression Spectacular Bodies." *Month*, XXXIII, Part 12 (2000), 497-498.

\*Pieiller, Evelyne. "William Blake: Satan, prince du monde." *magazine littéraire*, No. 356 (July-Août 1997), 50-51. 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 Hochschulshriften: Publications Universitaires Européennes: European University Studies Reihe XIV: Angelsächischer 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).

**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-

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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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- **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), 449470. **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 & 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

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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.

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**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")
- \*Pinto, Vivian de Sola, ed. *The Divine Vision: Studies in the Poetry and Art of William Blake born November 28th, 1757*; 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.
- 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).

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§Anon., Times Literary Supplement 29 Nov 1957, p. 723

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- §J. Bronowski, "Blake the Radical", New Statesman and Nation, LIV (30 Nov 1957), p. 733

  Comment by D. Hirst, 7 Dec 1957, p.778
- W.W. Robson, "Kidnapping Blake," *Spectator*, 6 Dec 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 Dec 1957 CC (3, 10 Jan 1958), 18, 47 <*BB*>
- §Anon., "Poet and Prophet", *Church Times*, 10 Jan 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
- §Bernard Blackstone, Modern Language Review, XIV (1959), 263-265
- §Robert F. Gleckner, Modern Language Notes, LXXIV (1959), 261-264
- **Pinto, V. de S.** "The Rev. F.H. Vaughan: In Praise of William Blake." *Times* [London], 19 Feb 1957, p. 13.

An obituary of an admirer of Blake.

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\*Pioch, Nicolas. "William Blake." (WebMuseum, Paris, copyright 14 Oct 2002), 3 pp. <a href="http://www.ibiblio.org.wm/paint/auth/Blake">http://www.ibiblio.org.wm/paint/auth/Blake</a> 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 editon 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>

\*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).

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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 & J.R. Watson. (Basingstoke & London: Macmillan, 1992)

**Piquet, François**. "Entre chiliasme et épiphanie: Blake et l'espérance millénariste." Pp. 143-152 of Évolution et Révolution(s) dans le Grande-Bretagne du XVIII<sup>e</sup> siècle: Actes des colloques tenues 1989-1990 à la Sorbonne [organisés par le] Centre d'Etudes anglaises du XVIII<sup>e</sup> 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: Émergence d'une poétique. (Paris: Presses Universitaire de France, janvier, 1997) Perspective Anglo-saxonnes In French
The Blake sections are:

<sup>&</sup>quot;Blake 'réaliste litérale de l'imagination'." Pp. 19-23.

<sup>&</sup>quot;Deux variantes romantiques du Millénium." Pp. 59-67. (Examples from Blake and Coleridge.)

<sup>&</sup>quot;'Holy Thursday': l'Innocence au regard de l'Expérience." Pp. 90-93.

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§**Piquet, François.** William Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE, THE MARRIAGE OF HEAVEN AND HELL, THE BOOK OF URIZEN. ([Paris:] Didier Érudition, 1995) Collection CNED-Didier Concours 8°, 120 pp.; ISBN: 2864602539 In French

A commentary on the poems.

\*Pite, Ralph. The Circle of Our Vision: Dante's Presence in 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

<sup>&</sup>quot;Thel: l'Expérience au regard de l'Innocence." Pp. 93-96.

<sup>&</sup>quot;La Chute selon la Bible de l'Enfer." Pp. 96-107.

<sup>&</sup>quot;Blake et Freud." Pp. 163-167.

<sup>&</sup>quot;Les deux Nurse's 'Song'." Pp. 167-169.

<sup>&</sup>quot;Des Larmes." Pp. 169-171.

<sup>&</sup>quot;Incarnation et corps de gloire." Pp. 171-178.

<sup>&</sup>quot;Tragiques Nativités blakiennes." Pp. 178-180.

<sup>&</sup>quot;'To Tirzah'." Pp. 180-183.

<sup>&</sup>quot;La Limite, la Vouloir Féminin, la sexualité." Pp. 183-189.

<sup>&</sup>quot;Agon et méprise interprétative." Pp. 209-211.

<sup>&</sup>quot;Le solipsisme et ses périls." Pp. 212-214.

<sup>&</sup>quot;Spectre et Émanation." Pp. 214-217.

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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 & Toronto, 1927) B. \*(London, 1952) C. Second Edition with a new introduction by R.H. Ward. (London, 1967) < BB>

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).

# REVIEWS 1927

**§Anon**., *Times Literary Supplement*, 11 Aug 1927 (with 3 others)

§George Sampson, Observer, 1927(?) (with six others)

1952

§Anon., Listener, 7 Aug 1952, p. 232

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§Kathleen Raine, New Statesman and Nation, 6 Sept 1952, p. 270 (with another)

**§J.M.C.**, *Spectator*, 12 Sept 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, & R.W. Griswold. (N.Y.: J.S. Redfield, **1850**)

#### **REVIEW**

Anon., Southern Literary Messenger: Devoted to Every 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].")

§**Porée, Marc**. "Marges/cadres: l'exemple du romantism 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.

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**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 (Oct 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)>

"il ne sortit jamais d'une position voisine de la misère ...." The account almost certainly derives from the obituary in the

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Gentleman's Magazine (1 Nov 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[éricaud] in *Biographie universelle*, Nouvelle Edition, IV (1843). <*BB* #2380>

[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.]

**Prather, Russell R.W.** "The apocalyptic argument." *DAI*, LIX (1999), 3468A. Washington Ph.D., 1998.

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**Prather, Russell**. "William Blake and the Problem of Progression." *Studies in Romanticism*, XLVI (2007), 507-540. On Blake's aesthetic strategy.

\***Praz, Mario**. "William Blake." Pp. 49-89 of his *Poeti Inglesi dell' Ottocento*. Con 18 Xilografie di Parigi. (Firenze: R. Bemporad e F°, [?1925]) Libri Necessare In Italian Pp. 61-89 are texts by Blake.

# Preston, Kerrison, Blake and Rossetti (1944) <**BB**>

#### **REVIEWS**

§H.G.F., Connoisseur, CXIV (1945), 60-61

§Anon., Apollo, XL (1945), 84-85

§Anon., Times Literary Supplement, 24 June 1945, p. 309

§**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.>

**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

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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, Reinterpretations: Festschrift for Horst Meller. Ed. Michael Gassenmeier, Petra Ridzun, Jens Martin Gurr, Frank Erik Pointer. (Heidelberg: Universitatsverlag C. Winter, 1998) Anglische 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).

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**Prickett, Stephen.** "Swedenborg, Blake, Joachim, and the Idea of a New Era." *Studia Swedenborgiana*, VII, 4 (June 1992), 1-30 and <a href="http://www.baysidechurch.org">http://www.baysidechurch.org</a>.

"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).

**Pritchard, William H**. "Responding to Blake." *Hudson Review*, XLIX (1996), 389-399.

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 & 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). On-line

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']." <a href="http://www.gnosis.art.pl/e\_gnosis/aurea\_catena\_gnosis/prokopiuk\_ogdoada04.htm">http://www.gnosis.art.pl/e\_gnosis/aurea\_catena\_gnosis/prokopiuk\_ogdoada04.htm</a> 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

**Pullman, Philip**. "Poet! Poet! Burning bright: An ode to William Blake on the eve of his 250th birthday." *Los Angeles Times*, 24 Dec 2006, p. M6.

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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, Phillip, Patti Smith, Tracy Chevalier, & Chris Orr**. "An English Visionary." *New Statesman*, CXXXV (4 Jan 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 Carruthers & 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),

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- 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

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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".

**Punter, David**, ed. *William Blake*. (Basingstoke & London: Macmillan Press Ltd, 1996) New Casebooks 8°; ISBN: 0333545966 (hardcover)

The book consists of John Peck & 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 & 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 & 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].)

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**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 & 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 & 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 & 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, & Donald Ault [1987].)

**Brenda S. Webster**. "Blake, Women, and Sexuality." Pp. 188-206. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, & Donald Ault [1987].)

\*Punter, David. "William Blake." Chapter 6 (pp. 79-90) of *Literature in Context*. Ed. Rick Rylance & Judy Simons. (Basingstoke & 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 Pictoral Prophecy." *Colby Quarterly*, XXIX, 1 (March 1993), 33-42.

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"Meaning lies ... in the mental activity" (p. 33).

#### **REVIEW**

**David Worrall,** *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("profoundly disorienting")

**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".

# 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!

**§Quinney, Laura.** William Blake on Self and Soul. (Cambridge: Harvard University Press, 2009) 23 cm, xvii,

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195 pp.; ISBN: 9780674035249+

It includes chapters on "Wordsworth, Plato, and Blake", "The Four Zoas, Transcendental Remorse", "Milton: The Guarded Gates", and "Jerusalem: The Will to Solitude".

§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)

# R

\*Radford, Tim. "Blake's heaven: Tim Radford finds out why the paintings of the author of Jerusalem are coming unstuck." *Guardian* [London], 12 Oct 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.

**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, Blake and Antiquity; see Raine, "Blake's Debt to Antiquity"

Raine, Kathleen, Blake and the New Age (1979) < BBS>

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## **REVIEWS**

- §Helen McNeil, Spectator, 14 Dec 1979, pp. 343-344
- §Anon., "Bewildering Blake", Books and Bookmen, March 1980 (with 2 others)
- §Anon., Choice, XVII (1980), 674
- §Christine Gallant, Wordsworth Circle, XII, 3 (Summer 1981), 164-167
- \*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]).

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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 & 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 Aug 1969
- §**John Bayley**, "The Batsman and the Bat," *Spectator*, 16 Aug 1969, pp. 207-208
- §Kathleen Nott, "Symbols and Sources", *Observer* [London], 17 Aug 1969, p. 21
- §John Wren-Lewis, New Statesman, 22 Aug 1969, pp. 249-250
- §John Crowe Ransom, "Blake Triumphant," New York Review of Books, 23 Oct 1969, pp. 4-5
- **Daniel Hughes**, *Blake Newsletter*, III, [3] (15 Dec 1969), 57-62
  - **Kathleen Raine**, "Blake and Tradition", *Blake*, III, 4 (May 1970), 89-90 (contradiction of Hughes)
- **§J. Bronowski**, *Nation*, 22 Dec 1969, pp. 700-701
- §Anon., "Some Anglo-American Divergences in the Appraisal of William Blake", *Times Literary*

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- Supplement, 25 Dec 1969, pp. 1461-1463 (with 2 others)
- For responses, see **Kathleen Raine, Anon., Edgar Foxall,** "Blake and Tradition", *Times Literary Supplement*, 8, 22 Jan 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 (Aug 1970), 76-83

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- **G.E. Bentley, Jr**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)
- §E.J. Rose, Dalhousie Review, L (Summer 1970), 269-271
- §W.H. Stevenson, Essays in Criticism, XX (1970), 251-259 (with another)
- §**P. Malekin**, *Review of English Studies*, XXII (Feb 1971), 93-95 (with another)
- §Donald Weeks, Journal of Aesthetics and Art Criticism, XXIX (Spring 1971), 424-425
- §Peter Russell, Southern Review, NS VII (Oct 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, IX (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 & 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 Nov 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>

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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 & 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.)

## **REVIEWS**

- Susan Matthews, BARS Bulletin & Review, No. 1 (Oct 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")
- **David G. Reide,** Eighteenth Century ... Bibliography, NS XVI for 1991 (1998), 336

Raine, Kathleen, The Human Face of God: William Blake and the Book of Job with 130 illustrations (1982) <**BBS**>

## **REVIEWS**

- § Glyn Hughes, New Statesman, 2 April 1982, p. 23
- § Michael Mason, *Times Literary Supplement*, 16 April 1982, p. 432
- §Robert F. Gleckner, Eighteenth Century ... Bibliography, VIII (1982), 393-394
- **§Zachary Leader**, Art Book Review, I, 3 (1982), 37-41
- §Raymond Lister, Journal of the Royal Society of Arts, CXXX (1982), 595-596
- **§Morton D. Paley**, Burlington Magazine, CXXIV (1982), 772-773
- §Leonard Deen, Commonweal, 11Feb 1983, pp. 91-92

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- §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, Etudues 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.:

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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 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 > BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: Kenkyusha, 1982) In Japanese \( BSJ > BER > BER | Tokyo: BE

A brief introductory pamphlet, not remarkable for accuracy.

## **REVIEW**

§Anon., Times Literary Supplement, 30 March 1951, p. 263

§Raine, Kathleen. William Blake. (London Thames & Hudson, 1970) The World of Art Library: Artists. B. (N.Y. & Washington, 1971) <BB #2499A-B> C. \*Tr. Nicole Tisserand & Michel Oriano. (Paris, 1976) In French <BBS>D. §(Milano, 1980) In Italian <BBS> E. (London: Thames & 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 (Aug 1970), 76-82

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- §Alex Comfort, "Our William Blake", Manchester Guardian, 3 Dec 1970
- §Lawrence Gowing, "Raphael to the Pre-Raphaelites", Observer, 13 Dec 1970
- §H.R. Wackrill, Arts Review, 2 Jan 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 (Nov 1971), 1166
- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- §Anon., American Artist, XXXV (Dec 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)
- **Rainsford, Dominic.** Authorship, Ethics and the Reader: Blake, Dickens, Joyce. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1997) 8°, 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.

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"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to conceal, positively strengthens his work, as a vehicle for productive literary debate" (p. 6).

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, 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 & 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

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Kneale. ([Montreal & 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
- §Rancionero, Luis. "La Imaginación: W. Blake." Filosofias del Underground (Annagrama, 1977). In Spanish
- \*Ratcliff, Carter. "The People's Bard." *Art in America*, No. 9 (Sept 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 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)."

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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")
- **Brian Wilkie**, *Modern Language Review*, C (2005), 200-201 ("throughout the book, Rawlinson's own method of 'reading' is questionable")
- §Robin Jarvis, Literature and History, XIV (2005), 86-89

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**Read, Dennis M.** "The Rival *Canterbury Pilgrims* of Blake and Cromek: Herculean Figures in the Carpet." *Modern Philology*, LXXXVI (1988-89), 171-190.

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

§**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)

\*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 Compaarative Study of William Blake and Joseph Smith. (Saarbrücken [Germany]: Verlag Dr. Müller, 2009) 71 pp.; ISBN: 9783639192537

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§**Regis, Michel**. "Paris, Musée du Louvre: William Blake ou la sagesse de l'Enfer." *Revue du Louvre et des Musées de France*, LVI, 5 (Dec 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. (Tübingen: Gunter Narr, 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] & 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 [on-line], XVI (1996).

**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

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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 & 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).

**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 & Werner Huber. (Rochester [N.Y.] & Woodbridge [Suffolk]: Camden House, 1999) Studies in English and American Literature

Reveillé-Parise, J.H. Physiologie et Hygène des Hommes

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livrés aux Travaux de l'Esprit, ou Recherches sur la Physique et le Moral, les Habitudes, les Maladies et la Régime des Gens de Lettres, Artistes, Savans, Hommes d'État Jurisconsultes, Administrateurs, etc. Tome Premie. (Paris: G.-A. Dentu, 1834) P. 219. In French <Canton de Vaud Bibliothèque Cantonale>

An account of Blake's visions as reported from Cunningham in *Revue encyclopédique* (**1830**). "Beaucoup de grands esprits ont éprouvé de pareilles hallucinations, comme le Tasse, Pascal, Nicole, Rousseau, Cazotte, etc."

§**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.

**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).

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\*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 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** 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,* 

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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 & 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* 

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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.

## **REVIEWS**

§Choice, XXXIV (May 1997), 1499

- **Sirah Ahmed**, *Wordsworth Circle*, XXVIII (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)

**Richey, William**. "The French Revolution: Blake's Epic Dialogue with Edmund Burke." ELH, LIX (1992), 817-837.

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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 & 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, graved and press'd: William Blake and the fate of textual bodies." *European Romantic Review*, XIX, 4 (2008), 385-401.

About *Milton*.

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§Rider, J. Le. "Ruptures de tradition dans l'interpretation du Laocoon, du Greco a Winckelmann, Lessing et William Blake." *Revue germanique internationale*, Part 19 (2003), 181-194. In French

**§Ridge, George, & 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)

**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 & 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 & 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])

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§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 B**. "Every Night and Every Morn': A Performance Study of the Song Cycle of Jeffrey Wood for the Poetry of William Blake." *DAI* on-line. 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 on-line catalogue.

**Ripley, Wayne C**. "The Secrets of Dark Contemplation': Edward Young, William Blake, and the History of Radical Devotional Poetics, 1688-1795." *DAI* on-line. Rochester Ph.D., 2005. 480 pp.

**Ripley, Wayne C.** "An Unrecorded Attack on Blake." *Notes and Queries,* CCLIII, 4 (Dec 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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§Risden, E.L. "William Blake and the Personal Epic Fantastic." *Journal of the Fantastic in the Arts*, XII (2002), 417-424. **B.** Silently reprinted as pp. 109-117 of his *Heroes, Gods, and the Role of Epiphany in English Epic Poetry*. (Jefferson [North Carolina] & London: McFarland & Co., 2008)

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

\*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.

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**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 & 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.

\*Ljiljana Bogoeva-Sedlar, "On Blake", "Lecture delivered on March 25th 1996". Pp. 147-158. ("Blake has been the great love of my life" [p. 143].)

**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

**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 & Raymond-Jean Frontain. (Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London & 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 parallelling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities

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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." University of Copenhagen Ph.D., 2001. 246 pp.

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.** "Healing the Spirit: William Blake and Magnetic Religion." *Romanticism on the Net*, No. 25 (Feb 2002), 37 paragraphs.

§Rix, Robert W. "In Infernal Love and Faith': William Blake's *The Marriage of Heaven and Hell." Literature and Theology*, XX (2006), 107-125.

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**Rix, Robert**. William Blake and the Cultures of Radical Christianity. (Aldershot, Hampshire, & Burlington, Vermont: Ashgate Publishing, 2007) 4°, ix, 182 pp.; ISBN: 9780754656005

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])
- §A. Hessayon, English Historical Review, CXXIV, 506 (2009), 195-196
- §**Jeremy Tambling**, *Journal for Eighteenth-Century Studies*, XXXII, 1 (2009), 123-124
- **Rix, Robert W**. "William Blake and the Prophetic Marketplace." Pp. 47-61 of *Angles on the English-Speaking World* [Copenhagen], III (2003).

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 William. "William Blake, Thomas Thorild and Radical Swedenborgianism." *Nordic Journal of English Studies* [Oslo], II (2003), 97-128.

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§Rix, Robert. "William Blake: Trance, Therapy and Transcendence." *Literurskritik og Romantikstudiers*, LIII (2009), 1-20. In Danish

§**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* Volume One Hundred Fifty-Four: *The British Literary Book Trade, 1700-1820.* Ed. James K. Bracken & 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**. "St Paul's Gift to Blake's Aesthetic." *Glass*, XV (2003).

Parts of it are reprinted in Chapter 3 (pp. 37-74, "Reading Blake"), of his *William Blake's Poetry: A Reader's Guide* (2007).

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\*Roberts, Jonathan. William Blake's Poetry: A Reader's Guide. (London: Continuum, 2007) Continuum Reader's Guides 8°, 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).

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§James Rovira, College Literature, XXXV, 3 (22 Jan 2008), 198-200

§Roberts, Jonathan, & Christopher Rowland. "William Blake." In *The Blackwood Companion to the Bible in English Literature*. Ed. Rebecca Lemon, Emma Mason, Jonathan Roberts, & Christopher Rowland. (Chichester [Sussex] & Malden [Massachusetts]: Wiley-Blackwood, 2009)

§Roberts, Michele. "Books – Hampstead made him sick – Michele Roberts reads the naked truth about William Blake, the Lambeth lefty." *New Statesman Society*, 8 Sept 1995, p. 36.

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

Robinson, Henry Crabb. "William Blake, Kunstler, Dichter

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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., Erganzungs 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), & 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. Cumberland, 1826) Pp. 159-161. <California (Santa Cruz) and Princeton> C. §(N.Y.: Harper, 1850) D. §A Verbatim Reprint. Ed. John Timbs. (London: Frederick Warne & Co.;

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N.Y.: Scribner, Welford & 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*<sup>576</sup> performed by "nearly 500 musicians" at the University of Michigan 8 April 2004; it is "musically ... pretty awesome" and "dazzlingly" "diverse".

§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.

<sup>&</sup>lt;sup>576</sup> See *BBS*, 352, 402, 422, 608.

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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.

\*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

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- **Ruthven Todd**, "Unfinished Masterpiece", *New York Times*, 10 Jan 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
- §H.M. Margoliouth, Review of English Studies, NS VI (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.

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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* on-line, 27 Nov 2007.

A general essay.

**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 Extramadura, 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. <Universiteitsbibliotheck, Gent> C. Dictionnaire de la Conversation et de la Lecture: Inventaire raisonné des Notions générales les plus indispensible à Tous, ed. M.W. Duckett. Seconde édition, entièrement refondue. (Paris, 1852),

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Vol. III, pp. 265-266. **<BB** #2546 under "Romney"> **D**. III (Paris: aux Comptoires de la Direction et chez Michel Lévy Frères, 1856), 265-266. In French

A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romey's: Blake was "d'une étonnante imagination, d'un talent plein de magi, l'un des artistes les plus originaux de cette Angleterre".

He adds to Cunningham's account that Blake's father hired "les maîtres de calcul, d'arithmétique et de tenu de livres" (book keeping); that many clients of Basire preferred the work of the apprentice to that of the master; that [Poetical Sketches (1783)] includes "odes ... et sonnets", and that Flaxman counselled its publication "à 30 ans" (Blake was 30 in 1787); that Blake finished his apprenticeship in a little less than seven years (neither Cunningham nor anyone else says exactly when it finished). To Cunningham's much quoted account of Blake's courtship (¶9), Romey adds: "a vague restlessness followed him everywhere, in his studio, his happy retreat, where he forgot his troubles so sweetly, and on his walks, which were his sweetest recreation". Romey says that Catherine was of very humble birth and of great beauty (Cunningham says little more than that she had white hands, bright eyes, "and a slim and handsome shape" [9]). Of the sketch of Catherine which Blake made on his death-bed, Cunningham said no more than that it was "a fine likeness" (¶48), but Romey says it is "remarkable for its expression of a naive and melancholy head strongly depicted, of a woman still beautiful, in spite of her age, a strong air of youth".

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I take these biographical additions to be Romey's wilful 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 Dec 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).

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§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 Tashen 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

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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 Swedenbvorg au début du Romanticisme: William Blake, Novalis, Ballanche (1951), in French <**BB**>

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§Anon., Modern Languages, XXXIII (1952), 115

§Rorty, Amélie. "William Blake: Shame is Pride's Cloak." In *The Many Faces of Evil: Historical Perspectives*. Ed. Amélie Rorty (London & 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, Steven J**. "Canettian Crowd Symbols in Blake's and Wordsworth's Nature Poetry." *The Friend: Comment on Romanticism,* I, 4 (Oct 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).

- \*Rosenfeld, Alvin A., ed. William Blake: Essays for S. Foster Damon. (Providence [Rhode Island]: Brown University Press, 1969)<**BB**>
- **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-

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- 1970. (New Haven & London: Yale University Press, 1970) C. §(1971)
- 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 & 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 Dec 1969 (with 2 others)
- §James D. Boulger, Brown Alumni Monthly, Nov 1969
- §Anon., Times Literary Supplement, 25 Dec 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 (Feb 1971), 93-95 (with another)

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§Max F. Schultz, Eighteenth-Century Studies, VI (Winter 1970-71), 223-229

§Roskill, Mark. "Blake and Palmer." In his *English Painting from 1500 to 1865*. (London: Thames & Hudson, 1959)

**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 Workship* (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 & Toronto: Associated University Press, 1993) 8°, ISBN: 0838752403

"I concenterate on patterns of coherence and attempt to synthesize rather than problemetize my own argument" (p. 9). The work clearly grew out of his 1987 dissertation.

# **REVIEWS**

- **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")

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**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326-327 ("genuinely humanist in its sympathies")

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

**Rosso, George Anthony, Jr.** "Newton's pantocrator and Blake's recovery of Miltonic prophecy." Chapter Two (pp. 47-64) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & 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 ...."

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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).

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**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 & 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]

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"Jerusalem's 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology", Genre, XXIII (1990) as "Blake's Antimetaphysics and the Subject of Discourse" [pp. 108-128] "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 theorythick 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")

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**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** § "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).

§Roussetzki, Remy. "The Aesthetics of Shock in Wordsworth." *Schuylkill: A Creative and Critical Review from Temple University*, III (2000), 77-90.

§Rovira, James J.,. "Kierkegaard, Creation Anxiety and William Blake's Early Illuminated Books." *DAI*, LXIX (20-08), 9088, Drew Ph.D., 2008, 323 leaves.

**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. & T. Clark, 2003). **B**.

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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. "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, & 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 & 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).

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§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 & Johannes Tromp. (Aldershot & 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 Nov 2007, on-line.

**§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. & 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. (Milwaukee: Marquette University Press, 2007) The Père Marquette Lecture in Theology 2007 12°, 48 pp.; ISBN: 9780874625875

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In "London", "It is as a latter day Ezekiel or John that Blake the poet walks the streets of London" (p. 42).

# **REVIEW**

**Robert M. Ryan**, *Blake*, XLII, 3 (Winter 2008-2009), 111 (one paragraph) (it is "thoughtful")

§Rowland, Christopher. "William Blake and the Life in the Divine Body." In *Paul, Grace and Freedom: Essays in Honour of John Kirk Riches.* (London & 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 & 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, 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 & 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 *Litérature 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**>

# **REVIEW**

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

\*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 Oct 1956, p. 618 (with another)
- §Helen Spalding, Books of the Month, Oct 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], &

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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 Sept 2008, online only.

The reproduction is the very interesting Blake window in St Mary's Church, Battersea, where the Blakes were married.

- §**Rutland, Laura Ellen**. "Hindrance, Act, and the Scapegoat: William Blake, Kenneth Burke, and the Rhetoric of Order." *DAI*, LXIV (2003), 2098A. Tennesee Ph.D., 2003.
- \*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.

- **Ryu, Son-Moo**. "Imagining Society: William Blake, William Wordsworth and George Eliot." *DAI*, LXVI (2005), 1010-1011A and on-line. Indiana Ph.D., 2005. 395 pp.
- §Ryu, Son-Moo. "William Blake and the Body: The Dialectic of Subjection and Transgression." Nineteenth-

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Century Literature in English [Seoul, South Korea], XI (2007), 207-231.

# 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 Sept 1925.

"All right-thinking and fairly informed people ... shudder at the notion of incorporating" into the Hymnal Blake's "Jerualem" lyric from *Milton*, that "emanation of a disordered mind".

S., Y.; see HenrY JameS

**Sabri-Tabrizi, G.R.**, The "Heaven" and "Hell" of William Blake (1973) <BB>

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# **REVIEWS**

- §Raymond Williams, "Radical Blake", *Guardian*, 29 Nov 1973, p. 15 (with another)
- §Anon., Book Newsletter, IX (Oct-Dec 1973), n.p.
- §Anon., Library Journal, XCIX (1 Feb 1974), 364
- §Anon., "The Processes of William Blake", *Times Literary Supplement*, 15 Feb 1974, p. 1274 (with 6 others)
- **D[avid] V. E[rdman]**, English Language Notes, XII (Sept 1974), 36-37
- §Susan Hawk Brisman, Studies in Romanticism, XIII, 4 (Fall 1974)
- \*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 Obrego\_, 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.

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§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

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

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'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 tono 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 tono taiwa* -- Yoroppa no gakatachi [*Dialogue to Pictures Painting Human*: European Painters] (1981).

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\*Sakai, Tadayasu. "Oinaru konton = Blake [Great Chaos = Blake]." Pp. 186-228 of his *Ningen no iru e tono taiwa* -- Yoroppa 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 Dec 1994. In Japanese.

The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.

\*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

\*Saklofski, 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. "Conscripting Imagination: The National

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'Duty' of William Blake's Art." *Romanticism on the Net*, No. 46 (May 2007)

§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**. i 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].

§**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 & 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

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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.

§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>* 

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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>

**§\*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<sup>m</sup>: Blake." *FWBO* [Friends of the Western Buddhist Order] Newsletter, No. 36 (Winter 1977), 8-13.

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See also Ven. Sangharakshita, *Buddhism and William Blake* ([London, ?1978]), 8 pp. <**BBS p. 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 **\*\*85J\*** 

\*Sangu, Makoto. Blake Ronko [Blake Studies]. (Tokyo & 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.)

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"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 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.

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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 (Oct 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

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Shinjin [True Man], XXXVI, 5 (1958), 7-8. C. Reprinted in his *Kyjoan Bunshu*, Vol. III (1966), pp. 56-59, above. In Japanese *<BSJ>* 

- §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 Ediçiõnes da Obra de William Blake, como Formas de Traducão e 'Correção de um Texto Literario." *Estudos Lingüísticos: Annais de Semminarios do GEL, 1978-1988,* XXVIII ([Saõ Paolo, Brazil] 1999), 653-657. In Portuguese, with an English Summary.
- §Sanzo, Eileen. "Blake's Ancient Britons: Blake and Primitive Humankind." *Nassau Review: The Journal of Nassau Community College*, VI (1991), 91-99.

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§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 78kai 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 The Marriage"; "The man called 'Christian' in The Pilgrim's

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*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 Igirisu 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])]. *Igirisu Romanha Kenkyu* [Essays in English Romanticism], XXXIII (2009), 128-130. 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

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Sato, Hikari. "Mite Shri 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. "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 theologists [Lowth, Geddes, and Unitarian thinkers] in their approach to the Bible" (p. 113).

**Sato, Hikari.** "Rintrah roars & shakes his fires in the burdend air': *The Marriage of Heaven and Hell* to Ikareru Yogensha: 'Rintrah roars & shakes his fires in the burdend

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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

§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, 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).

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\*Saunders, Chris. "Eye of the Tyger: Largely ignored during his lifetime, William Blake produced poetry and art which, 250 years on, rank him among the all time most collectable. Chris Saunders celebrates the innocence and experience of Albion's greatest artist." *Rare Book Review*. August-September 2008, pp. 32-36.

A survey of Blake's life and works with prices of books published 1783-1963 keyed to the Sotheran-Windle catalogue (June 2008).

**Saunders, J.** "The Tabard." Vol. II, Chapter iv (pp. 57-72) of *London*, ed. Charles Knight (London: Charles Knight & 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 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*>

# **REVIEW**

§Anon., Times Literary Supplement, 28 Dec 1935, p. 895 Reply by Saurat, 11 Jan 1936, p. 35

\*Saurat, Denis. Blake & Modern Thought. (London, 1929) < BB > B. (N.Y.: The Dial Press, 1929). C. (N.Y., 1964) < BB >

# REVIEWS

**§Anon.**, *New Statesman*, 3 Aug 1929, pp. 529-530 **§Anon.**, *Saturday Review*, 3 Aug 1929, pp. 134-135

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- **§Anon.**, *Times* [London], 22 Aug 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, William Blake (1954), in French <BB> REVIEW

- §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 (Aug 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, Lesley-Ann. "An enigma more than a landmark." *Dance Now*, II, 3 (Autumn 1993), 40-47, 49.

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The Birmingham Royal Ballet revival of Ninette de Valois' *Job* ballet based on Blake's designs *<BB>* "is nothing less than a revelation".

§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").

**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".

**Schmidt, Michael**. "Killing Doctor Johnson." Pp. 331-340 of his *Lives of the Poets*. (London: Weidenfeld & 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

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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." (Tubingen [Germany], 1965) 89 leaves A Tubingen dissertation In German

**Schneider, Matthew.** "The Anxiety of Innocence in Blake and Kierkegaard." *European Romantic Review*, XVI (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 Beetles in William Blake, but the Table of Contents does not name Blake.

**Schock, Peter A**. "Blake, the Son of Fire, and the God of this World." Chapter 2 (pp. 41-77, 170-175) of his *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Burns*. (Basingstoke & N.Y.: palgrave macmillan, 2003)

# REVIEWS

§Simon Bainbridge, Romanticism, X (2004), 258-260 Paul M. Curtis, Byron Journal, XXXII (2004), 63-65

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\*Schock, Peter A. "The Marriage of Heaven and Hell: Blake's Myth of Satan and its Cultural Matrix." ELH, LX (1993), 441-470.

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, 14 Sept 2006. In German
- **Scholz, Joachim J.**, Blake and Novalis: A Comparison of Romanticism's High Arguments (1978) < BBS>

#### REVIEWS

- **Detlef W. Dörrbecker**, *Blake*, XVII, 3 (Winter 1983-84), 111-114
- §A. Montandon, Romantisme, XXV-XXVI (1979), 253, in French
- **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)

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**Schorer, Mark**. William Blake: The Politics of Vision (1946). B. (1959) <*BB*>

# **REVIEWS**

- §Robert Gorham Davis, New York Times, 22 Sept 1946, p. 5
- §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)
- \*Schott, G.D. "William Blake's *Milton*, John Birch's 'Electrical Magic', and the 'falling star'." *Lancet*, CCCLXII (20/27 Dec 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.

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**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 Auständen der Seele", *Morgenblatt für gebildete Stände* [Stuttgart und Tübingen: J.G. Cotta'sche Buchhandlung], No. 242 (9 Oct 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

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Staatsbibliothek, Munchen>

In a section on "Hypochondrie und Hysterie" is a paragraph about the "hypochrondrische 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 University (July 1999), on-line July 2005 at <a href="http://www.williamgilbert.com/Gilbert Schuchard.htm">http://www.williamgilbert.com/Gilbert Schuchard.htm</a>

\*Schuchard, Marsha Keith. Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision. (London: Century Random House, 2006) 4°, 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°, 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

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[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 <a href="http://www.esoteric.mus.edu/">http://www.esoteric.mus.edu/</a>>.

# **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 Nov 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

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§Anon., Midwest Book Review, Aug 2008<sup>577</sup>

**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. & 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")

§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 Praxes* 

<sup>&</sup>lt;sup>577</sup> The reviews in the *Guardian* and *Midwest Book Review* derive from jacket ads reported on the internet.

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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 Jacobson in L'art verbal des poètes-peintres: Blake, Rousseau et Klee." *Words & Image*, XVII (2001), 208-218.

Why didn't Jacobson compare Blake's text with his design (p. 208)?

§Scott, David. Of Man, Six Monograms. (Edinburgh: Published for the Author by Constable; London: Moon, Boys, and Graves; Hamburgh: Perthes und Besser; Leipzig: Ernest Fleischer, 1831) Folio, 14 pp., 7s 6d <Glasgow and Victoria &

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Albert>

# **REVIEW referring to Blake**

Anon., London Literary Gazette, No. 736 (26 Feb 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.

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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 & 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>

§\*Secundus. "Jób képek." *Múlt és Jõvõ* [*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.

**Sekimoto, Eiichi.** "Blake -- sono shochoteki Hyogen ni tsuite (1) [Blake -- On his Symbolic Expressions]." *Sylvan*, No. 5 (1959), 75-82. In Japanese *SSJ*>

§Selany, S. "William Blake and Radical Tradition." In Weapons of Criticism: Marxism in America and Literary Tradition. (Palo Alto, California: Ramparts Press, 1976)

\*Selma, José Vicente. William Blake. (Valencia, Dicembre 1982) Quervo: Cuadernos de Cultura, Monografía Num 3. In Spanish

It consists of

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- \*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.

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"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.

The dissertation is clearly related to her 1996 book.

§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>

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# **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

**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. "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

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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

§**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 Feb 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

**Sherry, Peggy Meyer**. "The 'Predicament' of the Autograph: 'William Blake'." *Glyph: Johns Hopkins Textual Studies,* IV (1978), 131-155. **BBS, p. 637, gives her first name as Margaret**>

§Shilinya, Brigita Karlovna. [William Blake and English Pre-Romanticism: Handbook for Optional Courses.] (Riga: P. Stuhkas Latvijas Valsts univ. [Latvian State University], 1982) 56 pp. In Latvian and English. (The author's name is Jilina in Latvian.)

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**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 & Co. [1934]) **BBS**, 633, gives "Schipp">

**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

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**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.

§Signet, Charles J. "The Role of Christ in Blake's *The Four Zoas*." Essays in Literature, III (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)

**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**. "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 & 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* 

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Revolt Against Theory. (Chicago & 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 Dec 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.

"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) 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 (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).

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\*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°, 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).

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

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**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 (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 (Jan-Dec 2003), 115-122; IV, 1-3 (Jan-Dec 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 (Sept 1981), "23-20". <*BBS*, 640, omits "Comparative" and the strange pagenumbers>
- §Singh, Gurbhagat. "Lacan, Levi-Strauss and William Blake: A Note on *The Four Zoas." Literary Criterion* [Mysore], XCVI, 2 (Feb 1981), 56-65.
- §Singh, Gurbhagat. Poetry as Metaconsciousness: Readings in William Blake. (Delhi: Ajanta Books Inst., 1983) 170 pp.

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## **REVIEWS**

§Financial Express [New Delhi], 17 July 1983, pp. 6-7 §Times of India [New Delhi], 4 Sept 1983, 6-8 §Tribune [Chandigargh, India], 8 Oct 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 & Megan Scribner, Leading from Within: Poetry that Sustains the Courage to Lead. (San Francisco: Jossey-Bass, 2007)

\*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 & London: Kent State University Press, 2000)

An analysis, incorporating lots of criticism by others.

**Sklar, Susanne**. "How Beauty Will Save the World: William Blake's Prophetic Vision." *Spiritus: A Journal of Christian Spirituality*, VII (2007), 30-39.

**§Sklar, Susanne**. "The *Jerusalem* Marathon." <a href="http://www.blakequarterly.org">http://www.blakequarterly.org</a>; 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

**Sławeck, Tadeusz.** *Człowiek Radosny: Blake, Nietsche.* (Kielce: Wydawnictino Szumachor, 1994) 12°, 46 pp.; no ISBN In Polish

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**Slawek, 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.

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

#### REVIEW

\*Nelson Hilton, *Blake*, XXII, 4 (Spring 1989), 121-122

§**Sl·awek, Tadeusz**. *U-bywać*: *czl·oiek światr, przyjaźń w twórczości Williama Blakea*. (Katowice: Wydawn. Uniwersytetu Śląkiego, 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 (Dec 1995), 219-227.

**Smiles, Samuel**. *Self-Help*. *With Illustrations of Character and Conduct*. 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.]

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**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 Oct 1993.

**Smith, A.W.** "And did those feet ...?' The 'legend' of Christ's visit to Britain." *Folklore*, C (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 & Indianapolis: Indiana University Press, 2003). P. 503.

Letter about Hayley's *Designs to a Series of Ballads* (1802) to Cadell & Davies, **16 Dec 1802**:

M<sup>r</sup> 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<sup>r</sup> 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

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to let me know.

The reference was pointed out by Angus Whitehead, "A Further Reference to William Blake in the Letters of Charlotte Smith", *Blake*, XLIII, 2 (Fall, 2009), 78.

**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, 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, John Thomas**. "William Blake." Vol. II, pp. 458-488 of his *Nollekens and His Times* (1828). **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

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Two Volumes. (London & N.Y.: John Lane, 1917) **D**. Ed. Wilfred Whitten. (London & N.Y., 1920) <**BB**>

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 (Dec 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>

Anon., "Nollekens and his Times", *Athenaeum*, No. 56 (19 Nov 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], & Lampeter [Wales]: Edwin Mellen Press, 1999) Studies in British Literature Volume 42 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

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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 & 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 "reworked 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].)
- \*"Monos o Iesous: The Transfiguration of the Bible in *Jerusalem*." Pp. 223-251.

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**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 "reworked" from the dissertation.

**Snart, Jason**. "Blake's Awareness of 'Blake in a Newtonian World': William Blake, Isaac Newton, and Writing on Metal." *History of European Ideas*, XXXI (2005), 237-249.

\*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.** "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.

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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, Jason Allen.** "The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake's Marginalia." *DAI*, LXIII (2002), 2257A. Florida Ph.D.

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°, 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).

## **REVIEW**

Jennifer Davis Michael, Blake, XLI (2007-8), 129-131

\*Snart, Jason. "UnReading William Blake's Marginalia." *Visible Language*, XXXIX, 2 (2005), 168-193.

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He is concerned with "Blake engaging the problems and possibilities associated with representation" (p. 168).

§So, Tat-Sang. "Eternal death in Blake's *The Four Zoas*." *DAI*, LXIII (2002), 957-958A. Dallas Ph.D., 2002.

\*Solomon, Andrew. Blake's Job: A Message for our Time. (London: Palamabron Press, 1993) 4°, 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.

Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."

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**Sontag, Frederick**. *Truth and Imagination: The Universes Within*. (Lanham [Maryland], N.Y., Oxford: University Presses of America, 1998) 8°, 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, & Carl Stieff. "Blake -- Romantikeren, Mystkeren, Profeten." Pp. 125-132 of *Følsomhedens Tid* 1750-1800. (Københaven: Politikines Forlag, 1972), which is Bind 6 of *Verdens Litteratur Historie*. Ed. F.J. Billeskov Jansen, Hakon Stangerup, & 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.

**Sorensen, Peter J.** "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriel*." *Classical and Modern Literature*, XV (1995), 163-176.

"Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is ... *Tiriel*", "a full-fledged Greek tragedy" which substitutes "a freemasonic rite for the ancient mysteries" (pp. 165, 167, 169).

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**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.] & 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")

§Souders, Bruce C. "The Reappearance of Jacob Boehme in the Work of William Law, William Blake and William Butler Yeats." Columbia Ph.D., 1953.

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**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. Organaização do Departamento de Estudos Germantisticos 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 Flora, & Teresa de Ataide 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*, XXIXa, 173 (**May 1847**), 608-623 ("Blake wrote in the assumed

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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 (**Jan 1848**), 111121 "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

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uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("Wonders Divine" [2001], p. 12).

As companion volumes, "Glorious incomprehensible" ... and "Wonders Divine" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [p. 171]

The "Preface: Blake as a Kabbalist" (pp. 11-13 in "Glorious incomprehensible"), "Acknowledgments" (pp. 15-16), and "A Note on the Texts" (p. 17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (pp. 21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (pp. 35-56), "much of the discussion is abstracted" (p. 177) from her "Blake as an Eighteenth-Century Hebraist", pp. 179-229 of Blake and His Bibles, ed. D.V. Erdman (1990).

#### REVIEWS

- **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 & 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])
- Mark Lussier, Romantic Circles Review, VIII, 11 (Winter 2005) <a href="http://www:uc.umd.edu/reviews/current/gourlay-htm">http://www:uc.umd.edu/reviews/current/gourlay-htm</a> (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

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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 (1003), 573-574 (with "Wonders Divine") (Tamblin is "unconvinced")
- Sibylle Erle, & 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])
- **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), on-line (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 (Feb 1975), 66-69.

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§**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 Leinanialoha.** "The Presence of the Character Ahania in the Works of William Blake." Oxford M. Phil., 1991.

**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 & 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.

§**Stalmaszczk, Piotr.** "Blake and Swedenborg." *Folia litteraria: Acta Universitatis Lodziensis*, No. 34 (1988).

**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".

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**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.

"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, & 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 & 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.

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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. & London: Fitzroy Dearborn, 2004)

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.

**Steiner, Annie Delores.** "Reading Blake, reading Morrison: A Blakean reading of Toni Morrison." *DAI*, LVI (1995), 195A. Miami Ph.D., 1994.

"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.

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\*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, James**. "William Blake." Pp. 195-201 of his *James, Seumas, and Jacques: Unpublished Writings of James Stephens*. Ed. Lloyd Frankenberg. (N.Y.: Macmillan, 1964)

§**Stevens, Bethan**. *William Blake*. (London: British Museum Press, 2006) 95 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."

**Stevenson, Mary**. "Martin Heidigger and William Blake: Toward an ontological aesthetics." *DAI*, LXII (2001), 1007A. Texas (Arlington) Ph.D., 2001.

"Practices central to Blake's poetry such as 'eternal' and 'Albion' are compared to Heidigger's concepts of Dasein."

**Stevenson, Warren**. "Blake." Pp. 5-21 of his *The Myth of the Golden Age in English Romantic Poetry*. (Salzburg, 1981)

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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 & Teaneck: Fairleigh 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

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\*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 & Joseph Rosenblum. (New Castle [Delaware]: Oak Knoll Press, & 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)

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§Stieg, Elizabeth. "Reinterpreting the Old Testament: Blake's Tiriel as Prophet." *Studies in Romanticism*, XXIX, 2 (Summer 1990).

**Stock, R.D.**, The Holy and the Daemonic from Sir Thomas Browne to William Blake (1982) <BBS>

## **REVIEWS**

- §Robin Robbins, Times Literary Supplement, 24 Sept 1982, p. 1046
- §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
- **§Lionel Basney**, Christianity and Literature, XXXIII (1984), 53-55
- §**Jacques Blondel**, *Etudes anglaises*, XXXVII (1984), 327, in French
- §Pat Rogers, Review of English Studies, XXXV (1984), 377-378
- §Patricia Meyer Spacks, Modern Philology, LXXXII (1984), 206-209
- Christopher Fox, Blake, XVIII, 3 (Winter 1984-85), 144-146
- §**D.R.M.** Wilkinson, Yearbook of English Studies, XVI (1986), 286-288 (with another)

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§**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
- **D.V. E[rdman],** Romantic Movement ... Bibliography for 1991 (1992), 91-92
- **§M. Spilker**, *Novel*, XXV (1992), 387+

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 107-108

**§Adela Pinch**, *Signs*, IX (1993) (264-268)

Anne K. Mellor, Eighteenth Century ... Bibliography, NS XVI for 1990 (1998), 351

# **Story, A.T.**, *William Blake* (1893) <*BB*>

#### **REVIEW**

Anon., New York Times, 10 Dec 1893

**Story, A.T.**, "William Blake", *Temple Bar*, CVI (1895), 525-537. < **BB**> **B.** § **Anon.** "William Blake's Marriage." *New York Times*, 29 Dec 1895, "From Temple Bar". Goodwin, Gordon, Khew, and Morrison.

§Stout, K. "William Blake." *Tate Etc*, No. 11 (2007), 76-77. Southwark Cathedral has purged Blake's hymn from *Milton* as "too nationalistic and unchrisian". 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.

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This is presumably his thesis at Humboldt State University (Arcadia, California) with the same title.

\*Stuart, Simon. "Embodied semblances'." Chapter 3 (pp. 53-98) of his *New Phoenix Wings: Reparation in Literature*. (London, Boston & Henley: Routledge & 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.

# Studies in Romanticism Volume XXI (1982) <BBS>

**W.J.T. Mitchell**, "Dangerous Blake", pp. 410-416. Reprinted in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 536-541.

# Studies in Romanticism Volume XLI, Number 2 (Summer 2002) "The Once and Future Blake" 578

**Karl Kraus**. "'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi." Pp. 143-199. (The essay is also accessible electronically <a href="http://www.rc.umd.edu/">http://www.rc.umd.edu/</a> and repeated in §Karl Kraus, "Once Only Imagined", *Romanticism & Complexity*, ed. Hugh

<sup>&</sup>lt;sup>578</sup> This is a sequel to the *Studies in Romanticism* "special issue on Blake" (1982). < BB >

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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 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.

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**§Sturrock, June**. "Blake and the Women of the Bible." *Journal of Literature and Theology*, VI, 1 (March 1992), 23-32.

**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 Scintallans*." Pp. 329-350 in *Of Paradise and Light: Essays on Henry Vaughan and John Milton in honor of Alan Rudrum*. Ed. Donald R. Dickson & 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.

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**§Sucharev (Murishkin), S.** "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation*], II (Moskva, 1977), 296-217. In Russian

**§Suh, Kang Mok.** "William Eui Yeoksa Dasi Sseugi: *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

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**

**Bill Goldman**, *Journal of the Blake Society at St James*, No. 4 (1999), 78-82 ("the most helpful overview of

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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")
- **Sung, Chan-Kyung**. "William Blake-Ko: Turkhi Guh-eui Imagination-eul Choongsim-euiro [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.

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\*Sung, Mei-Ying. William Blake and the Art of Engraving. (London: Pickering & Chatto, 2009) The History of the Book 8°, 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 telltale 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.

#### REVIEW

Shirley Dent, *Times Literary Supplement*, 7 Aug 2009, p. 31 ("a painstaking study that enlightens both the technical and literary understanding of Blake's works")

**Sussman, Cornelia Jessey, & 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.

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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 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 & 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.

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"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

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.

#### Ш

"Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (pp. 350-364)

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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 Imeji no Henbo -- Muku to Keiken no Uta [Transformations of the Image of Child -- Songs of Innocence and of Experience]." Pp. 9-56. (Reprinted from Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 12 [1977], 33-59.)

\*"Kigen to 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.)

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- \*"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.)
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- "Shizen Shukyo to Chikara [Natural Religion and Energy]." Pp. 143-153. (Reprinted from pp. 55-64 of *Igirisu Romanha 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.)
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  \*"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.)

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\*"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 Eigokyoshitsu: Review of English Literature: English Department, College of Liberal Arts, Kyoto University, LXII (1991), 49-72.)

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- **§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
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\*Suzuki, Masashi. "'Signal of Solemn mourning': Blake's Sandals and Ancient Israelite Custom." *Journal of English and Germanic Philology*, C (2001), 40-56.

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- \*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, & 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-

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\*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 (Oct 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 *SSJ>* B. Reprinted on pp. 119-140 of his Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake (1994).

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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 *SSJ*>

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**Swan, Michael**. "Blake v. Reynolds." No periodical, 1957. On "Professor Wind's Third Programme talk on Blake and Reynolds".

**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, & 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).

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 108

**Swearingen, James E**. "William Blake's Figural Politics." *ELH*, LIX [1992], 125-144. <*BBS*> **B**. Reprinted in pp. 80-94 of *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, & Christopher Z. Hobson (N.Y. & London: Garland Publishing, 1998).

\*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 & Thomas James Wise. Prose Works Vol. VI. (London & N.Y., 1926) **G.** §William Blake. (N.Y., 1967) H. Ed. Hugh J. Luke. (Lincoln, Nebraska, 1970) <**BB**>

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- §J.R. Green, Saturday Review, 1 Feb 1868, pp. 148-149 §John Camden Hotten, Bookseller, 2 Feb 1868 ("the New Book by Mr. Swinburne, 'William Blake, Artist and Poet [sic]' is ready this day ...")
- §Anon., *Examiner*, 8 Feb 1868, pp. 84-86
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- §Anon., Spectator, 1 March 1868
- §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>

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- **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 <u>A Critical</u> Essay", *Blake Newsletter*, VIII, 1-2 (Summer-Fall 1974), 32-37
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§**Szenczi, Miklós**. "Blake tanitása képzeletről [Blake on Imagination]." Pp. 333-347 of his *Tanulmányok* [*Essays*]. (Budapest: Akadémia, 1989) In Hungarian

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An essay celebrating the centenary of Blake's death.

**§Szumlewicz, Katarzyna**. "Technika I Wizja [Technique and Vision]." *Odra*, No. 7-8 (2002) In Polish

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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.

**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.

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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 Holday Workshops during the Exhibition Period.

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**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 **SJ**>

§Takeshima, Yasushi. "William Blake no 'Songs of Innocence and of Experience [William Blake's Songs of

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Innocence and of Experience]." Hiroshima Daigaku Bungaku Hakase Ronbun [Hiroshima University Ph.D.], 6 May 1963. In Japanese *<BSJ>* 

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\*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 Imeji [Imagery of Egg]", (2) "Sekairan to Shinboru to shite no Tamago [World Egg and Egg as a Symbol]", and (3) "Blake ni okeru Sekairan [World Egg in Blake]."

- \***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*>

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\*Takubo, Hiroshi. "'Mimamori michibiku mono' to 'Mimamorare michibikareru mono': Songs of Innocence Shoron ['The Protector' and 'The Protected': An Essay on Songs of Innocence]." Teoria [Theory: Journal of the Graduate School of Hosei University, Society of English Literature], No. 18 (1986), 1-29. In Japanese <**BSJ**>

§**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 (**Sept 1846**), 151, a poem about Blake based on Cunningham. <*BB* #1890>

**Tambling, Jeremy.** Blake's Night Thoughts. (Basingstoke & 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

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'Illustrating Accusation: Blake on Dante's *Commedia*' in *Studies in Romanticism* 37 (1998), 395-420" (p. viii).

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**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 Havely. (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 (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>** 

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"I will trace in detail their [Essick & Viscomi vs Phillips'] controversy" (pp. 33-34).

**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 **SJ**>

§**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

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**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.

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**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 Kamaijima (1995).

**Tanikuni, Akihiko**. "Thel no Taikyaku ga imisurumono – Blake no *Thel no Sho* ni tsuite 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 Econom ics*, 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 [2008]** 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

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*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 & Lawrence D. Needham. (Bloomington & Indianapolis: Indiana University Press, 1995)

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- §**Joseph Wittreich**, *Christianity and Literature*, XXXII, 2 (1983), 459-62
- §Stephen C. Behrendt, Wordsworth Circle, XV, 3 (Summer 1984), 106-108
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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)

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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. & Basingstoke: palgrave macmillan, 2002)

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- §William Vaughan, Studies on Voltaire and the Eighteenth Century, CLXXXII, 938 (Nov 1971) (with 2 others)
- **William Vaughan** [bis], "The Third Blake", *Studio International*, CLXXXI (Nov 1971), 210-212 (with 2 others)
- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

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- **§Daniel Hughes**, "The Luck of William Blake", *Massachusetts Review*, XIII (Autumn 1972), 717-725 (with 2 others)
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- **Wallace Jackson**, South Atlantic Quarterly, LXXI (Winter 1972), 131-132
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- §Gilbert Thomas, English, XXI (1972),114
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- \*Taylor, Charles H., & Patricia Finley. Images of the Journey in Dante's DIVINE COMEDY: An illustrated and interpretive guide to the poet's social vision, with 257

#### William Blake and His Circle DIVISION II: Blake's Circle

annotated illustrations selected from six centuries of artistic response to the poem. (New Haven & 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.
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- §**Taylor, Walter**. "The Mysticism of William Blake." *Aryan Path* [Bombay], XXXV, 2 (Feb 1964), 63-67.
- §**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).

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\*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.

**§Thistle, Louise**. "William Blake." In her *Dramatizing Classic Poetry*. (Lyme, New Hampshire: Smith & Kraus, 1999) Young Actors Series Published by 2009 as an E-book.

Poems scripted to dramatize in the classroom and on stage.

§**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 & N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

The Blake section has very little to do with slavery.

**Thomas, Sean; Anon.** "And did those feet in ancient times?" *Times* [London], 10 April 2004.

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About the hymn from *Milton*. For other essays on the subject, see Evans, Goodwin, Gordon, Khew, Morrison, and Strange.

**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 Sept 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, E.P.** "Milton the Radical'." *Times Literary Supplement*, 7 March 1975, p. 253.

"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].

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An admirably deft and just argument about Blake's connection with the traditions of the antinomians, who opposed the authority of "The Beast" of reason in established church and state; Blake's "writings contain the purest, most lucid and most persuasive statements that issued from that tradition in any voice and at any time"; in particular, "the Muggletonian Church preserved a vocabulary of symbolism, a whole cluster of signs and images, which recur -- but in a new form and organisation, and in association with others -- in Blake's poetry and painting. ... of all the traditions touched upon, I known of none which consistently transmits so large a cluster of Blakean symbols". He does not claim that Blake was a member of the Muggletonian church -- though he thinks [wrongly] that Blake's mother may have been (pp. 9, 91, 121).

Thompson gathered material for a major study of the Romantic Movement which was never completed. "A great part of the chapter on William Blake was published separately as *Witness Against the Beast*", and "the nearest we can get to completing the study" is given in his *The Romantics: England in a Revolutionary Age* (N.Y.: The New Press, 1997), according to Dorothy Thompson (*ibid*, pp. 1-2). *The Romantics* itself does not deal significantly with Blake.

"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 & S. Francis (2005).

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- Michael Ferber, "The Making of William Blake", *Nation*, 15 Nov 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 Nov 1993, p. 16 (admiring)
- §Peter Ackroyd, Times [London], 29 Nov 1993
- **Peter Bradshaw**, "Return to dissenter", *Evening Standard*, 16 Dec 1993, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E.P. Thompson)
- **§Colin Welch**, *Spectator*, 18-25 Dec 1993, pp. 70-71
- §**Terry Eagleton**, *NSS*, XXVI (1993), pp. 39-40 (cautious praise)
- §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")
- **Morton D. Paley**, *Blake*, XXVIII (Fall1994), 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")
- §Nigel Smith, Eighteenth Century, XLIV (1994), 147-155
- Anne Janowitz, Studies in Romanticism, XXXIII (1994), 313-317 ("an important contribution")
- 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])

- **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])
- Peter Cadogan, Journal of the Blake Society at St James, I (1995), 43-44 ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf")
- **Dan Latimer**, *Philosophy and Literature*, XIX, 2 (1995), 412-413 (a summary of the argument of Muggletonian antinomianism)
- **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")
- **François Piquet**, *Etudes anglaises*, XLVIII (1995), 195-198, in French (this "étude captivante" demonstrates that "Thompson est un admirable connaisseur du monde complex des sectes" [p. 498])
- §Christianity and Literature, XLIV (1995), 232-234
- **Doug Thorpe**, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129-134 (with another) (a summary)
- **David Worrall**, Year's Work in English Studies, LXXIV for 1993 (1996), 328-329 ("at a stroke, Witness Against the Beast makes Blake understandable")

**Ralph Pite**, "Some Versions of Blake", *English*, XLV (1996), 175-181 (with another) (Thompson's book is "decisive and meticulous" [p. 176])

Mark Houlahan, 1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era. Ed. Kevin L. 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 Nov 1968, p. 737.

Advice to Enoch Powell on quotations from Blake.

**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 (866), 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**>

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Dove (General Editor), & 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.

**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

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 108-109

\*Tiller, Terence. "Blake and Hayley." *Listener*, 21 Sept 1967, p. 2.

A summary of the relationship in connection with a BBC programme.

**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.

**Timoner, Jennifer Alla**. "Romanticizing Bataille: Subject-object relations and the 'extreme limit' of knowledge in Blake, Coleridge, and Shelley." *DAI*, LXII (2001), 588A. New Mexico Ph.D., 2001.

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.**, Visions of Dante in English Poetry: Translations of the COMMEDIA from Jonathan Richardson to William Blake (1989) **<BBS>** 

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- §R. Wells, Times Literary Supplement, 1-7 Dec 1989, p. 1339
- §Frederick M. Keener, Eighteenth-Century Studies, XXIII (1989-90), 216-217
- §Anon., Forum for Modern Language Studies, XXVI (1990), 300
- §Anon., Modern Language Studies, XXVI (1990), 300
- D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 31
- §M.T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 91
- §Piero Boitani, Modern Language Review, LXXXVI (1991), 979-980

**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, & 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.

\*Todd, Ruthven. "The Techniques of William Blake's Illuminated Painting." *Print*, VI (1948), 53-65. B. *Print Collector's Quarterly*, XXIX (Nov 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 (Nov 1971) (with 2 others)
- **William Vaughan** [bis], "The Third Blake", *Studio International*, CLXXXI (Nov 1971), 210-212 (with 2 others)
- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- **David Bindman**, *Blake Newsletter*, V, 3 (Winter 1971-72), 210-211
- **§M.F.**, *Arts Review*, 1 Jan 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 (Jan 1974), 481-482 (with another)
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- §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 Literatury*, III (2005), 245-262. In Russian
- \***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>*

**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.

\*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, & 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).

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\*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' rooms at 17 South Molton Street [p. 18, "drawn by Robin Hamlyn, 2003"] and of their house at 13 Hercules Buildings [p. 29, "Done Feby 1853"].)

Bronwyn Ormsby & Joyce H. Townsend with Brian Singer & 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 & 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 & Joyce H. Townsend. "The Large Colour Prints: Methods and Materials." Pp. 82-99, 179. (In "God Judging Adam", the only "relief etched copper plate" among the Large Colour Prints, "the colour printing was done in more than one pull", but in "Naomi Entreating ...", "the colour printing was done in one pull" [pp. 84, 92].)

\*Piers Townshend & Joyce H. Townsend. "The Conservation of a Large Colour Print: Satan Exulting over Eve." Pp. 100-107, 179.

Part Four Temperas

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\*Bronwyn Ormsby with Brian Singer & 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 & 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 & 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 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 & 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".)

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**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**

- Nadine Dalton Speidel, Library Journal (1 April 2004), 92 ("for Blake experts, painters, and conservationists this will be just enough" technical detail about Blake)
- \*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, & 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 *Köpfüber: 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".

\*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)

**Trigilo, 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.

**Trobaugh, Elizabeth Ariel**. "'A prospect in the mind': The convergence of the millenial 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".

§Trophimova, J.M. "Slovesnii i obraznii perevod metafor (Opit lingvostilisticheskogo analisa 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.

"Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden's virtue" (p. 139).

# William Blake and His Circle

DIVISION II: Blake's Circle

**Tsai, Yüan-huang**. "Romanticism." *Youth wenyi* [Youth Literary Arts], LXIV, 5 (Nov 1986), 52-59. In Chinese

A study in general of English Romanticism and in particular of Blake's *Marriage*, *Innocence*, etc.

§**Tseng, Ming-yu**. "Iconicity in the interplay of the literal and the metaphorical: An example from William Blake's Jerusalem." *Journal of Literary Semantics* [Heidelberg], XXXV, 1 (2006), 31-57.

**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)

§**Tsuchiya, Shigeko**. "Keiken no uta' saiko [On *Songs of Experience*]." *Eigo Seinen: The Rising Generation*, CXLV (1999), 32-34. 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 Dagakuin Bungaku Kenkyuka Kiho [Journal of the Graduate School of Humanities, Japan Women's University], No. 12 (2005), 15-27. In Japanese

**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

# William Blake and His Circle

DIVISION II: Blake's Circle

**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*, Aug 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.

§**Tveiten, Hallvard.** Engelsk Harpe: Klassisk Engelsk Lyrikk frå William Blake til Kipling i Nynorsk gjendikting. (Oslo: Saabye, 1967) 102 pp. In Norwegian

# IJ

**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.

\*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.

**Upham, Thomas C[ogswell]**. Outlines of Imperfect and Disordered Mental Action. (N.Y.: Harper & 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.

## William Blake and His Circle

DIVISION II: Blake's Circle

\*Ura, Kazuaki. "Osoro beki symmetry: Dante no dokusha, sashie gaka toshite no Blake: Un'agghiacciante simmetria: William Blake, illustratore-lettore di Dante [William Blake, 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

# 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).

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 **SJ**>

\*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 & 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.

# V

§Van Kleeck, Justin. "The Veils of Vala: A Critical Survey of Full Editions of William Blake's *Four Zoas* Manuscript." Virginia Ph.D., 2006.

**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.

## William Blake and His Circle

DIVISION II: Blake's Circle

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

**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 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.

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>

§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 'Vechnosuschee 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>

§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 franzuzskaya 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>

\*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.

### **REVIEW**

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 & 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 Prophet." Pp. 72-83 of Chapter 3 (The heroic era) of his *Romantic Art*. (N.Y. & Toronto: Thames & 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 & Hudson, 1994) In French

§\*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

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.

Vengerova, Z.A. "Vil'yam Bleik: Rhodonachal'nik Angliiskogo Simvolizma [William Blake: Forefather of English Symbolism]." *Sievernyi 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), unpaged. <**BB**>

The 1897 publication is newly recorded here.

§Verhoest, Eric, & 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).

**Veseley, Susanne Araas**. "The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures." *Colby Library Quarterly*, XXXIV (1998), 15-24.

"Blake's female antivisionaries in his later poems ... are grounded in the realities of the age" (p. 8).

**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.

\*Viebrock, Helmut. Die Geburt des Mythes aus dem Geiste der Rebellion: William Blakes Visionäre Dichtung "Europe. A Prophecy" (1794). (Stuttgart: Franz Steiner Verlag, 1994) Sizungsberichte der Wissenschaftlichen Geselleschaft 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 & 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 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, & 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 & Betty J. Ring. (London & 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).

§Vine, Steve. William Blake. (Horndon: Northcote House Publishers for the British Council, 2007) Writers and Their Work series 8°, xiv, 130 pp. ISBN: 9780746309803

**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 & John E. Grant, Second Edition (2007), 541-546.

### **REVIEW**

**David G. Reide**, Eighteenth Century ... Bibliography, NS IX 1988), 535-536

**Viscomi, Joseph.** "Blake after Blake: A Nation Discovers Genius. On-line: <a href="http://sites.unc.edu/viscomi/blakeafterblake">http://sites.unc.edu/viscomi/blakeafterblake</a>. 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 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 & 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])
- §**Jeffrey D. Parker**, South Atlantic Review, Jan 1995, 174-176
- Martin Butlin, Burlington Magazine, CXXXVII (Feb 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
- §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<sup>e</sup> Année (1996), 20, in French (a summary)
- **David Worrall,** *Year's Work in English Studies* for 1993 (1996), 521-522 (it displays "staggering logic")
- §Times Literary Supplement, 26 Sept 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])
- **Paul Cantor**, *Huntington Library Quarterly*, LIX (1998), 557-570 (with 2 others) ("On the whole I am convinced by the case Viscomi makes" [p. 559])

\*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.

- **§Viscomi, Joseph**. "Collected Essays on William Blake and his Times" on-line at <a href="http://sites.unc.edu/viscomi/">http://sites.unc.edu/viscomi/</a> frontend page. html
- "Blake after Blake: A Nation Discovers Genius", pp. 214-250 of *Blake, Empire, and Nation*, ed. Steven Clarke & David Worrall (London: Palgrave, 2004).
- "Blake in the Marketplace 1852: Thoms 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 & Thomas Pfau (Durham, North Carolina: Duke University Press, 1998).
- "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 & 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, & Matthew Kirschenbaum, "The Persistence of Vision: Images and Imaging at the William Blake Archive", *RLG DigiNews* 4. 1 (Feb 2000) <a href="http://www.rlg.org/preserv/diginews">http://www.rlg.org/preserv/diginews</a>.
- "Reading, Drawing, Seeing Illuminated Books", pp. 67-73 of Approaches to Teaching William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE, ed. R. Gleckner & M. Greenberg (N.Y.: MLA, 1989).

"Recreating Blake: the Manchester Etching Workshop Blake Facsimiles", *Blake*, XIX (1985), 4-11.

With Morris Eaves, Robert Essick, & 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 & Robert N. Essick, "The William Blake Archive: The Medium when the Millenium 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 & 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.

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

\*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 & Robert F. Gleckner. (Durham & 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 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 & 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, & Matthew Kirschenbaum.** "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews*, IV, 1 (Feb 2000) <a href="http://www.rig.org/preserv/diginews">http://www.rig.org/preserv/diginews</a> **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.

"Blake's sensitivity to women's dilemmas is rare in his time", but he has "disturbingly mysoginist passages".

## Vlaanderen: Kunsttijdschrift Volume LVI, Number 314 (February 2007)

- \*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.

**Vogler, Thomas A.** "The Allegory of Allegory: Unlockeing 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)

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

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 (Jan 1780), won by a large majority.

## 1784 April 1-May 17

The poet's father and brother

Jas Blake Broad Street Hosier John Blake Marshall Street Baker

voted for Fox and wasted their second vote, which could have been given for Sir Cecil Wray, Bart. (1734-1805) supported by the Tories, or Admiral Samuel Lord Hood (1724-1816). The result was Hood 6,694, Fox 6, 233, and Wray 5,998.

## 1788

The poet's brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner "James Parker N° 27 Broad Street Engraver" voted for Fox's candidate Lord John Townsend (not Hood, the Government candidate).

## 1790

Blake's sometime partner James Parker, 27 Broad Street, Engraver, voted for Fox (who won) and wasted his second vote which could have been for Hood or John Horne Tooke (1736-1812) who had opposed Fox.

Though the poet as a rate-payer was eligible to vote, apparently he never did so.<sup>579</sup>

<sup>&</sup>lt;sup>579</sup> 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

**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

## $\mathbf{W}$

**Wackrill, H.R.**, The Inscription over the Gate (1937) <*BB*> **REVIEWS** 

§Anon., Times Literary Supplement, 25 Dec 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.

Record Office and the printed poll-books in Westminster Public Library.

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*n (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." *Igirsu 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**. "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 Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara 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**. "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

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History" on pp. 72-74 of William Blake: Comprehensive Research and Study Guide, ed. Harold Bloom (2003).

## **REVIEWS**

- §Anon., Library Journal, XCVIII (15 Oct 1973), 3005
- §Anon., Choice, X (Jan 1974), 1723
- §Anon., "The Processes of William Blake", *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)
- **David Wagenknecth 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
- §Anon., Virginia Quarterly Review, L (Summer 1974), lxxvi
- **Spewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- I[rene] H. C[hayes], English Language Notes, XII (Sept 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 (1974), 444-445
- \*Karl Kroeber, Blake Newsletter, VIII, 4 (Spring 1975), 116

- §**Hazard Adams**, *Modern Philology*, LXXIII, 2 (Nov 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)
- Wagner, Anthony R. "Blake's Tunes." Sunday Times [London], 9 Sept 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 & 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'." *DAI*, LXIV (2003), 1294-1295A. Iowa Ph.D., 2003.

"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 Sept 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 Aug 1925, p. 557, who said it was a Sussex proverb.

\*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 <**BS.J**>

On reading the Blake passage "There is a place where contrarieties are equally true ...", "the Chinese poet Hsü-mo ... exclaimed, 'This man is a Taoist'" (A, p. 169).

\*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.

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, & Ernesto Virgilti. (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.

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 Aug 1964. Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery.

§Walsh, Jill Paton. "William Blake (1757-1827)." In Great Spirits 1000-2000: The Fifty-Two Christians Who Most Influenced their Milennium. Ed. Selina O'Grady & 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.

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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.

**§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.

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 & 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 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).

Warner, Janet A., Blake and the Language of Art (1984) <BBS>

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- **§L.R. Matteson**, *Choice*, XXII (1985), 1486
- 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

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) 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*.

#### REVIEWS

- \*Gerry Hopson, "Love among the angels", *Globe and Mail* [Toronto], 7 Feb 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 Dec 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 & Windus, 1964)

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- **M[ark] T. S[mith],** Romantic Movement ... Bibliography for 1989 (1990), 105-106
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- **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")
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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).

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- M[ark] T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 92
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- Margaret Storch, Modern Language Review, LXXXVII (1993), 164-165 (appreciative)
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- **§Robert F. Gleckner,** *Journal of English and Germanic Philology*, LXXVIII, 1 (Jan 1979), 133-137
- §**Hazard Adams**, Studies in Romanticism, XVIII, 1 (Spring 1979), 150-154
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- **§John Beer,** *Modern Language Review*, LXXVI (1981), 676-682 (with others)
- §Jacques Blondel, Etudes anglaises, XXXVI (1982), 82-83
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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

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§Anon., Horn Book Magazine, Aug 1982, pp. 368-373 §Joyce Maynard, New York, 4 Oct 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 & Corinne J. Naden. (Westport, Connecticut: Libraries Unlimited 2006) Children's and Young Adult Literature Reference Series Published by 2009 as an E-book.

§The William Blake Birthday Book. (2007) 500 copies.

Works by 62 poets and artists.

**§Williams, D.E.,** *Life of Sir Thomas Lawrence* The text does not refer to Blake.

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H., "Remarks on Williams's Life of Sir Thomas Lawrence", Library of the Fine Arts, II (Oct 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>

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**§Williams, Nicholas M.** "Blake Dead or Alive." *Nineteenth-Century Literature*, LXII, 4 (2009), 486-498.

About the perception of motion in Blake.

\*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.

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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).

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- **Michael Ferber**, *Blake*, XXXII (1998-99), 81-84 ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81]).
- **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)

\*Williams, Nicholas M., Ed., Palgrave Advances in William Blake Studies. (Basingstoke & N.Y.: Palgrave Macmillan, 2006) Palgrave Advances 8°, xii, 283 pp.; ISBN: 978140391599 (hard back)

## Chapter

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.
- **\*Nelson Hilton.** "[Symbols] & the play of textuality." Pp. 85-105. (Quite original and stimulating.)

#### Part Two

### **Cultural approaches**

- **6 Stephen Prickett & Christopher Srathman.** "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 Lncoln.** "Blake and the history of radicalism." Pp. 214-234.
- 11 Saree Makdisi. "Blake and the communist tradition." Pp. 235-253.
- **12 Eward Larrissy.** "Blake and postmodernism." Pp. 254-273.

Summaries of scholarship and criticism simplified for a wide readership.

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**§Williams, Nicholas M**. "The Sciences of Life': Living Form in William Blake and Aldous Huxley." *Romanticism,* XV, 1 (2009), 41-53, on-line.

§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 Dec 1980, p. 7.

**§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 & Ch. Kay. (České Brdčjovice: Editio Universitatis Bohemiae Meridionalis, 2007) South Bohemian Anglo-American Studies No. 1

About David Almond's Skellig.

\*Williamson, Richard. "Visions of greatness: Poet, artist and radical thinker William Blake spent a number of years of his artistic career in Felpham. His experiences there were set to inspire the great poem and song Jerusalem. Richard Williamson looks at Blake, telling the story of the life behind the blue plaque

which commemorates the poet's time in West Sussex." *The Magazine* (supplement to *The Bognor Regis Observer*), 13 Feb 2003, pp. 14-15.

Wilmott, Richard; Brian Alderson; Colin A. St John Wilson; Michael Saunders. "Newton statue." *Times* [London], 10 Aug 1992, p. 11 (Wilmott & Alderson), 13 Aug 1993, p. 11 (Wilson & 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 Jan 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.

§Wilson, Colin. The Glass Cage: an unconventional detective story. (London: Arther Barker, 1966) B. §(N.Y.: Random House, 1967) C. (N.Y. & London: Bantam Book, 1973)

A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

DIVISION II: Blake's Circle

\*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, 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, 1948, 1951, 1969, 1970); ed. **Geoffrey Keynes** (1971) <*BB*>

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### 1927

§Anon., *Times Literary Supplement*, 11 Aug 1927, pp. 537-538 (with 3 others)

**§B. S.,** *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

**§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

1948

§Kathleen Raine, New Statesman and Nation, 15 Feb 1949, p. 136

§Anon., Times Literary Supplement, 21 Oct 1949, p. 678 (with another)

#### 1969

- §Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- I.H. C[hayes], English Language Notes, X (Sept 1972), 39
- §Pamela Dembo, UNISA English Studies, X (1972), 82
- §**John Beer**, *Notes and Queries*, NS XX, 8 (Aug 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, 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. §(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 Nov [2000]).

**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**> **REVIEWS** 

**§Anon**., *Times Literary Supplement*, 15 Feb 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 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".

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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
- §**Dustin Griffin**, Modern Language Review, LXXXIII (1988), 967-968
- §Gail Kienitz, Religion and Literature, XX, 2 (1988), 99-100
- 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**>

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- **I.H.** C[hayes], English Language Notes, XIII (Sept 1975), 32
- §**P. Malekin**, *Review of English Studies*, NS XXVI (1975), 339-343 (with 3 others)
- **§Christopher Hill**, *Notes and Queries*, NS XXIII (1976), 69-71

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- **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 (Nov 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. 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>

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- §Anon., Die Tat, 15 June 1965, in German
- §Hans A. Halbey, Frankfurter Allgemeine Zeitung, 30 Oct 1965, in German
- §Anon., Der Staadtler-Brief, No. 12 (1965), in German
- §Anon., Badische Neueste Nachrichten, 1 June 1966, in German
- §Anon., Neuer Bücherdunst, XIII (1966), in German
- §R. Hootz, Der Literaturspiegel, No. 2 (1966), in German
- §**John Tonge**, *The Press and Journal* [Edinburgh], 25 Oct 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 Dickens*. (Basingstoke: Macmillan, 1998).

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.

\*Wood, Marcus. "John Gabriel Stedman, William Blake, Francesco Bartolozzi and empathetic pornography in the Narrative of a Five Years Expedition against the Revolted Negroes of Surinam." Chapter 6 (pp. 129-149) of An economy of colour: Visual Culture and the Atlantic World 1660-1830. Ed. Geoff Quilley & 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 & 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 & 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.

**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 Crazed Bedouin: *The Prelude* and the Fate of Madness"). Jung is stressed throughout.

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**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".

**§Worden, Barbara S.** "The Emotional Evangelical: Blake and Wesley." *Wesleyan Theological Journal*, XXVIII (Fall 1983), 67-79.

## \*Wordsworth Circle Volume XXX, Number 3 (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 & 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, & 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, & Kirschenbaum below.)

Morris Eaves, Robert N. Essick, Joseph Viscomi, & Matthew J. Kirshenbaum. "Standards, Methods, and Objectives in the William Blake Archive: A Response." Pp. 135-144. (A response to Johnson and to Cooper & Simpson, above.)

\*Ronald S. Broglio, Marcel O'Gorman, & 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 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.

DIVISION II: Blake's Circle

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*, LXXIX (Covering work published in 1998) (2001), 478-485. Thorough and reliable.

**Worrall, David,** Radical Culture: Discourse, Resistance and Surveillance, 1790-1820 (1992). **<BBS>** 

#### **REVIEW**

**David Simpson,** *Blake*, XXVII, 3 (Winter 1993-94), 94-97 (Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations)

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.

**§Worrall, David, & Steve Clark,** ed. *Blake, Nation, and Empire*. (N.Y. & London: Palgrave-Macmillan, 2005) 256 pp.; ISBN: 0333993144

# Wright, Andrew, Blake's Job: A Commentary (1972) <**BB**> REVIEWS

- §Anon., "Disorientations", *Times Literary Supplement*, 29 Sept 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

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- **§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)
- **D[avid] V. E[rdman]**, English Language Notes, XII (Sept 1974), 38-39
- §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°, 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 title in *European Romantic Review*, VII (1996), 61-84. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 583-586.

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- **David Baulch,** Romanticism on the Net, No. 36-37 (Nov 2004-Feb 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, on-line (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 (Aug 2004), 279
- **Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (2007), 613-614

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§**Jonathan Roberts**, *BARS Bulletin & Review*, No. 32 (Dec 2007), 34-36 (with another)

**§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 & 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 Jan 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>

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§Charles Gardner, Spectator, 26 Jan 1929, pp. 129-130

§Anon., Times Literary Supplement, 7 Feb 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**., *Chioice*, 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**, ed. *Romanticism: A Critical Reader*. (Oxford & Cambridge [England]: Blackwell, 1995)

An anthology of criticism 1981-1993, including

**Nelson Hilton**. "Blakean Zen." Pp. 1-16. (Reprinted from *Studies in Romanticism*, XXIV [1985], 183-200.)

Vincent Arthur De Luca. "Blake's Concept of the Sublime." Pp. 17-54. (Reprinted from his Words of Eternity: Blake and the Poetics of the Sublime [1991], 15-52.)

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**Wyler, S.** "William Blake and the prophetic tradition." *Index to [British] Theses*, XXXV (1986), 50 (#35-0252). Oxford D.Phil., 1985.

## X

X. "Blake (William)." Vol. III, p. 566, of Encyclopédie des Gens du Monde: Répertoire universel des Sciences, des Lettres et des Arts ... par une Société de Savans ... (Paris, Strasbourg, & Londres: Librairie de Treuttel et Würtz, 1834) In French < Harvard>

"BLAKE (WILLIAM), graveur, peintre et poète anglais, naquit à Londres, en 1757, et mourut en 1828. Voy. Lives of English artistes, de M. Allan Cunningham."

## Y

Y., S. [i.e., Sarah Flower Adams]. "An Evening with Charles Lamb and Coleridge." *Monthly Repository*, NS IX (1835), 162-168.

She remarks of Lamb:

His strongly-marked, deeply-lined face, [was] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [P. 164]

§Yakovleva, G.V. "Bleik v polemike s Reinoldsom [Blake's Polemics with Reynolds]." Pp. 11-19 of Literaturnie traditsii v zarubezhnoi literature XIX-XX vekov [Literary Traditions in

Foreign Literature of the XIX-XX Centuries]. (Perm', 1983) In Russian

§Yakovleva, G.V. "Proritsaniya nevedniya: Vil'yam Bleika v kontekste ego filosofil ['Prophecies of Innocence' in the Context of William Blake's Philosophy]." Pp. 24-25 of [First All-Union Conference of the Specialists in the Studies of English Literature]. (Moscow, 1991) In Russian

**Yamada, Butaro.** Bankoku Jinmei Jisho [A Biographical Dictionary of the World]. (Tokyo: Hakubunkan, 1893) In Japanese **<BSJ>** 

This very brief resumé of Blake's life is apparently the first printed reference to Blake in Japanese.

Yamakage, Takashi. "Oe Kenzaburo Atarashii Hito yo mezameyo to Natsukashii Toshi eno Tegami ni okeru Blake to Dante no Inyo Shiku to sono Yoho: Blake and Dante in Oe Kenzaburo." Jinbunkagaku Kenkyu, Niigata Daigaku Hinbungakubu: Studies in Humanities, Faculty of Humanities, Niigata University, No. 92 (1996), 95-122. In Japanese

Yamakage, Takashi. "William Blake ni okeru Ryoseiguyu to Haninyo [Androgyne and Hermaphrodite in William Blake]." Eibungakkaishi, Niigata Daigaku Eibungakkai [Bulletin of English Literature Society, English Literature Society of Niigata University], No. 21 (1982), 53-70. In Japanese < BSJ>

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Yamanaka, Sakiyo. "Blake no Sozoryoku [Imagination in Blake]." Eishi Hyoron, Chugoku Shikoku Igirisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism, No. 1 (1984), 3-14. In Japanese <**BSJ**>

**Yamazaki, Yusuke**. "Blake no 'contrary': Emanation to Zoa no Chowa: Blake's idea of 'contrary': The balance of Emanations and Zoas." *Nagasaki Wesleyan Tankidaigaku Kiyo: Bulletin of Nagasaki Wesleyan Junior College*, No. 23 (2000), 33-44. In Japanese

Yamazaki, Yusuke. "Blake no Kami: *The Everlasting Gospel* ni okeru 'contrary' no Sugata: Blake's idea of God: Showing the two contrary images of God in *The Everlasting Gospel*." *Nagasaki Wesleyan Tankidaigaku Kiyo: Bulletin of Nagasaki Wesleyan Junior College*, No. 23 (2000), 45-55. In Japanese

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

Yamasaki, Yusuke. "Blake's Dramatic Imagination." Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University], IV, 1 (2006), 99-104.

§ Yamazaki, Yusuke. "Blake's Novelistic Idea – The Fundamental Idea of the Contrary." Nagasaki Wesleyan Daigaku

Chiiki Sogo Kenkyujo Kenkyu Kiyo [Bulletin of the Research Institute of Regional Area Study, Nagasaki Wesleyan University], I, 1 (2003), 33-46. In Japanese

- §Yamasaki, Yusuke. "Dante kara manabu Blake no shiten sannin no Maria wo tsuite tengoku to jigoku wo miru [Blakean Vision vs. Dante's Comedy: To See Heaven and Hell through Three Women as 'Maria']." *Hikaku Bunka Kenkyu [Studies in Comparative Culture*], LXXXII (2008), 131-147. In Japanese
- §Yamazaki, Yusuke. "Futari no yogensha ga ataeta Blake eno aihansuru kannen: Emanuel Swedenborg to John Wesley [Contrary Conceptions that Two Prophets Gave to Blake: Emanuel Swedenborg and John Wesley]." *Hikaku Bunka Kenkyu* [Studies in Comparative Literature], LXIV (2004), 43-53. In Japanese.
- **§Yamazaki, Yusuke**. "Grimm Kyodai no 'Akazukin' to Blake no 'Lyca' Grimm Dowa no Hensen o toshite Igirisu Romanha no Jidai o kosatsu suru [Grimm's 'Little Red Riding Hood' and Blake's 'Lyca' Grimms' Fairy Tales and the Age of English Romanticism]." *Takushima Bunri Daigaku Kenkyu Kiho: Research Bulletin of Takushima Bunri University*, No. 59 (2000), 1-10. In Japanese, with an English abstract on pp. 9-10
- §Yamazaki, Yusuke. Kami to Ningen: Jesus no Ningen sei: William Blake Rombun Shu [God and Human: Humanity of Jesus: Essays on William Blake]. (Tokyo: Kindai Bungei Sha, 2004) 129 pp. ISBN: 4773372117 In Japanese

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\*Yamasaki, Yusuke. "Tengoku to jigoku – Blake, gyakuten no hasso [Heaven and Hell: Blake's Reversible Idea]." Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University], VI, 1 (2008), 125-137, 18 plates. In Japanese

Yamasaki, Yusuke. "William Blake no kigeki sei [William Blake as a Comic Writer]." Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University], V, 1 (2007), 13-20. In Japanese

**Yanagi, Soetsu (Muneyoshi)**. "Kotei no 2-shijin [Two Affirmative Poets]." *Shirakaba* [*The White Birch*], V, 5 (1914), 130-176. In Japanese <*BB*>

The essay on Blake and Whitman is incorporated in his *William Blake* (1914).

Yanagi, Soetsu (Muneyoshi). "'William Blake' Furoku, Seigohyo [Appendix to *William Blake*, Errata]." *Shirakaba* [*The White Birch*], VI, 2 (1915), appendix pp. 1-6. In Japanese <*BSJ*>

Yanagi, Soetsu (Muneyoshi). William Blake: kare no shogai to seisaku oyobi sono shiso [William Blake: His Life, Works, and Thought]. (Tokyo: Rakuyo Do, 1914) 756 pp. In Japanese <**BB**>

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

**§Yang, Hsi-ling**. *Li chih meng*. (Peiching: Jenmin ch'u pan she: Ching hisiao Hsinhua suttien, 1988) 200 pp. In Chinese

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

Yang, Mu [pen name of Jingxian Wang]. "Wei Blake chenqing [A Petition for Blake]." *Lianhe bao* [*United Daily News*, Taipei], 21 Nov 1993, p. 37 (*Literary Supplement*). In Chinese

Pace Zhifan Chen, "Shi kong zhi hai -- chenggong hu bian sanji zhi san [The Sea of Time and Space – Third Essay written on the Side of Chenggong Lake]", *Lianhe bao* [United Daily News, Taipei], 8 Jan 1994, p. 37, Blake is not "a painter" or "a mystic poet" but "an engraving artist", and the first two lines of "Auguries of Innocence" ("To see a World in a grain of Sand | And a heaven in a wild flower") are not "frequently cited".

**§Yano, Atsushi**. "Bakemono: Henkaku ki no Motarsu vision to Sono Otoshigo tachi William Blake: A Study of Images in Art and Literature with Special Reference to the Decline and Fall of Order: Monstrous and Imaginary Beings in Blake, Gruenewald, and Japanese Literature." *Nishinippon Kogyo Daigaku Kiyo* [Bulletin of Nishinippon Institute of Technology], No. 17 (2001), 11-17. In Japanese

\*Yasunaga, Koji. "William Blake, Songs of Innocence no dai tobira – sono zuzo to kaishaku ni kansatsu [Iconology of the title page of Songs of Innocence]." Bijutsushi Ronshu [Kobe Review of Art History], IX (2009), 126-142. In Japanese

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**Yasuda, Masayoshi.** "W. Blake no Tiriel ni tsuite: On W. Blake's Tiriel." *Eibeibunka Kenkyu, Ronko, Kansei Gakuin Daigaku: K.G. Studies in English, Kansei Gakuin University*, XXI (1992), 25-46. In Japanese, with an English abstract on p. 46

Yasuda, Masayoshi. "Blake no 'Night' ni tsuite: W. Blake's 'Night' in the Songs of Innocence." *Tokushima Bunri Daigaku Kenkyu Kiyo: Research Bulletin of Takushima Bunri University*, No. 57 (1999), 1-8. In Japanese, with an English abstract on pp. 7-8

Yasuda, Masayoshi. "Blake no Sozo no Kannen no Keisei -- Shoki Yogensho ni okeru: The Formation of W. Blake'[s] Idea of Creation in the Earlier Prophetic Books." *Takushima Bunri Daigaku Kenkyu Kiyo: Research Bulletin of Takushima Bunri University*, No. 55 (1998), 1-10. In Japanese, with an English abstract on p. 10.

Yates, D.E. "The Use of Capitals." *Times Literary Supplement*, 5 Feb 1938, p. 92.

Praise for Sampson's careful preservation of Blake's capital letters in his editions of Blake.

Yeats, W.B. "Academy Portraits, XXXII. – William Blake." *Academy*, LI (1897), 634-635 ... <*BB*; *BBS*> R. §*Blake e l'immaginazione*. Tr. L. Gallesi. (1992) 8°, 70 pp.; ISBN: 8885387683 In Italian S. Reprinted in Harold *Bloom's Critical Classics: William Blake* [ed. Alexis Harley] (2008)

Yeats, William Butler. "William Blake and his Illustrations to the Divine Comedy." Savoy, Nos. 3-5 (1896) subtitled "His Opinions upon Art" (No. 3, pp. 41-57), "His Opinions on Dante" (No. 4, pp. 25-41), and "The Illustrations of Dante" (No. 5, pp. 31-36). **B.** Reprinted as pp.176-225 of his *Ideas of Good and* Evil. (London, 1903) C. (N.Y., 1903) D. Second Edition (London, 1903) E. Third Edition (London, & Dublin, 1907) F. Reprinted as pp. 138-175 of *Ideas of Good and Evil*, which in turn is Vol. VI of The Collected Works in Verse & Prose of William Butler Yeats. (Stratford on Avon, 1908) <**BB** #3051A-F> G. §Zen-aku no Kannen [Ideas of Good and Evil]. Tr. Makoto (Tokyo: To-undo Shoten, 1915) In Japanese Reprinted in pp. 116-115 of Yeats's Essays and Introductions. (London, 1961) <**BB** #3051G> I. §"William Blake et l'Art." Tr. Martine de Rougemont. La Délirante, No. 2 (1967) In French M. \*William Blake et ses illustrations pour la Divine Comédie. Tr. Martine de Rougemont. Aquarelles de William Blake. ([No

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place:] La Délirante, 2009) In French 8°, 48 pp., 12 colour reproductions; ISBN: 9782857450931

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

**Yeats, William Butler.** "William Blake to Sozoryoku [William Blake and the Imagination]." Tr. **Yuichi Mizunoe**. Pp. 52-54 of *Yeats; Eliot; Auden*. Ed. Masao Hirai & Yuichi Takamatsu. (Tokyo: Chikuma shobo, 1975) Chikuma Sekai Bungaku Taikei 71 [Chikuma Series of World Literature Vol. LXXI]. In Japanese <**BSJ>** 

Yeats, William Butler, & J. Churton Collins. "Mr. Churton Collins on Blake." *Times Literary Supplement*, 30 May, 13 June 1902, pp. 157, 173. <*BB*> B. Yeats's letter of 30 May 1902 is reprinted in his *Uncollected Prose: Vol. II: Reviews, Articles and Other Miscellaneous Prose 1897-1939*. Ed. John P. Frayne & Colton Johnson. (London, 1975) P. 294. <*BBS*> C. §(N.Y.: Columbia University Press, 1976)

Yen, Aizhu, & Chunrong Zhang, ed. Ying Mei ming shi shanxi [Appreciations and Analyses of Famous English-American Poems]. (Taipei: Wenhe chuban guongsi [Crane Publishing Company], 1996) Pp. 114-121. In Chinese

Interpretations of "London", "A Poison Tree", "Song [I love the Jocund Dance]", and "Why Was Cupid a Boy?"

**§Yeshima, Kenkichi**. "Whitman to [and] Blake." Eigo Seinen: The Rising Generation, CL (2004), 95. In Japanese On Whitman and Blake's "Infant Joy".

**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. & 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 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, & 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, 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."

§**Yogev, Michael**. "Covenant of the Word: The Bible in William Blake's Late Prophetic Poems." Washington Ph.D., 1991.

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**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*>

\*Yoshida, Osamu. "William Blake no 'Job Ki' [William Blake's Book of Job]." Eishi Hyoron, Chugoku Shikoku Igirisu 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.

**Young, Howard T.,** The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats (1980) <**BBS**>

#### REVIEWS

- §John C. Wilcox, Modern Language Notes, XCVI (1981), 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 & 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 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**> REVIEWS

- **§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

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- §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
- §Anon., South Atlantic Review, LVII, 1 (Jan 1992), 121-124
- **§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

**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

**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* 

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 [Mineyoshi'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 Sept 1-Oct 28 under Catalogues).

§**Yvonne** [tout court]. *Bumerang*. [Illustraciones de William Blake.] (Medellin [Colombia]: Editorial El Propio Bolsillo, 1989) 21 cm. In Spanish

### Z

**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, Fangrong.** "Buleike shi ge zhong de lun si xiang [Ethics in Blake's Poetry]." *Foreign Literature Studies / Wai Guo Wen Xue Yan Jiu* [Wuhan, China], VI (2005), 20-27, 170. In Chinese

**§Zgorzelski, Andrzej.** Konstrukeja i sens szkice o angrelskich tekstach poetikkich [Construction and Sense: Studies in English Poetic Texts]. (Gdansk: Gdansk University Press, 1990) 167 pp. In Polish

It is said to deal with Blake.

§**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. Isbrannnoe perevodakh Marshaka* [*Blake in Marshak's Translations*]. (Moskva, 1965) In Russian

**§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 & Harriet Kramer Linken. (N.Y.: Modern Language Association, 1997)

Blake and Wordsworth are compared with Charlotte Smith.

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#### **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

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 & 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 No. 9-11 (including the Arlington Court Picture), Constable No. 26-35, John Linnell No. 203-208, John Martin No. 210-211, Samuel Palmer No. 223-230 (including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond No. 236, Cornelius Varley No. 311-215, John Varley No. 316-319, James Ward No. 320-321, and especially J.M.W. Turner No. 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 [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

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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 & Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, & Marsha Morton (Los Angeles: Los Angeles County Museum of Art; Minneapolis: The Minneapolis Institute of Arts 1993)

The British Drawings include George Romney (No. 1-2), Benjamin West (No. 3-4), John Hamilton Mortimer (No. 5), Angelica Kauffmann (No. 6), John Flaxman (No. 8-10), and William Blake (No. 11, "A Breach in a City, the Morning After the Battle").

#### 1993

§*British Prints 18th-20th Century:* Catalogue 4 (London: [Michael J.] Campbell Fine Arts, 1993)

Blake and his followers are Nos. 4-7, 9-18, 69, 74-83, 109-116, 121-124, 144-145, including as No. 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.

#### Früjahr 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 & 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 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°, 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).

# BARRY, James (1741-1806) Painter, friend of Blake

#### 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 & Gandon Editions, 2005) 4°; 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 Jan 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.

**§Crookshank, Anne**. "The Genius of James Barry." In her *Ireland's Painters*. (New Haven: Yale University Press, 2002)

**§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 & John Morrison. (Aldershot & Burlington, Vermont: Ashgate, 2005)

**§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)

# 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 & 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.

# BOYDELL, John (1719-1804) Print-Impresario and employer of Blake

The Boydell Shakespeare [sic] Gallery. Ed. Walter Pape & Frederick Burwick in Collaboration with the German Shakespeare Society. (Bottrop Peter Pomp, 1996)

Published to accompany an exhibition 25 April-6 June 1996 (Museum Bochum [Germany]), 12 January-9 March 1997 (University of California at Los Angeles).

A Collection of essays, including Petra Maisak, "Henry Fuseli (Johann Heinrich Füssli) – Shakespeare's Painter." Pp. 57-74.

DIVISION II: Blake's Circle

**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 Art*. Ed. Jane Martineau & Desmond Shawe-Taylor. (London & 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).

# BUTTS, Thomas (1757-1845) Bureaucrat, Patron, and Friend of Blake

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800. 580

#### Blake's student, son of his patron

Two copies of a previously unrecorded engraving inscribed "Man on a Drinking Horse", "T Butts: sc", "22 Jany 1806", are reported in R.N. Essick, "Blake in the Marketplace, 2002", *Blake*, XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City,

<sup>&</sup>lt;sup>580</sup> Eighteenth Century Collections-on-line, Gale Group.

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

1995 August 11-1996 February 18

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**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 & Aileen Ribeiro. (Edinburgh: Scottish National Portrait Gallery, 1995) 4°, 144 pp., 135 reproductions; ISBN: 090359853I

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 & London, 2001)

**Gerald Barnett.** *Richard and Maria Cosway: A Biography.* With a Foreward by Daphne Foskett. (Tiverton, Devon: West Country Books, 1995) 8°, 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.

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

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Wm. Hayley", 2 March 1885, Lot 17 (together with Blake's letter). The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek's *Reliques of Robert Burns* (Dec 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**

#### **Manuscript Geological Commonplace Book**

**DESCRIPTION:** Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol Library collections of cuttings<sup>581</sup> on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

<sup>&</sup>lt;sup>581</sup> G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. & London: Garland, 1975), 45; the geology commonplace book is not listed here.

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, 582 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, & Co, 1826); the fossil collection and Reliquæ Conservatæ went to the university's Manchester Museum, but the Society's Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5) Professor Hugh Torrens of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland apparently of Catherine Blake reading (c. 1783-85) on wove paper 23.1 x 17.8 cm pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm inscribed in pencil on the verso "64", loose in an old mat inscribed "Mrs. Blake by George Cumberland" and "10", was sold by William Drummond in 2005 to R.N. Essick. (Cumberland's hand is almost certain, the subject somewhat less so, but it is very like Cumberland's portrait of

<sup>582</sup> It is listed in J. Plant's catalogue of the Manchester Geological Society library (1875), 14.

<sup>&</sup>lt;sup>583</sup> 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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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.", 584 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", <sup>585</sup> 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, have been given to the public, and received with various success, according to the abilities of the

MS note in the Bodley copy of *The Captive*.

 $<sup>^{584}</sup>$  Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by Dr Hugh Torrens.

<sup>&</sup>lt;sup>586</sup> [Simon Berington], *The Memoirs of Signor Gaudentio di Lucca* (1737 ff.); see "*The Captive of the Castle of Sennaar* and *The Memoirs of Signor Gaudento di Lucca*", pp. xxvii-xxxvi of George Cumberland, *The Captive of the Castle of Sennaar*, ed. G.E. Bentley, Jr (1991).

inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devourd. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),<sup>587</sup> manuscript journal of a

John Field Highmore, Cumberland's intimate friend, was an artist and Cumberland's fellow-employee at the Royal Exchange Assurance Office. In the Essick Collection is a small etched portrait, entitled "Mr. John Highmore—from nature" in ink

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sketching tour in Kent with Cumberland and Thomas Stothard, 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, <sup>588</sup> not on that with Blake and Cumberland.

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-liii), "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)

on the facing verso in the hand of George Cumberland, Jr.

<sup>&</sup>lt;sup>588</sup> 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.

- 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])

**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.** "The Suppression of George Cumberland's *Captive of the Castle of Sennaar* (1798): Liberty vs Commerce." *Yale University Library Gazette*, LXXI (1997), 155-158.

**Greenacre, Francis**. "Cumberland, George (1754-1848), writer on art and watercolour painter ...." Vol. XIV, pp. 614-615, of *Oxford Dictionary of National Biography* (2004).

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**§Dörrbecker, D.W.** "Cumberland, George." Vol. XXIII, pp. 76-78, of *Allgemeines Künstlerlexikon*. (Munich & Leipzig: K.G. Saur, 1999) In German

**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)

# 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).

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*.]

# 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) 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).

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§**Schoenherr, Douglas E.** Francis Oliver Finch. (Ottawa: Musée des beaux arts du Canada, 2005)

# FLAXMAN, John (1756-1826) Sculptor, Lifelong Friend of Blake

#### 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 Nov 1918

#### 1996

Flaxman: La diffusión 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 Composiones 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

*§John Flaxman, 1756-1826, master of the purest line.* [An exhibition 24 April-14 June 2003 at the **Sir John Soane Museum** and **University College London**.] Ed. David Bindman. (London: Sir John Soane's Museum and University College, London, 2003) 64 pp.

**Deanne Petherbridge**. "Constructing the Trajectory of the Line." **Anna Schultz**. "From Student to Professor of Sculpture: John Flaxman and the Royal Academy."

**Alison Wright**. "In the Spirit': Flaxman and Swedenborg." **Bethan Stevens**. "Putting to rights some of the wrecks: Nancy Flaxman's contributions to the Italian journey."

Helen Dorey. "Flaxman and Soane."

**Eckart Marchand**. "The Flaxman Gallery at University College London and its History."

#### **REVIEWS**

Architect's Journal (27 April 2003)

John Russell Taylor, "Thomas Jones / John Flaxman", Times [London], 4 June 2003

**2009 February 24-June 28** 

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§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**

§John Flaxman and the Renaissance: John Flaxman und die Renaisasance, **Bode Museum** (Berlin, 2009)

#### **REVIEW**

**Eckart Marchand**, "John Flaxman", *Burlington Magazine*, CLI, 2175 (July 2009)

#### **FLAXMAN LETTERS**

		RECIPIENT	<b>ARCHIVE</b>
		William Gunn NF <sup>589</sup>	Norfolk Record Office <sup>590</sup>
29 March 1799		$??^{591}$	§Argosy Book Store May
			2009 on-line catalogue
1 July	1800	William Gunn <sup>592</sup>	Norfolk Record Office
5 Jan	1802	William Gunn NF	Norfolk Record Office

one .... I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for"

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" Blake" of Swanton Abbotts [about 4 miles North West of Irstead] about a curacy for Blake's son.

<sup>&</sup>lt;sup>591</sup> Regarding the inscription on a monument, 3 pp.

<sup>&</sup>quot;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 ...."

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10 July	1802	?? <sup>593</sup>	§A.R. Heath catalogue
			[Feb 2009], Lot 20)
17 Oct	1802	William Gunn <sup>594</sup>	Norfolk Record Office
11 April	1807	John Hawkins	Cornwall Record Office <sup>595</sup>
11 April	1820	John Hawkins	Cornwall Record Office
14 Nov	1803	John Hawkins <sup>596</sup>	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
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	o year]	William Gunn NF <sup>597</sup>	Norfolk Record Office
9 Dec	1812	William Gunn	Norfolk Record Office
6 April	1813	William Gunn NF <sup>598</sup>	Norfolk Record Office
25 May	1813	Mrs Yarborough <sup>599</sup>	Doncaster Archives
n.d.		William Gunn NF	Norfolk Record Office

<sup>593</sup> About a subscription to commission a monument to Captain Miller,  $1\frac{1}{2}$  pp. <sup>594</sup> About working with granite and basalt.

<sup>&</sup>lt;sup>595</sup> According to the on-line 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).

<sup>&</sup>lt;sup>596</sup> about Hawkins's statue of Mercury.

<sup>&</sup>lt;sup>597</sup> Gives a plot summary of a long poem by Flaxman being sent separately. "Our war with America is a very bad thing".

<sup>&</sup>lt;sup>598</sup> Copy of a poem by Flaxman called "The Complaint".

Apparently about the Yarborough monument in St Mary's Church, Campsall, Yorkshire.

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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		Norfolk Record Office
1 Oct	1814	William Gunn <sup>600</sup>	Norfolk Record Office
5 Dec	1814	William Gunn	Norfolk Record Office
5 Dec 18	14 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
15 March 1816		William Gunn NF <sup>601</sup>	Norfolk Record Office
28 Dec	1816	William Gunn	Norfolk Record Office
29 July	1817		Norfolk Record Office
14 Sept	1818	$??^{603}$	§Julian Browning Auto-
			graphs, May 2009, on-line
28 April	1819	William Gunn	Norfolk Record Office
16 Marcl	h 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

<sup>&</sup>lt;sup>600</sup> "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.

About Flaxman's designs for "The Shield of Achilles".

602 "the beautiful Hesiod" engravings were published in March.

About the inscription on a monument to Sir John Moore, 1 p.

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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
		John Hawkins	Cornwall Record Office
5 Aug	[?1823]	William Gunn MD <sup>604</sup>	Norfolk Record Office
24 Oct		William Gunn MAF	Norfolk Record Office
3 Nov	1823	John Hawkins	Cornwall Record Office
23 Nov	1823	John Hawkins	Cornwall Record Office
9 Dec	1824	William Gunn	Norfolk Record Office
25 Dec	1824	John Hawkins	Cornwall Record Office
3 Jan	1825	John Hawkins	Cornwall Record Office
19 May	1825	Benjamin Gott	Brotherton Library
19 Jan	1826	Benjamin Gott	Brotherton Library
13 Feb	1826	William Gunn +MAF	Norfolk Record Office
23 May	1826	Benjamin Gott <sup>605</sup>	Brotherton Library
27 Jan	1827	William Gunn MAF	Norfolk Record Office
23 May	1826	Benjamin Gott <sup>606</sup>	Brotherton Library

 $<sup>^{604}</sup>$  "M.  $^{\rm rs}$  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

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.

606 The letter includes sketches. The Brotherton collection also includes a letter from

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n.d. ??<sup>607</sup>

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 messuage on the North side of the Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham's auction, London, 27 Nov 2008, #143 (ESTIMATE £800-£1,200 [sold for £3,360]). 608

Aeschylus and *Iliad*, advertisement in the *Times* [London], 23 March 1795.

§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)

Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

<sup>&</sup>lt;sup>607</sup> Five letters, with his bills about the monument to Sir Rowland Winn. <sup>608</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

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.

§Achim Lipp. Superflax Zorrrrrrn. (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.

**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 Dec 1926, p. 19.

**Anon.** "Life and Character of John Flaxman: Mr. W.G. Constable's Lecture." *Times* [London], 8 Dec 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 Dec 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 Dec 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. & London: Fitzroy Dearborn, 2004)

DIVISION II: Blake's Circle

§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. (Frankfurtam-Main & 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.

DIVISION II: Blake's Circle

**§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.

**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.

**§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 & Figli, 1784), which is Vol. III-V of *Parnaso Italiana* in the Harold Acton Library in the British Institute of Florence.

DIVISION II: Blake's Circle

§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. & London: Fitzroy Dearborn, 2004)

**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.

About the proposed destruction of 7 Greenwell Street.

# FUSELI, John Henry (1741-1825) Painter, Friend of Blake

### 1992 April 14

§Christie's sale of [57] Drawings by Henry Fuseli, R.A. (1992)

#### 1990

Füssli Nationalmuseum Stockholm, 1990. (1991) In Swedish

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#### 1994

\*Weinglass, D.H. Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné. (Aldershot, Hampshire: Scolar Press, 1994) 4°; xxxxvi, 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 Zurcher 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

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Licht, Simona Tosini Pizzetti, David H. Weinglass. (Milano: Electa, 1997) 239 pp. In Italian

Simona Tosini Pizzetti. "Biografia."

Anna Ottani Cavini. "Fuga delle tenebre."

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 & 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 Aug 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. & tr. Mikkel Bogh. (Copenhagen: Statens Museum for Kunst, 1988) In Danish

### **2005 October 14-2006 January 8**

Lentzsch, Franziska, Christoph Becker, Christian Klemm, Bernhard von Waldkirch. Fuseli The Wild Swiss. Tr. Suzanne Walters & Carol Escow. (Zurich: Verlag Scheidegger & Spiess AG, 2005) 4°, 271 pp. ISBN: 103858817031 and 139783858817037 "Museum edition" 103906574296 and 13978306574295; "German trade edition" 103858811688 and 139783858811684

To accompany an exhibition 14 October 2005-8 January 2006 at **Kunsthaus**, **Zurich**.

§Albertini, Maurizio [et al]. *Intorno a "L'incubo" di J.H. Fuseli*. (Padova [Italy]: F. Pavan, 2000) Chimera No. 2 30 cm, 142 pp. In Italian

**§Bätschmann, Marie Therese**. "Neuendechte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825)." Zeitschrift für Schweitzerische Archäologie und Kunstgeschichte, LVI (1999), 131-148. 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.]

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(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).

**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 (Feb 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 & 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.

**§Cass, J.** "Fuseli's Milton Gallery: *Satan's First Address to Eve* as a Source for Maria Edgeworth's *Belinda*." *ANQ* [i.e., American Notes and Queries], 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 Schweitzerische 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 Kunste*.

\*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, & 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).

**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. & 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)

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**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]. ([No place given: Gardners Books, 2007)

§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 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).

**§Perl, J.** "Henry Fuseli – Troubled Classicism." *Modern Painters*, (July-Aug 2006), 80-85.

**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 & N.Y.: Merrell, 2003)

§Shestakov, Viacheslav Pavlovich. Ganri Fiuzeli: denevnve 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)

**Stubblefield, Jay**. "The Choreography of Passion: Henry Fuseli's Milton gallery, 1799/1998." In Reassembling Truth: Twenty-First Century Milton. Ed. Charles W. Durham & Kristin A. Pruitt. (Selinsgrove [Pennsylvania]: Susquehanna University Press; London & Cranbury [N.J.]: Associated University Presses, 2003)

**§Timbs, John** (1801-75). Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J.M.W. Turner. (1872) B. §(Porstmouth: Barder Enterprise, 1997) 912 pp.

§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 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).

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§**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.

## 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 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 Nov 1863), (3) William Linnell (17 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

DIVISION II: Blake's Circle

Letters **from Hayley** to Cadell & Davies, Lady Hesketh (including those of 18 July and 2 Aug 1805 with references to Blake), William Huskisson, and Robert Wolsley and letters **to Hayley** from Charles Dunster, Lady Hesketh (including 1 Feb 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

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.

<sup>&</sup>lt;sup>609</sup> The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottager is 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.

<sup>&</sup>lt;sup>610</sup> Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire:

Marketplace, 2009", *Blake*, XLIII [2010], 129). This was a precursor to Blake's 18 "Heads of the Poets" commissioned by Hayley in 1800.

§Hayley, William, Poems on Serious and Sacred Subjects ([no place given]: Gardners Books, 2007)

**Allen, Reggie**, "The Sonnets of William Hayley and Gift Exchange." *European Romantic Review*, XIII (2002), 383-393.

\*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

**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.] & 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-*

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1832: First Series. Ed. John R. Greenfield. (Detroit, N.Y., London: A Bruccoli 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" (Princeton copy).

**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.<sup>611</sup>

\*Nisse, Neville. "Felpham Provided Help, Vision and Inspiration." *The Post* [Bognor Regis], 29 Sept 1979.

Hayley's Turret House was demolished in 1961 for a block of flats.

**Painting, Vivienne W.** "Hayley, William (1745-1820), poet and biographer ...." Vol. XXVI, pp. 46-49 of *Oxford Dictionary of National Biography* (2004).

HEATH, James (1757-1834)
Engraver
HEATH, Charles (1785-1848)
Engraver
HEATH, Frederick (1810-78)
Engraver
HEATH, Alfred (1812-96)

<sup>&</sup>lt;sup>611</sup> This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

#### **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 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."

## 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." *Burlington Magazine*, 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.

**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, & 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

**Braithwaite, Helen**. Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty. (Basingstoke & 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 & 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°, 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 Dec 1994), 15-16.

A previously-unknown notebook with transcripts of the firm's outgoing letters Sept 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., & 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 Festchrift 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

§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, & 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, & 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.

§**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

**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

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."

#### 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 & London, 2001)

#### 2008 April

Power and Poetry: The Art of John Linnell, Fine Art Society and Lowell Libson (2008)<sup>612</sup>

**Anon.** "Few living Londoners ever saw John Linnell." *Times* [London], 23 Jan 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.

**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 Jan 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 (Aug 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.

<sup>&</sup>lt;sup>612</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 136.

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 on-line in

http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.ht m.<sup>24</sup>

**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 (Jan 2003), 22-35.

<sup>&</sup>lt;sup>24</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 111.

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

**§Higgins, S.** "Thomas Macklin's Poet's Gallery: Consuming the Sister Arts in Late Eighteenth-Century London." London Ph.D., 2003.

## 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°, 158 pp.; ISBN: 0948765348

A collection of essays:

[Paul Foster] "Introduction." Pp. 11-13. (The focus is "on his music and on the record of his own activity in Chichester and elsewhere" [p. 11].)

**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.

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**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 & 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.

§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).

## MONTGOMERY, James (1771-1854) Poet

**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°; 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

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November 2004, Lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

In 2007 the Bodleian Library acquired 132 letters from Samuel Palmer to **Richard Redgrave** (1804-88), his brother Samuel Redgrave (1802-76) and their families dated 1857-80, all but ten of them unpublished.

Those with Blake references<sup>613</sup> are to Samuel Redgrave, 5 November,<sup>614</sup> 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.

### 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 February-30 April 1991; Newport Museum and Art Gallery, Newport, Gwent, 4 May-29 June 1991; Inverness Museum and

<sup>&</sup>lt;sup>613</sup> Bodley MS Eng c. 7385, ff. 125-130, 243, 270-271, generously transcribed for me by Jared Camins-Esakov.

<sup>&</sup>lt;sup>614</sup> Blake's painting of Pitt "is too pungent for <u>us</u>, + makes our eyes smart like a baby's in his first sea-bathing".

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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 c28 January 2009opperplates 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 & Irish Art, 11 June 2003.

Samuel Palmer, "The Golden Valley", ESTIMATE £500,000-£800,000 (made £587,650).

Essays by Andrew Wilton, "The Golden Valley" (p. 37) and Colin Harrison, of the Ashmolean, "Palmer the Visionary" (pp. 38-

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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.

### 2005 February

§Samuel Palmer: 1860s Books. Adam Mills catalogue (Feb 2005).

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 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 & Phillippe de Montebello. "Directors' Foreword." P. 7

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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.

**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.

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## 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**

- **§Kathy Brewis,** "Burning Love", Sunday Times Magazine [London], 16 Oct 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 Oct 2005
- **Simon Jenkins,** "Skip the secular rituals of the Turner prize for a real radical: The British Museum's exhibition of the painter Samuel Palmer is an exhilarating vision of archaic beauty", *Guardian* [London], 21 Oct 2005, p. 32
- **Souren Melikian,** "Samuel Palmer: a versatile visionary who lost his way", *International Herald Tribune*, 21 Oct 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*

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Literary Supplement, 4 Nov 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 Nov 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 Nov 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 Nov 2005
- C.S. Matheson, *Blake*, XL (2006), 42-43 ("This exhibition and catalogue are great achievements")
- **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)

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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 on-line 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 & Hudson in association with the William Blake Trust, 615 2005) Oblong 8°, 221 pp., including colour reproductions of the sketchbook; ISBN: 9780500976511

It consists of

Anon. "Preface: The William Blake Trust." P. 6.

**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.

<sup>&</sup>lt;sup>615</sup> The book was "Edited, designed and produced by the William Blake Trust" (p. 5).

Butlin has made "extensive revision of his introduction and commentary of 1962" (p. 6).

#### REVIEW

**§Timothy Wilcox**, Burlington Magazine, CXLVIII (2006), 45-47

**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)

- §**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* (Oct 2006), 146.
- **F., C.** "Letters of Samuel Palmer." *Bodleian Library Record*, XXI, 2 (Oct 2008), 236-237.

On 132 letters to the Redgrave family acquired recently.

**Fletcher, Christopher**. "Samuel Palmer Letters." *Bodleian Library Friends' Newsletter*, Summer 2008 and Winter 2008-2009

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[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

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".

**§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 Aug 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, & 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 Vaughn. "Introduction." Pp. 7-24.

**Samuel Palmer**. "Autobiographical letter to F.G. Stephens [1 Nov 1871]." Pp. 25-34.

**A.H. Palmer & 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.

**§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.

§Vaughan, William, & Elizabeth E. Barker. "Mysterious wisdom won by toil': new light on Samuel Palmer's 'Lonely

tower'." Burlington Magazine, CXLVII (2005), 590-597.

§Vaughan, William, & 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

**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. & 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

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 Loutherbourg (1), and Edward Burney (1). 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.

For other newly recorded engravings by Parker, see Stothard below.

**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

<sup>&</sup>lt;sup>616</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 139.

**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

A watercolour "Recollection of William Blake" by George Richmond on wove paper watermarked [J WH]ATMAN | [TURKE]Y MILL | [18]36, 10 3/4" x 7 1/4", 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.<sup>617</sup>

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)

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<sup>&</sup>lt;sup>617</sup> Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

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**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

**§Doce, Jordi.** "Henry Crabb Robinson, el emigo perfecto." *Clarin*, XVII (Sept-Oct 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 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 & Robert F. Gleckner. (Durham & 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

**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).

## 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 & 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

**Peltz, Lucy**. "Smith, John Thomas (1766-1833), printmaker and draughtsman ...." Vol. LI, pp. 229-231, of *Oxford Dictionary of National Biography* (2004).

## STEDMAN, John Gabriel (1744-1797) Soldier of Fortune, Friend of Blake

**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.

\*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).

\*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 & N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

## 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.

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

SThe 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 titlepage (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver Goldsmith, M.B. | - | WITH AN ACCOUNT OF | THE LIFE AND WRITINGS | OF | THE AUTHOR | = | LONDON: | PUBLISHED BY SUTTABY, EVANCE AND | FOX STATIONER'S COURT; | AND BALDWIN, CRADOCK, AND JOY. | 1818. | - | Ellerton and Henderson. Printers.

A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of British Ladies in India(?) (23.8 x 26.7 cm), was offered on E-Bay in Jan 2007;<sup>618</sup> 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.

**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).

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"

<sup>&</sup>lt;sup>618</sup> R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

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- Mr Robinson for £39.10.0<sup>619</sup> for "Lessons for each day of the year and painting from All's well theat [sic] ends Well", **22 Oct 1794**
- Cadell & Davies for £10.10.0 "for four Drawings to Shenstone's Poems", 22 Nov 1797
- Cadell & Davies for £5.5.0 "for Two Drawings to Shenstone's Poems", **9 Dec 1797**
- Cadell & Davies for £10.10.0 "for five Drawings for Shenstone's Works", **3 May 1798**
- Cadell & Davies for £15.15.0 "for 6 Drawings to Gesner's Poem", **26 July 1799**
- Cadell & Davies for £17.6.6 for "6 more Drawings to Gesner and a Head of Dante", **9 Feb 1802**

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake's letter of 26 Aug 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 in Plays of William Shakspeare, ed. Manley Wood (London: George Kearsley, 1806), Vol.

<sup>&</sup>lt;sup>619</sup> The MS gives "Thirty nine Pounds ten eighteen shillings"

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 $I^{620}$ 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 A dolphus (London: Button & 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)

**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* 

 $<sup>^{620}</sup>$  The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.

Years of The Canterbury Tales in Pictures. Ed. William K. Finley & Joseph Rosenblum. (New Castle [Delaware]: Oak Knoll Press, & London: The British Library, 2003)

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.

**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, Disciple of Blake

For portraits of Frederick and Harriet Tatham, see George Richmond above.

\*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)

§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)

§**Iambilichus**. 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).

**§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

**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, friend of Blake

Gordon, Alexander, rev. Timothy C.P. Stunt. "Tulk, Charles Augustus (1786-1849), Swedenborgian writer and politician ...." 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 & 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)

**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 Vaulbert 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 & 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**. Wainewright the Poisoner. (London: faber and faber, 2000)

A fictional Confession "dedicated to rescuing Wainewright from obscurity, and to bringing him back to life as a plausible and dynamic force" (p. xviii); the most rewarding parts are the extensive factual end-notes.

#### **REVIEWS**

- **§Richard Bernstein,** "Getting Away With Murder (Probably)", *New York Times*, 16 Aug 2000, p. E7 ("a scrupulously factual fiction")
- Marc Vaulbert de Chantilly, Wainewright the Poisoner: an example of Andrew Motion's "high Scholarship" (Bethnal Green: The Vanity Press, 2000) (a devastating review, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research)

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

In particular, he records the sales of Wainewright's Blakes in Benjamin Wheatley's sales of

**4-11 Aug 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 Dec 1832,** Lot 1313: *Job* (1826) proofs;

2 May 1835, property of Joseph Earle, Lot 883: Songs (X);

**4 Aug 1837**, Lot 665: *Descriptive Catalogue* (?F); John Fletcher & [the late Benjamin Wheatley's son] Benjamin Robert Wheatley sale, **12 Dec 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* 

WOLLSTONECRAFT, Mary (1759-97) Author, Feminist, Radical, known in Blake's Circle

**Crafton, Lisa Plummer**. "Insipid Decency': Modesty and Female Sexuality in Wollstonecraft." *European Romantic Review*, XI, 3 (Summer 2000), 277-279.

**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 CORRIGENDA<sup>621</sup>

The most extensive and important discoveries of contemporary references to William Blake and his relations since the Second Edition of *Blake Records* went to press concern the Moravian faith of his mother before he was born<sup>622</sup> and the Will and family of his wife's brother-in-law Henry Banes after his death.<sup>623</sup>

## P. xix Owners and Repositories of

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 & 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.

<sup>&</sup>lt;sup>622</sup> Keri Davies & Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43.

<sup>&</sup>lt;sup>623</sup> 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.

## **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)

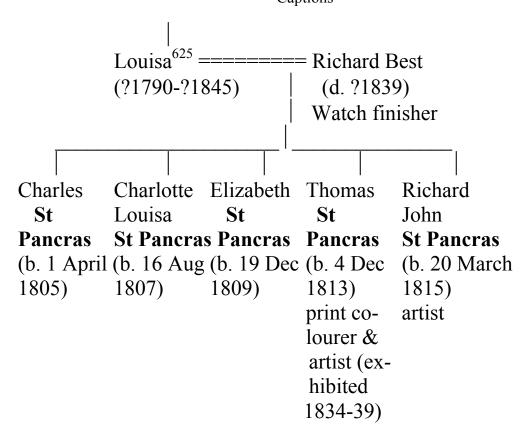
Universitätsarchiv (Herrnhut, Germany)

## P. xxii DELETE "David Warrington"

## P. xxxiv to the Boucher-Butcher genealogy substitute for Catherine's sister Sarah<sup>624</sup>

Sarah Boucher ===	==10 Nov 1788	== Henry Banes		
Battersea	St Brides	St Brides		
(1757-March 1824)	London	(d. 20 Jan 1829)		
		Wine Cooper		

<sup>&</sup>lt;sup>624</sup> The new information about the Banes and Best families derives from Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake", *Blake*, XXXIX (2005),78-99.



## P. 2

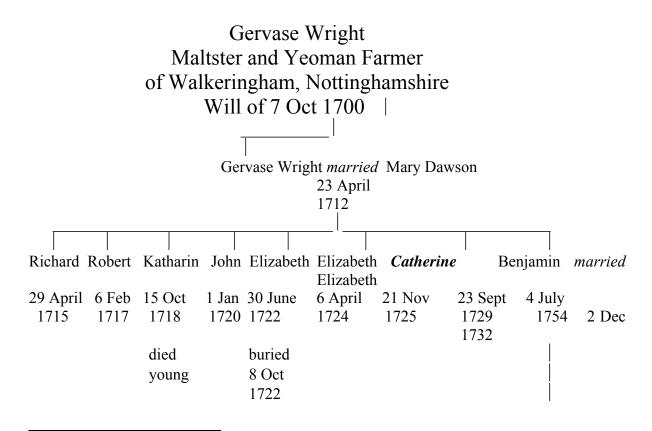
The christening of the baby who was to become the mother of William Blake was recorded in the church of St Mary Magdalen in the village of Walkeringham, Nottinghamshire: "Catherine ye Daughter of Gervase Wright & Mary his [wife was] Bapt. Novem. 21<sup>st</sup>," 1725.<sup>626</sup>

<sup>625</sup> Mrs Best's given name is spelled "Louisa" in the baptismal records of her children in the rate books of 3 Fountain Court (1839-44) and in the 1841 census; it appears as "Louiza" in the transcripts of the Will of Henry Banes (1826) and its proving (1829). Probably the correct spelling is "Louisa" as in the name of her daughter Charlotte Louisa. Louisa's age is derived from the census of summer 1841 (reported by Whitehead, pp. 90, 91) in which she is said to be 50 years old and "ind" (i.e., of independent means). The 1841 census identifies Thomas and Richard Best Jr as artists.

<sup>&</sup>lt;sup>626</sup> 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.

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.<sup>627</sup> She had six brothers and sisters, two of whom died before she was born:



 $<sup>^{627}\,\</sup>mathrm{Her}$  family may not have remained long in Walkeringham, for no Wright appears in

the printed Nottingham voters lists of 1774, 1818, 1826, and 1830.

M	Richard	Elizabeth	Catheri	ne Tho	omas
Mary	7 July	3 Nov	22 June	23 Nov	19
Feb	1759	1763	1766		1769
1772 <sup>628</sup>					

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 Walkeringham ... between the hours of twelve and one till her body be bloody". 629

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, whose records show: "Munday 13.<sup>th</sup> August 1750 ... Armitage desires to come nearer to ye Br<sup>n</sup> also his Wife in the Society & Mr<sup>s</sup> Clarke".

children, in Sutton Cum Lound for Elizabeth Whitehead Wright and her children. The information comes from the Nottinghamshire Record Office via Davies.

629 K. Tweedale Meaby, *Nottingham: Extracts from the County Records the Eighteenth Century* (Nottingham [?1948]), 207.

630 According to Colin Podmore, *The Moravian Church in England, 1728-1760* (Oxford: Clarendon Presss 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).

<sup>631</sup> Moravian Church Archives: Society Labourers' Conference Minutes. The dates are from the Old Style (Julian) calendar; in the English-speaking world, the

 $<sup>^{628}</sup>$  The dates are of christenings, in Walkeringham for Gervase Wright and his

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, 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 joy, and many fell to the ground." This "sudden effusion of the Holy Ghost" 633

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. 634

Though licensed as Dissenters, the Moravians did not wish to separate their members from their birth-churches

<sup>634</sup> Podmore 48.

last day of the Old Style Calendar was 2 Sept 1752.

<sup>632 &</sup>quot;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).

William Holland, "An Extract or Short Account of some few Matters relating to the Work of the Lord in England" (1748) (Podmore 48).

(usually Anglican) or to form a new sect.<sup>635</sup> 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". Much of this expansion was in Yorkshire, led by Benjamin Ingham. In 1742 and 1744 Moravian societies were formed in Wyke (South of Bradford), Mirfield (South South East of Wyke), Gomersal, Pudsey (Leeds County) (between Bradford and Leeds), Ockbrook (now Derbyshire) (between Derby and Nottingham), and Dunkinfield (now Cheshire). There was also a society in Nottingham by 1744. Of these the most important was Pudsey, about seventy miles North-West of Walkeringham and twenty miles North-West of Cudworth. Here in 1742 the Moravians built an independent colony of piety called Fulneck.

One of the most remarked aspects of Moravian piety before 1753 was its emotional fervor. When the German Moravian minister and composer Philipp Heinrich Molther visited the Fetter Lane Congregation in 1739, he was "frightened by 'their sighing, groaning, whimpering and howling'" and shocked by their "contortions, and strange gestures ... which they saw as proof of the presence of the

638 Podmore 98

<sup>&</sup>lt;sup>635</sup> 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).

<sup>636</sup> Podmore 120.

 $<sup>^{637}</sup>$  "At least three of Ingham's Yorkshire societies began independently of him as groups

meeting to read the works of Jacob Boehme" (Podmore 99).

'Spirit and power of God'" and which Molther said was "enough to bring one out in a cold sweat". 639

Another remarkable and more central feature of Moravians was their loving relish for Christ's wounds, particularly as expressed in the Litany of the Wounds. In 1745, a Moravian man wrote to Ann Okely, "Be quite well and warme and covered ouer and Bereed [?buried] in the dear Bloody wounds of the Lamb", and his wife greeted her "in the warm hot jowcy wounds of the Lamb". The powerful lay preacher John Cennick wrote in 1746, I "pray the Lord to make me like a dear little Bee that can go in and out and suck the honey from all his Wounds".

They were systematically anti-rationalist, and Zinzendorf's Litany of the Wounds prays to "Make us to hate reason". 641

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. 642

<sup>&</sup>lt;sup>639</sup> Podmore 59-60.

<sup>&</sup>lt;sup>640</sup> Podmore 135.

<sup>&</sup>lt;sup>641</sup> Podmore 127.

<sup>&</sup>lt;sup>642</sup> Podmore 31.

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" .... 643

Beginning in 1750, a flood of pamphlets attacked the Moravians, written either by Anglicans deploring Wesley's

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 dist 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).

<sup>&</sup>lt;sup>643</sup> Podmore 129-130, 135. In the Twelfth Appendix of the *Herrnhuter Gesangbuch* [hymnbook] is a husband's prayer:

association with the Moravians or by Wesleyans distinguishing themselves from Moravians, and in them this sexual imagery was cited and deplored. John Thomas, the only bishop of the Church of England who remained sympathetic to the Moravians, wrote that he still believed Count Zinzendorf was "a very great and pious Man and the Brethren a sober industrious and religious People, but what has greatly shocked me and many others above all things is the Calling the Holy Ghost the Mother and speaking of the Membrum Virile."

The sexual context was not merely metaphorical. At the lovefeast, a quarter hour was devoted to mutual salutations which were occasionally so enthusiastic that a Bedford meeting "observ'd that it is not good to kiss so loud in the ¼ hour, but more stilly", and the painter Johann Valentin Haidt remembered that

After the lovefeast, when we kissed each other, I felt as Joseph, when he revealed himself to his brethren. I wept very loudly, and the Brethren with me. ... There was shame, amazement, grief and joy, mixed together, in short, heaven on earth. Therefore I had no more question as to whether I should attach myself to the Brethren. 645

<sup>645</sup> Podmore 143. Bishop Thomas asked "whether it was true that marriages were consummated in the presence of the elders" (Podmore 284).

<sup>&</sup>lt;sup>644</sup> Podmore 284

All of this made possible both sex education and marriage guidance, in both of which the Moravians were pioneers .... Between members of the married choir ... such matters could be discussed openly and without shame, so that, for example, the London diary could record in 1743 that "Br and Sr Prusque were much bless'd together last night in their Fellowship" (as intercourse was termed).

Peter Böhler (1712-75) founded in 1738 the London Congregation of Moravians which shortly established itself in Fetter Lane. Fetter Lane runs from the Strand North to Holborn just East of Lincoln's Inn Fields and Chancery Lane; the "Chapel" is marked in R. Horwood's great map of London (1792-99) on the east side of Fetter Lane off Neville's Court. The evangelist John Wesley (1703-91), the caricaturist James Gillray (1757-1815), and the poet James Montgomery (1771-1854) were all Moravians at least for a time, and Swedenborg attended the Fetter Lane Church in 1744, but the number of Moravians has always been small.

In a list dated "March 12<sup>th</sup> 1749" [Old Style, 1750 New Style] of "M[arried] W[omen]" to be visited is no "12. Armitage". 649

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the

<sup>&</sup>lt;sup>646</sup> Podmore 130.

<sup>&</sup>lt;sup>647</sup> 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.

<sup>&</sup>lt;sup>648</sup> 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".

<sup>649</sup> n Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

Moravian Congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian Congregation in Fetter Lane 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 w<sup>th</sup> them

Armitage — she [i.e., Mrs Armitage] John Clark — she ...<sup>650</sup>

Thomas Armitage wrote a letter in a rather fine hand "For Bro: West" applying to join the Congregation of the Lamb:

Nov: the 14.th 1750 London

My Dear Brethren

My Dear Saviour has maid me Love you in Such a degree, as I never did Experience before to any Set of People; and I believe it is hish 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;

<sup>650</sup> Moravian Archives C/36/14/2: in Davies, 1305.

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 Athen 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. 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:<sup>s</sup> Armitage<sup>651</sup>

Probably about the same time his wife wrote in a plain clear hand, tactfully quoting a Moravian hymn:

My Dear Bretheren & Sistors

<sup>&</sup>lt;sup>651</sup> Moravian Archive: MS C/36/2/158; the wafer on the leaf covers a few letters. John Cennick (1718-55), popular Moravian preacher and hymnodist, is buried in the Moravian Burial Ground, Chelsea.

I have very littell to say of my self for I am a pore crature and full of wants but my Dear Savaiaour 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 Savour 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 Savour halfe enough but if it is [his] will to bring me among his hapy flock in closer connection I shall be very thanku [sic.] I would tell you more of my self but itt is nothing thats good so now I will rite of my Sayour that is all Love Here let me drink for ever drink nor never once depart for what I tast makes me to cry fix at this Spring My haeart Dear Savour thou hast seen how oft I've turnd away from thee O let thy work renewd to day

Remain eternally<sup>652</sup>

Catherine Armitage<sup>653</sup>

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." 654

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<sup>r</sup> & Sis<sup>r</sup> Hermitage, B<sup>r</sup> Camden, ... [and 7 others]". Their reception is recorded on separate pages for women and men:

Name, Religion<sup>656</sup> From where Received Confirmed First Ad- Other Circum-

<sup>652</sup> 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.

<sup>&</sup>lt;sup>653</sup> Moravian Church Archives: MS C/36/2/159. Photographs of both letters are reproduced in *Blake*, XXXVIII (2004), 41-42.

<sup>&</sup>lt;sup>654</sup> Podmore 122.

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).

<sup>656</sup> Under Religion, many are identified as Church of England, some as "Dissenter", Roman Catholic, or Lutheran. Notice that Catherine Armitage is not identified as

& Profession	& when				mitted to stances of Life the Sacre- ment			
Catherine Armitage M. Sr		ngham gham-		6	lank] [I	Blank]	dow &	ne a Wi- c left the egation <sup>657</sup>
Name, Religio Circum- & Profession	on	Born wand wh		Received	Confirm	mitted the Sa ment		Other stances of Life
Thomas Armir Hosier Ch: of M B <sup>r</sup>		in the loof Roy Yorksh	son in	Nov. 26	[Blank]	on his Bed \$ 28t <sup>h</sup> 1	Sep.	Departed this Life Nov: 19 1751

According to the Fetter Lane records, "Thomas Son of Thomas and Catherine Armitage, departed **Febr ..... 1751,** and buried **March 1.** at Bloomsbury." This is recorded

to Religion or Profession. In 1749, two applicants were identified as from Rotherhithe, as Blake's father and paternal grandfather were.

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"" = sister, and "B"" = 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.

<sup>&</sup>lt;sup>658</sup> BR (2) xxxii, says Thomas was christened 21 June 1722 in Royston.

<sup>659</sup> Church catalogue; the same information is given in the Congregation Diary: "Frid. 1 March 1751. Thomas, the child of Br. & Sisr. Armitage was buried in the Ground

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. 660

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<sup>r</sup> Hermitage wants a person to assist him in his shop if the B<sup>rs</sup> Could recommend any One he would be glad[.] B<sup>r</sup> Lehman is to speak with B<sup>r</sup> Page ab<sup>t</sup> it.

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

near Bloomsbury." There is no record of a Moravian burying ground in Bloomsbury; the reference may be to "S.<sup>t</sup> 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).

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.

<sup>661</sup> Moravian Archives C/36/11/6: Helpers Conference Minute Book Vol. VI, in Davies, 1306.

of money it was thought he might propose the Person to give him an other Year for the payment thereof."662

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."

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. wish— He observed that such things did not please the Brn & that they sh. 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. his Estate &c. He also Lamented the Want of a Nurse to be always with the Sick Bro. or Sister day & night .... 664

According to an "Obituary" in the Congregation Diary: 665

<sup>&</sup>lt;sup>662</sup> Helpers Conference Minutes Vol. VI.

Moravian Church Archive: Church Diary, Vol. V (1751), 61.

<sup>&</sup>lt;sup>664</sup> Helpers Conference Minutes Vol. VI. <sup>665</sup> Congregation Diary Vol. V, p. 80.

Sat. 23 [Nov. 1751] Sabb. L.F. was at Westminster. Today was buried at Bloomsbury-Ground the Body of Thomas Armitage a Married 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 Congreg<sup>n</sup>, 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. 666

His wife Catherine seemed to be left in some financial distress, and on

Wednesday. Dec. <sup>r</sup> 4<sup>th</sup> 1751 ... Bro Boehler desired some of the Brn wd undertake Sisr Armitage affairs, Bro: Mason & J. Syms will do it. Bro. Boehler observed Bro. Armitage had made a very unequitable will obliging his Wido to pay £80 to his Bro. in case She Marrys again & it is thot she has little more if any left her & Bro. Boehler wish the Brn would be advised by the Brn when they made their wills[.]

<sup>&</sup>lt;sup>666</sup> The Congregation's Burial Records report that "Thomas Armitage, M. departed **Nov. 19. 1751**, was buried the **23<sup>d</sup>** ibid [*i.e., at Bloomsbury*]", where his son had been buried in 1750.

<sup>&</sup>lt;sup>667</sup> Helpers Conference Minutes Vol. VI, like the records for 11 and 18 Dec

Wednesday Decr. 11th 1751 ... The Brethren have been with Sisr Armitage and will go again to morrow

Brothers Mason & Syms discovered that Catherine Armitage was better off than had been thought: "Wednesday Dec. 18<sup>th</sup> 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." Catherine Armitage may have left the Fetter Lane Congregation for these reasons when she married James Blake in 1752.

In the earliest Congregation List of the Moravian Fetter Lane Society, 1 March 1743, appears "Blake & She [i.e., Mrs

<sup>1751.</sup> 

<sup>&</sup>lt;sup>668</sup> 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).

Blake]. Butchers in Pear Street near Mount Hill Goswell Street."<sup>669</sup> 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<sup>s</sup> & Sr<sup>s</sup> who were acquainted with him at his 1s<sup>t</sup> coming to England [7 Feb 1737] wc<sup>h</sup> will be 13 years to morrow who are as follows", including "Blake". This may be the John Blake whose undated letter of application says "I am a poor missarable unhappy Creature" and quotes "O take me by the hand and hart. e[t]c". His wife was also a member of the congregation, and perhaps his sister as well. 671

 $^{669}$  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* [on-line] 3/6 (2006), 1303.

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.

671 "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 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

<sup>670</sup> 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 slavary & hopes soon to receive the Blessing of kn.eri.ng [?knowing] our Savior & beeing made quite Free." (Herrnhut: R.27.3653.1)

In the year that Catherine and Thomas Armitage joined the Fetter Lane Congregation, a great outcry began in the press against the enthusiasm of the Moravians, led by the erstwhile Moravian sympathisers John Wesley and George Whitefield, whose *Expostulary Letter* (1753) "did the most damage", though his most damaging evidence was silently 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

(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) <a href="http://www.esoteric.mus.edu/">http://www.esoteric.mus.edu/</a>, 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.

the land", so contrary to the inspired, adventurous exuberance of the Zinzendorf era. 672

### P. 15

*"James Parker* (1750-1805)" should be "(1757-1805)"

#### P. 22

# In the footnote \* for the paragraph "Stothard made a drawing ... Oct. 1780." READ:

Cumberland's friend John Highmore (1750-84) records a sketching tour in Kent on 22-26 May 1779 with Cumberland and Thomas Stothard. On 24 May Cumberland and Stothard crossed "over the [*Medway*] River to Allington Castle [*just North of Maidstone, Kent*], to take views". One of these views of Allington Castle is Stothard's drawing (now in the Tate) inscribed "1779". Blake was not on this 1779 expedition. 674

# P. 33 and footnote, p. 34 Omit the references to James Parker's wife.<sup>675</sup>

<sup>672</sup> Podmore 273, 274, 275, 283.

<sup>&</sup>lt;sup>673</sup> Bonham sale catalogue of 24 March 2009, Lot 190, cited by R.N. Essick, "Blake in the Marketplace 2009", *Blake*, XLIII [2010], 135).

<sup>&</sup>lt;sup>674</sup> 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.

<sup>675 &</sup>quot;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* 

### P. 48

Add footnote to Tatham's statement that in his colourprints, Blake "painted roughly and quickly, so that no colour would have time to dry." 676

### **P.48**

Footnote to Tatham's statement that Blake made his colour "prints in oil" 677

### 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).<sup>678</sup> The fee is the same as that paid by

Trades 1775-1800 [Folkestone: William Dawson & Sons Ltd, 1977], 170).

17/3-1800 [Folkestone: William Dawson & Sons Ltd, 19/7], 1/0).

676 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.

<sup>677</sup> 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.

Oavid 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],

Blake's father for his son's apprenticeship in 1772 to James Basire and was Basire's standard charge. 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". 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 Salzman's *Elements of Morality* (1791), Mary Wollstonecraft's *Original Stories* (1791), Darwin's *Botanic Garden* (1791, 1795), Gay's *Fables* (1793), and Stedman's *Narrative* (1796). Thomas Owen must have become increasingly useful to him, polishing plates, mixing ink, laying in the outlines, and pulling proofs. Of course Blake's name as the master appeared on the prints with which Owen helped, just as Basire's name appeared on the prints Blake helped to engrave when he was an apprentice.

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 apprentice may be Thomas Owen, history and landscape engraver of 16 Newman Street, corner of Fetter Lane (he gives no other detail).

679 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).

<sup>680</sup> BR (2) 15.

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 (?1825) were produced after Owen's time.

Blake had never become a Freeman of the Stationers' Company, which would have qualified him to set up in business and take apprentices in the City of London. However, Blake's print-selling business with James Parker in 1784-85 and his training of his apprentice Thomas Owen in 1788-95 were in Westminster rather than the City of London, and apparently they were not governed by the guild statutes. Consequently the apprenticeship of Thomas Owens to William Blake was not registered in the Registers of the Stationers' Company, though Blake's own apprenticeship had been recorded there.

<sup>&</sup>lt;sup>681</sup> *BR* (2) 17.

### 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 and 14 January 1792** 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. 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. 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. 73

According to an advertisement in the *Morning Chronicle* for **21 July 1796**,

In a few days will be published, in two vols. large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

NARRATIVE of an EXPEDITION against the 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. 682

The ad 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 ad in Johnson's Analytical Review, XXIV (Feb 1796). Johnson deposited the statutory nine copies in Stationers' Hall on 25 July 1796 (BBS, 256), and the book was reviewed in the Analytical Review, XXIV (Sept 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. 683

The terms are very similar to those in the undated prospectus (?Spring 1797) ("a splendid edition" in each,

 $<sup>^{682}</sup>$  Quoted from a reproduction of the page generously sent me by Angus Whitehead.

Anon., "Varieties, Literary and Philosophical; Including Notices of Works in Hand. From the Same [Monthly Magazine]", *Edinburgh Magazine*, NS, VIII (**Dec 1796**), 447-450.

"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. 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 B lake 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.<sup>684</sup>

# P. 79 After "Oriental Scenery.", ADD:

It was perhaps in the autumn of 1797 that Flaxman

<sup>&</sup>lt;sup>684</sup> 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.

acquired from Blake copies of *America* (S), *Thel* (S), *Europe* (S), *Visions of the Daughters of Albion* (S), and *Urizen* (K) bound together. At the prices listed in his prospectus To the Public (1793), the costs would have been

 $\begin{array}{ccc} America & 10 6 \\ Thel & 3 \\ Visions & 7 6 \\ Europe & 10 6 \\ Urizen^{686} & \underline{10 6} \\ £2 2 0 \end{array}$ 

The £2.2.0 Flaxman paid Blake in early October 1797 (see Accounts below) may be for these works.

# P. 80 After "the ravings of insanity'." ADD:

Richard Edwards, the publisher, went out of business not long after Blake's *Night Thoughts* was published, and the book was scarcely advertised after publication. Most records of it<sup>687</sup> 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 ...

<sup>685</sup> Then or later he bought For Children: The Gates of Paradise (?F), Songs of Innocence (D), and Songs of Innocence and of Experience (O).

<sup>&</sup>lt;sup>686</sup> 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).

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.

also of the Rev. Henry Putman ... Comprehending a Large Assortment of Learned Theological Books ... The Sale Will Begin on February 19, 1798 ... (London, 1798): "Young's Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake. 51 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."

1798 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"688

**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, 51 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, 11 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, 11 5s 1797"

<sup>&</sup>lt;sup>688</sup> Only the first Number of 1797 is known.

**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 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. 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. — Blair's Grave, with engravings from the designs of Blake. LARGE PAPER, eleg. bd. in blue mor. &c. 81 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. –

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).

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, hitherto unpublished, engraved by Perry, 4to. 1s". 690 Lot 423 is Blair's *Grave* with Blake's designs.

## P. 80 After "for my library—" ADD:

Blake's designs for Bürger's *Leonora* (1796) were described in *Lenore Ballade von Bürger in drei englischen Übersetzungen* [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, **1797**), 5-6.

# P. 90 To "strained his income" ADD footnote<sup>691</sup>

### P. 108

To John Marsh's account for 26 June 1801 of drinking tea with Hayley, Blake, and "young Mr Chetwynd" ADD:

<sup>690</sup> 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. Bűrger's *Leonora A Tale*, tr. J.T. Stanley (1796).

<sup>&</sup>lt;sup>691</sup> 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>.

"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, 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 Jan 1803), and the Blakes in London had "a call from M<sup>rs</sup> Chetwynd & her Brother, a Giant in body mild & polite in Soul" (Blake's letter of 28 Sept 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.

Blake apparently taught John Chetwynd painting (see 9 Sept 1801).

## P. 109 **DELETE:**

"whom Blake later (28 September 1804) described as 'a Giant in body mild & polite in Soul as I have in general found great bodies to be'."

# P. 115 To "a second [copy of the book] in Germany" ADD

<sup>&</sup>lt;sup>692</sup> 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<sup>rs</sup> 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).

<sup>&</sup>lt;sup>693</sup> All these details of the Chetwynds derive from Angus Whitehead, "'M<sup>rs</sup> Chetwynd & her Brother' and 'Mr Chetwynd'", *Blake*, XLII (2008), 75-78.

# footnote:<sup>694</sup>

### P. 134

# Add footnote to the animal painter "by the name of Spilsbury" <sup>695</sup>

### P. 144

Add footnote to "portrait of the beloved bard by Abbot" 696

### P. 147 ADD:

Charlotte Smith wrote to the booksellers Cadell & Davies on 16 December 1802:

M<sup>r</sup> 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<sup>r</sup> 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.<sup>697</sup>

<sup>&</sup>lt;sup>694</sup> 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**).

<sup>&</sup>lt;sup>695</sup> This is the animal painter Edgar Ashe Spilsbury (1780-?1828), a protègé of Hayley; he is also referred to in letters to Hayley of Flaxman (21 March 1802) and E.G. Marsh (14 Oct 1806), as is demonstrated by Keri Davies, "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family", *Blake*, XL (2006-7), 100-101.

<sup>&</sup>lt;sup>696</sup> Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.

<sup>697</sup> Collected Letters of Charlotte Smith, ed. Judith Phillips Stanton

### P. 186

# OMIT "; which we must take the liberty of regarding as a purely visionary notion" and ADD:

There is evidence that Blake's trial was managed by the government, though not to the extent of sending Scolfield to entrap him. Blake was right in deploring the "Hirelings in the Camp, the Court" (*Milton* pl. 1).

It is a curious fact, apparently not remarked by any of Blake's contemporaries, that the court of Quarter Sessions, which had jurisdiction in cases of common law such as Assault, had no jurisdiction in cases of statutory law, such as Sedition and Seduction from Duty. Statutory cases had to be tried in a higher court, such as the Assizes. There were only four other cases of sedition tried in 1803-4, and all were properly tried at the Assizes.

Why was there a rush to judgment in Blake's case?

Well, for one thing, the military was eager to maintain discipline during the invasion-scare, and they had recently been humiliated, with the resignation en masse of an entire battalion of Chichester Volunteers. Blake wrote on 16

(Bloomington & 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.

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.

699 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.

<sup>700</sup> See G.E. Bentley, Jr., "Rex v. Blake: Sussex Attitudes toward the Military

## August 1803 that

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.

and Blake's Trial for Sedition in 1804", *Huntington Library Quarterly*, LVI (1993), 83-89.

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### 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. 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.

Probably later in the same month he placed a very similar puff in the *Universal Magazine*<sup>702</sup> which added (1)

<sup>&</sup>lt;sup>701</sup> 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".

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 footnote<sup>703</sup>

P. 234 Add:

The engraver John Pye (1782-1874) about 1863

<sup>&</sup>lt;sup>703</sup> 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).

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 mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well."

# P. 245 Before the entry for 1 August 1807 ADD:

In the summer of 1807, Cromek travelled North soliciting subscriptions for his edition of Blair's *Grave* and for the engraving from Stothard's "Canterbury Pilgrims". On 11 July 1807 he wrote from Edinburgh to his wife, "My dearest Bessy":

The Introductions I have had are y<sup>e</sup> 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 admired  $^{705}$  ...

<sup>&</sup>lt;sup>704</sup> Quoted from the sale catalogue (see 2008) of the Cromek Archive (Vol. VI) now in Princeton University Library.

The admired engraving is almost certainly the portrait of "James Currie, M.D. F.R.S.", "Engraved by R.H. Cromek" and "Published March 2<sup>nd</sup> 1807, by R.H. Cromek, 64 Newman Street, Oxford Street, Price 10.6."

[*Postscript:*] I am quite busy preparing my new Prospectus &c.<sup>706</sup>

### 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.707

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.

<sup>&</sup>lt;sup>707</sup> 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.

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.

### 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, 708 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 Hence, some designs are called criticism. 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!!<sup>709</sup>

<sup>708</sup> 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 annonymous [*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*]

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

Britton may be one of those Blake accused of being "So foolish [as] to think that they can wound M<sup>r</sup> Fuseli over my Shoulder". 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".

## 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 21 2s to 21 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

710 "Public Address" (*Notebook* p. 53).

William Blake", Notes and Queries, CCLIII (2008), 418-420.

<sup>&</sup>lt;sup>711</sup> Britton, *Autobiography* (1814), 316-317, cited from Ripley.

of William Blake. 712

Comparing it with the ad published next day in The *Bristol Gazette*, the date of publication of *The Grave* is said to be "the First Day of July" rather than "about six weeks", Schiavonetti and the Royal Academy subscribers are not mentioned, nor are there Impressions to be seen in Leeds as there were in Bristol.

### P. 257

# To footnote ending "'touched the infinite in expression'." ADD paragraph:

An anonymous review of David Scott's *Of Man, Six Monograms* (**1831**) in the *London Literary Gazette*, No. 736 (**26 Feb 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.<sup>713</sup>

<sup>&</sup>lt;sup>712</sup> 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.

<sup>&</sup>lt;sup>713</sup> Royal Academy Archives HU/7/17, summarized as above in the Archives

### 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 head of Blake, after Philips's [sic] 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 Jan 1822), 170: Schiavonetti's "portraits of Vandyke and Blake ... entitle him to a high rank".

# P. 262 To letter of 13 August 1808 ADD:

Money to receive.	£
Mr Thos Bewick	0. 0. 0
John Davidson, Esqr Rec'd 6 Feb <sup>y</sup>	2. 2. 0
Thos Davidson, Esqr Paid 7 Jan <sup>y</sup>	2. 2. 0
Middleton Hewitson Esqr returned the Book	2. 2. 0
Mr Mitchell Printer	1.11.6
Mr Richard Miller, Books	3. 3. 0

catalogue. I know nothing of the context and strongly suspect that the individual is not Humphry's friend the poet-painter William Blake.

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.<sup>714</sup>

### P. 262

Footnote: for "Mr Wilfred Warrington" READ: in Princeton University Library

### 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. 2*l.* 12*s.*6*d.*" 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", Bibliothèque britannique, ou Receuil extrait des Ouvrages Anglais périodiques [Genève], L (1821), 69-76.

<sup>&</sup>lt;sup>714</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No 4, in Princeton University Library.

### P. 281 ADD:

Cromek wrote to Thomas Bewick on **25 June 1809** expressing his gratitude for Bewick's exertions on behalf of *The Grave* and sorting out a problem of delivery to one of its subscribers.<sup>715</sup>

### P. 281 1809

"William Blake, Esq." appears in

**PROPOSALS** FOR **PUBLISHING** BYSUBSCRIPTION, 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. SUBJECTS WILL BE SELECTED, AND THE DESCRIPTIONS WRITTEN, BY | THE REV. J. THOMAS, A.M. | Desirous that my Friend Mr. THURSTON'S Talents, with which the World have long been | partially acquainted, should be more fully known, I thought *Divine Emblems* particularly suited to his Genius, the Subjects for which might be selected from Quotations of Scripture, as in | QUARLES'S celebrated Work on the same Subject: taking care to choose such only as were

<sup>&</sup>lt;sup>715</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 5, in Princeton University Library.

best adapted to the Wants and Comforts of Man in his present State, and most likely to suggest | and enforce the due Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy, and presuming, with many respectable and distinguished Artists, that it is capable of producing Effects infinitely superior to what | has hitherto been seen, the Object of this Work is to present to the Public the most perfect 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 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?<sup>716</sup>

## 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"

The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

from the subscriptions for Blair's Grave.<sup>717</sup>

## 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. 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, 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.

## P. 306 ADD:

In a postscript to his letter of **24 December 1810** to Thomas Bewick, Cromek wrote:

The Plate of the Canterbury Pilgrims is advancing & will be ready for Publication next winter – Mr Schiavonetti's Etching will be finished

<sup>717</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 6, in Princeton University Library.

<sup>&</sup>lt;sup>718</sup> According to W.R. Cornish, & 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 ...)".

by Mr Bromley & myself – I think you have one Book of <u>The Grave</u> left– If you have pray present it to your Son with my respects. —

### P. 306

### After "the poetical sketches of Mr. Blake." ADD:

Leigh hunt returned to the attack on Blake in **October 1810** in the context of "the abuses of the Cabala – of the Great Secret", of the Rosicrucians, Zoroaster ....

Monsieur the Count de Gabalis may have had the power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian 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 as little benefit mankind as to be out of nature.<sup>719</sup>

### P. 309 After "the Chimney Sweeper." ADD:

<sup>&</sup>lt;sup>719</sup> [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**), 88. When the essay was reprinted as "The Nightmare" in Leigh Hunt's *The Seer; or, Common-Places Refreshed*, Part 2 (**1841**), the first three paragraphs including the Blake passage were omitted (according to R.N. Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII [2010], 129). For earlier attacks on Blake by the Hunts, see 31 July and 28 Aug 1808.

Ariel,<sup>720</sup> "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* (Jan 1811) (pp. 589-590 below), which it cites.

### P. 312

Wordsworth thought that Blake had "the elements of poetry – a thousand times more than ... Byron", ADD FOOTNOTE<sup>721</sup>

### P. 314

### about the Associated Painters in Water Colour exhibition

"The landlord seized the contents of the gallery in distraint of rent", 722 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 ...

<sup>721</sup> According to Sidney Colvin, *Memoirs & Notes of Persons & Places 1852-1912* (N.Y.: Charles Scribnerns & Places 1852-191251:

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.

<sup>&</sup>lt;sup>720</sup> It is not clear to me whether "Ariel" is a pseudonym for the author of the Morgenblatt essay or serves some other purpose.

<sup>&</sup>lt;sup>722</sup> 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).

Jerusalem"<sup>723</sup> (324). Thomas Butts, who apparently owned "Nelson" and Chaucer, <sup>724</sup> 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.<sup>725</sup> However, Blake's name was rarely associated with it, and his responsibility for it was scarcely known before 2010.

### P. 321

<sup>723</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB*, 262-263).

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.

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.

#### Add footnote

Gilchrist says he "was wont to affirm: 'First thoughts are best in art, second thoughts in other matters'."

He held that nature should be learned by heart, and remembered by the painter, as the poet remembers language. "To learn the language of art, copy for ever, is my rule," said he. But he never painted his pictures from models. "Models are difficult – enslave one – efface from one's mind a conception or reminiscence which was better."

# P. 330 At bottom of the page ADD:

In **October 1817** appeared an obituary of the young engraver and painter Richard Bean (1792-1817), who made "an exquisite portrait he engraved of Blake from 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."

<sup>&</sup>lt;sup>726</sup> 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.

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 on-line). Charles George Dyer, *Biographical Sketches of the Lives and Characters of Illustrious and Eminent Men Illustrated with Whole Length Portraits* (London: C.G. Dyer and H. Setchel and Son, 1819) is dedicated "To the Memory of My Most Excellent and Accomplished Friend, Richard Bean". Dyer was with Bean when he drowned at Hastings on 24 June 1817.

# P. 344 fn Before "Gilbert Dyer" ADD:

Gilbert Dyer [Jr] (b. 1776), the son of

### and after "1788") ADD:

(see J.B. Mertz, "Gilbert Dyer: An Early Blake Vendor?", Blake, XL [2007], 147-149)

### 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. & Basingstoke: palgrave, 2002).

### 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).

### 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."

### P. 386 After "£49.6.6 in 1825" ADD:

Under the terms of the "Memorandum of Agreement between William Blake and John Linnell. March 25th 1823", "J.L. [was to] find Copper Plates". According to his "Account of Expenses of the Book of Job", Linnell paid for three lots each of "6 copper Plates for Job" in "1823" at £1.0.0, £1.2.0, and £1.3.7 and for two more in 1825 [by 3 March] at 6s (BR [2] 804).

The 18 *Job* plates acquired in 1823 were almost certainly the 18 plates (pl. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm), height (21.8 to 22.1 cm), and thickness (0.145 to 0.160 cm), all bearing the same copperplate-maker's mark slanting down from the top left corner of R PONTIFEX & C | 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these copperplates show that they were cut from three large sheets of copper which already bore these crossing marks. The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

<sup>&</sup>lt;sup>728</sup> Anon., "Was den Greichen noch übrig bleibt?", Politiches Journal nebst Anzeige von gelehrten und andern Sachen [Hamburg], Jahrgang 1822 Ersten Band (**Oktober 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.

<sup>&</sup>lt;sup>729</sup> 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,

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.

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 | No 31<sup>730</sup> | 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

generously sent to me.

<sup>&</sup>lt;sup>730</sup>Not "No 3", as in *BB*, 518.

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 – Loutherbourg, Cosway, Blake, [William] Sharp, Varley, &c -- who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural, pass their time between sleeping and waking, and whose ideas are like a stormy night, with the clouds driven rapidly across, and the blue sky and stars gleaming between!<sup>731</sup>

### 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, 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.<sup>733</sup>

<sup>&</sup>lt;sup>731</sup> [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.

<sup>&</sup>lt;sup>732</sup> See [James De Ville, Outlines of Phrenology, as an Accompaniment to the Phrenological Bust (London: Published by J. De Ville, 367, Strand, 1821).

<sup>&</sup>lt;sup>733</sup> Information about the death of Sarah Banes derives from the authentication (6)

### 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 & Thomas Byerley], Brothers of the Benedictine Monastery, Mont Benger (London: T. Boys, **1823**), III, 159-161. The essay was silently lifted, with adjustments, from Malkin's account (1806) of Blake's youthful studies ("Mr. William Blake ... Gothicised imagination", *BR* (2) 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not

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.

734 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"

"Henskerck"

"In the early part of his apprenticeship to Basire"

Omitted

"The Monuments"

Omitted Omitted

have reflected disgrace on artists of double his age and experience.

# 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" <sup>735</sup>

### P. 418

On **25 November 1825** (the post-mark date), Blake wrote to John Linnell:

Dear Sir

M<sup>r</sup> 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

<sup>&</sup>lt;sup>735</sup> 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).

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 This basement was probably larger than the basement. Blakes' exhibition room, which was 19' x 13' 6". Anthony Dyson estimates that a star-wheel press like Blake's would require a clear space "at least" 14' x 14'. After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

Probably the work referred to is Blake's Job; the first commercial proofs were pulled on 4-5 March 1825, and on 10 February 1826 Mary Ann Linnell wrote to her husband about "the Job ... from all I can learn the printing is going on well [at Lahee's shop] by a man of the name of Freeman". The work was published in March 1826.

### P. 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,,1737

<sup>&</sup>lt;sup>736</sup> Angus Whitehead, "William Blake's last residence ...", British Art Journal, VI [2005], 30.

737 George Richmond wrote in his copy of Gilchrist (I, 326):

#### 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 Hollis in 1762 and 1765;<sup>738</sup> 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:

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. None was included in *Blake Records* (1969, 2004).

<sup>738</sup> 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.

The lodger on the floor above was John George Lorhr, whose carving and gilding shop was above the Blakes' flat.<sup>739</sup>

### **Pp.** 446-447

### <Omit the Hazlitt references, which originally appeared in September 1823>

### P. 453

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 A also beg Mr Blakes acceptance of

<sup>&</sup>lt;sup>739</sup> 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 Lorhis wedding. All this new information comes from Angus Whitehead, ren at 1 Fountain Court, where he paid t*Blake*, XLII (2008-2009), 93-95.

my wearing apparel. – I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate<sup>740</sup> (& pictures what is worth her acceptance) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whorle 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 9<sup>th</sup> 1826 Witness John Barrow<sup>741</sup>

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.<sup>742</sup>

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

The clerical transcription of the will dutifully reproduces as an interlineation the phrase "I also beg Mr Blakes acceptance of my wearing apparel", but the phrase "& silver plate" is not so distinguished, though the authenticating document remarks "the interlineation of the words 'I also beg Mr. Blakes acceptance of my wearing apparel' between the 10<sup>th</sup> and 11<sup>th</sup> lines and the words 'silver plate['] between the 13<sup>th</sup> and 14<sup>th</sup> lines".

<sup>&</sup>lt;sup>741</sup> The will is reproduced in Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2006), 84-85.

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.

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. 457 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 & 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 housenumber 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. 464 Add to footnote to George Richmond's letter to Samuel Palmer of 15 August 1827:<sup>743</sup>

#### P. 468

<sup>&</sup>lt;sup>743</sup> 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."

# To "Mr. Blake, in our hearing," ADD footnote 744

### P. 470

### 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: 745

### P. 487

# After "F. Tatham Esqr." ADD:

Catherine also gave to Tatham's wife a copy of "The Man Sweeping the Interpreter's Parlour". 746

# P. 492 After "in this work.["] ADD footnote:<sup>747</sup>

### P. 490

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.

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).

<sup>746</sup> A.E. Evans & Son catalogue ([**1845**]), Lot 720: "a Stereotype design for Pilgrim's Progress, presented by Mrs. Blake to Mrs. Tatham, 1828".

In his On the Improvement of Society by the Diffusion of Knowledge ... (N.Y.: J. & 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 books was reprinted in 1838 (twice) and 1840.

On **19 November 1828**, William Twopenny, an antiquary and barrister, wrote to J.T. Smith:

My dear Sir,

Can you tell me where the Widow of Blake the artist lives.

Yours most truly
W.<sup>m</sup> Twopenny
Temple
19. Nov. 1828<sup>748</sup>

<sup>748</sup> 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.

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, which she will dispose of at the original price of publication ....<sup>749</sup>

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."<sup>750</sup>

### 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:

Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external

<sup>&</sup>lt;sup>749</sup> BR (2) 626.

<sup>&</sup>lt;sup>750</sup> BR (2) 490.

appearance, and the fashion of the human form they wore. Nothing is more natural than to covet the power of calling them up

"In their shapes and state majestical,

"That we may wonder at their excellence,"<sup>751</sup> 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. <sup>752</sup>

Not long after the publication of Varley's Zodiacal Physiognomy in January 1829, Charles Lamb wrote an

<sup>&</sup>lt;sup>748</sup> Marlowe, *Doctor Faustus*, IV, 2, where Alexander the Great is conjured up for the German emperor.

<sup>&</sup>lt;sup>752</sup> 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.

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.<sup>753</sup>

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. 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, so she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street the furnishings might have

<sup>&</sup>lt;sup>753</sup> "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.

<sup>&</sup>lt;sup>754</sup> The will and its proving (Public Record Office: PRO B11/1751, Liverpool Qiore 51-100) are reproduced in Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 84-85.

This is a Linnell paid her £1.10.0 in April 1828 for "Furniture sold" (BR (2) 808). BR (2) 755.

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 1829<sup>757</sup> 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, feel sufficiently and some time "after Blake's death" she returned the "gift of £100" sent her by Princess Sophia.

### P. 494

# for "an unnamed patron" SUBSTITUTE:

John Pye, an engraver and antiquarian<sup>760</sup>

# 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.

### P. 496

<sup>&</sup>lt;sup>757</sup> BR (2) 498.

<sup>&</sup>lt;sup>758</sup> BR (2) 501-502.

<sup>&</sup>lt;sup>759</sup> Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-463.

On 18 Jan 1828 E.J. Chance wrote to Linnell that "Mr Pye & Mr Field called".

# for "the patron to whom Tatham was writing" SUBSTITUTE:

Blake had other patrons such as James Ferguson\* 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."

# Add footnote to "when the patron wrote to Catherine 762,"

# **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 Varley's book of Astrology, his portrait of the 'Ghost of a Flea,' &c. &c."<sup>763</sup>

### P. 503

<sup>762</sup> The patron, unnamed in BR (2) is plausibly identified in the 2008 Catalogue of the Cromek Archive, p. [45], as John Pye.

<sup>&</sup>lt;sup>761</sup> T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye, in Princeton University Library.

<sup>&</sup>lt;sup>763</sup> *Memoir, Journal, and Correspondence of Thomas Moore*, ed. Lord John Russell (London: Longman, Brown, Green, and Longmans, **1854**), VI, 57.

# 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 L.<sup>764</sup>

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 Dämonomagie, wie zur Zauber – Bibliothek von Georg Conrad Horst .... Vol. I. (Frankfurt am Main: Heinrich Wilmans, 1830), I, 163-167.

### P. 504

<sup>&</sup>lt;sup>764</sup> 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".

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] "To describe" says the biographer "the himself. 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." 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.]<sup>765</sup>

It is striking that the same two paragraphs about Blake's courtship and marriage are quoted in the *Athenaeum* (6 Feb 1830), *London Literary Gazette* (6 Feb 1830), *Sheffield Iris* (9 Feb 1830), *Edinburgh Literary Gazette* (13 Feb 1830), *Edinburgh Literary Journal* (20 Feb 1830), *Fraser's Magazine* (March 1830), and *New Jerusalem Magazine* (Jan 1832).

### P. 506 After "is his best" ADD:

A note on Cunningham's book appeared in the Dublin Literary Gazette, I, 7 (13 Feb 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:

<sup>&</sup>lt;sup>765</sup> 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".

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.<sup>766</sup>

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 After "in 1828" ADD:

Cunningham's Blake was also noticed in the *Belle Assemblée* for March 1830:

The life of another, but far more amiable enthusiast [than Barry], poor William Blake, who could not only "call spirits from the vasty deep," but compel them to arise and appear before him, is, in its details, singularly striking and curious ....

Many a time have we ourselves seen these portraits; and we may add, that the "artist of some note," alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil, of Cunningham, is nearly as graphic as that of Blake. Some other capital stories

<sup>&</sup>lt;sup>766</sup> Anon., "To Correspondents", "To Clericus", *Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c.*, No. 603 (**20 Feb 1830**), 121, 125.

of the worthy pair, are given; but, for these, we must refer the reader to the work. 767

## 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 gave sympathetic **1830**), 664-667, paraphrases Cunningham; "De tous les personages qui figurent dans la dernière partie de la galerie ... le plus curieux et le plus attrayant" in Cunningham's account of Blake is "les fantasies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé" and "les funérailles d'un fée", with quotations about the Visionary Heads; "Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie" (pp. 666-667).

<sup>&</sup>lt;sup>767</sup> Anon., "Monthly View of New Publications ...", *Belle Assemblée, or, Court and Fashionable Magazine*, N.S., LXIII (**March 1830**), 120-123. Anon. quotes Cunningham ¶36-37. The "artist of some note" is Varley, but the anonymous reviewer is unknown.

### P. 534

# Correct the entry in Linnell's Journal for "Friday 3<sup>d</sup> [August]" 1830 to

Friday 3<sup>d</sup> [September]

and omit the duplicate entry for Friday 3 September 1830. 768

# 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, <sup>769</sup> but they might with far more truth have called the

The error was pointed out by Angus Whitehead, "'I beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 88 fn.

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 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.

world mad. 770

# P. 544 After "imitate the latter" ADD:

German accounts of "Blake's visionen" appeared in Anon., Allgemeines Reportorium 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.

### P. 545 After "Vol. II. P. 167." ADD:

Blake was severely characterized as "nervenkrank, melancholtscher, hypochondrischer und hysterische Personen" in Johann Friedrich von Mayer, "Die Seheren von Prevorts", pp. 302 ff. of his *Blätter für höhere Wahrheit aus Beyträgen von Geleherten älten* (Berlin: Ludgwig Dehmte, **1831**), 320-322, in the section "Aus dem Wunderbuchlein" (p. 284 ff.).

<sup>&</sup>lt;sup>770</sup> [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.

### P. 549

# After "truths'." ADD:

According to Anon., "The British School of Design", *Library of the Fine Arts*, III, 13 (**Feb 1832**), 89-95, Fuseli "had few if any imitators, unless the equally eccentric designs of Blake can be considered as imitations" (p. 91).

And an anonymous reviewer of Cunningham in the *Athenœum*, No. 226 (**25 Feb 1832**), 124-125, commented: "he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty".

### P. 549

An essay by P.M.C. on "British Artists. Thomas Stothard" in *Scrap Book of Literary Varieties*, II (**25 Feb 1832**), 79-80, says, inter alia, "Satan summoning his legions is an awful production; it reminds us very much of Blake". The reference may be to Blake's "Satan Calling Up His Legions" (four versions, Butlin #529 1, 636 1, 661-662), 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

<sup>&</sup>lt;sup>771</sup> 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.

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 ..."

# Pp. 562 After "leap for joy.--" ADD:

At about the same time an essay on "Blake, the Artist" in the *Polar Star* quoted Cunningham ¶8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49.

# P. 570 Footnote to "Kitty, I better love thee" 774

Anon., Crossthwaite's Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts (Whitehaven: Crossthwaite and Co., **1860**), 98

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.

<sup>&</sup>lt;sup>774</sup> 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".

# P. 572 Appendix 1B Crabb Robinson's essay To "107-31" ADD footnote<sup>775</sup>

### P. 622 J.T. Smith

"Blake preferred mixing his colours with carpenter's glue, to gum" 776

# P. 625 Footnote to J.T. Smith, "lighting the fire" 777

### P. 626

Blake "was buried in Bunhill-fields ... at the distance of about twenty-five feet from the north wall" add footnote 778

Anon., *Bibliographie étrangère* Année 1811 (Paris: Treuttel et Wűrtz; Strasbourg: Chez les memes Libraires [?**1812**]), 253: The articles listed here from *Vaterländisches Museum*, II, include "6) sur William Blake, artiste, poète et visionnaire".

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, & John Dean, "Blake's Use of Tempera in Context", p. 138, in *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003]).

<sup>&</sup>lt;sup>777</sup> 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.

<sup>&</sup>lt;sup>778</sup> "twenty-five feet" is a mistake for 25 yards or paces, as Luis & Carol Garrido point out in "William Blake's final resting place" (2005), 49.

### 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

# 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.

### P. 676 footnote † to Tatham's story of theft from Blake 1796-1800, add:

The "Plate to the Value of 60 Pounds" can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake's stock in trade. The copper cannot be his own works in Illuminated Printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic centimetre, the price of his plates for Flaxman's Naval Pillar [1799] — see p. 759 — and the thickness of the copper as 0.141 cm, as in his fragmentary surviving copperplate from America pl. a), and besides many of them were printed after his death. But the cost of Blake's 43 large copperplates for Young's Night Thoughts (1797) would have been sixty guineas (assuming the plates were 0.183 cm thick, as in Blake's Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young's Night Thoughts.

<sup>&</sup>lt;sup>779</sup> T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye in Princeton University Library.

### P. 704

Note to Crabb Robinson's report of 13 June 1826, "He was as wild as ever" 180

# Appendix VI: "My Name is Legion: for we are many": "William Blakes" in London 1740-1830.

### P. 717

# Footnoteor "No account of Blake in *The Times* is known before 1901" READ:

The only known accounts of Blake in *The Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan 1829 and 27 Jan 1830.

# P. 734 Appendix II: Blake Residences, ADD: Walkeringham, Nottinghamshire 1725

Gervase Wright, Maltster and Yeoman Farmer of Walkeringham, Nottinghamshire, left a will of 1700. He is 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

<sup>&</sup>lt;sup>780</sup> Beside this passage in his copy of Gilchrist (I, 350), George Richmond wrote: "I must say that Mr Crabb Robinson[']s conclusion that Blake was mad was the very kindliest one he could come to, if he believes his own journal."

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

to 28 Broad Street, after "The New Complete Guide" ADD: and William Bailey's Western and Midland Directory (Birmingham, 1783), 14 (only "Carnaby Market")

### 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*<sup>781</sup> and *1784* and in *The New Complete Guide* in 1783.

<sup>&</sup>lt;sup>781</sup> The reference in *Lowndes London Directory for the Year 1782* was pointed out to me by Dr Angus Whitehead.

# 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:

"Blake & Son, hosiers & haberdash. 28, Broad-str. Carnabymark" appears in *Boyle's New London Guide* (London: P. Boyle, 1795).

# P. 737 To "Regent's Park (1825)." ADD footnote: 782

## P. 741 Under "27 Broad Street" add at end:

"Blake and Parker, *Print-sellers*, 27, Ditto [i.e., Broadstr. 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.

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 poetartist William Blake.

# P. 741 fn ‡ For "Townshend" READ:

Townsend"

#### P. 742

# footnote † to Tatham's story of theft from Blake 1796-1800, READ:

"voted in 1784 for Fox and Hood and in 1788 for Townsend"

To end of "29 Broad Street" ADD:

"Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market" is listed in William *Bailey's British Directory or, Merchant's and Trader's Useful Companion, For the Year 1785* (London: dedication dated June **1785**), 144; he may have been a sitting tenant when Blake's brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-1788), 29, Broad Street (1779-1788); 85, New Bond Street (or New Broad Street) (1789-1799) but trading as William Horncastle (1794-99).

#### P. 746

# Residences, 13 Hercules Buildings 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

<sup>&</sup>lt;sup>783</sup> 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).

Hercules Buildings, Lambeth" and "William Blocke" under Lambeth, 13, Hercules Buildings (the poet's address) in Patrick *Boyle's New London Guide for the Year 1797* (London: P. Boyle, **1797**), 34, and the entries were repeated without change in *Boyle's City Companion to the Court Guide, for the Year 1798* (**1798**). And in the spring of 1799 the following striking constellation appeared in [W.] *Holden's Triennial Directory* [Corrected to the end of April] **1799**, p. 63:

Blake W.S. *Engraver and Printer* 16, 'Change-alley, Cornhill

Blake William Engraver Lambeth Green<sup>784</sup>

. . .

Blake James *Hosier* 28, Broad-street, Carnaby market

# P. 749, Residences

# For "The rates for 17 South Molton Street were paid by Mark Martin, who presumably was Blake's landlord" READ:

The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named "Will<sup>m</sup> Enoch" and in March 1805-1821 by Mark Martin.

 $^{784}$  "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.

<sup>&</sup>lt;sup>785</sup> 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

# 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 Circnester Place. 786

# 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),<sup>787</sup> and she knew Blake well enough to offer advice about his fresco of "The Last Judgment". Blake said of it, "I spoiled that – made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it."

# 17 South Molton Street

For "There were other lodgers in the house as well, including 'our Kind attentive fellow inhabitant, the young & very amiable M<sup>rs</sup> Enoch, who gave my wife all the

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.

<sup>&</sup>lt;sup>786</sup> BR (2) 477fn, 482.

<sup>&</sup>lt;sup>787</sup> Angus Whitehead, 则, 则 performancead, 则 Blake, XLII (2008-(2009), 84.

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<sup>rs</sup> 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. 751

# Fountain Court: For "the rooms were small and dark", delete "small and" andafter "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 1824-25.788 Richard Best paid the rates from 1829<sup>789</sup> 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.

<sup>&</sup>lt;sup>788</sup> 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.
<sup>789</sup> *BR* (2) 751 fn.

#### 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. 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" 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 grandnieces. John Barrow the artist and printseller lived at 3 Fountain Court at least in 1831-1838. Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

<sup>&</sup>lt;sup>790</sup> Gilchrist (1863), 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

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).

#### P. 754

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 Lousa Best in 1845.<sup>794</sup>

# P. 755 Residences: Lisson Grove

Catherine Blake lived with Tatham from April 1828 until she removed to Upper Charlotte Street by 11 April 1829 (not "early 1830").

<sup>&</sup>lt;sup>794</sup> 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.

#### 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 & 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 "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.

# 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. 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 1827-311829 From Will of Henry Banes£ 20. 0. 01827-1831£ 224.15. 01782-1831£2,043.19.5

#### P. 811

Under 1782-1827, for "£1,880.15.11" READ: £1,933.5.11

#### P. 811

Under "1782-1831", for "£2,023.19.5" READ: £2,076.9.5

# Appendix IV Engravings by and after Blake, 1773-1831 P. 814

To "Morning [and Evening] Amusement" ADD footnote 795

# P. 815 To "Robin Hood & Clorinda" ADD footnote 796

Anon., "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenshaften und der freyen Künste*, XXVIII, 1 (1782), 162: "Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskins [*i.e., Macklin*]; 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."

Anon., "Vermischte Nachrichten", Neue Bibliothek der schönen Wissenchaften und der freyen Künste [Leipzig], XXX, 2 (1785), 332-349: "Robin Hood and Clorinda" after J. Meheux, engraved by "W. Blake, in punktirter

# To "The Fall of Rosamond" ADD footnote 797

# P. 821 ADD:

1810 "Carfax Conduit" [?Blake] 1 Blake Blake Spring<sup>798</sup>

#### 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

Manier", in the round, 8" in diameter, cost "4 Schillinge im Preis" (p. 337).

Anon., "Vermischte Nachrichten", *Neue Bibliothek der schönen 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".

The street of th

Appendix VI: "My Name is Legion: for we are many': 'William Blake' in London 1740-1830" (829-846, 879).

#### P. 839 ff.

Appendix VI: "My Name is Legion: for we are many"
Table III: Miscellaneous References to "William Blake" in
London, 1740-1830

#### 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. 799

"William Staden Blake" was a trustee for Richard Smith's charity in the Parish of St Mary Woolnoth. 800

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 1798-98, 1801-6 were produced by different printers and publishers.

# For "eight engravings by W.S. Blake (1798-1809) are known" READ:

twenty-five 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

<sup>&</sup>lt;sup>799</sup> Anon., "Biographical Memoir of the late Mr Sharp", *European Magazine and London Review*, LXXXVI (Sept 1824), 191-199 (p. 198).

<sup>&</sup>lt;sup>800</sup> 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).

Copy of the Poll for a Citizen for the City and Liberty of Westminster (London: The Booksellers of London and Westminster, 1749), 211.

#### **Poulterer (1749-78)**

The Will of William Blake, Poulterer, of St James, Middlesex, was dated 13 November 1778 (Prerogative Court of Canterbury Prob 11/1047).

# 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.

# 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>

# **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.)

# 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**. 801

# Of 62 Portland Place and Danesbury House (c. 1774-1852)<sup>802</sup>

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". This is probably the "Mr Blake St John Lodge Herts" to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin. He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to "invite [*Ugo*] Foscolo &

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".

<sup>804</sup> 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.

<sup>&</sup>lt;sup>801</sup> The Proceedings of the Old Bailey London 1674 to 1834 are quoted from http://www.lib.gla.ac.uk/Resources/Databases/oldbailey.shtml.

<sup>&</sup>lt;sup>803</sup> Manuscript in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Professor Paul Douglass. In his *Lady Caroline Lamb: A Biography* (Basingstoke: palgrave macmillan, 2004), 225, 242-3 Professor Douglas identifies these William Blakes as the poet but will not do so in a future edition.

Mr. [Washington] Irving whom Mr. and Mrs. Blake are verydesirous of knowing on account of his former Work .... if you come any Saturday I will ask Mr. & Mrs. Blake to meet you". 805

"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 & 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. xliv-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]. "William Blake, Esq." of 62, Portland Place, subscribed to Vol. III of Gibbon, *Miscellaneous Works*, ed. Lord Sheffield, and "Blake,

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.

<sup>&</sup>lt;sup>806</sup> "Blake, William, Esq., 62, Portland place" subscribed £31.10.0 to the African Institution (*Seventh Report of the Directors of the African* Institution ... [London: J. Hatchard, 1813], 94, 142).

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.<sup>807</sup>

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).

Mary, daughter of William Blake of Danesbury, married Baron de Biel of Zierow, in Mecklenberg, according to The Court Magazine, and Belle Assemblee (April 1833), xvi.

# Victim of Theft (1775)

Thomas Wright was indicted on 13 September 1775 at the Old Bailey for breaking and entering and stealing clothes and money of William Blake<sup>808</sup> from the house of Elizabeth Blake, widow, but was **acquitted**.

#### Vintner (1776, 1792)

William Blake, Citizen and Vintner of London, took

<sup>&</sup>lt;sup>807</sup> An Alphabetical List of the Members ... of the Athenæum (London: William Clowes, 1826), 21, lists "Blake, William, Esq., F.R.S. F.G.S."

<sup>&</sup>lt;sup>808</sup> 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).

leases of two houses in Knightsbridge <Lincolnshire Archives>. He may have been the father of Charles Blake who was apprenticed to a vintner in 1752 (*BR* (2) 840).

#### **Husband of Thief (1777)**

Eleanor Blake, wife of William Blake and servant of Edward Shugar, was convicted at the Old Bailey on 2 July 1777 of the theft of linen and clothing from her employer and sentenced to be **branded and imprisoned for 6 months**.

# Victim of Theft (1778)

Thomas Turner and William Walker were indicted at the Old Bailey on 29 April 1778 for stealing silver, linen, and clothing from the house of William Blake on 16 February at 1 A.M. and were found **not guilty**.

# Thief of Paper (1778)

Mary Pearce and William Blake, apprentice to Henry Baldwin of Holborn, were convicted at the Old Bailey on 3 June 1778 for stealing from Baldwin on 30 May 19 reams and 18 quires of writing paper (value £10) intended for [Samuel] Johnson's [edition of the] *Poets*. Blake was found guilty and sentenced to "Navigation for 3 Years", Pearce, who betrayed him because he was "so great a villain", was found **not guilty**. The stolen paper was sold to Mr Kettle, chandler in Union Court, Holborn. Blake was out of his [7 year] time as an apprentice in 1776, suggesting that he was born about 1755.

## **Accused of Stealing Eels (1782)**

William Blake and William Kercheval were indicted at the Old Bailey on 4 December 1782 for stealing on 8 November a basket (1s) with "one hundred 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.

#### **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).

# **Auctioneer (1784-1823)**

William Blake, auctioneer and broker of Croydon, Surrey, is listed in *Bailey's British Directory* (1784) <Biography Database> and in the same place as Auctioneer, Appraiser, House Agent, Cabinet Maker, Upholsterer and Surveyor with insurance at the Sun Life Insurance Office (1823).

# Classical Scholar (c. 1785)

"William Blake", almost certainly not the poet, wrote his name repeatedly in an 18th Century manuscript translation of Sophocles' *Ajax* with learned notes in English, Latin, and Greek. 809

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<sup>&</sup>lt;sup>809</sup> See Michael Phillips, pprenticed as a needlemaker in 1770 (abeth Blake, chr, *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).

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 Little Windmill Street. Mary Blake, apparently the owner's wife, made the beds. 810

# 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 >.

<sup>&</sup>lt;sup>810</sup> 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.

# Add footnote to "the Lawyer W. Blake ...[of] Bedford Row".811

#### 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.

# **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 & 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

<sup>811</sup> See 1810 below.

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.** 

#### Of Sunbury Place, Essex (1796-1807)

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).

# 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.

#### **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.

# **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**.

#### 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, 812 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.

#### Victim of Theft (1804)

Ann Crouch (55) was convicted on 5 December 1804 at the Old Bailey for stealing, inter alia, 6 silver watch cases (36s) with WB on them from William Blake of 66 Noble Street, parish of St Luke's<sup>813</sup> -- the cases were at Bolton's in Noble Street -- and sentenced to 6 months in the House of Correction and a fine of 1s.

<sup>&</sup>lt;sup>812</sup> 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.

<sup>&</sup>lt;sup>813</sup> 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.

# **Intoxicated Bath Thief (1805)**

William Blake (age 35)<sup>814</sup> 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)

William Blake, a Billingsgate porter (37),<sup>815</sup> 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.

# **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.

<sup>&</sup>lt;sup>814</sup> 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).

This hide-thief corresponds to no William Blake recorded in BR (2).

#### **Batchelor of Ratcliffe Highway (1810)**

The Will of William Blake, batchelor, of Pennington Street, Ratcliffe Highway, Middlesex, was probated in July 1810 (National Archives, Kew). For descendants of James Blake, Timber Merchant of Ratclif (d. 1754), see BR (2), xxxi.

# Lawver of Bedford Row (1810)

The Will of William Blake of Bedford Row, Middlesex, 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. in partnership with Sampson, Blake, 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), 816 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."

<sup>&</sup>lt;sup>816</sup> This fisherman could be the William, son of William and Elizabeth Blake, who was christened on 8 May 1768 or the William, son of Richard and Mary Blake, christened on 22 May 1768 (BR (2) 831).

# Of 22 Pitfield Street, Witness (1813)

William Blake of 22 Pitfield Street<sup>817</sup> was a witness in a trial at the Old Bailey on 15 September 1813 about the theft of 350 pounds of butter (£20).

# **Witness (1815)**

William Blake was a witness at a trial at the Old Bailey on 13 September 1815.

# **Drunken Sailor and Thief (1816)**

William Blake (25)<sup>818</sup> 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.

<sup>&</sup>lt;sup>817</sup> 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* 832).

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).

#### 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.

# 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.

#### **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.

# **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.

Thief, Age 10 (1826)
William Blake (10)<sup>819</sup> 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.

The pickpocket does not correspond to any William Blake in BR (2).

# Thief, Age 16 (1827)

William Blake  $(16)^{820}$  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).

# 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."<sup>821</sup>

821 Barclay Fox, ed. R.L. Brett. (London: Bell & Hymes, 1979), 359.

<sup>&</sup>lt;sup>820</sup> The waistcoat thief does not correspond to any William Blake in BR (2).

#### 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.

# 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" 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. 867

# To end-note 39 at the end ADD:

The quotation from Hayley's letter of 11 June 1802 about

"The kind indefatigable Blake" is also given in the Anon. review in *The Literary Chronicle*, No. 213 (14 June 1823), 369-370.

# P. 869 Delete end-note 96

#### P. 869

#### To the end of endnote 97, ADD:

It is reprinted in Anon., "Table-Talk.—Old Age of Artists. (New Mon)", *Atheneum, or Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

# P. 871 footnote 37 For "T.H. Cromek's great-grandson Mr. Paul Warrington" READ:

in Princeton University Library

#### P. 871

# for "in the possession of" SUBSTITUTE:

which passed from

#### and ADD:

in 2009 to Princeton University Library.

#### P. 872

# To end-note 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<sup>822</sup> [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 & 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 & Blanchard,

<sup>&</sup>lt;sup>822</sup> The volume title page calls it *The Atheneum; or Spirit of the English Magazines*.

1836], 236 – there were other editions of Saunders & Otley in London, 1836 and N.Y. & London, 1836)

# William Blake and His Circle (1992 ff.) ADDENDA

p. 1 Title page

For "Toronto, 2010" **READ:** Toronto, 2010, 2011

# P. 13 Under "Japanese Publications" ADD:

In books printed in the traditional Japanese format, the Japanese characters are printed in vertical columns, the columns are read from top to bottom and from the right-hand column to the ones on the left. The pages are numbered from the right-hand end of the book. Text in European characters in such books is of course printed and read horizontally from left to right, but the pagination following the Japanese format seems to be backward. See Kobayashi below.

# p. 14 After the entry for "Cyrillic" ADD: Serbian

Note that in Serbian, the poet's names are given variously as "Vilijam", "Vilijama", "Vilijem", "Vilijema", "Williama", "Blejka", "Blejka", "Blejku", "Blejkova", and "Blejkovom" because of the seven different

cases in Serbian.

# P. 21 Under "Audio Books" Add:

§Mary Holmes, "William Blake", *Trianon Press Archive exhibition*: Talks presented 8-9 November 1990 at Special Collections, McHenry Library, University of California, Santa Cruz in connection with the exhibition of the Trianon Press Archive (2009), [Vol. III], **Ross Woodman**, *Jung and Blake* (Carpinteria [California]: Pacifica Graduate Institute, 2009), and *Blake: The Great Poets* "(Unabridged Collection)", read by Robert Glenister, Michael Malone, & Stephen Critchlow, Naxos Audio Books, 2007).

# P. 22 ADD: "Blogs"

Zoamorphosis: The Blake 2.0 Blog, chiefly by Jason Whitaker, with, e.g., his "Tate buys Blake Works", 12 Jan 2010 (Small Book of Designs [B]), "Is Blake just bad, or crazy as well?", 10 Feb 2010, "William Blake's Life and Works" (21 Aug 2010) (part of "Zoamorphosis, Essential Introductions"), "Guided Tour of Blake's Lambeth", 1 May 2010, "A Vindication of Albion-Blake and Mary Wollstonecraft", 27 April 20120, Keri Davies, "The new Blakes at the Tate: prequel [sic]", 13 June 2010 (useful notes he made on Small Book [B] in 2007).

P. 24

### **Under "Calendars" ADD:**

§ Art of Imagination: William Blake 2010 Calendar ([No place]: Amber Lotus, 2009.

P. 25

# **Under "Coffee Mugs" ADD:**

See "William Blake: Comus with His Revellers Coffee Mugs", Zazzleproducts on-line.

### p. 27

### **Under "Jewelry" ADD:**

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

# p. 27 Under "Exclusions" ADD: Match-Book Covers

Bob Essick sends me a match-book cover of Four Seasons Hotels + Resorts inscribed "Some are born to sweet delight ... Blake" ["Auguries of Innocence", ll. 122-123], but this doesn't count as "Blake-decorated", since the only image is of cakes, coffee, and cognac.

P. 32 Pod-casts

See the exhibition of 3 Aug-2 Oct 2010 called *Remember Me!* Blake in Our Time and Jason Whittaker, "Zoapod: Blake's Poems – The Lamb and The Tyger", Zoamorphosis: The Blake 2.0 Blog, 1 May 2010 from Zoamorphosis: Essential Introductions: The Songs of Innocence and of Experience, Chapter 4.

# P. 36 Posters

For example, from Funckylove (on-line) (2010): "LUCIFER-demon" ["The Ghost of a Flea"], "Laughing Song", "DANTE & VIRGIL entering HELL", "RED DRAGON", "SATAN-Lucifer-demon", "MALEVOLENCE", ["The Tyger"], 'STAIRWAY TO HEAVEN" ["Jacob's Dream"], *Songs of Innocence* frontispiece, "SEPULCHER of CHRIST—Angels" [Butlin #500].

# **Readings and Singings**

For instance \*Fernand Péna, "Ode to William Blake", "chansons rock avec les mots de l'Esprit" [in English "with Words from the Mind"] (<a href="www.myspace.com/fernandpna">www.myspace.com/fernandpna</a> 2007[?]); "La langue de Blake, s'est adaptée naturellement au chant rock".

#### **T-Shirts**

Several T-shirts were available in 2010 at Zazzleproducts.

# P. 53 In the table of "Publications by and about Blake", for the last two lines substitute:

<b>Totals</b>	3,932	1,484	615	11,677	4,425
2010	<u>180</u>	<u>78</u>	<u>13</u>	<u>313</u>	<u>78</u>
2009	122	32	30	621	239

# **Pp. 54-55 Table 2, ADD:**

Croatian	1
Danish	5
Estonian	1
French	6
German	10
Greek	1
Italian	8
Japanese	8
Macedonian	1
Norwegian	1
Polish	2
Portuguese`	1
Rumanian	2
Serbian	21
Slovenian	2
Spanish	3
Swedish	4

# P. 57 After " Gombak and Xalapa!" ADD:

### **Reprints**

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

General Books. 823 Note that the Kessinger editions below are mere digital reprints, with, as they admit, frequent defects. I have seen none of these reprints and confess my initial incredulity about some of them, such as the four separate publications of 18-44 pages into which Emily Hamblen's *On the Minor Prophecies of William Blake* (1930) has been divided. However, as each has an International Standard Bibliography Number assigned to it, I take it that they were not only advertised but published.

P. 58
Table 3 Doctoral Dissertations by University ADD as appropriate:

California (Santa Barbara)	2008
Campinos, Universidad Estadual de (Portugal)	2007
Glasgow	2002, 2008
Illinois	2009
Liverpool (England)	1999
London	2005 (2)
McGill (Canada)	2003, 2010
State University of New York (Binghamton)	2007
(Buffalo)	1998
Warwick (England)	2000
Western Ontario (Canada)	1992
Wollongong (Australia)	2008

<sup>&</sup>lt;sup>823</sup> The author is often given as "William Blake, Jr. Ph.D.", but it is not clear whether the oddity originates with the publisher or with the agency such as Google Books which is reporting it.

P. 66
Table 4 / Doctoral Dissertations by Year ADD as appropriate

1991	1
1992	1
1998	1
2000	1
2002	1
2003	1
2005	2
2007	2
2008	3
2009	1
2010	1

### P. 68

# After "sequence of a book is lost" ADD:

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

# P. 85

### After "But not much more." ADD:

One of Blake's largest paintings, an inn-sign made in 1812 for Chaucer's Tabard or Talbot Inn in Southwark, was

for the first time identified and reproduced in 2010.<sup>824</sup> Alas, under out-door exposure for two-thirds of a century the picture deteriorated so extensively that at the end of its lifetime its features were virtually indistinguishable, and when the building ceased to be an inn the sign was probably abandoned. The inn-sign, as recorded in contemporary engravings, is disconcertingly different from Blake's familiar heroic art, and most Blake students are likely to be made uneasy by it if not incredulous of its connection with Blake.

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

<sup>824</sup> G.E.Bentley, Jr, "Pictura Ignota: Blake's Most Seen, Least Known Painting", *Descant*, XLI, 4 (Winter 2010), 73-103.

825 Blake's known miniatures are

Mrs Hayley (1801)

Johnny Johnson (1802)

George Romney (self portrait) (1801)

George Romney (self-portrait) (1801)

William Hayley (1801)

William Cowper (after Romney) (1801)

William Cowper (after Romney) (1801-4)

Thomas Butts (1801?)

Thomas Butts Jr (1809)

Mrs Butts (1809)

<Butlin #346> untraced and unreproduced

<Butlin #347> Mary Barham Johnson

<Butlin #348> untraced

<Butlin #348> untraced

not in Butlin untraced and

unreproduced

<Butlin #353>Misses Cowper

<Butlin #354> Ashmolean

<Butlin #376> British Museum Print

<Butlin #377>British Museum Print Room

<Butlin #378>British Museum Print Room

<sup>826</sup> Mark Crosby & Robert N. Essick, "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV [2010], 62-64).

#### P. 87

# After "with large lithographs from Blake's designs for Blair's *Grave*." ADD:

Mark Crosby and R.N. Essick identified for the first time prints of Blake's lost miniatures of Romney in the *European Magazine* (1803) and Hayley's *Life of George Romney* (1809). The evidence is so plain that it difficult to understand why they were not identified long ago.

#### P. 90

# Books Owned by William Blake Newly Identified, to the list of books ADD:

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

below, after "Dryden, &c." ADD:

Orpheus,

#### **DELETE:**

bearing the signature of William Blake

### and after "traced" ADD:

, the *Satyrical History*, Dryden, Quincy, and Raphael bear the signature of William Blake, and Orpheus has annotations by him

# P. 94 "New Facts about Blake", DELETE:

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

-- but never of the poet

below, for "his brother James (1784) READ: his brother James (1784, 1788)

### after "his brother John (1788)" ADD:

, but apparently "The poet himself never voted", 828 though he was eligible to do so. This negative evidence has been used to reinforce the argument that Blake was aloof from practical politics, despite the fiery political strain in his writings and drawings.

However, Blake did vote, in 1790.829 Perhaps his political activism should be re-appraised.

#### **Madness**

A good many of Blake's London contemporaries might have said, as Richard Twiss did, "I Suppose the man to be mad" (13 Sept 1794), and indeed he was reported to have been confined in a madhouse. 830 Students of Blake have been accustomed to conclude that the charge of madness was as absurd as the charge that he was confined in a madhouse.

But there is good evidence that "William Blake" was mad. Coroners' juries found that William Blake was a lunatic who had committed suicide in 1778 (by hanging), in 1783 (by drowning), in 1792 (by hanging), and in 1799 (by drowning).<sup>831</sup> But none of these William Blakes is known to have been a poet, a painter, or a visionary.

# TABLE OF COLLECTIONS ADD:

<sup>&</sup>lt;sup>828</sup> BR (2), 736, I am sorry to say.

<sup>829</sup> See the Addendum to *BR* (2), 59.
830 Anon., "Hôpital des fous à Londres", *Revue Britannique*, III S, IV (July 1833), 179-187.

<sup>&</sup>lt;sup>831</sup> See the Addenda to BR (2).

# William Blake and His Circle

Captions

Bodley Marginalia: The Mystical

Intitiations; or, Hymns of Orpheus, tr.

Thomas Taylor (1787)

Essick, Robert N. LETTER: 7 Aug 1804

# TABLE OF WATERMARKS J W

Letter of 7 Aug 1804<sup>832</sup>

#### **AMERICA**

#### **COPY B**

**BINDING:** (1) *America* (B, printed 1795), probably then lacking pl. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm apart apparently with *Europe* (C, printed in 1794); (2) *America* (B) was separated from *Europe* (C) by 1799 (when it was inscribed to C.H. Tatham) and probably sewn through three new stab holes 10.7 x 12.9 cm apart; it was presumably in this state, or possibly unstitched, when sold "unbound" in 1874; (3) By 1878 it was "BOUND BY F. BEDFORD" in citron morocco and, after being bound thus, excellent photolithographic facsimiles of pl. 4 and 9<sup>833</sup> (probably copied by its owner A.G. Dew-Smith from copy F in the British Museum Print Room), marked "F" (?for "Facsimile"), were

<sup>832</sup> See the note to the letter below.

by an unknown hand on pl. 2-3, 5-8, 10-18 below the bottom left platemark. (*BBS* p. 54 footnote 23, erroneously described the first numeration as "Blake's pagenumbers".) Pl. 1-18 (including the facsimile pl. 4 and 9) were later correctly numbered 1-18 at the top right corner of the leaf by a Quaritch assistant.

tipped in at the appropriate places to perfect the copy.<sup>834</sup>

#### **COPY R**

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

### **Book of Thel**

#### COPY J

**BINDING:** *Thel* (J) and *Visions* (G) were bound by C. Lewis according to the 1864 Quaritch catalogue but by Hering according to the 1880 Christie catalogue and the August 1883, October 1883, and 1896 Quaritch catalogues.

HISTORY: (2) Offered with *Visions* (G) in Quaritch's *Catalogue of Books* (1864), Lot 6,522, for £15.15.0; ... (4) Offered by Quaritch in his *Catalogue 350* (10 Aug 1883) and his *Catalogue of Works on the Fine Arts* ... (Oct 1883), both Lot 13,845, for £85.

### A Descriptive Catalogue

<sup>834</sup> The new information here about numeration and facsimiles derives from Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed", pp. 35-78 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). *BBS* p. 54 suggests erroneously that pl. 4 and 9 were added after 1878.

Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed", p. 43 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). It is probably not copy B as in *BB* and *BBS*.

(1809)

#### **COPY F**

HISTORY: (3) Offered in Quaritch, Catalogue of Works on the Fine Arts (Oct 1883), Lot 12,295, for £10.10.0

# Europe (1794) EDITION

§*Europe: en profetia*. Tr. **Peter Glas**. (Lund: Bakhåll, 1994) In Swedish

§*The First Book of Urizen.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 28 pp.; ISBN: 9781161463293

### For Children: The Gates of Paradisde

### **COPY F**

**HISTORY:** Perhaps "Blake's Engravings" for which Flaxman paid 4s in October 1795<sup>836</sup> were for *For Children* plus an extra print. In "To the Public" (1793), *For Children* is priced at 3s.

# For the Sexes: The Gates of Paradise (1826?)

### **COPY G**

HISTORY: (2) Offered in Quaritch's catalogue (1864), Lot

<sup>&</sup>lt;sup>836</sup> Perhaps "Blake's Engravings" for which Flaxman paid 4s in October 1795 (*BR* (2) 758) were for *For Children* plus an extra print. In "To the Public" (1793), *For Children* is priced at 3s.. Flaxman was in Italy 1787-1794 when *For Children* was published.

6,522, for £6.15.0 < see under Catalogues >

# An Island in the Moon (?1784) EDITION

An Island in the Moon. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (2010).

# Jerusalem EDITION

Jerusalem. Ed. E.R.D. Maclagen & A.G.B. Russell. (London, 1904) The Prophetic Books of William Blake <**BB** #77> **B.** §The Prophetic Books of William Blake: Jerusalem. Ed. E.R.D. Maclagan. ([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 152 pp.; ISBN: 9781163448021 C. §Jerusalem the Emanation of the Giant Albion. ([Whitefish, Montana]: Kessinger Publishing, 2010) 72 pp.; §ISBN: 9781161437607

# "Joseph of Arimathea Among the Rocks of Albion" COPY L

**HISTORY:** Offered in Quaritch's *Catalogue 350* (10 Aug 1883), and his *Catalogue of Works on the Fine Arts* ... (Oct 1883), both Lot 13,844, for £4.

### Letters

1804 Aug 7 †AU JW[hatman]<sup>837</sup> R.N. Essick

<sup>&</sup>lt;sup>837</sup> According to Mark Crosby & Robert N. Essick, "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV (2010), 54,

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

[1]804 (Ph.)

**1800 September 12** 

HISTORY: (2) Acquired by 1885 by B.B. Macgeorge. 838

#### **1800 November 26**

**HISTORY:** (2) Offered in Quaritch's Catalogue of Works in European Philology and the Minor European Languages (1879), Lot 12,893, for £52.10.0;

### Marriage of Heaven and Hell

#### COPY B

**HISTORY:** It is reproduced in the William Blake Archive (2010).

#### COPY D

**HISTORY:** It was reproduced in black-and-white in 2010.

#### **COPY E**

It is reproduced in the William Blake Archive (2010).

#### COPY M

and in the catalogue of the 2 August-3 October 2010 exhibition at Victoria University Library in the University of Toronto.

apart.

838 It was first(?) printed in the account of "The collection of Blake's works

Public and Private Libraries of in Mr. Macgeorge's possession" in Thomas Mason, Public and Private Libraries of Glasgow (Glasgow: Thomas D. Morison, 1885), 291-293.

#### **EDITIONS**

The Marriage of Heaven and Hell [F] (London: [Camden Hotten, 1871]. <**BB** #99>

In *Very Important New Books* (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for Original Editions of Blake's Works.

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing – the water-colour drawings being filled in by an artist) of the ORIGINAL EDITIONS of the Books written and Illustrated by WILLIAM BLAKE. As it is only intended to produce – with utmost care – a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, "MARRIAGE OF HEAVEN AND HELL," 4to, is now being issued, price 30s, half morocco ... [quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch's *New Catalogue of Miscellaneous Works* (1876), Lot [16,078], the [Camden Hotten] facsimile was dated "1871", "Only 100 copies of this facsimile were printed, and of these only 25 copies were coloured."

#### **REVIEW**

**Anon.,** North American Review, CVIII, 223 (April 1869), 641-646 (with two others) (the Camden Hotten facsimile was "made from a fine copy in the possession of Lord Houghton" [F]; "the artist by whom the handwork in the facsimile was executed has lately died")

"Le Mariage du Ciel et de l'Enfer." Tr. André Gide. *Nouvelle revue française*, N.S., No.107 (1 Aug 1922), 129-147. B.

(Paris, 839 1922) C. (Paris: Chez Claude Aveline, 1923 840) ... <**BB**, **BBS**>

§*Himlens och Helvetets äktenskap*. Tr. **Johan Hammarström**. (Umeå: h: ström, 2000) ISBN: 918944700X In Swedish

§\*The Marriage of Heaven and Hell (Text and Facsimiles). ([No place]: Benediction Books, 2010) 60 pp. ISBN: 9781849026864

A murky black-and-white reproduction of Copy D with facing transcriptions and no other added text besides the 2010 title page.

The Marriage of Heaven and Hell, copy B. Ed. Morris Eaves, Robert N. E\$ssick, & Joseph Viscomi (William Blake Archive, 2010)

The Marriage of Heaven and Hell, copy E. Ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (William Blake Archive, 2010)

# Milton A Poem (1804[-1811])

Milton. Ed. E.R.D. Maclagen & A.G.B. Russell. (London, 1907) The Prophetic Books of William Blake *<BB* #119> B.

The title page is dated "MCMXXIII", but the colophon (p. 65) says it was printed "a Abbeville, le XXX Novembre MCMXXII".

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<sup>839</sup> Not "Charlot" (a publisher, not a place), as in BB #111B.

(1973) **BBS** p. 102> C. §Milton: The Prophetic Books of William Blake. Ed. E.R.D. Maclagen. ([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 82 pp.

# "The Order in which the Songs of Innocence and Experience ought to be paged" <BB pp. 338-341>

(F1) (1) Sold by §Puttick and Simpson, 3-4 July 1863 ("Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps") for £15.15.0; 841 (2) Offered in Bernard Quaritch, Catalogue of Books (1864), Lot 6,521 < see under Catalogues including "14 portraits of the artist; his friends and contemporaries" (among which is "THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE") and the huge "Canterbury Pilgrims" print; (3) Offered in Bernard Quaritch, Catalogue of Works on the Fine Arts (October 1883), Lot 10,252, for £80; (F4) At the George C. Smith sale at Parke-Bernet, 2 Nov 1938, Lot 28, Europe (c) pl. 1 (called "The Ancient of Days" (D) in BB) sold for \$300; (F5) Sold by A.E. Newton at Parke-Bernet, 16 April 1941, Lot 130, for \$175

Anon., "Fine Arts Record", *Fine Arts Quarterly Review*, I (Oct 1863), 434-435. Geoffrey Keynes, *Engravings by William Blake: The Separate Plates: A Catalogue Raisonné* (Dublin: Emery Walker, 1956), 6, says George A. Smith (who sold the collection in 1880) collected the contents of the volume "About 1853", and Keynes, *A Bibliography of William Blake* (N.Y.: Grolier Club, 1921), 319, cites "a prefatory note signed 'G.A.S. 1855" (which is not now with the collection). However, the references in Puttick and Simpson (1863) and Quaritch (1864) contradict this history for the 1850s. Note also that the sketch of Thomas Hayley (No. 99 among the "Order" materials, *BB* p. 339) is probably the "Portrait of Hayley the Sculptor" (Butlin No. 345, now in the Yale Center for British Art) sold at Sotheby's, 29 April 1862, Lot 178 (with 7 others including the portrait of Romney, Butlin No. 349).

(probably bought in<sup>842</sup>); **(F6)** Acquired by A.E. Newton's daughter Caroline Newton; **(F7)** Bequeathed by W.H. Auden (1907-73) to **(F8)** "a New York Private Collector", identified to me by R.N. Essick in 2009 as an Anonymous collector of New York.<sup>843</sup>

# The Pickering [Ballads] Manuscript (?after 1807) EDITIONS

§*The Pickering Manuscript.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 24 pp.; ISBN: 9781161473339

# Poetical Sketches (1783) FACSIMILE PAGES

In copies K-L, P, U, gatherings H-K have been replaced in very persuasive type-facsimile, 844 complete with long "s" (1) and ligatures for "ct", "fl", "fh", "fi", "fk", "fl", "fl", and "ft". The clearest type differences between the original and the type-facsimile are the omission of the catchword ("THE" for "THE | COUCH OF DEATH") at the foot of p. 59 and the misprint "honfte-feeming" for "honeft-feeming" on p. 65 ("Samson") of the facsimile.

<sup>&</sup>lt;sup>842</sup> BB suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI, 4 (Spring 1998), 113, with a black-and-white reproduction (carelessly overlooked by GEB); the identity of the anonymous New York collector was given me by Professor Essick in 2009.

<sup>&</sup>lt;sup>844</sup> In copy P, only gatherings I-K are in facsimile.

In the original leaves, the paper has fairly clear vertical chainlines 2.8 cm apart. In the facsimile leaves is a watermark "MICHALLET" (not present in copy K), and the vertical chain-lines are 2.8 cm apart, as in the original paper. However, the chain lines are much fainter in the facsimile than in the original, and the facsimile paper seems to be a trifle thicker. In copy K, the same thicker paper is used for the blank leaves adjacent to the text.

### **COPY Q**

**HISTORY:** Perhaps this is the copy sold at Sotheby's on 21 February 1843, Lot 336, to the dealer Rodd.

#### **EDITION**

Poetical Sketches Now First Reprinted from the Original Edition of 1783. Ed. Richard Herne Shepherd. (London, 1868) <**BB** #129> B. §([No place]: BiblioBazaar, 2009) 5.8" x 8.5", 110 pp.; ISBN: 9781117078304 C. Reproduced on-line from the copy F in Turnbull Library (Wellington, New Zealand).

#### REVIEW

**Anon**., *North American Review*, CVIII, 223 (April 1869), 641-646 (with two others)

# Songs of Innocence (1789)

# **COPY B**

**HISTORY:** Acquired by "R H Clarke", 845 who signed the

<sup>&</sup>lt;sup>845</sup> BB 405, silently following Geoffrey Keynes & Edwin Wolf 2nd, William Blake's Illuminated Books: A Census (1953), identifies R.H. Clarke as "the son of Hayley's friend J.S. Clarke [1765?-1834]". However, my friend Stephen Massil of the Garrick Club Library (London) tells me that R.H. Clarke does not appear in the

first fly-leaf ...

Songs of Innocence. With a Preface by Thomas Seccombe and Twelve Coloured Illustrations by Honor C. Appleton. (London [1911]) <**BB** #153> B. §([Charleston, South Carolina]: Nabu Press, 2010) 126 pp.; ISBN: 9781176728851

§Songs of Innocence. (Charleston, South Carolina]: Nabu Press, 2010) 86 pp. ISBN: 9781176997844

# Songs of Innocence and of Experience (1794[-1831])

#### **COPY G**

(1) Copies G and N were listed in A Catalogue of Books in All Classes of Literature ... Offered for Sale by Bernard Quaritch (London, 1860), 320, Lot 5400, "2 vols. in 1, 4to, 40 most remarkable engravings, half red morocco, uncut, £8.10s" bound up with The World Turned Upside Down (1822); (2) after the leaves of Copy N were separated, copy G was offered by Quaritch in A New Catalogue of English Books ... October 1875, Lot 9,426\* (small octavo, "15 plates of 17 poems ...

Will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J.S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptised March 1818 at Manchester Square Wesleyan Church, St Marylebone, recorded as "clerk in stationers" in the 1881 census, buried Jan 1906 at Camberwell Old Cemetery, near his wife Harriet (1812-98), who was buried in Nov 1898, aged 86.

printed in colours on thick paper, on one side only, hf. calf", with a list of the poems, £25).

# Songs pl. 2 (frontispiece to *Innocence*) and pl. 4 "Introduction" to *Innocence*)

**DESCRIPTION:** Three drawings on 3 leaves, described in Quaritch (below) as

A PROJECTED WORK: Original Designs (considerably different from the published engraving):

'Piping down the valleys wild,

Piping songs of pleasant glee,

On a cloud I saw a child,

And he laughing said to me: '--

5 verses of 4 lines each, on 1 leaf [Songs pl. 4 ("Introduction")]

The Shepherd, a frontispiece 1 " [Songs pl. 2, or perhaps pl. 28]

An ideal Hell 1 " [Butlin #217]

-- the three Drawings in Blake's usual rich style of colouring, executed *circa* 1820

No other drawing for *Songs of Innocence* is known, and "An ideal Hell" has not been further identified.

**HISTORY:** (1) They came "From the Collection of a friend of Blake's"; (2) Offered at £10 in Bernard Quaritch catalogues (1878), Lot 12,894; No. 322 (March 1879); (1880), Lot 12,894; No. 346 (15 Nov 1882), Lot 12,894; (Oct 1883), Lot 10,249; (1887), Lot 10,249, £10; (3) Untraced.

#### **EDITIONS**

Songs of Innocence and of Experience [ed James John Garth Wilkinson] (London, 1839) < BB>

**REVIEW** 

**Anon.,** "Blake's Poetry", *Monthly Magazine*, N.S., II, 12 (Dec **1839**), 700-711 <Bodley> (includes high praise of Blake, attacks upon his "absurd" Swedenborgian mostly and ideas: sponsors summaries Cunningham, many concerning the Visionary Heads, with quotations from the "Introduction" to Innocence, "Nurse's Song" [from Innocence], "The Lamb", "The Little Black Boy", "Cradle Song", "The School Boy", "On Another's Sorrow", and a passage from *Thel*. The author may be John A. Heraud, the editor of the *Monthly* Magazine, whose Judgement of the Flood is quoted) <*BBS*, 342-343, q.v.>

§Songs of Innocence and Songs of Experience. (London: R. Brimley Johnson, and Guildford: A.C. Curtis, 1901) <*BB* #176, misdated 1911>

§Pesni na Nevinosta i na Iskustvoto: što pokažuvaat dve sprotivni sostojbi na čovečkata duša. Tr. **Ivan Džeparoski**. (Skopje: Misla, 1988) 21 cm, 120 pp.; ISBN: 8615000085 In Macedonian

§\*Songs of Innocence and Songs of Experience, First published 1789 [sic]", "Republished 2008 by Forgotten Books", <a href="www.forgottenbooks.org">www.forgottenbooks.org</a>, "original title page" is unrelated to the one reproduced here 27 pp., 102 reproductions

§Canciones de inocencia y de experiencia. Tr. Nicolás

**Suescún**. (Caracas [Venezuela]: Ministerio del Poder Popular para la Cultura: Fundâción Editorial el perro y la rara, 2009) Colección Poesea del Mundo, Serie Clásicos 21 cm, 141 pp.; ISBN: 9789801405368 In Spanish

# Visions of the Daughters of Albion (1793)

#### **COPY E**

It is reproduced in the William Blake Archive (2010).

#### **COPY G**

**HISTORY:** For the Binding and History, see *Thel* (J).

#### **COPY I**

It is reproduced in the William Blake Archive (2010).

#### **EDITIONS**

Visions of the Daughters of Albion copy E. Ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (2010).

Visions of the Daughters of Albion copy I. Ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (2010).

# Section B COLLECTIONS AND SELECTIONS

# Blake's Works Reprinted in Conventional Typography Before 1863

#### 1828

§"The Lamb." Wesleyan-Methodist Magazine, LI (1828), 425

"Introduction" to *Innocence*, "Laughing Song", "Nurse's Song" (from *Innocence*), "The Lamb", "The Little Black Boy", "Cradle Song" (from *Experience*), "The School Boy", "On Another's Sorrow", plus a passage from *Thel*. Anon., "Blake's Poetry" (a review of *Songs* [1839]), *Monthly Magazine*, N.S., II, 12 (**Dec 1839**), 700-711 **BBS** pp. 342-343>

#### 1845

§"The Lamb." Francis Edward Paget, *The Churchman's Companion in the Closet; or, A Complete Manual of Private Devotion.* (N.Y.: D. Appleton and Co., **1845**). B. §(N.Y.: Stanford & Swords, **1853**) C. §(Stanford and Delisser, **1858**) D. §(N.Y.: H.B. Durand, **1862**)

#### 1861

§"The Lamb." *Light for Early Days (Hymns and Verses)*, (London: S.M. Haughton; Wertheim & Co.; Book Society, **1861**), 6. B. §(London: Darton & Hodge, [1866])

#### 1862

§"The Lamb." *A Poetical Reading Book*, ed. W. M'Gavin (Glasgow **1862**), 7

§*Blake*. Tr. **Miha Avanzo**. (Ljubljana: Mladinska Kuiga, 1970) 21 cm, 113 pp. In Slovenian **1862**), 7

**† † † †** 

§*Blake*. Tr. **Miha Avanzo**. (Ljubljana: Mladinska Kuiga, 1970) 21 cm, 113 pp. In Slovenian

Blake's Poetry and Designs. Ed. Mary Lynn Johnson & John Grant. (1979) < BBS > Published by 2009 as an E-book. B. (N.Y. & London: W.W. Norton, 2008) < Blake (2008) >

#### **REVIEW**

**James Rovira,** *College Literature*, XXXVI, 4 (2009), 229-231 *Blake* (2010)§> ("By all standards this is the best edition of Blake available on the market today" [i.e., in print])

§\*Chants d'Innocnce; Le Mariage du Ciel et de l'Enfer; Chants d'Expérience. Tr. **Bernard Pautrat**. (Paris: Rivages, 2010) Rivages Poche Petite Bibliothèque No. 676 224 pp.; ISBN: 978274362079X In French

# "The Edition of the Works of Wm. Blake" by "The Blake Press at Edmonton" (1884-90) < BB>

A unique, very Blakean watercolour "Title Page by W<sup>m</sup> Muir" "Vol. I" was commissioned and paid for (£1.5.0, June 1889), presumably by 'HENRY MARTIN GIBBS | of Barrow Court Flax Bourton | Co. Somerset" whose book-plate appears in the volume, to accompany Muir's facsimiles of *Innocence, Experience, Visions, Thel, Marriage, Milton, No Natural Religion, Gates of Paradise*, and *Urizen* bound by Zaehnsdorf (1890, £7.10.0). <sup>846</sup> It omits *America, Europe, Song of Los, On Homer*, and "Little Tom".

<sup>&</sup>lt;sup>846</sup> The complete set of Muir facsimiles was offered by John Windle, March 2010; the prices and dates here derive from an inventory, presumably by Gibbs, which accompanies the volume.

#### **REVIEW**

**Anon.,** Athenaeum, No. 3153 (31 March 1888), 410 (Europe "has been facsimiled in an admirable manner" by Muir; "Blake could not possibly have understood what he wrote, and probably did not intend to mean anything")

The First Book of Urizen [B] Facsimilied by Wm. Muir ... (1888)

#### **REVIEW**

Anon., Athenaeum, No. 3170 (28 July 1888), 137 For the Sexes: The Gates of Paradise (F)

§\*Eldfängd Glädje. Tr. **Jonas Ellerström**. (Lund: Bakhåll, 2007) 22 cm, 78 pp.; ISBN: 9789177422709 In Swedish

§\*The Fly: Poem. Ed. Yuri M. Skovorodnikov. ([No place]: Skovrodnikov Books, 1997) 13 cm, 18 pp.; no ISBN §The Four Zoas. ([Whitefish, Montana]: Kessinger Publishing, 2010) 38 pp. [sic]; ISBN: 9781169191105

§*Helvedts Proverber* [*Proverbs of Hell*]. (København, 1950) 26 pp. In Danish

"Holy Thursday" (*Innocence*). Pp. 67-68 in [Jane & Ann Taylor], City Scenes (1818, 1823, 1828) < BB, BBS > ....

The anonymous print in 1818 and 1823 (image  $7.3 \times 5.5$  cm), described in *BB* merely as "crude", differs from that in 1828 (image  $7.1 \times 4.4$ .cm); in 1818, 1823 the girls follow the

boys, while in 1828 the boys follow the girls.<sup>847</sup>

§*Infant Joy & The Blossom*. ([No place]: Cherub Press, 1981) Miniature book 5.2 x 6.0 cm, 4 pp., 240 copies.<sup>848</sup>

§*Innocenza e Crudeltà: Liriche*. Tr. **Angelo Zanon Dal Bo**. (Milano: Edizioni Accademia, 1976) 21 cm, 306 pp. In Italian

§*Izabrana Dela* [*Selected Works*]. Tr. **Dragan Purešič**. (Belgrade: Plato, 2007) In Serbian

§\*Izabrana Poezija i Proza [Selected Poetry and Prose]. Tr. **Dragan Purešič.** (Belgrade: Itaka, 1998) 21 cm, 119 pp.: ISBN: 8681635158 In Serbian

§*Izabrane Pesme* [Selected Poems]. Tr. **Vesna Egerić**. (Vrbas: Slovo, 1997) Edicija Prevodi 17 cm, 110 pp. In Serbian

§A Memorable Fancy: The Marriage of Heaven and Hell / Une Vision memorable: le Mariage du Ciel et de l'Enfer. Tr. Marie-Christine Natta, José San Martin, graveurs sur bois, Christine Tacq, eaux-fortes. (Thame: p's & q's Press, 2007) 21 x 28 cm, 24 pp.; no ISBN In English and French 60 copies

§\*Poeme si Gravuri: Poems and Gravas [sic]. Ed. Cicerone

<sup>&</sup>lt;sup>847</sup> Details of the prints were first reported in R.N. Essick, "Blake in the Marketplace 2011", *Blake*, XLIV (2011), 26-27.

<sup>&</sup>lt;sup>848</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 131.

**Theodorescu**. (Bucaresti: Crater, 1999) 22 cm, 127 pp.: ISBN: 9739029647 In Rumanian

§\**Poems*. Selected by **James Fenton**. ([London]: Faber & Faber, 2010) Pp. xxiv, 95 ISBN: 9780571236039 Also published as an E-book

Fenton, "Introduction".

Poems by William Blake. Ed. Alice Meynell. (London, 1911) Red Letter Library. **B**. Poems. Introduction by Alice Meynell. (London & Glasgow [1927]) <**BB**> C. §Poems by William Blake. Ed. Alice Meynell. ([Whitefish, Montana]: Kessinger Publishing, 2010) Regency Reprint Series 244 pp., ISBN: 9781163898765

C is a digital reproduction of the 1911 edition.

The Poems of William Blake. Ed. W.B. Yeats. (London, 1893) The Muses Library B. (N.Y., 1893) C. (London & N.Y. [1905]) D. Mr. William Butler Yeats Introduces the Poetical Works of William Blake. (London, 1910) Books that Marked Epochs E. Poems of William Blake. (N.Y., [1920]) Modern Library <BB> F. (N.Y.,1938) <BBS> G. (N.Y.: Carlton House [c. 1950]) viii, 278 pp. H. (London, 1969) The Muses Library <BB> I. (London, 1979) <BBS> J. §Collected Poems. Ed. W.B. Yeats with a new introduction by Tom Paulin. (London & N.Y.: Routledge, 2002) xliii, 256 pp; ISBN: 041528984X K. §(2009) Echo Library ISBN: 9781406880625 L. §([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series. 324 pp.; ISBN:

9781163393420 **M** §([Memphis, Tennessee]: General Books, 2010) 292 pp.

The Poems, with Specimens of the Prose Writings, of William Blake. With a Prefatory Notice, Biographical and Critical, by Joseph Skipsey. (London: W. Scott, 1885) The Canterbury Poets. <BB #298A> B. §([?1885]) C. (London: Walter Scott; N.Y.: Thomas Whittaker; Toronto: W.J. Gage & Co., 1888) <Blake> D. §([?1899]) <Blake> E. (London, Felling-on-Tyne, N.Y., & Melbourne, [?1904]) The Canterbury Poets <BB #298B> F. §([No place]: BiblioBazaar, 2010) 296 pp.; ISBN: 9781141086689 G. §([Memphis, Tennessee]: General Books, 2010) 304 pp.; ISBN: 9781154815450

§*Poesie*. Introduzione di **Sergio Perosa**; tr. **Giacomo Conserva**. (Roma: Newton Compton, 1976) Paperbacks Poeti, 45 19 cm, 197 pp. <*BBS* p. 162> B. (Roma: Grandi Tascabili Economici Newton, 1991) Grandi Tascabili Economici, 93 22 cm, 197 pp. In Italian <*Blake* (1999, 2007)> C. 3 ed. (Roma: Newton, 2003) Grandi Tascabili, Economici 22 cm., 198 pp.

§\**Poesie*. (Novare: De Agostini, 2005]) I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian

The Poetical Works of William Blake: A New and Verbatim Text. Ed. John Sampson. (Oxford, 1905). B. Photographically Reprinted. (Oxford, 1947) C. §(Kennebunkport, Maine, 1971) <BB #300> D. (Boston, 1973) E. §(1977) F. §([Charleston, South Carolina]: Nabu Presss, 2010) 7.4" x 9.8", 432 pp.; ISBN: 9781177688857

The Poetical Works of William Blake, Including the unpublished French Revlution together with the Minor Prophetic Books and Selections from The Four Zoas, Milton & Jerusalem. Ed. John Sampson. (London, Edinburgh, Glasgow, N.Y., Toronto, Melbourne & Bombay, 1913) Oxford Edition. B. (1914) C. (1915) D. (1925) E. (1928) §(1934) **G**. (1938) **H**. §(1941) **I**. §(1943) **J**. Photographically Reprinted (Oxford, 1947) K. §(1948) I. §(1949) M. §(1952) N. §(1956) O. §(1958) P. (1960) Oxford Standard Authors Q. §([Kennebunkport, Maine], 1971) **R.** (Boston, 1973) **S.** §(1977) <*BB* #302A-N, *BBS* p. **§**[No editor named] ([Memphis, Tennessee]: **T**. 6" x 9", 270 pp.; General Books, 2010) ISBN: 9781153250368

Selections from the Symbolic Poems of William Blake. Ed. Frederick E. Pierce. (New Haven & London, 1915) <**BB** #323> B. §([Whitefish, Montana]: Kessinger Publications, 2010) Legacy Reprint Series C. §([Charleston, South Carolina]: Nabu Press, 2010) 102 pp.; ISBN: 9781176971240

§Selections from the Writings of William Blake. Ed. Laurence Housman. (London: Kegan Paul, 1893) <**BB** #325> B. §([Memphis, Tennessee]: General Books, 2010) 308 pp.; ISBN: 9781152598218

Songs of Innocence and [of] Experience with Other Poems.

[Ed. **R.H. Shepherd**.] **B**. (London, 1868) <**BB**> **C**. §([Charleston [South Carolina]: BiblioBazaar, 2010) 126 pp.; ISBN: 9781143261688

#### **REVIEW of 1866**

**Anon.,** North American Review, CVIII, 223 (April 1869), 641-646 (with two others)

\*Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions. (Orlando: Flying Horse Editions, University of Central Florida, 2009) 2 octavo-size paper covered "volumes" (13.9 x 19.4 cm), within a huge hinged double clam-shell box (132.5 x 37 cm), 33 copies printed, \$1,950

The text-volume entitled \*William Blake. Songs of Innocence and of Experience (1794): A Note on Production consists of Anon., [introduction] in the third person (pp. 5-8) and Michael Phillips, "A Note on Production" (pp. 9-34), with sections on "Relief Etching" (pp. 18-22), "Printing the Facsimile" (pp. 23-24), "Ink" (pp. 25-26), "Paper" (pp. 27-30), and "Wrappers" (p. 31), most of it "abstracted" (p. 33) from his "The Printing of Blake's America a Prophecy", Print Quarterly, XXI, 1 (March 2004), 18-26. It is largely based on John Jackson [& William A. Chatto], A Treatise on Wood Engraving (1839). The plates were printed by "Dennis Hearne at Flying Horse Editions".

The facsimile "volume" consists of a folded unmarked leaf with string through three stab-holes plus 18 unsewn reproductions (pl. 1, 3, 8, 12, 16-19, 24, 29, 33, 37-38, 42-43, 46-47, b) printed mostly in yellow ochre or grey (pl. b).

#### **REVIEW**

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 104-110 (with another) (an important review; "it is

certainly a handsome object")

§*Tigře, Tygře, žhavě žhneš*. Tr. **Zdeněk Hron**. (Praha: Dokořan, 2010) Mocca 15 cm, 75 pp.; ISBN: 9788073633066 In Czech.

Illustrations by Vojtěch Domiátol.

§\**Udvalgte Skrifter*. (København: Thaning & Appel, 1970) 166 pp. In Danish

§ Vizije. Tr. Marko Grčič. (Zagreb: Centar za društvene nauke, 1972) Bibliothek Centra Edicija Pjesnici 179 pp. In Croatian?

§*Vječno Evandelje*. Tr. **Marko Grčič.** (Zagreb: Grafički Zavod Hrvatske, 1980) Biblioteka Zora 2 20 cm., 196 pp. In Croatian?

"Komentar" (pp. 172-189).

#### William Blake Archive

In 2010 were added 39 Bible illustrations (20 water colours and 19 temperas), *An Island in the Moon, Milton* (D) (all four copies are now reproduced in the William Blake Archive)

See The Cynic Sang: The (Un)Official Blog of the William Blake Archive.

Works by William Blake: Songs of Innocence [copy a]. 1789. Song of Experience [a]. 1794. Book of Thel [?D]. 1789.

Vision[s] of the Daughters of Albion [B]. 1793. America: A Prophecy [?F]. 1793. Europe: A Prophecy [?D]. 1794. The First Book of Urizen [D]. 1794. The Song of Los [A or D]. 1794 [i.e., 1795], &c. Reproduced in Facsimile from the Original Editions. One Hundred Copies printed for Private Circulation. 1876. <**BB**, **BBS**>

"A List of Books Published by Chatto & Windus" (London, Dec 1874)<sup>849</sup> advertises

Blake's Works. Messrs. CHATTO & WINDUS have in preparation a series of Reproduction in Facsimile of the Works of WILLIAM BLAKE, including the "Songs of Innocence and [of] Experience," "The Book of Thel," "America," "The Vision[s] of the Daughters of Albion," "The Marriage of Heaven and Hell," "Europe, a Prophecy," "Jerusalem," "Milton," "Urizen", "The Song of Los," &c. These Works will be issued both coloured and plain. [P. 36]

The same works were named and a quotation from Charles Lamb added in *A List of Books Published by Chatto and Windus* (n.d.)<sup>851</sup> and in Chatto & Windus *List of Books* (Oct 1876),<sup>852</sup> omitting the Lamb quotation.

Note that the erroneous singular "Vision" is found in both the Chatto & Windus *List* and in *Works by William Blake*.

<sup>&</sup>lt;sup>849</sup> It is bound at the end of Charles Wareing Bardsley, *English Surnames, Their Sources and Significations Second Edition* (London: Chatto & Windus, 1875) < Virginia > and *More Puniana; or, Thoughts Wise and Other-Whys*, ed. Hon. Hugh Rowley (London: Chatto & Windus, 1875).

<sup>&</sup>lt;sup>851</sup> It is bound with Edward Lee Childe, *The Life and Campaigns of General Lee* (London: Chatto & Windus, 1875) < Michigan > and with other Chatto & Windus publications of 1875 and 1876.

Bound with [William Hurrell Mallock], *The New Republic* (London: Chatto & Windus, 1877) < Harvard > and other Chatto & Windus publications. It does not appear in *A List of Books Published by Chatto & Windus* (May 1874)

This seems to be the Works by William Blake, reproduced from copies of Blake's poems in the British However, there are important Museum Print Room. Works by William Blake omits Milton, differences. Jerusalem, The Marriage of Heaven and Hell, and "&c", it was not coloured, and the individual poems were not separately issued in "a series". The *Marriage* was probably omitted because it had been reproduced in 1868 by John Camden Hotten, whose stock was taken over by Chatto & Windus.<sup>853</sup> Further, the Chatto &Windus Lists do not suggest that the work was "for Private Circulation". And after 1876 "Blake's Works" no longer appeared in Chatto & Windus lists, though Swinburne's William Blake: A Critical Essay (London: Chatto & Windus, 1868) was advertised in all these lists.

Chatto & Windus had 100 sets of "Blake reproductions" printed on 17 November 1877 and bound on 26 January 1878 < **BBS** p. 169>. Plainly the *Works by William Blake* dated 1876 was not ready for distribution until 1878.

Jerusalem was probably omitted from Works by William Blake because an uncoloured facsimile of it was published by John Pearson in 1877 (see BBS p. 88).

bound with [John Camden Hotten], *The Slang Dictionary* (London: Chatto & Windus, 1874) < Michigan > or in Chatto & Windus lists after 1877.

Morton D. Paley, "John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868", *Bulletin of the New York Public Library*, LXXIX (1976), 259-296. Chatto & Windus published a transcription of *The Marriage* with an Introduction by Francis Griffin Stokes in 1911.

§ Works of William Blake. (Boston: MobileReference.com,

2007) ISBN: 1605011789

Works of William Blake, Poetic, Symbolic and Critical. Ed. Edwin John Ellis & William Butler Yeats. In Three Volumes. (London; Quaritch, 1893) <*BB*>

Note the \*prospectus for *The Poetic Books of William Blake, Collected, and Their Myth and Meaning Explained by Edwin John Ellis and William Butler Yeats* (London: Quaritch, 1891) <copy in the National Library of Ireland>.

# Part II REPRODUCTIONS OF DRAWINGS AND PAINTINGS SERIES OF DRAWINGS AND PAINTINGS Section A ILLUSTRATIONS OF INDIVIDUAL AUTHORS

#### **BIBLE**

The William Blake Archive reproduced 20 Bible watercolours and 19 temperas in 2010.

# BLAIR, Robert The Grave (1805)

\*William Blake's Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a

Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley. (Lavenham, Suffolk: The William Blake Trust, 2009) **<Blake>** 

### **REVIEW**

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 103-110 (with another) ("The reproductions ... are excellent" [p. 104])

# BLAIR, Robert The Grave (1805)

\*William Blake's Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley. (Lavenham, Suffolk: The William Blake Trust, 2009) <**Blake**>

### **REVIEW**

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 103-110 (with another) ("The reproductions ... are excellent" [p. 104])

### Section B COLLECTIONS AND SELECTIONS

**Binyon, Laurence.** *The Drawings and Engravings of William Blake*. Ed. Geoffrey Home. (London, 1922) **B.** (N.Y., 1967) < *BB* #404A-B> C. §([Charleston, South Carolina]: Nabu Press, 2010) 292 pp.; ISBN: 9781177680431

# Part III COMMERCIAL BOOK ENGRAVINGS<sup>854</sup> Section A ILLUSTRATIONS OF INDIVIDUAL AUTHORS<sup>855</sup>

\*Coutts, Francis. The Heresy of Job: with the Inventions of William Blake. (London & N.Y., 1907) <**BB** #427> **B**. §([Whitefish, Montana]: Kessinger Publishing, 2010) 196 pp.; ISBN: 9781120888432

§\*The Book of Job Translated in Rhyme by J.H. Schwarz with William Blake's Illustrations. (Peoria, Illinois: Rev. J.H. Schwarz, 1974)

It includes reproductions of "proof" impressions of all Blake's prints save the title page. 856

§\*William Blake's Illustrations of the Book of Job. With a Commentary by Dr Udo Szekulics (Vienna: Dr Udo Szekulics, 2010) 64 pp.; ISBN: 9783200017I382

Includes full-size reproductions of Blake's 22 engravings.

Many of the new locations for books with Blake's commercial engravings after Fuseli below, particularly those in Swiss libraries, derive from the admirable details in David Weinglass, *Prints ... After Fuseli* (1994).

<sup>&</sup>lt;sup>855</sup> In 2010 for the first time I record contemporary references to separately issued prints by Blake.

The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 131.

§\*Illustrations of the Book of Job. ([Charleston, South Carolina]: Nabu Press, 2010) 52 pp.; ISBN: 9781176714991

### BLAIR, Robert *The Grave* (1808, 1813, [1870], 1926)

*The Grave, A Poem* (N.Y.: James Miller, 779 Broadway [c. 1879]) <*BBS*>

**1879 NEW LOCATION:** Victoria University in the University of Toronto

### SALES &c 1808-1830<sup>857</sup> 1808

**Anon.,** "New Works published in Edinburgh", *Scots Magazine and Edinburgh Literary Miscellany*, LXX, Part 2 (**Sept 1808**), 683

**Anon.,** "List of Works Recently Published", under Poetry, *Eclectic Review*, IV, Part II (**Oct 1808**), 950 < Harvard>

**Anon**., "Quarterly List of New Publications", *Edinburgh Review*, XIII (**Jan 1809**), 500, 508, under "Arts, Fine" and "Poetry"

A Catalogue of the ... Library of John Leigh Phillips, Esq. deceased ... Sold by Auction, by Messrs. Winstanley & Taylor

The sale records specify Blake, 12 or 13 engravings or etchings, Schiavonetti, quarto, and £2.12.6 for both 1808 and 1813 editions unless otherwise noted. The quarto is sometimes qualified as "Royal" (*Eclectic Review, Edinburgh Review*), "atlas" (Ackermann 1815, 1816, 1818, 1828), "elephant" (Ackermann 1815, 1816, Eastburn 1818, 1822, M. Carey 1818, Ackermann 1821-1822, 1824), or large elephant (Ackermann 1818). These sale records were omitted from *Blake* (2010) for lack of space.

17 October 1814 + 8 days (Manchester, **1814**) <Harvard>, Lot 1400 (1808, £1.18.0 to Brook)

Catalogue of Books for 1815 (R. Ackermann, **1815**) listed 1808 "proof impressions of the plates, atlas 4to, £3.13.6 – A few copies only left of this edition"

A Catalogue of a Miscellaneous Collection of Books, New and Second Hand, on Sale, at the Prices Affixed, by John and Arthur Arch, No. 61, Cornhill, London, 1815 < Bodley>

Thomas Edwards Catalogue (1815) Lots 218, 527 (1808)

"Mr. Ackerman Begs Leave to solicit the Attention ...", list of publications added to William Warden, Letters Written on Board His Majesty's Ship the Northumberland, and at Saint Helena; in which The Conduct and Conversations of Napoleon Buonaparte, and His Suite, during the Voyage, and the First Months of his Residence in That Island, Are Faithfully Described and Related. Third Edition (London: Published for the Author by R. Ackerman, 1816) < Michigan> ("First Edition, with proof Impressions of the plates. Atlas 4to. Boards, 31. 13s. 6d. N.B. A few Copies only left of this Edition.") 858

A General Catalogue of Books, Now on Sale, by Lackington, Hughes, Harding, Mavor, & Jones, Part II (1817) < British Library>, Lot 9916 (1808)

Catalogue of Old Books, Longman (1817), Lot 4902 (1808, £1.10.0)

Lackington, Hughes, Harding, Mavor, and Jones's General

Biographie Universelle Ancienne et Moderne, XLI (Paris: L.G. Michaud 1825), 1124, in the entry on Schiavonetti lists Blair's *Grave* (1813), and *Ideen zur Kunst-Mythologie*, ed. Julius Sillig (Dresden und Leipzig: Arnoldischer Buchhandlung, **1836**), 503 footnote <Michigan> describes three scenes in the "Zeichner Blake in seiner Kupfern zur Blairs Grave (... 1813)".

Note that Ackermann had plainly purchased not only the copperplates and copyright but the remainder of the copies of the 1808 edition.

Catalogue of Old Books ... For the Year 1819 <Bodley, British Library, Harvard>, Lot 183 (1808, "gilt leaves")

Catalogue of Books for 1821 (R. Ackermann, 1821), as in his

Catalogue of Books for 1821 (R. Ackermann, 1821), as in his 1815 catalogue

[Thomas] *Edwards's Catalogue* (Halifax, **1821**) <Bodley>, Lot 314 (1808, £3.3.0) <*BBS* p. 284>

Catalogue of the Valuable Library of Benjamin Heath Malkin, Esq. LL.D., sold By Mr Evans, 22 March 1828 + 6 days <British Library>, Lot 237 (1808 sold for 7s 6d)

# CHAUCER, Geoffrey The Prologue and Characters of Chaucer's Pilgrims (1812)

### **REVIEWS, Notices, &c.**

**Anon.,** "Monthly List of Publications", *British Critic*, XXXIX (**Feb 1812**), 211 < Harvard> ("The Prologue and Characters of Chaucer's Pilgrims, with a frontispiece representing Part of the Group setting out from the Talbot Inn, Southwark. By Mr. William Bake [*sic*]. 2s 6d.")

### NEWLY RECORDED TITLE

### European Magazine (1803)

§The European Magazine, and London Review, xliii (April 1803).

The oval frontispiece of "GEORGE ROMNEY, ESQ." engraved by William Ridley of Romney's self-portrait probably derives from Blake's miniature copied from it for

Hayley, not from Romney's original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by Mark Crosby & Robert N. Essick, "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV, 2 (Fall 2010), 52-72.

## FLAXMAN, John Compositions from ... Hesiod (1817, 1870)

**NEW LOCATION:** Pierpont Morgan Library **Advertisements, &c**<sup>859</sup>

**Anon.,** "Literary Intelligence", *Scots Magazine and Edinburgh Literary Miscellany*, LXXVIII (**May 1816**), 373-374

# HAYLEY, William *Ballads* (1805)

### SALES OF ALL FOUR BALLADS<sup>860</sup>

Evans, sale of Hayley's Library, **13 Feb 1821 and 12 following days**, Lot 1636, "Hayley's Ballads, with Blake's Designs, 4 Numbers, 1802), 4s 6d to "Smith" and Lot 1637, 3 Numbers, (Rivington, 3s 6d), perhaps the copy in the National Library of Wales, "the only traced copy with 3 ballads".

Sotheby, **29 Nov-9 Dec 1843**, "second portion" of the library of Archdeacon Francis Wrangham, Lot 557 on 30 Nov, "Blake (W.) Designs to a series of Ballad written

Advertisements are included only when they specify "engraved by J. Blake".

<sup>&</sup>lt;sup>860</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 142.

by W. Hayley, plates, 4 parts Chichester, 1802" (Evans, 13s).

Sotheby, sale of the library of Albert George Dew-Smith (collector and photographer, 1848-1902), Lot 197 (29 Jan): "Blake (W.) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impression of the plates, green morocco extra, g.e. Chichester, 1802" (£9 to Jones); perhaps this is the Essick copy in green morocco, all edges gilt.

## HAYLEY, William The Life of George Romney (1809)

Ordinary copies of Hayley's *Romney* (1809) have a printed spine-label reading "LIFE | OF | G. ROMNEY | - | HAYLEY" <Essick Collection>, but the one on large-paper copies reads: "HAYLEY'S | *LIFE* | of | ROMNEY | Illustrated | WITH | TWELVE PLATES | BY | CAROLINE WATSON." <Essick Collection>, though she engraved only 7 of them.

### NEWLY RECORDED ENGRAVING AFTER BLAKE

In Caroline Watson's frontispiece of three self-portraits of Romney, the small oval one at bottom representing Romney wearing a hat is probably copied from Blake's lost miniature (see Mark Crosby & Robert N. Essick, "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV [2010], 64).

### HAYLEY, William

### The Triumphs of Temper (1803, 1807)

**1807** The two versions of *The Triumphs of Temper* dated 1807, each called the "Thirteenth Edition", are typographically identical except for the title pages. The one without the Blake prints is the Second State of the Thirteenth Edition, not a new edition.

### MALKIN, Benjamin Heath A Father's Memoirs of His Child (1806) EDITION

§([Charleston, South Carolina]: Nabu Press, 246 pp. ISBN: 9781178413212

### REES, Abraham The Cyclopædia (1802-20)

**Plate 3,** "GEM Engraving" "Engraved by W. Blake & W. Lowry", and "Drawn by Farey", representing Jupiter Serapis, "were copied after pl. 2 in Lorenz Natter, A Treatise on the Ancient Method of Engraving on Precious Stones (London: for the author, 1754)."

<sup>862</sup> R.N. Essick, "Blake in the Marketplace 2010", Blake, XLIV (2011), 142.

Mark Crosby, "'a Ladys Book': Blake's Engravings for Hayley's *The Triumphs of Temper*", p. 105 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

### Remember Me! 1825 (1824, 1825)

### **A Cumulative Table**

A Cumulative Table					
Location Co		Colour of Edges	Colour of Endpapers	Inscription for Gift or Diary <sup>a</sup>	Colour of Sleeve-case
Boston Public case Library (1824)	rebound	gilt	No endpaper	None	No sleeve-
Cambridge 1 (1824) case	green straight-	gilt	marbled blue	None	No sleeve-
,	grain moroccob		and brown		
Cambridge 2 (1824) Cambridge 3 (1825?	pink ') cream	gilt yellow	slate-grey pink	Yes None	pink bright green
Cambridge 4 (1824) case		gilt	brown	1 in diary	No sleeve-
Cambridge 5 (1824) Cambridge 6 (1824) R.N. Essick 1 (1824) R.N. Essick 2 (1825) < <i>BBS</i> p. 247>	c bright green  d pale green	gilt gilt gilt gilt	slate-grey brown orange marbled		slate-grey red red
Harvard (1825) < <b>BE</b> Huntington (1824) <sup>g</sup> James Madison University (1825)	SS> rebound <sup>f</sup>		white	S P Warre	n
Morgan Library case (1825?) <sup>h</sup>	green straight		plain		No sleeve-
National Library of case		sprinkled	marbled grey	Francis	No sleeve-
Wales 1 (1824)		in red	with blue, pink and orange	_	
National Library of case Wales Copy 2 (1825?) <sup>j</sup>	rebound	gilt	plain	None	No sleeve-

National Library of Wales 3 (1825?) <sup>k</sup> New York Public cream	yellow	front green, back white front yellow	None	orange bright green <sup>l</sup>
Library (1825) < <b>BB</b> >		brown; back cream		
Princeton (1824) < <b>BB</b> > rebound		pink	None	
Harriet Beacher rebound,	gilt	marbled grey	None	No sleeve-
case				
Stowe Center leather spine (1824)		and cream		
Victoria University green straight- in the University grain morocco of Toronto 1 (1824) <sup>m</sup>	•	marbled		
Victoria University paper white in the University of Toronto 2 (1824)	gilt	green		present
Virginia, University of (1824) < <b>BBS</b> >				

- What I have called "Diary" is 24 pp. headed "CALENDAR and ALBUM". All after p. 336 (the Diary) is missing from Cambridge Copy 3, Morgan, National Library of Wales Copies 2-3, and New York Public Library, as in the issue of 1825. In addition, the date has been erased from the title page in Cambridge Copy 3 and National Library of Wales copies 2-3, and the engraved title page with the date is missing from the Morgan copy. All these were presumably issued in 1825
- Cambridge Copy 1 is bound in light green grained morocco with black tooling round the edges of the boards, gilt tooling on the spine, and a brown title label on the spine with gilt lettering. For the copies now in Cambridge, see *BB* and *BBS*.
- <sup>c</sup> In Cambridge Copy 6, the boards and spine are decorated in gilt with a red title label on the spine.
- d Essick Copy 1, acquired from Douglas Cleverdon, is described in Geoffrey Keynes, *Blake Studies* (Oxford, 1971), 144.
- The Essick copy is bound in dark red morocco, with gilt and blind decorations and "REMEMBER | ME" on the spine; Essick is fairly certain that it is a publisher's binding.
  - f The Harvard (Houghton) copy, reproduced on-line, shows the cover of

dark red pebble grain cloth.

- <sup>g</sup> The Huntington copy lacks pp. 153-160.
- <sup>h</sup> It is inscribed "W.M. Rossetti from Swinburne 1878".
- <sup>i</sup> With extraordinary generosity, Timothy Cutts of the National Library of Wales Rare Book Unit wrote me that

The copy is sewn on three recessed cords laced into boards with a tight back, covered in full embossed purple skiver [soft thin sheepskin]. The headbands are sewn in blue and white thread. The spine is lettered in gold with four gilded panels, and the borders of the boards are tooled with an ornamental gold fillet line.

- National Library of Wales Copy 2 has the date rubbed off the title page, and it has been rebound in a dark green case binding with "1831" tooled in gold on the spine. There are no diary pages, and the copy ends at p. 336. The name W.H. Davey has been scratched on the upper cover.
- <sup>k</sup> National Library of Wales Copy 3 comes from the library of Francis William Bourdillon (1852-1921), poet, literary scholar, and bibliographer, of Midhurst, Sussex.
- In the copy in the Berg Collection of the New York Public Library copy, beneath the green cover of the sleeve case is red paper.
- <sup>m</sup> Victoria University Copy 1 (formerly R.N. Essick's) lacks pp. 73-74 (f. E1).
- <sup>n</sup> This is described in Geoffrey Keynes, *Blake Studies* (1971), 144, but it is not among the Keynes copies that went to Cambridge University Library.

#### REVIEWS

**Anon.,** *Mirror of Literature, Amusement, and Instruction*, IV, cxvi Supplementary Number ([4 Dec 1824]), 413 <New York Public Library> ("This is another of those annual volumes to which Mr Ackerman's work has given rise. ... Remember Me does not rest its claims to support on its superior graphic embellishments or good poetry, but to its botanical embellishments, which to say the truth, are very prettily

coloured")

Anon., Monthly Critical Gazette, II, 8 (1 Jan 1825), 187 <Bodley> ("'REMEMBER ME' differs very considerably from any of its rival cotemporaries [but it doesn't say how] ... Its engravings, principally of flowers, are very beautiful")

### SALZMANN, C.G.

### Elements of Morality, tr. [Mary Wollstonecraft] (1791, 1792, 1799, 1805, 1815)

R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 141, suggests that the hand of Blake's apprentice Thomas Owen may be found in the anonymous Salzmann prints dated October 1790 to March 1791: "They are technically quite simple, in comparison with Blake's other etchings/engravings of the period, and contain awkward patches ...."

### STEDMAN, J.G.

Narrative of a five years' expedition, against the Revolted Negroes of Surinam (1796, 1806, 1813)

Blake's engraving of "The Skinning of the Aboma Snake" was copied in *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World Many of Which Are Now First Translated Into English Digested on a New Plan by John Pinkerton ... Illustrated with Plates, Vol. XIV (London: Longman, Hurst, Rees, Orme, and Brown and Cadell and Davies, 1813*), at p. 257. <Victoria University in the University of Toronto>

# VIRGIL The Pastorals (1821) REVIEWS

**Anon.,** "New Books Published in February", *Monthly Magazine*, LI, 351 (1 March 1821), 167 ("highly pleasing and instructive")

Anon., European Magazine and London Review, 863 LXXIX (March 1821), 311-343 (should the Pastorals be used for teaching? "One principal objection ... to their general introduction into our schools, is that the poet sometimes indulges in expressions of love for one male shepherd towards another of the same sex ... Doctor T. has most judiciously changed the names of the shepherds alluded to, into shepherdesses, which is an allowable and very proper change"; there are "engravings on wood, to the amount of 230, most of which are executed in a very superior manner" [p. 341])

**Anon.,** "Literary and Scientific Intelligence", *Edinburgh Magazine*, VIII (**April 1821**), 378 <Bodley> **Anon.,** "Quarterly List of New Publications, From March to July 1821", *Edinburgh Review*, XXXV (**July 1821**), 519

WOLLSTONECRAFT, Mary, Original Stories from Real Life (1791, 1796)

<sup>&</sup>lt;sup>863</sup> The issue title calls it *The London Review and Literary Journal*.

### **EDITIONS**

- C. Mary Wollstonecraft's Original Stories with Five Illustrations by William Blake with an Introduction by E.V. Lucas. (London: Henry Frowde, 1906) **BB** #514C, BBS p. 269>
- **D.** § Original Stories. With Five Illustrations by William Blake with an Introduction by E.V. Lucas. ([Memphis, Tennessee]: General Books, 2010) 132 pp.; ISBN: 9781152567252

### YOUNG, Edward

### The Complaint, and the Consolation, or, Night Thoughts (1797)

### SALE AND COLLECTION RECORDS 1798-1840

A Catalogue of Rare, Splendid, and Valuable Books, in Every Branch of Polite Literature; Including the Entire Libraries of The Rev. Harvey Spragg ... also of The Rev Henry Putman ... The Sale will begin on February 19, 1798, By John White, Bookseller, at Horace's Head, in Fleet-Street, London (1798) <Bodley> (Lot "1217 Young's Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, 5l. 5s to subscribers, when completed, boards -- -- 1797") †

Anon., "A Correct List of New Publications", *Monthly Magazine*, V, 32 (**June 1798**), 455 ("Young's Night Thoughts, decorated with appropriate Designs, by Mr. Blake, Part 1. 11. 1s. Robson")

§ Englische Blätter [English Leaves], ed. L[udwig] Schubart (Erlangen: Walterschen Kunst- und Buchhandlung, 1798) – the catalogue entries are in English, the commentaries in German ("Young's Night Thoughts, decorated with appropriate Designs by Mr.

Blake. Part I.") †

A Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices affixed to each article, by Thomas Payne, Bookseller (London, 1799) <Bodley> (Lot "777 Young's Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, –1797 & 98") †

A Catalogue of Books, in Every Department of Literature ... Now on Sale by Thomas White (London: **March, 1801**), 50 (Lot "1227 Young's Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 51 5s – 1797" listed under folio) † A List of Books, for Sale at W[illiam Nelson].

A List of Books, for Sale at W[Illiam Nelson]. Gardiner's, 48, Pall-Mall, At the Ready Money Prices affixed (London, 1808), 46 <Bodley> (Lot "860 – Young's Night Thoughts, curious cuts by Blake, boards, 11 5s 1797) †

§A Catalogue of Books, in English, Greek, Latin, French and Italian Literature, with a Few Articles in the Spanish, German, Russian, and Dutch Languages for Sale at W[illiam Nelson] Gardiner's, 48 Pall-Mall at the Ready Money Prices Affixed (London: Printed by J. Barker, 1809) ("860 Young's Night Thoughts, curious cuts, by Blake, boards, 11 5s 1797") †

1810. A Catalogue of a Small Collection of Ancient and Modern Books, Selected with the Greatest Care, and Containing Many Curious and Rare Articles, for Sale at W. Gardiner's, 48, Pall-Mall, at the Ready Money

*Prices affixed* (London: Printed by J. Barker, **1810**), 80 <Bodley> (Lot "691 Young's Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796"; Lot "1213 Young's Night Thoughts, with Engravings by Mr. Blake, fol. boards, £1 5s -- -- 1797 This is one of the most singular and eccentric works that ever appeared.") † §A Catalogue (Part the First for 1810) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature and Including also a Small but Select Collection of Oriental Manuscripts: Which Are Now Selling for Ready Money at the Prices Affixed by W[illiam] Ford (Manchester: Printed by C. Wheeler and Son, **1810**) <Bodley> ("Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf. cleg. ib ...") † A Catalogue (Part the Second for 1810-11) of A Curious and Valuable Collection of Books, in Various Languages

A Catalogue (Part the Second for 1810-11) of A Curious and Valuable Collection of Books, in Various Languages and Classes of Literature ... Which Are Now Selling, for Ready Money, at the Prices Affixed to Each Article By W. Ford. Bookseller. Manchester (1811) <Bodley> (Lot "431 Young's Complaint, and the Consolation, or Night Thoughts with Blake's singular designs round the text. Ib. [London] 1797 — Blair's Gave, with engravings from the designs of Blake. LARGE PAPER. eleg. bd. blue mor. &c. 81 8s. ib. 1808.") †

Temple of the Muses, Finsbury Square. Lackington, Allen & Co.'s General Catalogue for the Year 1811, 14 <Bodley> (Lot "264 Young's Night Thoughts, finely printed, with curious plates, designed and etched by Blake, first 4 Books, bds. 21. 10s. 1797"; "6569 Young's Night Thoughts, (first four nights of) finely printed, with marginal plates, from designs by Blake, bds. 21. 10s.") †

Lackington, Allen, and Co's General Catalogue of Books, for the Year 1815 (1815) <Huntington>, Lot 119 ("finely printed, with curious plates, designed and etched by Blake", £2.2.0)

Librorum Impressorum, qui in Museo Britannico Adservantur, Catalogus, VII (Londini, **1819**), not paginated <New York Public Library> ("YOUNG (EDW.) D.D. ... The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797") †

§E. 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 "566 Young's Night Thoughts, with numerous fine plates by William Blake, fol. bds. 11. 1s. – --- 1797") †

**Friedrich Adolf Ebert,** *Allgemeines Bibliographisches Lexikon*, Vol. I (A-N) (Leipzig: F.A. Brockhaus, **1821**) in German <Taylor Institution, Oxford> <**BB** #**535**> [Thomas] *Edwards's Catalogue* (Halifax, **1821**), Lot 16 ("many fine plates by Blake", gilt edges, £2.2.0); Lot 1076 is Blake's *Night Thoughts* drawings

A Catalogue of ... Books (Selected from the Stock in Trade) of Mr. Thomas Edwards, Auction by Messrs Thomas Winstanley & Co., Manchester, 1 May 1826 et seq <Bodley>, Lots 1076 and 1224 (half bound, blue russia) <BB #538>

The English Portion of The Library of the Ven. Francis Wrangham, M.A. F.R.S. Archdeacon of Cleveland.

(Malton. 1826) [Only Seventy Copies.] Unpublished. P. 626 <New York Public Library> ("Young's Night Thoughts I-IV [i.e., Part 1] with Marginal Engravings by W. Blake 1797", listed under quartos) <BBS p. 284> Library ... of the Late George Edward Griffiths, Esq. ... Together with ... The Property of a well known Amateur of the Fine Arts [Thomas Griffiths Wainewright] ... which will be Sold by Auction, by Mr. Wheatley, 3 August 1831 + 8 days, Lot 1746 ("with the singular

(a pseudonym of Wainewright])
Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq. ...
Which Will Be Sold by Auction, by Mr. Evans ... on Tuesday, July 16, and Eleven following Days, (Sunday excepted). (March 1834) (Lot "1245 Young's Night Thoughts, Plates by Blake, -- 1797") <Harvard> <BB #544>

designs by Richard [sic] Blake" [for £1.13.0 to Williams

William Thomas Lowndes, *The Bibliographer's Manual of English Literature* ... (London: William Pickering, **1834**), II, 1999 <Harvard> (Edward Young, "The Complaint or Night Thoughts. ... With marginal Designs by Blake. London, 1797. Fol. Some copies have coloured plates")

No. XIX. London, **1836**. A Select Catalogue of Books, Forming Part of the Stock of Francis MacPherson, 4 Middle Row Holborn P. 15 ("Young's Night Thoughts; with marginal Designs by Blake. Folio, boards, 1l. 11s. 6d. – 1797")

Catalog von Kunstsachen und Büchern welche in der Anstalt für Kunst und Literatur (R. Weigel) in Leipzig vorräthig oder durch dieselbe besorgt werden, part 7

(Leipzig, 1838), in German (lists Young's *Night Thoughts* by Blake) <Fogg Art Museum>
† These are also reported in Wayne C. Ripley, "Printed References to and Known Prices of Blake's *Night Thoughts*, 1796-1826", *Blake*, XLIII (2009), 72-75. The unseen (§) entries derive from him.

### APPENDIX BOOKS IMPROBABLY ALLEGED TO HAVE BLAKE ENGRAVINGS

### HUME, David History of England

(London: Robert Bowyer, 1793-1806) <*BBS* p. 278>

An advertisement for a prospectus (dated **2 January 1792**) for Bowyer's edition of Hume's *History of England* appeared in the *Oracle* for **30 January 1792**. The work was to appear "in Numbers", "Superbly Ornamented", but there is no indication of how many Numbers or engravings there will be. The "Gentlemen ... actually Engaged" include "W. Blake" among engravers. <sup>864</sup>

### PART IV CATALOGUES AND BIBLIOGRAPHIES

### **1843 February 21**

**Sotheby** Catalogue of the Second Portion of the Extensive

<sup>&</sup>lt;sup>864</sup> The advertisement was pointed out to me by my friend Mark Crosby. Ads for Bowyer's edition of Hume's *History of England* in *The Oracle* for **13-14 Jan** and **6 Feb** were already recorded.

Singularly Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing The First Division of ... The Early English Poets ... (1843) <Huntington>

Lot 336 is "Blake (William ) Poetical Sketches Privately printed, 1783 \*\* Contains King Edward the Third, a Drama." [6d to the dealer Rodd] This may be copy Q, though it could equally well be K, M, or V-Y. 865

The catalogue was discovered by R.N. Essick in 2010 while browsing in the Huntington stacks.

### 1864

**Bernard Quaritch**, A Catalogue of Books ... (1864) < Harvard>

6,521 "BLAKIANA." MS life of Blake "extracted from Cunningham's Lives ... ILLUSTRATED with numerous specimens of his works ... including 'Songs of Innocence portions of his Experience; 'Book of Ahania;' 'Europe, Prophecy;' 'Books of Thel and Urizen;' '[For the Sexes: The Gates of Paradise; 'The Elements [?For the Sexes pl. 4-7 ("Water", "Earth", "Air", "Fire")]; 'Canterbury Pilgrimage,' the large and scarce print, etc. in all 114 plates, some duplicates in different states and tinted by the artist; also 14 portraits of the artist: his friends. and contemporaries, including A PORTRAIT THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE; a Manuscript Index to the Songs of Innocence, believed to be in the autograph of the artist: list of Original Drawings and Sketches sold by auction in 1862 [perhaps the

<sup>&</sup>lt;sup>865</sup> Copy & is the newly recorded copy owned by Essick.

Sotheby sale of 29 April 1862, Blake lots 158-202], with the prices realised, etc. in 1 vol. impl. 4to hf. bound, crimson morocco ... £21."

- 6,522 Thel [J], motto, title, and 6 designs; Visions [G], 11 designs "in one volume, roy. 4to. olive morocco, gilt edges, by C. Lewis, £15.15s.", "The cuts in both pieces coloured in the artist's peculiar style"
- 6,523 Dante 7 prints
  - 9,032 "BLAKE (William) [For the Sexes:] THE GATES OF PARADISE [G], impl. 4to. LARGE PAPER, hf. morocco, gilt top, uncut, £6.15s. Consisting of twenty engraved leaves, the first being the title with an etching headed 'for the Sexes,' ... The second is the frontispiece ...", "2 leaves containing an epilogue ... 'To the Accuser ..."

### 1878 January 29

**Sotheby** sale of A.G. Dew-Smith, 29-30 January 1878.

The sale included *America* (B), *Visions* (N), and Blake's copy of Swedenborg's *Divine Love and Divine Wisdom* (1788).

### **REVIEW**

§Anon., Academy, 9 Feb 1878 (Visions (N] sold for £30 and America (B) for £16.5.0).

### **1879 March**

**Bernard Quaritch,** No. 322. Catalogue of English Literature (March 1879) <Bodley>

12,893	11 letters from Blake to Hayley, 26 Nov 1800-4
	June 1805, £52.10.0
12,894	"A PROJECTED WORK: Original Designs
	(aangidarahly different from the nublished

(considerably different from the published engraving):

'Piping down the valleys wild, Piping songs of pleasant glee,

On a cloud I saw a child,

And he laughing said to me: '--

5 verses of 4 lines each, on 1 leaf

[Songs pl. 4]

The Shepherd, a frontispiece 1 "

[Songs pl. 2]

An ideal Hell 1 "

[Butlin #217]

-- the three Drawings in Blake's usual rich style of colouring, executed *circa* 1820, £10 From the Collection of a friend of Blake's."

### 1883 August 10

**Bernard Quaritch**, No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources (10 Aug 1883) <Bodley>

Blake Drawings, "the Butts collection", 26 paintings, 3 vols. (2 folio, 1 royal octavo), "red morocco extra, with flaps like portfolios", £1,200 It consists of

Comus, 8 designs "mounted to the size of 11 in. by 8½ in" [Butlin #528]

Paradise Lost, 9 designs "mounted to the size of 28 in. by 20 in." [Butlin #536 3-9, 11-12]

### William Blake and His Circle

Captions

Biblical designs, "mounted to the size of 22 in. by 17½ in.", viz.

"Famine" [Butlin #196]

"Plague" [Butlin #193]

"Pestilence" [Butlin #442]

"Moses and the Bronze Serpent" [Butlin #447]

"Golia[t]h and David meeting" [Butlin #457]

"The King of Babylon moving to Hell" [Butlin #467]

"The Whirlwind, Ezekiel's Vision" [Butlin #468]

"The Woman caught in Adultery" [Butlin #486]

"Abraham about to sacrifice Isaac" [Butlin #109] with, around the margins, heads of [various] [Butlin #84]

- 40 sketches from "the Tatham collection", "in pencil or chalk (two or three of them washed in colours) with MS. inscriptions by Frederic[*k*] Tatham; mounted on 23 leaves of cardboard, and enclosed in a portfolio, hf. red morocco" [Butlin #79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-373, 592, 598-599, 622, 643, 678, 756, 759, 788-789, 792-796, 816, 819, 824, 830-832, 834, R10 ] plus Mrs Blake, "a Face in the Fire" [Butlin #C2] and 4 Wedgwood proofs, £36
- "Joseph of Arimathea Among the Rocks of Albion" [L], (1773), "this is one of the Gothick Artists ...", 10" x 5 ½", £4
- 13,845 Thel [J] and Visions [G] bound together, coloured, "olive morocco extra, gilt edges, by Hering", £85,

"fetched, 1881, [a]t Christie's £85 and was priced by the dealer who bought it at £105"

13,846 "Canterbury Pilgrims", £7.10.0

45 engravings "from the Flaxman collection", "including some early pieces of 1800 [perhaps Hayley's "Little Tom" (1800) or his ESSAY ON SCULPTURE (1800)], the Portraits of Mr and Mrs William Cowper" [presumably Blake's engravings for Hayley's Cowper (1803), frontispiece of Cowper after Romney in Vol. I or the frontispiece after Lawrence in Vol. II, plus "M<sup>rs</sup> COWPER | Mother of the Poet" in Vol. I, at p. 4]<sup>866</sup> £3.16.0

### 1883 October

Catalogue of Works on the Fine Arts ... On Sale by **Bernard Quaritch** October 1883. <Harvard>

10,249	Three drawings for Songs: "Introduction" to
	Innocence, "The Shepherd", frontispiece to
	Innocence, and "An ideal Hell" [Butlin #217],
	"From the Collection of a friend of Blake's",
	$£10^{867}$

- 10,250 Songs [U] from the Beckford Collection, £170
- 10,251 *America* [R], £36
- 10,252 The manuscript of Cunningham's Life of Blake with 103 engravings, with a manuscript index to the *Songs* [see "The Order" of the *Songs*], £80
- 10,253 Young's Night Thoughts (1797), £12
- 10,254 Blair, *The Grave* (1808), £5.5.0

<sup>866</sup> The other prints might have included some from Flaxman's *Naval Pillar* (1799), 3 pl., Homer, *Iliad* (1805), 3 pl., and Hesiod (1817), 37 pl.

These drawings were also listed in Quaritch's *Catalogue of Works on European Philology and the Minor European Languages* (1879), at £10.

10,255	Dante proofs with "2 portraits of Dante and MS. descriptions added", £10.10.0 [I have no other record of this]
10.256	_
10,256	Job (1825), £16.16.0
10,257	Works (1876), £4.4.0
10,258	"A Collection of [11] Books illustrated with
	Blake's plates", £28
10,259	Gilchrist (1880) £1.15.0.
12,295	Descriptive Catalogue [F], "green morocco extra,
	from Beckford's Library, £10.10s."
13,842	Drawings from the Butts collection, Comus,
	Paradise Lost, the Bible, £1,200
13,843	Tatham collection, 40 drawings on 23 leaves, £36
13,844	"Joseph of Arimathea" [L], £4
13,845	Thel [J] bound with Visions [G], £85
13,846	"Chaucer's Canterbury Pilgrims" (1810), 37 x 22",
	£7.10.0
13,847	45 engravings "from the Flaxman collection",
	£3.16.0
13,848	Gilchrist (1880) £1.15.0.

### 1890 April 23-May 1

**Sotheby,** Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq., **23 April-1May 1890** 

The Thomas Gaisford, whose bookplate is in *America* (B), *Thel* (C), *Europe* (E), *Urizen* (C), *Poetical Sketches* (N), *Innocence* (H), *Songs* (M), *Visions* (I), and Young's *Night Thoughts* (1797) (coloured copy G) is not the Greek scholar (1779-1855), as in the *BB* index, but his son with the same

name (b. 1816).868

### 1983

**Robert N. Essick**, The Separate Plates of William Blake: A Catalogue (1983) <**BBS**>

For Addenda, see his "Blake in the Marketplace, 2009", *Blake*, XLIII, 4 (Spring 2010), 148.

### 1991

**Robert N. Essick,** William Blake's Commercial Book Illustrations: A Catalogue (1991) <**BBS**>

For Addenda, see his "Blake in the Marketplace, 2009", *Blake*, XLIII, 4 (Spring 2010), 148.

### **2008 January 26-April 26**

§Blake's Shadow: William Blake and his Artistic Legacy, [exhibition at the] Whitworth Art Gallery, curated by Colin Trodd (Manchester: The Whitworth Art Gallery, 2008) <Blake (2010)§>

### 2008 November 14-2009 February 14

§Blake's Shadow: William Blake and His Artistic Legacy – Exhibition at

Seoul National University Museum of Art (2008) <Blake (2010)§>

### **REVIEW &c**

Anon., British Council (2009) on-line *Blake* (2010) §under Anon>

### 2009 April 20-October 4

\*Martin Myrone, ed. Seen in my Visions: A DESCRIPTIVE

Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed", p. 70 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

### CATALOGUE OF PICTURES (2009).

### **REVIEWS &c**

**Robin Blake**, "William Blake at Tate Britain", *Financial Times*, 25 April 2009 ("the Tate's tribute to the most loveable of all English artists ... is rather melancholy, and very touching")

**Tom Lubbuck,** "William Blake: The art of a 'lunatic'? In 1809, an exhibition by William Blake was derided by critics and buyers alike. At the Tate's revival of that show, Tom Lubbuck explains just how wrong they were", *Independent* [London], 27 April 2009 (Largely about Robert Hunt's review)

\*Alexander Gourlay, *Blake*, XLIII, 3 (Winter 2009-2010), 96-100 (The exhibition "is no more successful than the original in communicating Blake's ideas") §Andrew Lambirth, *Art Book*, XVII, 2 (2010), 73-74

### **2009 September 11-2010 January 3**

William Blake's World: "A New Heaven is Begun". Pierpont Morgan Library and Museum (N.Y., 2009)

### **REVIEWS**<sup>869</sup> &c

Reviews of the exhibition only (there was no catalogue), omitting mere notices in *New Yorker*, 3 Aug, 12 Oct 2009; *artdaily.org*, 17 Aug 2009; *Antiques and the Arts Weekly*, 28 Aug 2009; *edge*, 1 Sept 2009; *New York Times*, 6, 13, 14, 23 Sept 2009; *Curated*, 8 Sept 2009; *Architectsnewspaper*, 9 Sept 2009; *Record*, 10 Sept 2009; *artcritical.com*; 7-13 Sept 2009; *New York*, 13 Sept 2009; *Time Out New York*, 10-16 Sept 2009; *Arts-Journal*, 15 Sept 2009; *Newsday* [Long Island], 18 Sept 2009, 1 Jan 2010; *New York*, 21 Sept 2009; *Connecticut Post*, 22 Sept 2009; *News-Times* [Danbury, Connecticut], 24 Sept 2009; *Artnet.com*, Sept 2009; *On* 

- \*Evan Mantyk, "Blake's Anti-Atheism on Display at Morgan Library", *Epoch Times*, 10 Sept 2009, online
- \*Anon., "Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series Among Blake's Greatest Works", Pierpont Morgan press release, on-line, 2009 (over 100 works are exhibited)
- \*Anon., The Morgan Calendar of Events, Fall and Winter 2009, 2 (events included "Blake in Poetry and Song: An Evening with Patti Smith" and her daughter Jesse, 19 Nov, and a lecture by Joseph Viscomi, "Blake's Enlightened Graphics: Illuminated Books and New Technologies", 8 Oct)
- Pierpont Morgan Library Media Preview, on-line, 10 Sept 2009 (includes Charles Ryskamp's gifts)
- \*Holland Cotter, "The Palace of Excess Imagination", New York Times, 11 Sept 2009, pp. 23, 25-26 (largely fictitious, about Blake in pubs with the Archangel Gabriel and Socrates)
- \*Barbara Hoffman, "He's hellbent on purgatory", *New York Post*, 11 Sept 2009 ("there's a helluva lot of hell at the Morgan")
- \*Evan Mantyk, "Blake's Anti-Atheism on Display at Morgan Library", *Epoch Times*, 10 Sept 2009, on-

the Promenade [N.Y.], Sept 2009; Selectism, Sept 2009; MHNA: The Murray Hill Neighborhood Association Newsletter, Autumn 2009; Week, 22 Dec 2009; \*Anon., NY Art Beat [2010]; artcalendar.com, date unknown; Artlog, date unknown; \*Anon., Art Wolf.com, date unknown; ExploreLI.com, date unknown; L Magazine, date unknown; MBO, date unknown; nycgo.com, date unknown.

line

- \*Lance Esplund, "Artist as Oracle: Morgan's exhibition of the work of William Blake reminds us of the artist's many gifts", *City Arts*, 15 Sept 2009, on-line
- \*Judith H. Dobrzynski, "Extra Credit For The Morgan", *Arts-Journal*, 15 Sept 2009
- \*Jill Krementz, "Photo Journal: William Blake's World", *New York Social Diary*, 15 Sept 2009 (32 reproductions), on-line
- \*Anon., AO Art Observed<sup>TM</sup>, 17 Sept 2009, 5 pp., online
- \*Beatrice V. Thornton, "William Blake at the Morgan Library", *MagazineAntiques.com*, 17 Sept 2009
- **Arielle Concilio**, "William Blake and the Imagination at the Morgan Library and Museum", *Columbia Daily Spectator*, 22 Sept 2009
- \*Drew Toal, "'William Blake's World: A New Heaven Is Begun'", *Time Out New York*, 24-30 Sept 2009, on-line
- \*Anon., "William Blake's World: 'A New Heaven is Begun' at The Morgan Library", artrepublic.com, Sept 2009
- **Anon.,** Art Newspaper, Sept 2009 (about Patti Smith singing)
- \*Anon., Week, 16 Oct 2009, on-line
- \*Graham Fuller, "Extreme Blake", Arts Desk, 18 Oct 2009, 6 pp., on-line
- \*World Journal, 24 Oct 2009, on-line, in Japanese

- **Anon.,** "Blake Illuminations At Morgan", *Northport Journal*, 8 Oct 2009
- \*Thomas Micchelli, "William Blake's World: 'A New Heaven Is Begun'", *Brooklyn Rail*, Oct 2009, online
- \*Marjorie Welish, "Extreme Art: The creative talent of William Blake and Eighteenth-Century French drawings are at the Morgan Library", *New York Observer*, 9 Nov 2009
- \*Chloe Malle, "William Blake's Heavenly Imagination", *Daily Beast.com*, 12 Nov 2009, 4 pp.
- \*Anon., "Blake in Poetry and Song: An Evening with Patti Smith, Smith", Week, 18 Nov 2009
- \*Anon., "William Blake @ The Morgan: Tyger, Tyger!", eCognoscente.com [N.Y.], Nov 2009
- \*Greta Berman, "William Blake: Praise the Lord With Stringed Instruments", *Juliard Journal on-line*, XXV, 3 (Nov 2009)
- \*Peggy Roalf, "William Blake: Sympathy for the Devil", *Design Arts Daily*, 8 Dec 2009, on-line
- Menachem Wecker, "Did William Blake Know Hebrew? Did the poet and artist know the Kabbalah from his mystical studies?" *Jewish Daily Forward*, 11 Dec 2009, also on-line ("Blake had not even mastered the letter alef")
- Michaelanthony Mitchell, "William Blake at the Morgan", *Mapcidy*, 18 Dec 2009, on-line
- Richard Goodman, Fine Books & Collections, 5 pp., date not known
- \*Morton D. Paley, *Blake*, XLIII, 4 (Spring 2010), 149-
- \*Anon., ArtMagick, , on-line, date unknown

### **2009 September 12-2010 January 3**

§"Michael Phillips and the Infernal Method of William Blake. Cornell Fine Arts Museum, Rollins College, 12 September 2009-3 January 2010."

### **REVIEW**

James Rovira, Blake, XLIV, 3 (Winter 2010-11), 110-111. (The exhibition included Phillips's "reproductions" of copperplates and prints from them of Songs [18 plates and prints], America pl. 1, Europe [5], and "inking daubers, historical pigments, ..."; "Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...http://www.blakequarterly.org".)

### 2010 August 3-October 2

\*[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. [Toronto: Victoria University Library, 2010] Horizontal 8°, 64 pp., 38 reproductions, 61 exhibits; ISBN: 9780986707100

The exhibition focuses particularly on works acquired since the gift (2005) of the Bentley Collection of Blake and his contemporaries (see the Victoria University exhibition of 30 October-15 December 2006), including the extra-illustrated Bray, *Life of Thomas Stothard* (1851) (see pp. 13, 22, 24-25), *Diario de los Niños* (1839-40) (pp. 16-17), Varley, *Zodiacal Physiognomy* (1828) (pp. 18-19), Stothard, "The Fall of

Rosamond" (1783) (pp. 22-23), Watteau, "Morning [and] Evening Amusement" (1783) (pp. 26-28), Morland, "The Idle Laundress" and "The Industrious Cottager" (pp. 29-31), "Chaucer's Canterbury Pilgrims" (1810) (pp. 34, 36-37), "Spring" (pp. 46-47), and *Remember Me!* (1824, two copies, one with the rare colour-printed slip-case) (pp. 52-55). *Marriage* (M) is reproduced entire.

**N.B.** The undated draft letter by William Hayley addressed to "Dear Poet & Philosopher" (laid into a copy of Hayley's *Triumphs of Temper* [1803]) was almost certainly sent to Erasmus Darwin, not "to William Blake" (p. 21). The letter recommends "my excellent friend Flaxman who is just returned [in 1794] from Rome" as a sculptor for a monument to Wedgwood. (Flaxman's monument to Wedgwood is in Stoke-on-Trent church.)

The exhibition and catalogue were associated with *Blake In Our Time: A Symposium Celebrating the Legacy of G.E. Bentley Jr and The Future of Blake Studies* (28 August 2010) organized by Karen Mulhallen and the launch of *Blake in Our Time: Essays in Honour of G.E. Bentley Jr*, ed. Karen Mulhallen (2010).

"Pod-casts on-line" in video and audio of the exhibition (still photos) and symposium were recorded in "Blake in Our time: A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley, Jr." at the E.J. Pratt Library of Victoria University in the University of Toronto.

The symposium part consists of

Karen Mulhallen . "Welcome and Introduction."

**Robert N. Essick**. "Collecting Blake." (About great collectors of the past, not about his own major collection.)

**Joseph Viscomi**. "Recovering the Earliest Versions of Blake's Oddest Book." (About the *Song of Los*.)

Mary Lynn Johnson. "Blake's Pictures at 'The Salterns' and How Captain Butts Challenged his Sister's Inheritance."

**Angus Whitehead**. "Blake & George Cumberland's 'Pocketbooks'."

John E. Grant. "Songs for Thomas Butts: Visions of the 'Title Page'.

'Earth's Answer', and 'The Tyger'."

**Dennis Read**. "Disputing the Sins of His Father: Thomas Cromek contra Gilchrist."

**Garry Leonard**. "Without Contraries Is No Progression: Did Blake Invent Modernist Cinema?"

**Stephen Nachmanovitch**. "Job Returns – A Music and Multimedia Meditation on Blake's *Illustrations of the Book of Job*." Introduced by **Brian Corman**.

Mark Crosby. "Blake's Seal." (The images with which he sealed his letters.)

**Keri Davies**. "Brother Blake and Sister Blake and the Lost Moravian History of William Blake's Family."

**Susanne Sklar**. "The Mouth of a True Orator: *Jerusalem*'s Operating Instructions."

# PART V BOOKS OWNED BY WILLIAM BLAKE THE POET Newly Recorded Title

### **ORPHEUS**

Mystical Initiations Tr. Thomas Taylor (1787)

TITLE PAGE: 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. | [Greek motto] | LONDON, PRINTED for the Author, | And fold by T. PAYNE and Son, at the Mews-gate; L. | DAVIS, Holborn; B. WHITE and Son, Fleet-street; and | G. NICHOL, Strand, 1787.

LOCATION: Bodley: H. Arch e.181

HISTORY: (1) Offered "newly bound in calf" at £2.2.0 in Bernard Quaritch's Catalogue, Number 414 (London, February 1928)<sup>871</sup> and (2) "Bt. from Quaritch" (according to an inscription on the front paste-down) by the **Bodleian Library**, where it was stamped 29 September 1928. Its Blake associations were first noticed by Joseph Cardinale in 2001 and recorded in *Blake*, XLIV, 3 (Winter 2010-11), 84-102, the source of almost all the information here.

BINDING: Bound, probably in 1928, in brown calf.

ANNOTATIONS AND UNDERLININGS: There are annotations on pp. vii-viii, 69, corrections of printer's errors on pp. 89 and 225, and underscoring and side-bars on pp. iv-v, vii-viii, 1-3, 5-6, 9-10, 14-15, 19-22, 26-28, 30, 44-47, 68, 70-72, 75-76, 78-79, 89, and 97. "All the handwriting and most of the underlining ... appear in orange-brown ink; some underlining and markings are in a darker, brown-black shade of ink. Pencil marks appear on pages 14, 30, 44, 68, 70, and 97" (see Cardinale above, p. 85). The only extensive note

My transcription derives from the copy in the Rylands Library, University of Manchester, via *Eighteenth Century Collections Online*, not from the copy in Bodley.

<sup>&</sup>lt;sup>871</sup> It does *not* appear in *Quaritch's Catalogue* (No. 410) (Oct 1927), which lists many other books by Thomas Taylor, suggesting it was newly acquired by Quaritch in 1928. The Quaritch catalogue does not mention the annotations.

says:

There is no instance of a poet writing good Eng. Blank verse who has not also written good Rhyme: but many have written good rhyme who have shewn no capability of writing. good Blank verse --

**HANDWRITING:** Minute comparison with *An Island in the Moon* (?1784-85) strongly suggests that the hand which wrote the annotations in Taylor's book is that of William Blake, and the two inks used in underlining are much like those Blake used. The identification of Blake as the creator of the pencil marks is much more speculative but still plausible.

There were reviews in *Critical* Review, LXIII (June 1787), 401-406, *Town and Country Magazine*, XIX (July 1787), 293; *European Magazine*, XII (July 1787), 18-19 (5s; "Mr. Taylor hath displayed no common erudition"; "We warmly recommend the 'Dissertation'"; "though Mr. Taylor may not be ranked very high as a poetical translator, he may be placed in no inferior station among the proficients in abstruser literature"); *Monthly Review*, LXXIX (Aug 1788), 133-142.

# APPENDIX BOOKS OWNED BY THE WRONG WILLIAM BLAKE in the years 1770-1827

NEW ENTRY BIBLE (1780)

§ The Bible in Miniature, or a Concise History of the Old & New Testaments. (London: E. Newbery, 1780)

A copy is inscribed in ink "in the same juvenile hand" on the front and rear paste-downs "a a Blake" and "W Blake". Robert N. Essick, to whom the work was offered in November 2010 by Maggs, concludes that it is "very unlikely these inscriptions ... are by the poet and artist". Let us assume charitably that they are by one of the host of contemporary individuals named "William Blake" or "W. Blake". 873

### PART VI BIOGRAPHY AND CRITICISM BOOKS AND ARTICLES ABOUT BLAKE

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 & Donald Pearce (1978) (pp. 128-144), was revised and reprinted in his *Blake's Margins: An Interpretive Study of the Annotations* (2009), 105-138.

2335

<sup>&</sup>lt;sup>872</sup> R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 125.
<sup>873</sup> See "'My Name is Legion: for we are many': William Blake' in London 1740-1830" in *BR* (2), 829-845 and the Addenda thereto in *Blake*.

\*Adams, Hazard. Blake's Margins: An Interpretive Study of the Annotations. (Jefferson [North Carolina] & London: McFarland and Company, 2009) 4°, 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 & 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* online [16 Feb 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, New Books on Literature, XIX (2010), on-line

- §\*Adams, Hazard. William Blake on His Poetry and Painting: A Study of A DESCRIPTIVE CATALOGUE, Other Prose Writings, and JERUSALEM. (Jefferson [North Carolina]: McFarland & Company, 2010 [copyright 2011]) 199pp. ISBN: 9780786445866
- §\*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
- **Anon.** No title (under Blake [1758-1828]). *Pierer's Universal-Lexikon der Vergangenheit und Gegenwart* ..., II (Altenburg: Verlangsbuchandlung von H.A. Pierer, **1857**), 841.
- §Anon., ed. *Art by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 108 pp. ISBN: 9781155319315 Not illustrated
- **Anon.** "Attack and Defence of Swedenborg in the Cheltenham Examiner." *Intellectual Repository and New Jerusalem Magazine*, V, lx (**Nov 1839**), 663. <Bodley>

The attack in the *Cheltenham Examiner*, 4 Sept 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. "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 & Brothers, 1853). <Harvard> B. (N.Y.: Harper & Brothers, 1855). Pp. 209-210. C. (N.Y.: Harper & Brothers, 1870) Pp. 209-210. D. Biography of Distinguished Women; or, Woman's Record from the Creation to 1869. (N.Y.: Harper & 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.** "Britain's Tate unveils mislaid Blake etchings." *Yahoo! News* Canada, 11 Jan 2010, on-line.

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. [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., 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").

\*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 Jan 2010, on-line.

They are from the Small Book of Designs (B).

§Anon. William Blake Le Mariage Du Ciel et de l'Expèrience, 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; The Illustrator of The Grave, &c."

Literary Gazette, **18 Aug 1827**, pp. 540-541. <**BB** #**1071**> B. §Anon. "William Blake; The Illustrator of the Grave, &c." *Standard* [London], **18 Aug 1827**.

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

§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.

§Basan, F.. Dictionnaire des Graveurs Anciens et Modernes, Seconde Édition. (Paris: Chez L'Auteur, Cuchet, et Prault, 1789) I, 70. B. F. Basan. Supplément au Dictionnaire des Graveurs Anciens et Modernes ... (Bruxelles: Jos. Ermens, 1791. Pp. 24-25. <BB #A1129> C. P.F. et H.L Basan, Dictionnaire des Graveurs, Anciens et Modernes, Second Édition (Paris: J.J. Blaise, 1809), I, 70 <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.

§**Beer, John**. "Blake's Poems and Prophecies." In *The Cambridge History of English Poetry*. Ed. Michael O'Neill. (Cambridge: Cambridge University Press, 2010)

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

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, The Stranger from Paradise (2001) REVIEW

**Member,** *LibraryThing*, 20 March 2009, on-line ("a gem of a book ... absolutely first class")

§**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

§Blake, David, & 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: An Illustrated Quarterly Volume XLIII, Number 3 (Winter 2009-10 [19 January 2010])

**Angus Whitehead.** "Mark and Eleanor Martin, the Blakes' French Fellow Inhabitants at 27 South Molton Street, 1805-21." Pp. 84-95. (Wonderfully rich "new information concerning Martin, his wife, his nationality, and his trade" [p. 84].)

#### **REVIEWS**

Alexander Gourlay. Review of "William Blake's 1809 Exhibition, Room 8, Tate Britain, 20 April-4 October 2009" and of *Seen in My Visions: A Descriptive Catalogue of Pictures*, ed. Martin Myrone. Pp. 96-100. (The exhibition "is 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* [Aug

1806)], and Monthly Anthology [Oct 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.)

## Blake: An illustrated Quarterly Volume XLIII, Number 4 (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].)

#### **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 Nov 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".)

## **Blake:** An Illustrated Quarterly Volume XLIV, Number 1 (Summer [20 July] 2010)

\*G.E. Bentley, Jr, With the Assistance of Hikari Sato for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2009." Pp. 4-48. (The 269 previously unrecorded references to Blake before 1863 helped swell the Checklist to fill the whole issue, and even so the Introduction was severely curtailed, some entries were conflated or postponed, and the customary "Addenda and corrigenda to *Blake Records*, 2nd ed. (2004) ... now appear on the journal's web site. They will be updated yearly" [p. 4]. The most remarkable discovery [by David Alexander] is the apprenticeship record [1788] of Thomas Owen to William Blake [p. 5].)

# Blake: An Illustrated Quarterly Volume XLIV, Number 2 (Fall [November] 2010)

\*Mark Crosby & 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 Jan 1875], 66, but later ignored, is probably in le Sieur de Royaumont [Nicholas Fontaine], *The History of the Old and New Testament* [1691, 1701, 1703, 1705, etc. in English, 1670 in French].)

# Blake: An Illustrated Quarterly Volume XLIV, Number 3 (Winter 2010-11 [8 January 2011])

\*Philip J. Cardinale & 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 <a href="http://blakequarterly.org">http://blakequarterly.org</a>.)

#### **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).

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".)

§**Bogoeva, Ljiljana.** "Blejk i nalolazece vreme [Blake and the Future." *Student*, No. 6 (March 1973). In Serbian

§**Bogoeva, Ljiljana.** "U Traganju za Identitetom: Primer Vilijama "Blejka i Vilijama Butlera Jejtsa [In Search of Identity: Examples of William Blake and William Butler Yeats]." *Gradina*, IX (1980), 44-53. In Serbian

**Boldina, Alla B.** "Androgynous Imagination in Romantic and Modernist Literature: From William Blake to Elizabeth Barrett Browning to D.H. Lawrence and H.D." *DAI* on-line. State University of New York (Binghamton), Ph.D., 2007. 308 pp.

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.

**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 < Blake (2010)§>

A philosophical consideration of Blake and John Locke.

§Brown, Mark. "Tate Britain Makes room for William Blake Art Found in Railway Timetable: Curator [*Phillippa Simpson*] says of eight tiny hand-coloured works tackling big themes: 'It's probably best not to get into too much detail'." *Guardian* [London], 12 Aug 2010, on-line.

The prints are from Small Book of Designs.

\*Bruder, Helen P., & Tristanne Connolly, ed. *Queer Blake*. (Basingstoke: Palgrave Macmillan, 2010) ISBN: 9780230218369

There are some queer uses of "queer" here.

**Helen Bruder & 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].)
- \*Martin Myrone. "The Body of the Blasphemer." Pp. 74-86. (About Blake's picture of the stoning of "The Blasphemer".)
- 6 **Jason Whittaker.** "Trannies, 874 Amputees and Disco Queens: Blake and Contemporary Queer Art." Pp. 87-96.
- 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

<sup>&</sup>lt;sup>874</sup> A "tranny" is apparently a transvestite.

of Death': Blake, Politics and Transgendered Performances." Pp. 186-198.

- 13 **Mark Crosby.** "'No Boys Work': Blake, Hayley and the Triumphs of (Intellectual) *Paiderastia*." Pp. 199-208. (About Hayley teaching boys such as the sons of the Earl of Egremont and 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." Pp. 221-235.

#### **REVIEW**

**Max Fincher**, *Times Literary Supplement*, 6 Aug 2010, p. 26 (Blake as "a queer icon")

\*Brus, Gűnter. Brus's + Blake's Jobs: Bild-Dichtung, Werke auf Papier, Nachwort, Transkription, Impressum, Vorzugsausgaben. (Klagenfurt: Ritter Verlag, 2008) 4° (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.

§**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**>.

\*Burger, M.W. [i.e., J. Thoré]. "William Blake." 4pp. in Histoire des Peintres de toutes les Écoles: École Anglaise. (Paris, 1863) < BB 1317>

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*. 875

The work seems to consist of individually paginated chapters first issued separately.

\*Buryn, Ed. The William Blake Tarot of the Creative Imagination. Created by Ed. Buryn. Based on the Works of William Blake. Ed. Mary K. Greer. (Hammersmith [London] & San Francisco: Thorsons, 1995) 8°, 166 pp.; ISBN: 1855383306 < Blake (1996) > B. "Revised Edition of The William Blake Tarot." Mary K. Greer's Tarot Blog, 9 Sept 2010.

The 2010 edition is said to have better colours, &c. Ed Buryn, "my ex-husband", created it, but Mary Greer had a lot to do with it.

§Cary, Elisabeth Luther. The Art of William Blake: His Sketch-Book, His Water-Colours, His Painted Books. (N.Y.: Moffat, Yard & Company, 1907) <**BB**> B. §([Charleston, South Carolina]: Nobu Press, 2010) 25 cm, xi, 56 pp., xlix leaves of plates; ISBN: 9781146920360

**§Chapman, Wayne K.** "Blake, Swedenborg, and A Vision:

<sup>875</sup> See R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 130.

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)

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

Chesterton, G.K. William Blake (1910) < BB, BBS, Blake (2003) > J. §([Charleston, South Carolina]: Nabu Press, 2010) 226 pp.

Chevalier, Tracy. Burning Bright (2007) ... N. §Der Lieder des Mr. Blake Roman. Tr. Ursula Wulferkamp. (Rheda-Wiedenbrück Gütersloe: RM-Buch-und-Medien-Vertrieb, 2009) 22 cm, 397 pp. In German O. 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 P. §El Maestro de la Inocencia. Tr. José Luis López Muñoz. (Barcelona: Deboisillo, 2009) 19 cm, 375 pp.; ISBN: 9788483468852 In Spanish

§Crnjanski, Milos. "Viljem Blejk [William Blake]." Srpski Književni Glasnik, XXII, 2 (16 Sept 1927), 157-158. In

Serbian

\*Crosby, Mark. "William Blake in Westminster Abbey, 1774-1777." *Bodleian Library Record*, XXII, 2 (Oct 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).

Damon, S. Foster. William Blake, His Philosophy and Symbols. (Boston, London, Bombay, Sydney, 1924) (1924) **C.** \*(N.Y., 1947) **D**. (Gloucester [Massachusetts], (London, 1969) <**BB** #**1455A-D**, **BBS**> F. Ε. §([Whitefish, Montana]: Kesssinger Publishing, 2006) Paperback < Blake (2010) > G. §([Whitefish, Montana]: 2010) Kesssinger Publishing, 510 pp.; ISBN: 9781161609417 Hard cover

- §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
- §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.

**De Selincourt, Basil**. William Blake (London & 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" < Blake (2002, 2006)> E. §([Charleston, South Carolina]: Nabu Press, 2010) 400 pp.; ISBN: 9781178354799

§\***Dolowska, Ewa**, ed. *Wielcy Malarze – ich Życie, Inspiracje i dzielo. Cz. 155, William Blake*. (Wrocław: P.O. Polska, 2005) 29 cm, 31 pp.; ISBN: 8389788565X In Polish A biography.

**§Drennan, William**. "Blake and Gnosis." Liverpool Ph.D., 1999.

\*Edmundson, Mark. "William Blake's America, 2010." *Chronicle of Higher Education* on-line, 24 Oct 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 on-line responses – to the politics, not to Blake.)

Eliot, T.S. "The Naked Man." *Athenaeum*, No. 4685 (13 Feb 1920), 208-209. ... **Q.** Reprinted as §"William Blake (1920)." *Selected Essays*. New Edition. (N.Y.: Harcourt, Brace & World, 1960) <*BB#1544*, *BBS* **p. 461**, *Blake* (2009)> ... "William Blake." *Valitud esseesidl*. Tr. Jaak Rähesoo. ([Talinn, Estonia]: Hortus Litterarum, 1997) In

#### Estonian

- 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 < Blake (2010)§>.
- "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 (2009), 209-224.
- §Elliott, Clare Frances. "William Blake's American Legacy: Transcendentalism and Visionary Poetics in Ralph Waldo Emerson and Walt Whitman." Glasgow Ph.D., 2008, 277 pp.
- \*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. Blake Hobby. (N.Y.: Bloom's Literary Criticism, 2010) Bloom's Literary Themes
- §Erle, Sibylle. *Blake, Lavater, and Physiognomy*. (London: Legenda, 2010) Studies in Comparative Literature 21 Pp. xii, 232; ISBN: 9781906540692
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- §\*Fostowicz, Michal. Boska Anologia: William Blake a sztuka starożytności. (Gdansk: Wydawnictwo Słowa/obraz Terytoria, 2008) 23 cm, 563 pp.; ISBN: 9788374538121 In Polish
- \*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.
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Anon., "Miscellanea", American Literary Gazette and Publisher's Circular [Philadelphia], II, 3 (1 Dec 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 Dec 1863), 709-710 < Michigan>

**Anon**., "Reviews and Notices of Books", *Lancet*, II, xxv (19 Dec 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])

**Anon.** Westminster Review, LXXXI, 159 (Jan 1864), 46-54 (quotes "My Silks", "The Voice of the Devil", and "The Little Boy Lost")

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\*Nancy M. Goslee, *Blake*, XLIII, 3 (Winter 2009-2010), 100-104 ("the struggle to understand his study is well worth the time" [p. 104])

§\*Haggarty, Sarah. Blake's Gifts: Poetry and the Politics of Exchange. (Cambridge: Cambridge University Press, 2010) Cambridge Studies in Romanticism No. 84 256 pp.; ISBN: 9780521117289

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\*Haggarty, Sarah, & Jon Mee, ed. Blake and Conflict. (2009) <Blake [2010]>

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§**Hoffmann, Deborah Lee**. "The Spirit of Sound: Prosodic Method in the Poetry of William Blake, W.B. Yeats, and T.S. Eliot." McGill Ph.D., 2010.

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§\*Hutchings, Kevin. "Gender, Environment, and Imperialism in William Blake's *Visions of the Daughters of Albion.*" In his *Romantic Ecologies and Colonial Cultures in the British Atlantic World, 1770-1850.* (Montreal & Ithaca [N.Y.]: McGill-Queen's University Press, 2009)

§**Ibata, Hélène.** "William Blake's Visual Sublime: The 'Eternal Labours'." *European Romantic Review*, XXI, 1 (Feb 2010), 29-48.

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Jean-Marie Fournier. "Presentation."

**Martin Myrone**. "Blake's Unruly Art History: The Case of the 1809 Exhibition." Pp. 7-20.

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**Andrew Lincoln.** "Blake's Innocence Reconsidered." Pp. 35-46.

Pierre-Yves Courdert [i.e., Coudert]. "Enclosure and

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**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.

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**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.

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§**James, Nicholas Philip**. "William Blake." In his *Eduardo Paolozzi: Newton Figures*. (London: Cv Publications, 2005) Cv Visual Arts Research

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§\*Jessen, Elisabeth Engeli. Bibelske motiver hos William Blake. (Frederiksberg: Anis, 2009) ISBN: 9788774574736 In Danish A Copenhagen M.A. (2007) <**Blake**>

§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.

\*Jones, John H. Blake on Language, Power, and Self-Annihilation. (N.Y.: Palgrave Macmillan, 2010) 8°, 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

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**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).

**§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 242 pp.

§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

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§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 pp.; ISBN: 9605272539 In Greek

**Keeble, Bryan**. "William Blake: Art as Divine Vision." *Temenos Ac ademy* Review (21006) **<Blake (2007)> B.** Chapter 7 (pp. 85-98) of his *God and Work: Aspects of Art and Tradition*. Foreword by Wendell Berry. ([Indianapolis]: World Wisdom, 2009) **<Blake (2009)**§>

"The urgency of his polemic all but defies us to feel the impress of his exaltation" (2009, p. 86).

\*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 Jan 2010, on-line.

The prints [from the Small Book of Designs (B)] were found in "an Edwardian international train timetable", and "a book lover bought them at a sale in North London in 1978".

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A revised version of her essay in *Blake in the Orient*.

§Koljevicć, Nikola. "Aktuelna rec u Blejkovom delu [The

Word Actual [contemporary] in Blake's Work]." Književne Novine, LVII (Dec 1957), 5. In Serbian

**§Kovel, Joel**. "Dark Satanic Mills: William Blake and the Critique of War." *Capitalism Nature Socialism*, XXI, 2 (June 2010), 4-19.

§**Kuić, Ranka**. "Blejk, Pesnik Covekove Duse [Blake, a Poet of Man's Soul]." Pp. 7-13 of *Antologija Engleske Romantičarske Poezije*. (Belgrade: Naučna Knjiga, 1974) In Serbian

§\*Lamennais, Félicité Robert de. *En Troendes Tale*. Tr. Truls Winther. [Illustrations by William Blake.] (Oslo: Tanum-Norti, 1978) 113 pp.; ISBN: 8251807182 In Norwegian

**Langridge, Irene**. William Blake: A Study of his Life and Art Work. (London, 1904) <**BB** #2098> **B**. §([Charleston, South Carolina]: Nabu Press, 2010) 318 pp.; ISBN: 9781178018172

§[**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.

§Linkin, Harriet Kramer. "Lucy Hooper, William Blake, and 'The Fairy's Funeral'." *Romanticism and Victorianism on the Net*, No. 54 (May 2009).

On the context of Lucy Hooper's poem.

\*Linnell, David. Blake, Palmer, Linnell and Co.: The Life of John Linnell. ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4°, xi, 413 pp.; ISBN: 0863329179 <**Blake** (1995)> B. §(Brighton: Book Guild, 2010) ISBN: 9780863329173

§**Lučić, Milka.** "Blejk i Pohvala Imaginaciji [Blake and a Tribute to Imagination]." *Politika,* 13 March 1999. In Serbian

§MacPhee, Chantelle L. "'All the World's a Stage': William Blake and William Shakespeare." Glasgow Ph.D., 2002.

\*Makdisi, Saree. William Blake and the Impossible History of the 1790s (2003)

#### **REVIEW**

**Jackie DiSalvo,** Science and Society, LXXIII, 1 (2009), 144-146 **Selake** (2010) ("his study sounds a cautionary note for radicalism based on a politics of individual rights")

**Malmberg, Carl-Johan.** "William Blakes geld: 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.

- \*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
- §Mauger, Matthew Peter. "Prophetic Legislation: William Blake and the Visionary Poetry of the Law." London Ph.D., 2005
- §Menneteau, Patrick. "William Blake and the Dark Side of the Enlightenment: Toward a Reassessment of the Jungian Contribution." In *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth-Century*. Ed. Serge Soupel, Kevin L. Cope, & Alexander Pettit. (N.Y.: AMS, 2010) AMS Studies in the Eighteenth Century, No. 59
- \*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.

§Milanović, Ljubomir. "Hermeneutika u delu Vilijama Blejka [Hermeneutics in the Work of William Blake]." *3-4*, IV (Winter 1998-Prolec 1999), 44-47 (<a href="http://www.komunikacija.org.rs/">http://www.komunikacija.org.rs/</a>

komunikacija/casopisi/3\_4/4/index\_html?stdlang=ser\_lat). In Serbian

§Morgan, Paige. "The Minute Particular in the Immensity of the Internet: What Coleridge, Hartley, and Blake Can Teach Us about Digital Editing." *Romanticism*, XV, 3 (Oct 2009), 265-275.

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

\*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.)

- **\*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 & 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 Gothicisim." Pp. 95-104. (Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, "strongly suggest that Mathew was directly involved in Flaxman's early attempts at illustrating Chatterton" [p. 96].)
- 5 \*Mark Crosby. "'a Ladys Book': Blake's Engravings for Hayley's The Triumphs of Temper." Pp. 105-130. ("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.

Nicoll, Allardyce. William Blake and his Poetry. (London: G.G. Harrap, 1922. Poetry & Life Series <BB #2285> B. §(Folcroft, Pennsylvania, 1969) <BBS p. 587> C. §\*(Norwood, Pennsylvania, 1971) <BBS p. 587> D. §([Memphis, Tennessee]: General Books, 2010) 160 pp.; ISBN: 9781152118560

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

§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?"

§Norvig, Gerda S. "On Creativity and Psychological Boundaries in the Life and Work of William Blake." Fielding Graduate University [Santa Barbara, California] Ph.D., 2008

\*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).

§**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 Oct 1957, p. 3. In Serbian

**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 <**Blake** (2003)> 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)

**Phillips, Michael.** "The Printing of Blake's *America a Prophecy." Print Quarterly*, XXI (2004), 18-38. **Blake** (2005)>

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.

§**Popović, Vladeta.** "Vilijam Blejk." Pp. 51-59 of *Kroz Englesku Književnost* [*Through English Literature*]. (Belgrade: Izdavacka Knjizarnica Rajkovica i Cukovica, 1929) In Serbian

§**Popović, Vladeta.** "Vilijam Blejk." *Strani Pregled*, II (Dec 1927), 219-225. In Serbian

**Powys, John Cowper**. Essays on De Maupassant, Anatole France, and William Blake. (1916) <**BB**> **B.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 70 pp.; ISBN: 9781161607444

§**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.

**Quinney, Laura.** William Blake on Self and Soul.

(Cambridge & London: Harvard University Press, 2009). 8°, xvii, 195 pp.; ISBN: 9780674035249 <*Blake* (2009)§>

"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.

#### **REVIEW**

**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")

\*Ripley, Wayne C., & 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 & 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].)

§Rix, Robert. "Magnetic Cure in William Blake's THE FRENCH REVOLUTION." *Explicator*, LXVIII, 3 (2010), 167-171.

**Rix, Robert**, William Blake and the Cultures of Radical Christianity (2007) Published by 2009 as an E-book

#### **REVIEWS**

**Jeremy Tambling,** Journal for Eighteenth-Century Studies, XXXII, 1 (2009), 123-124 **\* Blake (2010) § >** (a "useful book")

Ariel Hessayon, English Historical Review, CXXIV, 506 (2009), 195-196 < Blake (2010) §> ("a careful and

balanced reconstruction of an important aspect of Blake's world")

**§John Ruff**, Christianity and Literature, LIX, 2 (2010), 347-351

§Rix, Robert W. "William Blake og lidenskabens uønskede engle." Pp. 49-60 in *Engleskrift*. Ed. Annegret Friedrichsen & Charlotte Cappi Grunnet. (Københaven, 2006) In Danish

§Roberts, Jonathan. *Blake, Wordsworth, Religion*. (N.Y.: Continuum, 2010) New Directions in Religion and Literature pp. xiii, 127; ISBN: 9780826422330

#### REVIEW

§Christopher Burdon, *Literature and Theology*, XXIII, 4 (2009), 481-482

**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**. (Boston: R. Fields, Osgood, & Co., 1869) *<BB* #2535A-C> **D**. §(Boston: James R. Osgood and Company, 1871)<sup>876</sup> **E.** In Two Volumes. Third Edition. With Corrections and Additions. (London & N.Y., 1872) *<BB* #2535D>

§Rovira, James. Blake and Kierkegaard: Creation and Anxiety. (London & N.Y.: Continuum, 2010) Continuum Literary Studies 25 cm, viii, 184 pp.; ISBN: 9781441135599

§Rowland, Christopher. "'Would God that all the Lord's

<sup>&</sup>lt;sup>876</sup> First reported in R.N. Essick, "Blake in the Marketplace, 2010), *Blake*, XLIV (2011), 130.

people were prophets': Prophetic Voices." *Glass*, 19 (Spring 2007), 30-40, on-line.

On the nature of Christian prophecy, beginning with William Blake, Joanna Southcott, and Richard Brothers.

- §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
- §Sabin, Stefana. Die Wahrheit der Literatur: Von William Blake bis Samuel Beckett. (Marburg: Verlag Literatur-Wissenschaft, 2010) ISBN: 9783936134223 In German
- §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, & Greg T. Smith. (Montreal & 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) *Blake* (2010)§>

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 Function of Media Interaction in William Blake's Composite Designs." McGill Ph.D., 2003.

**Sato, Hikari.** "Erasmus Darwin to William Blake saiko [Erasmus Darwin and William Blake Reconsidered)". *Choiki Bunka Kagaku Kiyo* [*Interdisciplinary Cultural Studies* (issued by the Graduate School of Arts and Sciences, University of Tokyo)] 14 (2009), 5-18. In Japanese

§**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

§**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.

§Slavinski, Źivorad Mihajlović. "Otkrovenje po Vilijamu Blejku [The Apocalpse According to William Blake]." Pp. 99-106 of *Njihov Onostrani* Źivot, (Belgrade: [self-published] 1981) In Serbian

**Smith, John Thomas**. "William Blake." Vol. II, pp. 454-488 of his *Nollekens and His Times* ... (London: Henry

- Colburn, 1828) **B**. Second Edition. (1829) **C**. Ed. **Wilfred Whitten**. (London & N.Y., 1920) <**BB** #2723A-B, **D**, **Blake** > **E**. §([No place, no publisher], 2010) 496 pp.; ISBN: 9781445574295
- §**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, Clint.** "Blake's Buildings: Poetry and the Reshaping of Epistemology." Illinois Ph.D., 261 pp. See *DAI*, LXX (2009)
- §Story, Alfred T. William Blake: His Life Character and Genius. (London & N.Y., 1893) B. §(1970) <BB #2722A-B> C. §([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 168 pp.; ISBN: 9781164059639
- §**Suica, Nikola.** "Knjiga o Jovu Viljema Blejka ['The Book of Job' by William Blake]." *Gradac,* XVIII, 95/97 (1990), 170. In Serbian
- \*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

§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

**Symons, Arthur**. *William Blake*. (London, 1907) <**BB** #**2804A-E**> **F**. §([Whitefish, Montana:] Kessinger Publishing, [2007]) 23 cm, xviii, 433 pp.; ISBN: 9780548280980

## Tate Papers: Tate's Online Research Journal No. 14 (Autumn 2010)

It includes

## William Blake's 1809 Exhibition

- \*David Blayney Brown & 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 catalogues Blake's retrospective such Descriptive as 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, Sept 2009.

§**Thanhouser, Ed**. *Urizen Wept: William Blake and the Sublime in MILTON A POEM*. (Saarbrücken: VDM Verlag Dr. Müller, 2008) ISBN: 9783639049824

\*Thompson, Jennifer. "Top 20 Political Songs: Jerusalem | William Blake | 1916, Poem transformed into unofficial national anthem." *New Statesman*, 25 March 2010, on-line 1 page

[Todd, Ruthven.] "Illuminated Poems." *The Tiger's Eye on Arts and Letters* [Westport, Connecticut], No. 1 (Oct 1947), 72-76.

"Illuminated Poems" consists of reproductions on glossy paper of (1) Blake's America copperplate fragment<sup>877</sup> with one

<sup>&</sup>lt;sup>877</sup> The Contents page says that the *America* copperplate "etched in 1893

sentence of text saying that "Now, in 1947, an experimenting poet [Ruthven Todd] and two artists [S.W. Hayter<sup>878</sup> and Joan Miró] have rediscovered Blake's antique printing method and are making Illuminated Poems" (p. 72); (2) "The Engraver for Bill Hayter" with decorations which look like Aboriginal designs (p. 73); (3) "The Glass Tower", undecorated (p. 74); (4) "An Alien World For Dolores Miró", with curious unsigned pasted-on coloured designs [by her father Joan Miró] (p. 75).

According to "The Tale of the Contents" (p. 56), from which the title derives, Todd "is preparing a new book William Blake, The Mental Prince." He has written a full account of Blake's method that will be printed in a technical magazine". 880

**Trilling, Daniel.** "Perspectives: Jah Wobble, musician, on William Blake." *New Statesman*, No. 4952 (4 June 2009), 42 <*Blake* (2010)§, under Wobble>.

An interview: "If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt."

**Tsuchiya, Shigeko.** "Seisei suru vision—Blake no *Milton* [Vision and Revision: Blake's *Milton*]". *Jimbunken Kiyo* 

<sup>878</sup> S.W. Hayter, *New Ways of Gravure* (1949) is partly about Todd and Miró.

<sup>[</sup>i.e., 1793]" is in "the Rosenwald Collection in the Library of Congress". Note America (1947), Foreword by Ruthven Todd (1947) <**BB** #8>.

<sup>&</sup>lt;sup>879</sup> 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** p. 661>.

Ruthven Todd, "The Techniques of William Blake's Illuminated Painting", *Print*, VI (1948), 53-65, and *Print Collector's Quarterly*, XXIX (1948), 25-36 < **BB** #2853; **Blake** (2009)>.

[Journal of the Institute of Cultural Science, Chuo University], No. 67 (2010) 191-213. In Japanese

§Vehlmann. 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".

**§Vidaković, Aleksandar.** "Blejkova stogodisnjica [Blake's Centenary]." *Srpski Knjizevni Glasnik*, XXII, 2 (16 Sept 1927), 457-460. In Serbian

**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 & Distributors, 2010) 144 pp.; ISBN: 9788126913206

§\*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)

**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".

Welch, Dennis M. "Essence, Gender, Race: William Blake's Visions of the Daughters of Albion." Studies in Romanticism, XLIX, 1 (Spring 2010), 105-131.

**Wells, Michael**. *William Blake; ):Freewilly*. (Hebburn: Artisanine, copyright 2009) 30 cm, 70 leaves; ISBN: 9780956284853 "plastic laminated covers and spiral binding"

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

**Whittaker, Jason.** "Sweet Roaming": William Blake and the Fugs." *Zoamorphosis: The Blake 2.0 Blog*, 14 July 2010.

**§Williams, John.** "The Place of William Blake in the Relationship of Romanticism to the Growth of Eighteenth Century Radical Thought in England." York University D.Phil., 1975.

Williams, Nicholas M. "Blake Dead or Alive." *Nineteenth-Century Literature*, LXIII, 4 (2009), 486-498 **// Blake** (2010)§>.

About "how Blake points to the problem of perceiving motion" (p. 498).

**Williams, Nicholas M.** "The Sciences of Life': Living Form in William Blake and Aldous Huxley." *Romanticism*, XV, 1 (2009), 42-53, on-line **/Blake** (2010).

"Huxley steers a surprising course back to Blake as a catalysing figure" (p. 43).

**§Woolford, John.** "Christina Rossetti and the 'Rossetti Manuscript' of William Blake." *Journal of Pre-Raphaelite Studies*, N.S., XVIII (Fall 2009), 72-84.

**Wright, Thomas**. *The Life of William Blake* (1929, 1969, 1972) *<BB* #3017A-C> **D.** §([Whitefish, Montana]: Kessinger Publishing, 2003) 11" x 8.2", 468 pp. E. §(2010) 8.5" x 11.1", 468 pp.; ISBN: 9781161362381

§\*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: 9780773436464

Foreword by **Nelson Hilton**.

§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. & T. Clark, 2010)

Reactions to Newtonian science by Jonathan Swift, John Edwards, George Berkeley, William Blake, and others.

## DIVISION II WILLIAM BLAKE'S CIRCLE

BARRY, James (1741-1806)
Painter

**Dunne, Tom, & William Pressley,** ed. *James Barry, 1741-1806: History Painter.* (Burlington, Vermont, & 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."

## CUMBERLAND, George Lewina The Maid of Snowdon, A Tale (1793)

## A Poem on the Landscapes of Great-Britain (1793) REVIEW

**Anon.,** "Domestic Literature, For the Year 1793", New Annual Register ... For the Year 1793 (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and discovers considerable rhyme, powers 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*]

PALMER, Samuel (1805-81)
Painter, Blake's disciple

§Shaw-Miller, Simon, and Sam Smiles, ed. Samuel Palmer Revisited. (Burlington, Vermont, & Farnham, Surrey: Ashgate, 2010)

Sam Smiles & Simon Shaw-Miller. "Preface."

William Vaughan. "Introduction."

William Vaughan. "Samuel Palmer's Hounsditch 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 Palmer and Modern Culture."

**Simon Shaw-Miller.** "Palmer and the Dark Pastoral in English Music of the Twentieth Century."

## STEDMAN, John Gabriel (1744-1797) Soldier of Fortune

§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.

# APPENDIX Blake Records Second Edition (2004) ADDENDA AND CORRIGENDA

#### P. 30

To "in the Gothic manner" ADD FOOTNOTE: 881

#### P. 48

To the added footnote account of Blake's apprentice Thomas Owen, after "no other detail)." **ADD**:

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):

<sup>&</sup>lt;sup>881</sup> 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).

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.

#### 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.

#### 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, 882 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. 883

<sup>&</sup>lt;sup>882</sup> BR (2) 736, 742.

London Lives 1690-1800 (<u>www.londonlives.org</u>). 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.

#### 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 1792<sup>884</sup>

#### P. 78

In footnote, after "were reported in", **ADD**: *European Magazine and London Review*, LXXIII, xl (March 1818), 237, *Literary Panorama and National Register*, NS, VIII (Aug 1819), column 715, and

#### P. 103

After "used to admire—", ADD:

A coloured copy of Little Tom was probably sent also to John Flaxman.<sup>885</sup>

## P. 204 To "Mr. Weller," ADD FOOTNOTE: 886

#### P. 262

For "'Grave", "amongst", "and I hope" **READ**: Grave ... among ... & I hope

<sup>&</sup>lt;sup>884</sup> The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.

The coloured copy of *Little Tom* in the Willis & 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.

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).

#### 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. 281 ADD:

On 25 June 1810 Cromek wrote to Bewick:

I thank you very kindly for your exertions relative to my publication of <u>The Grave</u>: and if I could serve you here, <u>tenfold</u>, be assured I should feel most happy to do it. ...

[*Postscript:*] A Cap.<sup>t</sup> Bainbridge called here some time ago, in my absence, for M.<sup>r</sup> Hewitsons Copy of the Grave. My wife, not knowing I had sent it to you, gave him one: so that M:<sup>r</sup> Hewitson's copy has been returned to you. I received 1.1.0 of Cap.<sup>t</sup> Bainbridge: the other Guinea was paid by M.<sup>r</sup> Hewitson. RHC.<sup>887</sup>

#### P. 306

<sup>&</sup>lt;sup>887</sup> 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."

#### 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.<sup>888</sup> ...

[*Postscript*] The Plate of the Canterbury Pilgrimage is advancing & will be ready for Publication next winter. M. Schiavonetti's Etching will be finished by Mr Bromley & myself. I think you have one Book of The Grave left. If you have pray present it to your Son with my Respects.—889

## 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. 890

<sup>888</sup> Of course the trespasser was Cromek.

Manuscript transcript by T.H. Cromek in Princeton University library.

The information about this Cumberland pocket book entry derives from Angus Whitehead, "'Went to see Blake – also to Surgeons college': Blake and

#### 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<sup>y</sup> of Plato?" **ADD FOOTNOTE**:<sup>891</sup>

#### P. 467 footnote

After "this obituary was reprinted in" **ADD**: *Standard* [London], 18 Aug 1827

#### P. 495

For "ingenious", "transcendent", "Charlotte St" **READ:** ingenuous ... transcendant ... Charlotte S.<sup>t</sup>

#### 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

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.

Note Blake's underlining of the passage in *The Mystical Initiations; or, Hymns of Orpheus*, tr. Thomas Taylor (1787), 14-15: "the <u>deity is an immense and perpetually exuberant fountain</u>; whose streams originally filled and continually <u>replenish the world with life.</u>"

## For "the Earl" **READ:**

the Earl of Egremont

#### P. 497

After "James Ferguson of Tynemouth" ADD FOOTNOTE: 892

#### P. 638

For "It is difficult ... Blair designs" **READ:** 

T.H. Cromek wrote that at the British Museum "I looked over Blake's "Urizen" – a very mad work. It is the first part only and does not contain the subject which I have by him, and which I was told by M. [William Edward] Frost [1810-77] A.R.A forms one of the illustrations." (Manuscript in Princeton University Library.)

#### 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). 893

#### 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

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.
 London Lives 1690-1800 (www.londonlives.org).

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 STAY MAKER, him as "Martin (From Paris) Oxford Street, South Molton Street. LONDON. Fait toutes sortes de Corps et de Corsets a la Francoi e". Martin retired to France in 1821 (the business became Martin & Stockham in 1821-25) but returned to 17 South Molton Street in 1826-1830.<sup>894</sup>

## **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. 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 1785-1815<sup>895</sup>

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 B. Todd, A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840 (London: Printing Historical Society, 1972), 20.

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. 896

#### 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) = <u>www.londonlives.org</u>, seen 5 September 2010
  - (PCC) = Prerogative Court of Canterbury

#### ADD:

## Of His Majesty's Ship Phoenix

William Blake's will (PCC) was proved 23 March 1757 (11).

<sup>&</sup>lt;sup>896</sup> 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").

#### ADD:

## Of St Thomas Hospital

He was one of the Governors Takers-In of Patients in St Thomas Hospital, 24 June 1758 (II).

#### ADD:

## Gentleman, of Whitehall, Westminster (1759)

His will (PCC) was proved 2 May 1759 (ll).

#### ADD:

## **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 January 1775 he took out an insurance policy for 1777-80 (ll).

#### ADD:

## **Juror** (1765-1798)

William Blake was a juror at trials on 30 Oct, 24 Dec 1765, 1 Sept 1767, 30 July 1773, 30 Dec 1785, 13, 19 Sept 1796, 28 Jan, 26 May 1797, and 10 April 1798 (II).

## ADD:

## **Sailor** (1767)

The will (PCC) of William Blake, steward and sail-maker of the Elizabeth Transport, was proved 2 December 1767 (ll).

#### ADD:

## Carpenter (1784)

William Blake, Carpenter, of Mercer Street, St Martin's

in the Fields, voted in 1784 for Percy and Clinton (ll).

#### ADD:

## **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 (II).

#### **ADD:**

## Oath Swearer (1775)

William Blake took the oath at the City of London Sessions 9 August 1775 at a trial for breaking and entering (ll).

#### ADD:

## **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).

#### ADD:

## **Warehouseman** (1765-1801)

He took out fire insurance on 1 January 1779 (ll); in his insurance policy for 1 January 1785 he is described as a Morocco Leather Manufacturer of Aldersgate Street, Chiswick (ll).

## **ADD: Sailor (1781)**

William Blake, carpenter, was recruited 1 January 1781

by the Marine Society to serve at sea (ll).

#### ADD:

## William Blake (1781-1853) of Portland Place and Danesbury House

William Blake of Danesbury and Portland Place died 24 November 1853, age 72, according to Gentleman's Magazine, CXCVII (1853), 107.

#### ADD:

## **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).

#### **ADD:**

## **Porter (1784)**

William Blake, Porter, of Castle Street, St Martin's-in-the-Fields, voted in 1784 for Hood and Wray (ll).

#### ADD:

## **Coachman (1788)**

William Blake, Coachman, of Sutton Street, St Anne, Soho, voted in 1788 for Hood (ll). He may be the Coachman who benefited from the will of Rebekah Bliss (d. 1839).

#### ADD:

## **Gardener** (1788)

William Blake, Gardener, of St Margaret, Westminster, voted in 1788 for Townshend (ll).

#### ADD:

## 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).

### ADD:

## **Rioter (1798)**

William Blake was found guilty on 1 April 1798 of Assault and Riot (ll).

#### **ADD:**

## **Lunatic and Suicide (1799)**

The coroner's jury determined on 6 July 1799 that William Blake drowned himself when lunatic and distracted (ll).

#### ADD:

## **Seaman (1801)**

The will (PCC) of William Blake, seaman of H.M. ship Heroine was proved 27 January 1800 (ll).

#### ADD:

## **Seaman (1802)**

William Blake, a boy of Drury Lane, was recruited to Service at Sea on 1 January 1802 (II).

## ADD:

## Will Proved (1802)

The will (PCC) of William Blake of St James, Clerkenwell, was proved on 8 May 1802 (ll).

#### ADD:

## Of Sunbury Place (1803)

The will (PCC) of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 (ll).

#### ADD:

## Carpenter (1807)

The will (PCC) of William Blake, Carpenter, of Croydon, Surrey, was proved on 11 September 1807 (ll).

#### ADD:

## **Pauper (1807)**

William Blake, age 64, a pauper, was in the workhouse on 27 March 1816 (ll).

## 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).