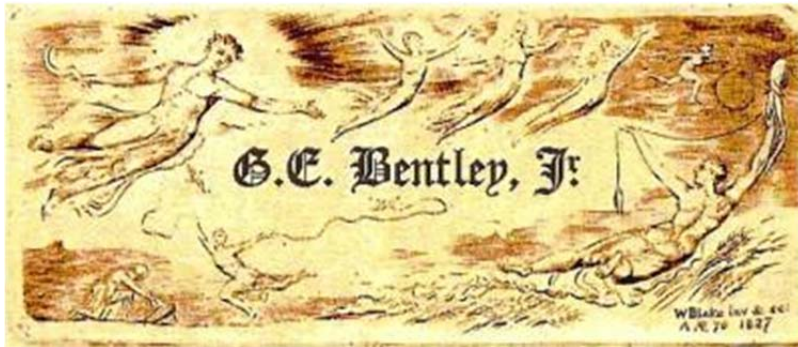


# WILLIAM BLAKE AND HIS CIRCLE

Publications and Discoveries from 1992  
including Addenda to *Blake Records*, Second Edition (2004)

by



With the Assistance of KEIKO AOYAMA (1992-2002)  
and HIKARI SATO (2003 ff.) for Japanese Publications



of LI-PING GENG (2011-2017) for Chinese Publications

平耿

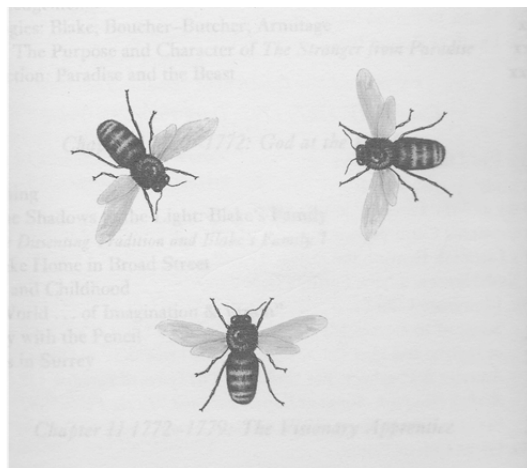
and of FERNANDO CASTANEDO  
for Spanish Publications (2015-17)

Toronto, 2010, 2011, 2012, 2013, 2015, 2016, 2017



For

# BBB



# INVICTA

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*Blake Records* Second Edition (2004): **Addenda**

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

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

## SYMBOLS

- \* An entry prefixed by an asterisk (\*) contains one or more illustrations by or after Blake (or portraits of Blake). If there are more than 19 Blake illustrations, the number is specified. If the illustrations include all those for a work by Blake, such as *Thel* or the designs for *Paradise Lost*, the work is identified.
- § A section-mark (§) identifies printings which I have not seen and which I therefore record on secondary authority.
- 1834** Dates in bold face are for works referring to Blake printed before 1863
- “Complete” An italicized initial letter within a quotation was lower case in the original  
In the checklist, English translations of the titles of articles, books, and journals in other languages are often contained in either parentheses or brackets. Parentheses indicate that the title is also included in English in the work; brackets that it is not.

## ABBREVIATIONS

- BB* G.E. Bentley, Jr, *Blake Books* (1977)
- BBS* G.E. Bentley, Jr, *Blake Books Supplement* (1995)
- Biblioteca la Solana* The collection of Robert N. Essick
- Blake* *Blake: An Illustrated Quarterly*
- Blake* (1992 ff.) "William Blake and His Circle", *Blake* (1992 ff.) online
- Bodley* The Bodleian Library, Oxford University

## Acknowledgements

|                        |   |
|------------------------|---|
| <i>BR</i> (2)          | G.E. Bentley, Jr, <i>Blake Records</i> , Second Edition (2004)  |
| <i>BSJ</i>             | G.E. Bentley, Jr, with the assistance of Keiko Aoyama, <i>Blake Studies in Japan: A Bibliography</i> (1994)   |
| Butlin                 | Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)  |
| <i>DAI</i>             | <i>Dissertation Abstracts International</i> ; note that <i>DAI</i> online now offers access to the entire thesis  |
| Fitzwilliam            | The Fitzwilliam Museum, Cambridge   |
| GEB                    | G.E. Bentley, Jr  |
| Gilchrist              | Alexander Gilchrist, <i>Life of William Blake, "Pictor Ignotus"</i> (London: Macmillan, 1863), Vol. I (the biography – Vol. II is Blake's writings, reproductions, and catalogues of his works)               |
| <i>Index to Theses</i> | <i>Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards</i>   |
| ISBN                   | International Standard Book Number. Many books have from two to five ISBN numbers, for versions in hard-back, paper-back, &c. However, only one ISBN is reported here, generally the one beginning with "978" |
| l. or ll.              | line or lines   |
| Morgan                 | The Pierpont Morgan Library, New York   |
| NS                     | New series (when a periodical is numbered afresh)   |

|          |   |
|----------|---|
| pl.      | Plate or plates. I have tried to distinguish carefully between metal “copperplates” and paper “prints”, though it is common to use “plates” for each  |
| ProQuest | ProQuest Dissertations and Theses [sic] online largely replaces <i>DAI</i> for North American Ph.D.s  |
| Toronto  | In a list of copies seen, a single proper noun, such as Toronto, stands for the relevant University Library, e.g., University of Toronto Library. Occasionally, as in descriptions of dissertations, the name means the university in general rather than the library in particular |
| Viscomi  | Joseph Viscomi, <i>Blake and the Idea of the Book</i> (Princeton: Princeton University Press, 1993)   |

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

### ACKNOWLEDGEMENTS

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

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

I owe special debts to Morris Eaves and Morton D. Paley, editors of *Blake: An Illustrated Quarterly*, where

almost all the information here first appeared, and to the *Quarterly's* superlative copy-editors Patricia O'Neill and Sarah Jones, who have saved me from committing even more redundancies, inconsistencies, and errors.

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

### **Places and Institutions of Research**

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

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

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

## Acknowledgements

[of Children's Books] of Toronto Public Library, The Pierpont Morgan Library (N.Y.), Princeton University Library, The Rosenbach Museum,<sup>2</sup> Sotheby's (N.Y.), Southwark Local Studies Library, The Taylorian Institution (Oxford), the Toronto Public Library, the University of Tokyo libraries, The University of Toronto Library, Victoria University Library in the University of Toronto, The Wellcome Library (London), The West Sussex Record Office (for William Muir publications), Yale Center for British Art, Yale University Art Gallery, Yale University Library (including Beinecke Library).<sup>3</sup>

In addition there are miscellaneous electronic archives such as COPAC (Consortium of [British] University Research Libraries On-Line Public Access), Google, Google Books, Google Scholar, National Library Catalogues Worldwide, RLIN (Research Libraries group), *New York Times*, the *Times* [London] (1785-1985),<sup>4</sup> and WorldCat (formerly OCLC).

Works published in Japan were found in "Citation

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

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

<sup>4</sup> The *Times Digital Archive* is a marvellous resource. It is only through the *Times* that I know of Blake's Hotel, Jeremyn Street (1 May 1804), the launch of the 74-gun *Blake* (18 Aug 1808, with reports of her thereafter), and of other egregious William Blakes, such as "a conjuror's artist", accused of theft (25 Nov 1848).



Information by National Institute of Informatics", National Diet Library Online Catalogue, and in Komaba Library and General Library in the University of Tokyo, Komaba Library and General Library in the University of Tokyo, and the National Diet Library.

For publications in China, works were found in the CiNii (National Library of China, Beijing),<sup>5</sup> in the data bases of Complete Texts for Periodicals in China, VIP Chinese Periodicals in Science and Technology, and Wan Fang Data (Digitized Periodicals).

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

### Major Sources of Information

*Art Index*

*Blake Newsletter* (1967-1977)

*Blake: An Illustrated Quarterly* (1977 ff.)

*Book Review Digest*

*Book Review Index*

*British Humanities Index*

*The Eighteenth Century: A Current Bibliography for 1975-99*  
(1978-2003)

*English Literature 1660-1800, A Bibliography of Modern Studies ...* Compiled from *Philological Quarterly* for 1926-70 (Princeton: Princeton University Press, 1950, 1952, 1952, 1962, 1962, 1972, 1972)

EThOS: Electronic Theses Online Service  
<<http://ethos.bl.uk>>, mounted by the British Library. In

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<sup>5</sup> The online catalogue of the National Library of China is not compatible with the soft-ware of many computers and requires a personal card from the National Library of China. It includes a search-and-down-load function for the texts of periodicals.

## Acknowledgements

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

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

Gallica Bibliothèque numérique of the Bibliothèque nationale de France<sup>6</sup>

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

Modern Language Association International Bibliography

*New York Times* Index

*The Romantic Movement Bibliography 1936-1970: A Master Cumulation from PHILOLOGICAL QUARTERLY and ENGLISH LANGUAGE NOTES* for 1936-70), 5 vols. (1973), "The Romantic Movement: A Selective and Critical Bibliography for 1971[-1978]", *English Language Notes*, X-XVII (1972-79), and *The Romantic Movement: A Selective and Critical Bibliography* for 1979-93, ed. D.V. Erdman et al (N.Y. and London: Garland Publishing, 1980-87, and West Cornwall, Connecticut: Locust Hill Press, 1988-94)

*Whittaker's Books in Print Year's Work in English Studies*  
*Year's Work in Modern Language Studies*

### W.A.F.

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

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<sup>6</sup> Gallica Bibliothèque reproduces over 2,000,000 searchable documents.

information, published by Gale. The copies I have seen are for *Bellamy's Picturesque Magazine* (1793) and Flaxman's *Letter to the Committee for Raising the Naval Pillar, or Monument* (1799).

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

A curious series of electronic books published by e-artnow in 2013-14 includes Milton, *Das Verloren Paradies (Paradise Lost) mit Illustrationen von William Blake*, *All Religions Are One* (with *There Is No Natural Religion*), *America*, *The Book of Ahania*, *The Book of Thel*, *Europe*, *The First Book of Urizen*, *For Children*, *For the Sexes*, *Jerusalem*, *The Marriage of Heaven and Hell*, *Milton*, *The Song of Los*, *Songs of Experience*, *Songs of Innocence*, *Songs of Innocence and of Experience*, *Visions of the Daughters of Albion*, and *The Complete Illuminated Books of William Blake (Unabridged)*. Each work in Illuminated Printing is said to be an *Illuminated Manuscript* [sic] *with the Original Illustrations of William Blake*, and each copy is said to be a "carefully crafted ebook".

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

## Books on Demand

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

## PROBLEMS IN TRANSLITERATION

### Japanese

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

Further, Japanese proper names written in Chinese characters can often be pronounced and therefore transliterated in different ways. Thus the name of the most formidable Japanese Blake scholar is sometimes spelled "Zyugaku", though he himself gives it as "Jugaku", and the given name of Mr Yanagi can be pronounced as either "Mune" or "Soetsu".

In books printed in the traditional Japanese format, the Japanese characters are printed in vertical columns, the columns are read from top to bottom and from the right-hand column to the ones on the left. The pages are numbered from the right-hand end of the book. Text in European characters in such books is of course printed and read horizontally from left to right, but the pagination following the Japanese format seems to be backward. See Kobayashi below.

### **Chinese**

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

### **Cyrillic**

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

### **Serbian**

Note that in Serbian, the poet's names are given variously as "Vilijam", "Vilijama", "Vilijem", "Vilijema", "Williama", "Blakea", "Blejk", "Blejka", "Blejku", "Blejkova", and "Blejkovom" because of the seven different cases in Serbian.

### **Languages of the Former Yugoslavia<sup>7</sup>**

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<sup>7</sup> The information here derives from correspondence with my generous friend Tanja Bakic.

## Acknowledgements

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

| <b>Country</b>         | <b>Language</b> |
|------------------------|-----------------|
| Bosnia and Herzogovena | Bosnian         |
| Croatia                | Croatian        |
| Kosovo                 | Albanian        |
| Macedonia              | Macedonian      |
| Montenegro             | Montenegrin     |
| Serbia                 | Serbian         |
| Slovenia               | Slovenian       |

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

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

## BIBLIOGRAPHIES OF BLAKE

The first comprehensive listing for Blake's works was in William Michael Rossetti's "Annotated Lists of Blake's Paintings, Drawings, [Writings], and Engravings" in Alexander Gilchrist's *Life of William Blake, "Pictor Ignotus"* (London and Cambridge: Macmillan, 1863), II, 199-264.

The most important bibliographical work was recorded by Geoffrey Keynes in *A Bibliography of William Blake* (N.Y.: The Grolier Club, 1921), which covers not only Blake's writings but books with his engravings and works about him. In particular, Keynes identified individual copies

of Blake's literary works, e.g., *America*, with letters of the alphabet, a system which has been adapted and expanded in responsible subsequent works. The most important part of Keynes's *Bibliography* (1921) was carried further in Geoffrey Keynes and Edwin Wolf 2nd, *William Blake's Illuminated Books: A Census* (N.Y.: The Grolier Club, 1953).

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

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

*Blake Books* was followed by *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1992 being a continuation of BLAKE BOOKS* (1977) (Oxford: Clarendon Press, 1995), and G.E. Bentley, Jr, with

## Acknowledgements

the assistance of Keiko Aoyama, *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993* (Tokyo: Japan Association of English Romanticism, 1994), and these in turn were continued in G.E. Bentley, Jr, "William Blake and His Circle: A Checklist of Publications and Discoveries [1992 ff.]" which appeared annually in *Blake: An Illustrated Quarterly* (1994 ff.).

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

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



## INTRODUCTION

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

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

- (1) G.E. Bentley, Jr, *Blake Books: Annotated Catalogues of his Writings in Illuminated Printing, in Conventional Typography, and in Manuscript, and Reprints thereof; Reproductions of his Designs; Books with his Engravings; Catalogues; Books He Owned; and Scholarly and Critical Books about Him* (Oxford: Clarendon Press, 1977)
- (2) G.E. Bentley, Jr, with the assistance of Keiko Aoyama, *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993* (Tokyo: Japan Association of English Romanticism, 1994)
- (3) G.E. Bentley, Jr, *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1991 being a Continuation of BLAKE BOOKS* (1977) (Oxford: Clarendon Press, 1995)

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

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

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

The second scholar is D.W. Dörrbecker, who for fifteen years (1978-1993) produced "Blake and His Circle: A Checklist of Recent Blake Scholarship". The first Checklist was published by Thomas Minnick in *Blake Newsletter*, X, 2 (Fall 1976), 59-62, and then he was joined by Dörrbecker in the issues in *Blake* for 1978-84. From 1987 to 1993 it was conducted by Dörrbecker alone. Under Dörrbecker it grew from 26 pages to the whole issue (1991, 1993), with more and more generous annotation and coverage of Blake's Circle from Flaxman to John Ruskin. Almost all the entries were annotated, and the annotations of some were so extensive as to constitute mini-reviews<sup>8</sup> which are succinct and shrewd, occasionally spiced with a touch of indignation. His coverage

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

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

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

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

## ORGANIZATION

### Division I: William Blake

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

### Division II: Blake's Circle<sup>9</sup>

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

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

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

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), faute de mieux, to be the standard bibliographical authorities on Blake<sup>10</sup> and have noted significant differences from them.

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

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

## EXCLUSIONS

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

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

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

### "Audio Books"

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

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

### "Audio Magazines"

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

### "Blogs"

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

### Broadcasts on Radio

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

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

### Broadcasts on Television

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

### Broadsides

### Calendars

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

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

### CD-Roms

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



Blake", 1984 [pp. 5-6] [when "I was seventeen, ... the reading of William Blake ... [made] a profound difference in my life"]]; (4) "Recollections on the Twentieth Anniversary of *Songs of Innocence and of Experience*", 2004 [p. 7]); and (5) *Songs of Innocence and of Experience*, Commentary by **Stuart Curran** (2003).

### China-Ware

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

### Coffee Mugs

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

### Comic Books

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

a recitation of "The Tyger". My chief authority on comic books is my friend Professor Amir Hussein.

### **Computer Print-Outs (unpublished)**

#### **Conferences**

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

#### **DVDs**

\*Swedenborg Foundation DVD Series Presents *Blake: The Marriage of Heaven and Hell Featuring Academy Award winner Anne Baxter and Tony Award winner George Rose. Vivid Dramatization, Penetrating the Secrets of William Blake's Poetry and Art. Winner of: Gold Medal-Houston International Film Festival; "Chris"--Columbus Film Festival,*

*and the Cine Golden Eagle.* Color / 29 Minutes; copyright 1984. ISBN: 0877854610

### **E-books**

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

### **E-mail**

#### **Festivals and Lecture Series**

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

### **Flash Cards**

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

#### **Furniture-with-Inscriptions**

For a faux-antique wooden chest decorated with lines from "A Cradle Song", see R.N. Essick, "Blake in the

Marketplace, 1997", *Blake*, XXXI (1998), 28."a beautifully crafted William Blake sofa" or chesterfield "by Guido J. Van den Elshout" was offered by \*Chair Blog <online> (2008).

### **Home-Pages**

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

### **Interactive Multimedia**

#### **Jewellery**

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

“Green SNAKE” [*Europe* title page].

### Lectures on Audio Cassettes

- (1) \**“Blake’s Song of Liberty & America”*; (2) \***Grevel Lindop**, *“Blake’s Vision of the Last Judgement”*;
- (3) **Dr Kathleen Raine**, *“William Blake’s Fourfold Vision of London”* (presumably related to her *“The Spiritual Fourfold London”*, *Aligarh Critical Miscellany*, V [1992], 181-98); (4) her *William Blake’s Fourfold London* [1993]; (5) her *“William Blake – Prophetic Voice of England”*;
- and (6) her *“The Imagination According to William Blake”*; (7) **Jonathan Wordsworth**, *“William Blake & the Romantic Imagination”*, according to *Temenos Academy Recorded Lectures: A Catalogue of Over three Hundred Lectures on Audio Cassette, from Our Programmes 1992-2005* an asterisk indicates *“with slides”*; (8) **G.E. Bentley, Jr.**, *“[Blake the Man:] The Public and the Buried Life”*, Cassette of a lecture delivered 14 February 1986 at the University of California, Santa Cruz, in the Santa Cruz library;
- (9) **§Désirée Hirst**, and **M.G. Matthews**, *Blake’s Long Poems* (London: Audio Learning, 1978) Sound recording of instructional material.

### Lipstick

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

### Manuscripts about Blake



### **Microforms**

*Guide to Microforms in Author Title Print*. Vol. I A-K 1996  
(München: K.G. Saur Verlag, 1996) records:

*Blake Studies* (1968-80) produced by University  
Microfilms International;

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

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

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

### **Mosaic Pavements**

- (1) The mosaic pavement by **Boris Anrep** (1923) on  
the main floor of Tate gallery 2 illustrating  
proverbs from *The Marriage of Heaven and Hell*  
(*William Blake: The Painter at Work*, ed. Joyce H.  
Townsend [2003], Fig 139 and pp. 170-71); (2)  
See \*Anon., "William Blake's art and poetry

featured in Lambeth railway tunnel. A mosaic and audio installation featuring the works of William Blake who lived in Hercules Road – can now be found in Centaur Street”, *London Se2 Community Website*, 16 June 2009.

### Movies

- (1) *Dead Man* (1995), in which Johnny Depp plays William Blake, an accountant from Cleveland who becomes "un outlaw fameux"--see **Anne Boulay, Marie Colmant**, [interview with] **Jim Jarmusch**, "'Le western n'est qu'un point de depart': Pour Jim Jarmusch son cinquième film, 'Dead Man,' est un nouveau voyage imprégné de poésie épique", *Libération* [Paris], 3 janvier 1996, p. 26, and \***Gérard Leforet**, "Jarmusch, le baladin de l'ouest: [review of] 'Dead man', légende du Far West hantée par un Indien et un Blanc. Hallucinogène", *Libération* [Paris], 3 janvier 1996, pp. 25-26; (2) In 2006 an educational film of *William Blake: Inspiration*, 30 minutes, was available from Timely Television/American Montage; and (3) **Joseph Viscomi's** *Island in the Moon*, first produced in 1983, at <<http://www.ibiblio.org/jsviscom/island/>>, 45 minutes; (4) *Blakeball*. 1988. Directed by Emily Hubley Studios (Pyramid Film and Video, 1990) – according to WorldCat, it “explores the world of poet and painter William Blake using a baseball game’s nine innings as a metaphor for the nine nights of Blake’s poem” *Vala*; (5) *Blake’s Striptease*, Flashgun Films (2009), “an alternative

interpretation of William Blake's poem [sic]: The Marriage of Heaven and Hell" through lap-dancing and sin; (6) *The Vision of William Blake* (Blake Film Trust, Contemporary Films/McGraw Hill, n.d.), 27 minutes, author and director Guy Brenton, music by Vaughan Williams, in colour; (7) "Ohio University: Aethelred the Unready", a short documentary (online) on Aethelred Eldridge in honor of receiving his Emeritus Status from Ohio University. Original Air Date: April 2012.

### **Multimedia**

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

### **Murals**

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

### **Music**



- (1) §**Huib Emmer**, *Bethlehem Hospital: William Blake in Hell: Opera in Three Acts, 1985-1988* (Amsterdam: Donemus, 1990); (2) §*Two Blake Settings For Unison Treble Chorus & Harp or Piano* by **Richard Wienhorst** (Boston: Ione Press, 1992), score "Commissioned for Sammy Cowen by the Children's Chorus of Victoria, Texas", "Premiered by the Chorus at the Kathaumixw [sic] International Choral Festival, Powell River, B.C., July 9, 1988"; (3) §**Dmitri Smirnov**, *Jacob's Ladder: Blake's Pictures for 16 Players, Op. 58* (N.Y., 1993); (4) §**Dmitri Smirnov**, *Shest' Stikhoyvorenii ... Six Poems by William Blake: For Voice and Organ* (1981); (5) §**Dmitri Smirnov**, *Vremena Goda ...: The Seasons for Violin, Flute, Viola, and Harp* (1986). (6) *Blake's Greatest Hits* (Kansas City [Missouri]: Blue Moon Records, 1982).

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

### Note-Books (blank)

*To see a world in a grain of sand and a heaven in a wild flower, hold infinity in the palm of your hand and eternity in*

*an hour* (William Blake) ([No place:] Quotable journals from Quotable cards, [?2000]) Square 8°, lined pages; no ISBN.

### **Novels tangentially about Blake**

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

### **Pageants**

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

### **Performances**

- (1) The "literary freak-show" called "The Animated Blake" "created and performed by **James Jay**" at the Seattle Fringe Festival, March 1999; see *Blake*, XXXII, 3 (Winter 1998-99), 87; (2) "William Blake's Divine Humanity", performance 20 November-2 December 2007 at New Players

Theatre, Charing Cross, London by The Theatre of Eternal Values; (3) “Companion of Angels”, a new Chamber Oratorio in Eight Scenes based on the Lives of William and Catherine Blake, composed by Rachel Stott, Libretto constructed from the writings of William Blake and his contemporaries by Tom Lowenstein, performed 23 November 2007 at St James Church, Piccadilly, 25 November 2007 (five scene version) at the Fitzwilliam Museum, Cambridge, and 2 December 2007 in Felpham; (4) Double Bill: *Songs of Innocence and of Experience* read by Janet Whiteside and others (music by John Taverner and R. Vaughn Williams), and Elliot Hayes, *Blake*, with Peter Barnes as William Blake, performed at St Michael’s Church, Highgate, London, 24 November 2007, and at St John’s Church, Waterloo, London, 28 November 2007; (5) Music, Readings and History to celebrate Blake’s birthday at St Mary’s Church, Battersea, 25 November 2007; and (6) “William Blake: These Songs are Not Mine”: performed by Paul O’Hanrahan, music by John Goudie, in Torriano Meeting House, London, 28 November 2007, presented by Balloonatics Theatre Company, based on the life and work of William Blake, according to publicity releases.

### Pillows

Such as the one embroidered with two tigers and "Tyger Tyger burning bright ..." bought in Pasadena December 1995

(R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).

### **Places Named After Blake**

For instance in **Battersea** (William Blake House, Bridge Lane; William Blake Secondary Modern School; William Blake Window by John Hayward in St Mary's Church); **Felpham, Sussex** (Blake's Cottage on Blake's Road); **Lambeth** (mosaic to Blake, Centaur Street, North Lambeth; William Blake Estate, Hercules Road; William Blake Ward in Lambeth Hospital); **London** (William Blake pub, 174-80 Old Street, EC1V 9BP); **St James Parish** (William Blake House [on the site of Blake's birthplace, now called Broadwick Street; also at 7 Marshall Street, W1F 7EI]).

### **Playing-Cards**

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

### **Plays**

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

### **Pod-Casts**

"Fifteen video podcasts" accompany the exhibition 26 January-20 April 2008 of *Blake's Shadow: William Blake and his Artistic Legacy*. See the exhibition of 3 August-2 October

2010 called *Remember Me! Blake in Our Time* and Jason Whittaker, "Zoapod: Blake's Poems – The Lamb and The Tyger", Zoamorphosis: The Blake 2.0 Blog, 1 May 2010 from *Zoamorphosis: Essential Introductions: The Songs of Innocence and of Experience*, Chapter 4.

### Poems about Blake

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

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

**N.K. Cruickshank**, "God Creating Adam (After the Picture By William Blake)", *Poetry Quarterly*, XII, 3 (Autumn 1950), 140-41

**Robert Duncan**, "Two Dicta of William Blake: Variations", *Poetry*, XCIX, 3 (December 1961), 172-77

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

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

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

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

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

**David Mus**, "Blake's Seasons: From the English of Wm. Blake (1783)", *Poetry*, CXI, 4 (January 1968), 226-28

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

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

**John Tagliabue**, "From 'An Outdoor Blake Festival' [collection]", *Poetry*, XIV, 4 (July 1964), 222-23

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

**John Ormond Thomas**, "Personalization of a Theme of Blake", *Life & Letters*, XLIV (March 1945), 157-58

There are also

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

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

Note the 4-page (1 folded leaf) work with **Jack Beeching**, "William Blake -- 200 years" [i.e., 1957] (p. [1]); **Peter Dunbar**, woodcut (p. [1]); **Tom McGrath**, "Proverbs of the Middle World" (p. [2]); **Maurice Carpenter**, "A Visit to William Blake" (pp. [2-3]); **Gordon Harris**, "Echoes from Blake's Mountain" (p. [3]); **Jack Lindsay**, untitled (incipit: "The clouds of witness ...") (p. [4]). A copy is in Victoria University in the University of Toronto. There are also § **Heberto Padilla**, "Infancia De William Blake", *Justo Tiempo Humano: Poemas* (1962) (in Spanish); § **Adrian Mitchell**,

*Lullaby for William Blake* (London: Ad Infinitum Ltd, 1968), 1 sheet 60.8 x 95 cm, illustrated by Patrick Procktor; **John Reese Moore**, "William Blake", *Sewanee Review*, CXVI, 2 (Spring 2008), 196; and **William Rose Benet**, *Mad Blake: A Poem* (Los Angeles: Printed at the Grey Bow Press, 1937), 23 cm, 4 pp.

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

### Portraits of Blake

A bust of Blake carved in apple wood, 23 cm high, by Donald E. Boyd, offered at §Ro Gallery (Long Island City, N.Y.) Auction, 4 April 2007, lot 2015 (\$350); F. Bacon, "William Blake", colour lithograph (1991) based on the life mask, one of 60 copies offered at §Christie's (London), 19 September 2007; A card [?]1950s] with a bad colour reproduction of the Phillips portrait of Blake, 5 x 8 cm, is inscribed: "120 William Blake ... *A Man of Stamina* ... [an advertisement for] Stamina Self-Supporting Trousers for Men and Boys" (copy in Victoria University in the University of Toronto). Advertisements for "Stamina Self Supporting Trousers" appeared in *The Age* [Melbourne, Australia], 18 June 1952 and 2 December 1953; the firm flourished 1946-1966.

### Post-Cards



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

### Posters

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

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

The distinction between a poster and a broadside is not always easy to perceive. I take a poster to be a picture perhaps with incidental text and a broadside to be a text perhaps with incidental decorations. In general, I record broadsides but not posters.

### Recorded Readings and Singings



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

### Refrigerator Magnets

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

### Stained-Glass Windows

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

### Stamps (Postage)



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

### **Stamps (Rubber)**

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

### **Stickers**

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

### **Sweatshirts**

“I ♥ | WILLIAM | BLAKE” by Shop Zeus.

### **T-shirts Related to Blake**

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

### **Tapestries**

See Anon., "THEATRE. Blake remembered at West Dean [College]", *Chichester Observer*, 11 January 2009. The

college has a tapestry of "The Ancient of Days woven by the West Dean Tapestry Studio".

### **Tattoos (Temporary)**

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

### **Tattoos (Permanent)**

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

### **Tiles**

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

### **Typescripts (Unpublished) Related to Blake**

#### **Video-Recordings**

§*Songs of Innocence and [of] Experience* (Princeton: Films for the Humanities, Inc., 1992), a videocassette (VHS), 20 minutes, dealing with the two "Chimney Sweeper" poems, "The [i.e., A] Poison Tree", "The Sick Rose", and "[?A] Little Girl Lost"; (2) Professor **Eugenie Freed**, "States of the Human Soul: William Blake's *Songs of Innocence and of Experience*" (30 minutes, 1993, available from her from 2000

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

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

### **Red Herring**

Robert Jobson, *William and Kate: The Love Story* (London: John Blake, 2009) is about Prince William, Grandson of Elizabeth II Queen of Great Britain, and Kate

Middleton, not about William and Kate Blake.

## ELECTRONIC PUBLICATIONS

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

In my experience, they are frequently seeded with fool's gold. For instance, Google.com, the world's largest electronic scrap heap known to me, had (on 20 February 2003) 2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley,

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

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

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

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

### **The Broken Virtual Fire Hydrant**

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

| <b>Blake-like word</b>     | <b>Examples in Google</b> |
|----------------------------|---------------------------|
| Ariston                    | 9,980,000                 |
| e.g., Ariston Water Heater |                           |
| Robert N. Essick           | 296,000                   |
| Anthony Stephen Mathew     | 1,910,000                 |
| Nobodaddy                  | 779                       |

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

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

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

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

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

New editions of works by or about Blake are of course reported here. There is, however, a grey area between new editions or impressions and reproductions of the original with no change on the title page, one hopes after the original has gone out of print. One phrase for this practice is "Books on Demand".

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

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

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

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

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

**Basil Montague Pickering** Miscellaneous Manuscripts, (1866-75)

**Jean Hagstrum** Papers

**H. Buxton Forman** Family Collection (1879-1939)

**W. Graham Robertson** Correspondence (1875-1948)

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

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

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



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

Letters to **John Sampson** about William Blake

For some of these entries, no library is named.

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

## REVIEWS

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

*Blake Books* (covering publications to 1975) and *Blake Books Supplement* (to 1992) listed reviews only of exhibitions<sup>14</sup> and of works published before 1863,<sup>15</sup> whereas reviews of all works naming Blake on the title page are included in “William Blake and His Circle” in *Blake: An Illustrated Quarterly* (1994 ff.).

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

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

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

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

The list is certainly very incomplete.<sup>17</sup>

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

### **Prolific Reviewers to 2006**

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

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

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

|                 |           |
|-----------------|-----------|
| François Piquet | 17        |
| Mark T. Smith   | 34        |
| Brian Wilkie    | <u>27</u> |
| <b>Total</b>    | 666       |

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

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

### FREQUENTLY REVIEWED BOOKS Especially 1946-1992

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

**REPRODUCTIONS of Paintings and Drawings**  
*William Blake's Designs for ... Night Thoughts*, ed. **D.V.**

|   |     |
|---|-----|
| <b>Erdman, John E. Grant, Edward J. Rose, and Michael Tolley (1980)</b>   | 15  |
| <i>William Blake</i> , ed. <b>Morton D. Paley (1978)</b>  | 22  |
| <b>CATALOGUES</b>   |     |
| 1939 <b>Philadelphia Art Museum</b> , <i>William Blake</i>  | 18  |
| 1964 <b>G.E. Bentley, Jr, and M.K. Nurmi</b> , <i>A Blake Bibliography</i>  | 20  |
| 1964 <i>An Exhibition of the Illuminated Books of William Blake Poet - Printer - Prophet</i> and <b>Geoffrey Keynes</b> , <i>A Study of the Illuminated Books of William Blake - Poet - Printer - Prophet</i> | 23  |
| 1975 <i>William Blake</i> [exhibition at the <b>Hamburger Kunsthalle; Städelches Kunstinstitut und Städtisch Galerie, Frankfurt am Main</b> ]   | 110 |
| 1977 <b>G.E. Bentley, Jr</b> , <i>Blake Books</i>   | 16  |
| 1978 <b>Martin Butlin</b> , <i>William Blake</i> [exhibition at the <b>Tate Gallery</b> ]   | 62  |
| 1981 <b>Martin Butlin</b> , <i>The Paintings and Drawings of William Blake</i>  | 19  |
| 1982-1983 <b>David Bindman</b> , <i>William Blake His Art and Times</i> , exhibition at the <b>Yale Center for British Art and the Art Gallery of Ontario</b>   | 29  |
| 1983 <b>Casa di Dante in Abruzzo Castello Gizzi</b> , <i>Blake e Dante</i>  | 52  |
| 1996 <b>Barcelona and Madrid</b> , <i>Visiones de Mundos eternos</i>  | 98  |
| 2000-2001 <b>Tate and Metropolitan Museum of Art</b> , <i>William Blake</i>   | 143 |
| 2004 <b>Grasmere</b> , <i>Paradise Lost</i>   | 25  |
| 2006 <b>Sotheby</b> , <i>William Blake Designs for Blair's</i>  |     |

|  |    |
|--|----|
| <i>Grave</i>   | 50 |
| <b>SCHOLARSHIP AND CRITICISM</b>   |    |
| <b>Ackroyd, Peter</b> , <i>Blake</i> (1995)  | 59 |
| <b>Bentley, G.E., Jr</b> , <i>Blake Records</i> (1969)   | 18 |
| <b>Bentley, G.E., Jr</b> , <i>The Stranger from Paradise</i> (2001)  | 38 |
| <b>Bindman, David</b> , <i>William Blake as an Artist</i> (1977)   | 18 |
| <b>Curran, Stuart</b> , and <b>Joseph Anthony Wittreich, Jr</b><br>ed., <i>Blake's Sublime Allegory</i> (1973) | 16 |
| <b>Damon, S. Foster</b> , <i>A Blake Dictionary</i> (1965, 1967,<br>1971, 1988)                                | 23 |
| <b>Damrosch, Leopold</b> , <i>Symbol and Truth in Blake's<br/>Myth</i> (1980)                                  | 19 |
| <b>David V. Erdman</b> , <i>Blake: Prophet Against Empire</i><br>(1954, 1969)                                  | 32 |
| <b>Essick, Robert N.</b> , <i>William Blake and the Language<br/>of Adam</i> (1989)                            | 15 |
| <b>Essick, Robert N.</b> , <i>William Blake Printmaker</i> (1980)  | 23 |
| <b>Frosch, Thomas P.</b> , <i>The Awakening of Albion</i> (1974)   | 18 |
| <b>Frye, Northrop</b> , <i>Fearful Symmetry</i> (1947 ff.)   | 16 |
| <b>Gilchrist, Alexander</b> , <i>Life of William Blake</i> (1863 ff.)  | 31 |
| <b>Gleckner, Robert</b> , <i>Blake's Prelude</i> (1982)  | 15 |
| <b>Hagstrum, Jean H.</b> , <i>The Romantic Body</i> (1985)   | 16 |
| <b>Hirsch, E.D.</b> , <i>Innocence and Experience: An<br/>Introduction to Blake</i> (1964)                     | 15 |
| <b>Keynes, Geoffrey</b> , <i>Blake Studies</i> (1949, 1971)  | 16 |
| <b>Mitchell, W.J.T.</b> , <i>Blake's Composite Art</i> (1978)  | 20 |
| <b>Moskal, Jeanne</b> , <i>Blake, Ethics and Forgiveness</i><br>(1994)   | 26 |
| <b>Paley, Morton D.</b> , <i>The Continuing City: William<br/>Blake's JERUSALEM</i> (1983)                     | 17 |
| <b>Paley, Morton D.</b> , <i>Energy and Imagination: A Study</i>   |    |

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

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

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

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

Further, in at least a few cases, the list of exhibition-reviews derives from the institution itself which presumably has a pretty comprehensive clipping-service, while the

information about book reviews never derives from the publisher or author.<sup>18</sup>

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

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

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

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

Of course a quantity of reviews is not normally associated with wide or repeated publication. Most of the works listed here appeared in only one edition. The chief exceptions are Blake's *Letters*, ed. Geoffrey Keynes, his

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

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

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

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

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



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

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

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

### **An Action of Remarkable Generosity and Usefulness**

With extraordinary and characteristic munificence, the Yale Center for British Art has reproduced in colour on their web-site virtually all their images from Blake's prints and drawings<sup>20</sup> and made it possible to down-load them without

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

<sup>20</sup> The unique works reproduced include watercolours and sketches, *America* (M), *Book of Thel* (B, R), *Descriptive Catalogue* (J), *Europe* (A) and pl.

charge. This is a munificent action truly appropriate for Paul Mellon, the founder of the Yale Center.

## DISCOVERIES

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

*Marriage* pl. 8

### Blake’s Writings

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

Among Blake’s known writings, there are newly recorded copies of “Albion Rose” (E) with manuscript inscriptions, *America* (S), “Blake’s Chaucer: The Canterbury Pilgrims” (B), *Book of Thel* (S), *Descriptive Catalogue* (U, V), *Europe* (N) and pl. 13-14 plus four unidentified prints, *First Book of Urizen* (E and K), *For Children* (F) and pl. 18, *For the Sexes* pl. 2, letters of August(?) and 1 September 1800, 7 August 1804 plus four to Ozias Humphry, Small Book of Designs (B – newly recorded prints with inscriptions), *Songs of Innocence and of Experience* (CC, q, pl. 30) plus contemporary facsimile (Gamma), and *Visions*

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1, *First Book of Urizen* (A, C), *For Children* (E), *For the Sexes* (I), Gray watercolours, Job watercolours (New Zealand set), *Jerusalem* (E) and pl. 28, 30, 35, *Songs of Innocence* (G), *Songs of Innocence and of Experience* (F-G, L, and Alpha), *There is No Natural Religion* (B), *Tiriel* Illustration 1, *Visions of the Daughters of Albion* (I), and coloured Young’s *Night Thoughts* (N, O).

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

(S). Six of these newly recorded copies belonged to John Flaxman.

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

### **Blake’s Art**

A remarkable discovery about Blake’s art concerns what has been called Blake’s Least Known, Most Seen Painting. This is his sign for the Talbot (formerly Tabard) Inn in Southwark, one of his largest paintings, which was displayed about 1810-1875.<sup>21</sup>

### **Blake’s Commercial Engravings**

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

The most remarkable of these is the *Diario de los Niños* which is only the second time Blake’s designs were

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

lithographed (the first was in his “Enoch” [1807]) and the first printing of anything concerned with Blake in Mexico – the first by almost a century.

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

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

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

### **Catalogues and Bibliographies**

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

### **Books Owned**

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

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

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

### Blake's Life

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

Another major discovery about Blake's life was that he took an apprentice named Thomas Owen in 1788.<sup>23</sup> Scarcely anything more is known about Thomas Owen or his apprenticeship.

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<sup>23</sup> David Alexander, "William Blake, graveur d'interprétation" in the Petit Palais Blake exhibition, 2 April-28 June 2009, pp. 79-81, 210-11. See *BR* (2) online.

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

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

**TABLE 1**  
**PUBLICATIONS BY AND ABOUT BLAKE**

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

<sup>24</sup> The books include reprints.

<sup>25</sup> One hundred reviews in *BB* were published before 1863.

<sup>26</sup> The miscellaneous sources include Robert Essick's *Biblioteca La Solana*, the online versions of the *Times* [London] and the *New York Times*, reviews in *Philological Quarterly* (1925-1969), and reviews listed in *Blake*

|                  |                   |              |            |               |              |
|------------------|-------------------|--------------|------------|---------------|--------------|
| -<br>laneou<br>s |                   |              |            |               |              |
| 1992-<br>93      | 54                | 21           | 15         | 279           | 62           |
| 1994             | 50                | 16           | 5          | 234           | 84           |
| 1995             | 56                | 22           | 12         | 239           | 74           |
| 1996             | 37                | 14           | 10         | 160           | 136          |
| 1997             | 75                | 29           | 11         | 135           | 178          |
| 1998             | 69                | 32           | 6          | 233           | 59           |
| 1999             | 46                | 21           | 3          | 235           | 71           |
| 2000             | 73                | 13           | 12         | 52            | 56           |
| 2001             | 57                | 23           | 3          | 181           | 175          |
| 2002             | 52                | 26           | 6          | 208           | 45           |
| 2003             | 50                | 17           | 8          | 205           | 47           |
| 2004             | 31                | 8            | 6          | 153           | 81           |
| 2005             | 43                | 9            | 6          | 139           | 79           |
| 2006             | 110               | 48           | 11         | 237           | 41           |
| 2007             | 118               | 70           | 17         | 336           | 100          |
| 2008             | 193               | 68           | 54         | 330           | 107          |
| 2009             | 122               | 32           | 30         | 621           | 239          |
| 2010             | 180               | 78           | 13         | 313           | 78           |
| 2011             | 110               | 23           | 21         | 224           | 43           |
| 2012             | 294 <sup>27</sup> | 54           | 70         | 805           | 228          |
| 2013             | 197               | 103          | 119        | 579           | 254          |
| 2014             | 163               | 79           | 21         | 347           | 98           |
| <b>Totals</b>    | <b>4,758</b>      | <b>1,733</b> | <b>836</b> | <b>13,610</b> | <b>5,058</b> |

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*Newsletter* and *Blake: An Illustrated Quarterly* before 1992, when I began reporting reviews in this Checklist.

<sup>27</sup> The books for 2012 include a number of dissertations.

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

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

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

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

## TABLE 2

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

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



## FOREIGN LANGUAGES OF BLAKE SCHOLARSHIP

| Language              | <i>Blake Books</i><br>1780-1975 | <i>Blake Books</i><br><i>Supplement</i><br>1975-1992 | <i>Blake</i><br>1994 ff. | TOTALS |
|-----------------------|---------------------------------|--|--------------------------|--------|
| Afrikaans             | -                               | 2  | 2                        | 4      |
| Arabic                | -                               | -  | 6                        | 6      |
| Bulgarian             | -                               | 2  | -                        | 2      |
| Catalan               | 1                               | 4  | 41                       | 48     |
| Chinese               | 14                              | 9  | 210                      | 233    |
| Croatian              | -                               | -  | 2                        | 2      |
| Czech                 | 5                               | 7  | 10                       | 22     |
| Danish                | 2                               | 9  | 22                       | 33     |
| Dutch                 | -                               | 6  | 13                       | 19     |
| Esperanto             | 1                               | -  | -                        | 1      |
| Estonian              | 1                               | -  | 1                        | 2      |
| Farsi <sup>30</sup>   | -                               | -  | 1                        | 1      |
| Finnish               | 3                               | 2  | 9                        | 14     |
| Flemish               | -                               | -  | 8                        | 8      |
| French                | 133                             | 104  | 201                      | 438    |
| Frisian <sup>31</sup> | -                               | -  | 3                        | 3      |
| Gaelic                | 3                               | -  | -                        | 3      |
| Galician              | -                               | -  | 2                        | 2      |
| German                | 58                              | 182  | 136                      | 376    |
| Georgian              | 2                               | -  | -                        | 2      |
| Greek                 | 7                               | 7  | 1                        | 15     |
| Hebrew <sup>32</sup>  | 6                               | 14   | 8                        | 28     |
| Hungarian             | 12                              | 1  | -                        | 13     |
| Icelandic             | 1                               | -  | 2                        | 3      |
| Indonesian            | -                               | -  | 1                        | 1      |
| Italian               | 27                              | 100  | 92                       | 219    |

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<sup>30</sup> See Persian.

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

<sup>32</sup> Note also the translations of "The Tyger" and the "Introduction" to *Innocence* into Yiddish by Joan Braman, *Der Yiddish-Vinkle: A Weekly Briefing in the Mother Tongue*, 17 July 2005, 30 June 2006.

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

Of these non-English languages, by far the most extensively represented is Japanese, with almost half the publications on Blake in all non-English languages combined.

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

<sup>34</sup> Portuguese includes works published in Brazil and Portugal.

<sup>35</sup> Spanish includes works published in Andorra, Argentina, Chile, Mexico, Spain, and Uruguay

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

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

What began as a linguistic trickle with Soetsu Yanagi's *William Blake* (Tokyo, 1914) has become a flood. Among the Japanese scholars, the most valuable to western eyes, or at least to me, are Hikari Sato, writing about the contexts of *The Marriage of Heaven and Hell*, and Hisao Ishizuka demonstrating the fundamental importance in Blake's writings of Eighteenth-Century medicine.

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

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

### **Languages of the Former Yugoslavia<sup>38</sup>**

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

| <b>Country</b>         | <b>Language</b> |
|------------------------|-----------------|
| Bosnia and Herzogovena | Bosnian         |
| Croatia                | Croatian        |
| Kosovo                 | Albanian        |
| Macedonia              | Macedonian      |
| Montenegro             | Montenegrin     |
| Serbia                 | Serbian         |
| Slovenia               | Slovenian       |

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

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<sup>38</sup> The information here derives from correspondence with my generous friend Tanja Bakic.

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

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

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

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

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

**Publications about Blake in Chinese by Date Recorded in**

| <b><i>Blake Books</i><br/>(1977)</b> | <b><i>Blake Books<br/>Supplement</i><br/>(1995)</b> | <b><i>Blake</i><br/>(1994-2012)</b> | <b><i>Blake</i><br/>(2013)</b> |
|--------------------------------------|---|-------------------------------------|--------------------------------|
| 14                                   | 9   | 74 <sup>40</sup>                    | 112                            |

<sup>39</sup> Jalal Uddin Kahn, "The Road Not Taken: A View of William Blake's Originality", *Gombak Review: A Biannual Publication of Creative Writing and Critical Comment*, IV ([Gombak, Malaysia] (1999), 147-72.

<sup>40</sup> 44 of those for 2009-2011 and all those for 2012 were recorded by Dr

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

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

### Reprints

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

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Li-Ping Geng.

<sup>41</sup> Centennial of Blake's death.

<sup>42</sup> Bicentennial of Blake's birth.

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

<sup>44</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.

incredulity about some of them, such as the four separate publications of 18-44 pages into which Emily Hamblen's *On the Minor Prophecies of William Blake* (1930) has been divided. However, as each has an International Standard Bibliography Number assigned to it, I take it that they were not only advertised but published.

**TABLE 3**  
**DOCTORAL DISSERTATIONS BY UNIVERSITY<sup>45</sup>**

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

|                      |                              |
|----------------------|------------------------------|
| Aberdeen (Scotland)  | 2008                         |
| Adelaide (Australia) | 1985, 1988                   |
| Alberta (Canada)     | 1977, 1982, 2003             |
| Arizona State (USA)  | 2002                         |
| Arkansas (USA)       | 1971, 1975, 1977, 1978, 1985 |
| Auburn (USA)         | 1999                         |
| Australian National  | 1977                         |
| Ball State (USA)     | 1974                         |
| Bar Ilan (Israel)    | 2010                         |
| Barcelona (Spain)    | 2014                         |

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

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

|                           |   |
|---------------------------|---|
| Bergen (Norway)           | 2008  |
| Berlin (Germany)          | 1976  |
| Bern (Switzerland)        | 1956  |
| Birmingham (England)      | 1995, 2003, 2004                                  |
| Bonn (Germany)            | 1986  |
| Bordeaux (France)         | 1924  |
| Boston (USA)              | 1941 (2), 1991                                    |
| Boston College (USA)      | 1976, 1982  |
| Brandeis (USA)            | 1969, 1971, 1973, 1977,<br>1984, 1999             |
| Bristol (England)         | 1964, 1966, 2011                                  |
| British Columbia (Canada) | 1977  |
| Brown (USA)               | 1954, 1971, 1974, 1976,<br>1978, 1997             |
| Buffalo (USA)             | 1952  |
| Calicut (India)           | 1991  |
| California (USA)          |   |
| Berkeley                  | 1974 (2), 1975, 1976, 1977,<br>1990 (2)           |
| Davis                     | 1969, 1977, 1978, 1982, 2012                      |
| Irvine                    | 1974, 1979, 1983, 1985,<br>1988, 1998             |
| Los Angeles               | 1976, 1977, 1978 (2), 1980<br>1985, 1993, 1998    |
| Riverside                 | 1969, 1975, 1976, 1985,<br>1992, 1997, 2000       |
| Santa Barbara             | 1970, 1976 (2), 1980, 1986,<br>1993, 2006, 2008   |
| Santa Cruz                | 1974, 1975, 1977, 1979,<br>1980, 1983, 1984, 1996 |
| San Diego                 | 1969, 1984, 1988, 1995                            |

|  |  |
|--|--|
| Cambridge (England)                                      | 1939, 1959, 1973, 1974,<br>1980, 1981, 1984, 1986,<br>1989, 1999, 2006, 2010       |
| Campinos, Universidad<br>Estadual de (Portugal)          | 2007   |
| Carlton (Canada)   | 1990   |
| Case Western Reserve (USA)<br>(see also Western Reserve) | 1975, 1983 1   |
| Chicago (USA)  | 1954, 1968, 1969, 1974,<br>1992, 1997  |
| Chile (Universidad de)                                   | 2009   |
| Chungang (South Korea)                                   | 1987   |
| Cincinnati (USA)   | 1931, 1989, 1990, 1997,<br>2006  |
| City University of New York<br>(USA)                     | 1976, 1977, 1987,<br>1992, 1995, 2011, 2012  |
| Clermont-Ferrand (France)                                | 1981   |
| Coimbra (Portugal)                                       | 2009   |
| Colorado (Boulder) (USA)                                 | 1982, 1990   |
| Columbia (USA)   | 1952, 1953, 1954, 1958,<br>1966 (2), 1969 (3), 1970,<br>1972, 1974 (2), 1980, 1982 |
| Complutense (Madrid, Spain)                              | 1997, 1998   |
| Concordia (Canada)                                       | 1991   |
| Connecticut (USA)  | 1969, 1972, 1981, 2002   |
| Copenhagen (Denmark)                                     | 2001, 2005   |
| Cornell (USA)  | 1929, 1940, 1980, 1983,<br>1985, 1992, 2014  |
| Dalhousie (Canada)                                       | 1991   |



|                                   |  |
|-----------------------------------|--|
| Dallas (USA)                      | 1998, 2002                                   |
| Drew (USA)                        | 2008   |
| Duke (USA)                        | 1983, 1985, 1992 (2), 1994, 2006             |
| Duquesne (USA)                    | 1984   |
| Durham (England)                  | 1995   |
| East Anglia (England)             | 1976   |
| Edinburgh (Scotland)              | 1970, 1974, 1975 (2), 1980, 1992             |
| Emory (USA)                       | 1967, 1977 (2), 1979, 1989, 1990, 1993, 2005 |
| Essex (England)                   | 1976, 1999, 2000                             |
| Exeter (England)                  | 1972 (2), 2010                               |
| Florida (USA)                     | 1967, 1985, 1989, 1993, 1999, 2002           |
| Florida State (USA)               | 1981, 1987, 1988 (2), 2011                   |
| Florence (Italy)                  | 1985   |
| Fordham (USA)                     | 1995   |
| Frei Universität Berlin (Germany) | 1956   |
| Georgia (USA)                     | 1974, 1997, 1998, 1999, 2010                 |
| Glasgow (Scotland)                | 1977, 1980, 2002, 2004, 2008, 2009, 2014     |
| Guelph (Canada)                   | 1988   |
| Harvard (USA)                     | 1950, 1963, 1976 (3), 1977, 1983, 2010       |
| Hamburg (Germany)                 | 1976, 1980                                   |
| Hawaii (USA)                      | 1995   |
| Hiroshima (Japan)                 | 1963, 2012                                   |
| Illinois (USA)                    | 1975, 1976, 2009                             |

|                            |  |
|----------------------------|--|
| Indiana (USA)              | 1965, 1969, 1978, 1999,<br>2002, 2005 (2), 2011                  |
| Innsbruck (Austria)        | 1933   |
| Iowa (USA)                 | 1960, 1973, 1974, 1975,<br>1981, 1982, 1985, 1989,<br>1991, 1997 |
| Johns Hopkins (USA)        | 1960, 1968, 1969, 1974, 1975                                     |
| Joong-Ang (South Korea)    | 1982   |
| Kansas (USA)               | 1979, 1980, 1990, 2007, 2008                                     |
| Kansas State (USA)         | 1979   |
| Keele (England)            | 1979   |
| Keimyung (South Korea)     | 1986   |
| Kent State (USA)           | 1974, 1980, 1985   |
| Kentucky (USA)             | 1981   |
| Kolkata (India)            | 1999   |
| Korea (Seoul, South Korea) | 1991   |
| Kragujevac (Serbia)        | 2014   |
| Kyemyung (South Korea)     | 1986   |
| Kyoiku (Japan)             | 1967   |
| Kyoto (Japan)              | 1950, 2001   |
| Lancaster (England)        | 1971   |
| Leeds (England)            | 1970, 2001   |
| Leicester (England)        | 2005   |
| Liverpool (England)        | 1999   |
| London (England)           | 1967, 1968, 1970, 1971, 1994                                     |
| Lucknow (India)            | 1951, 1969   |
| Lyons (France)             | 1988   |
| Manchester (England)       | 1981, 1991, 1993, 2012   |
| Manitoba (Canada)          | 1981, 1991 (2)   |
| Maryland (USA)             | 1968, 1970, 1972, 1977,<br>1979, 1988, 1989, 1993,               |

|                             |   |
|-----------------------------|---|
|                             | 2013  |
| Massachusetts (USA)         | 1973, 1974, 1975, 1978,<br>1979, 1996 (2)             |
| McGill (Canada)             | 1981, 1992, 2003, 2010, 2011                          |
| McMaster (Canada)           | 1998  |
| Miami (USA)                 | 1976, 1989, 1994, 2003                                |
| Michigan (USA)              | 1978, 1979, 1984, 1985,<br>1994, 1995, 1997, 2011 (2) |
| Michigan State (USA)        | 1974  |
| Middle Tennessee (USA)      | 2007  |
| Minnesota (USA)             | 1954, 1970, 1971, 1976                                |
| Mississippi (USA)           | 1998  |
| Missouri (USA)              | 1979  |
| Monash (Australia)          | 2003  |
| Munster (Germany)           | 1996  |
| Nanzan (Japan)              | 2001  |
| Nebraska (USA)              | 1969, 1970, 1976, 1987, 1999                          |
| New Brunswick (Canada)      | 1983  |
| New Mexico (USA)            | 1969, 1972, 1973 (2), 1975,<br>1978, 1983, 2001       |
| New South Wales (Australia) | 1998  |
| New York (USA)              | 1915, 1941, 1947, 1975, 1976                          |
| Nihon (Japan)               | 1975  |
| Norfolk (England)           | 1967  |
| North Carolina (USA)        |   |
| Chapel Hill                 | 1951, 1968, 1972, 1992 (2),<br>1998, 2000, 2001       |
| Greensboro                  | 1981, 2001, 2011                                      |
| North Texas (USA)           | 1996, 1997  |
| Northeastern (USA)          | 1997  |
| Northumberland (England)    | 2003  |

|                                       |   |
|---------------------------------------|---|
| Northwestern (USA)                    | 1954, 1956, 1958, 1971,<br>1973, 1976, 2013   |
| Nottingham (England)                  | 1964  |
| Nottingham Trent (England)            | 2004, 2005 (2), 2008  |
| Ochanomizu (Japan)                    | 2011  |
| Ohio (USA)                            | 1967, 1970  |
| Ohio State (USA)                      | 1984  |
| Oklahoma (USA)                        | 1979  |
| Open University (England)             | 1993  |
| Oregon (USA)                          | 1963, 1967, 1973, 1974  |
| Oxford (England)                      | 1946, 1953, 1954, 1956 (2),<br>1957, 1979, 1980, 1985 (2),<br>1988, 1989, 1990 (2), 1991,<br>1993, 2002, 2008, 2010, 2013 |
| Oxford Brookes (England)              | 1993  |
| Pacific (USA)                         | 1975  |
| Padua (Italy)                         | 2010  |
| Paris (France)                        | 1920, 1947, 1953, 1990  |
| Paris I Panthéon Sorbonne<br>(France) | 1996  |
| Paris III Sorbonne (France)           | 1974, 1998, 2001, 2004  |
| Paris IV (France)                     | 1976  |
| Pennsylvania (USA)                    | 1971 (2), 1972, 1976, 1982,<br>1986, 1989, 1995   |
| Pennsylvania State (USA)              | 1991  |
| Pittsburgh (USA)                      | 1974  |
| Poona (India)                         | 1984  |
| Princeton (USA)                       | 1968, 1975  |
| Purdue (USA)                          | 1981  |
| Queen's (Canada)                      | 1974  |

|                                    |  |                        |
|------------------------------------|--|------------------------|
| Queen's (Northern Ireland)         | 1970   |                        |
| Reading (England)                  | 1951   |                        |
| Rice (USA)                         | 1976   |                        |
| Rikkyo (Japan)                     | 1986   |                        |
| Rochester (USA)                    | 2005   |                        |
| Rostock (Germany)                  | 1936   |                        |
| Rutgers (USA)                      | 1968, 1974   |                        |
| St Andrews (Scotland)              | 1989   |                        |
| Saint Louis (USA)                  | 1995, 1997   |                        |
| St Petersburg (Russia)             | 1997   |                        |
| Salford (Manchester, England)      | 2014   |                        |
| Santa Catarina (Brazil)            |  | 2007, 2012 (2)         |
| Seoul National (South Korea)       | 1995   |                        |
| Shuto (Japan)                      | 2006   |                        |
| South Africa                       | 1983   |                        |
| South Carolina (USA)               | 1925, 1990, 1995   |                        |
| Southampton (England)              | 1989, 2001   |                        |
| Southern California (USA)          | 1968, 1987, 1990, 1996   |                        |
| Southern Illinois (USA)            | 1970, 1977   |                        |
| Stanford (USA)                     | 1967, 1990   |                        |
| State University of New York (USA) |  |                        |
| Albany                             | 1995   |                        |
| Binghamton                         |  | 1981, 2007 (2)         |
| Buffalo                            | 1974, 1979, 1981 (3), 1982, 1983 (2), 1993 (3), 1995, 1998, 2004 (2) |                        |
| Stony Brook                        |  | 1976, 1978, 1982, 1990 |
| Surrey (England)                   | 2003   |                        |
| Sussex (England)                   | 1971, 1990, 2012   |                        |
| Swansea (Wales)                    | 1991   |                        |
| Sydney (Australia)                 | 1978   |                        |
| Syracuse (USA)                     |  | 1969, 1980, 1987       |

|  |  |
|--|--|
| Tennessee (USA)                        | 1987, 1989, 1991, 2005, 2006, 2007   |
| Texas (USA)                            |  |
| Arlington                              | 2001   |
| Austin                                 | 1963, 1966, 1974, 1975 (2), 1976, 1987, 1997   |
| Dallas                                 | 1958, 1967, 1972, 1974 (2), 1996   |
| Texas A&M (USA)                        | 1989, 2003   |
| Texas Christian (USA)                  | 1973, 1984, 1989, 1991, 2011   |
| Texas Tech (USA)                       | 1988   |
| Texas Women's (USA)                    | 1974   |
| Tohoku (Japan)                         | 2007   |
| Tokyo Metropolitan (Japan)             | 2006   |
| Tokyo University of Education (Japan)  | 1967   |
| Toledo (USA)                           | 1970, 1976, 1981   |
| Toronto (Canada)                       | 1947, 1952, 1963, 1971, 1975, 1976 (2), 1977, 1978, 1982, 1983, 1985, 1986, 1988, 1993, 1998 |
| Tours (France)                         | 1971   |
| Trier (Germany)                        | 1985   |
| Tufts (USA)                            | 1971   |
| Tulane (USA)                           | 1972   |
| Tulsa (USA)                            | 1970 (2), 1975, 2006   |
| Ulster (Northern Ireland)              | 2006   |
| Universidad Autónoma de Madrid (Spain) | 1998   |
| Universidad Complutense                | 1998   |

|   |  |
|---|--|
| (Madrid) (Spain)                                      |  |
| Universidad Federal de Santa Maria (Brazil)           | 2012   |
| Valencia (Spain)                                      | 1988   |
| Vanderbilt (USA)                                      | 1973, 1974, 1979, 1981, 1990, 1997, 2004   |
| Veronezh State University (Russia)                    | 2005   |
| Victoria (Canada)                                     | 1999   |
| Victoria (Wellington, New Zealand)                    | 1952, 2000   |
| Vienna (Austria)                                      | 1939, 1954   |
| Virginia (USA)  | 1976, 1983, 1987, 1998, 2006   |
| Wales (Lampeter)                                      | 1978   |
| Wales (Swansea)                                       | 1999   |
| Warwick (England)                                     | 1992, 2000, 2013   |
| Washington (USA)                                      | 1941, 1954, 1968, 1970, 1972 (2), 1974, 1975, 1980, 1983, 1984, 1988, 1991 (2), 1995, 1996 (2), 1998, 2000, 2005 |
| Washington State (USA)                                | 1975, 1987, 1988   |
| Wayne State (USA)                                     | 1971   |
| Western Australia (Crawley)                           | 1998   |
| Western Ontario (Canada)                              | 1985, 1987, 1989, 1992 (2), 1995   |
| Western Reserve (USA) (see also Case Western Reserve) | 1963   |
| Wisconsin (USA)                                       |  |
| Madison   | 1924, 1962, 1963, 1971, 1973 (2), 1974, 1977, 1981, 1991   |
| Milwaukee   | 1976, 1979 (2)   |
| Wollongong (Australia)                                | 2008   |

|                        |   |
|------------------------|---|
| Wrocklawski (Poland)   | 2005, 2013  |
| Yale (USA)             | 1935, 1964 (2), 1969 (2),<br>1970, 1972, 1973, 1978,<br>1981, 1985, 1990 (2), 1993,<br>1996, 2011 |
| Yeungnam (South Korea) | 1987  |
| York (Canada)          | 1974, 1981 (2), 1984  |
| York (England)         | 1971, 1974, 1988, 2004,<br>2006, 2010   |
| Zurich (Switzerland)   | 1911, 1965, 1978  |
| <b>TOTAL</b>           | <b>696</b>  |
| de Madrid (Spain)      | 1998  |

**TABLE 4**  
**DOCTORAL DISSERTATIONS BY YEAR**

|      |   |      |   |      |   |      |   |      |   |
|------|---|------|---|------|---|------|---|------|---|
| 1910 | - | 1920 | - | 1930 | - | 1940 | 1 | 1950 | 1 |
| 1911 | 1 | 1921 | - | 1931 | 1 | 1941 | 3 | 1951 | 4 |
| 1912 | - | 1922 | - | 1932 | - | 1942 | - | 1952 | 4 |
| 1913 | - | 1923 | - | 1933 | 3 | 1943 | - | 1953 | 4 |
| 1914 | - | 1924 | 1 | 1934 | - | 1944 | - | 1954 | 8 |
| 1915 | 1 | 1925 | 1 | 1935 | 1 | 1945 | - | 1955 | - |
| 1916 | - | 1926 | - | 1936 | 1 | 1946 | 1 | 1956 | 5 |
| 1917 | - | 1927 | - | 1937 | - | 1947 | 1 | 1957 | 2 |
| 1918 | - | 1928 | - | 1938 | - | 1948 | - | 1958 | 2 |
| 1919 | - | 1929 | 1 | 1939 | 5 | 1949 | 7 | 1959 | 1 |

|      |   |      |    |      |    |      |    |      |    |
|------|---|------|----|------|----|------|----|------|----|
| 1960 | 2 | 1970 | 18 | 1980 | 18 | 1990 | 20 | 2000 | 12 |
| 1961 | 1 | 1971 | 17 | 1981 | -  | 1991 | 31 | 2001 | 16 |
| 1962 | 1 | 1972 | 15 | 1982 | 21 | 1992 | 25 | 2002 | 9  |



|      |    |      |    |      |    |      |    |      |    |
|------|----|------|----|------|----|------|----|------|----|
| 1963 | 9  | 1973 | 12 | 1983 | 29 | 1993 | 29 | 2003 | 9  |
| 1964 | 6  | 1974 | 29 | 1984 | -  | 1994 | 5  | 2004 | 8  |
| 1965 | 2  | 1975 | 23 | 1985 | 25 | 1995 | 16 | 2005 | 14 |
| 1966 | 5  | 1976 | 33 | 1986 | 13 | 1996 | 13 | 2006 | 8  |
| 1967 | 13 | 1977 | 22 | 1987 | 15 | 1997 | 16 | 2007 | 8  |
| 1968 | 10 | 1978 | 18 | 1988 | 21 | 1998 | 13 | 2008 | 9  |
| 1969 | 18 | 1979 | 18 | 1989 | 17 | 1999 | 11 | 2009 | 4  |

|      |   |
|------|---|
| 2010 | 8 |
| 2011 | 8 |
|      |   |
| 2012 | 3 |
| 2013 | 1 |
| 2014 | 5 |
| 2015 |   |

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

### **WEB SITES ON BLAKE**

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

Not only that but

Big sites have little sites upon their backs to fright 'em

And little sites have lesser sites, and so ad infinitum.

Web sites devoted exclusively or significantly to Blake included:.

*Bentley Collection*, a catalogue of the works related to Blake and his circle given in 2005 to the Library of Victoria University in the University of Toronto and subsequent additions thereto

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

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

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

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

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

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

*Sale Catalogues of Blake's Works 1791-2015: A Catalogue Somewhat Raisonné* by G.E. Bentley, Jr, 1,035 pp.

*Tate Britain* (London)

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

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

for Chinese Publications, and of Fernando Castenado for Spanish Publications (2014) 3,217 pp.

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

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

## BLAKE'S WRITINGS

Many, perhaps most, institutions with copies of Blake's works in Illuminated Printing, like the Huntington, now treat Blake's works in Illuminated Printing as if they were collections of separate prints, not books, and have disbound and matted the prints individually. This has the great advantage of allowing all the prints to be exhibited at once, rather than only one or two at a time, as when they were bound, and it permits one to see easily the sewing or stab holes in the inner margin--even to perceive occasionally that the inner margins have deckled edges, indicating that they were the outside of the sheet. However, in disbound books facing pages no longer face one another, and the sense of the sequence of a book is lost.

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

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

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

#### **Blake Trust Publications 1992 ff<sup>48</sup>**

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

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

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

<sup>48</sup> For Blake Trust Publications 1951-1991, see *BBS* 13.

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

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

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

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

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

The most novel, extensive, and valuable reproductions of Blake's works appear in the **William Blake Archive** online, created by Joseph Viscomi, Morris Eaves, and Robert N. Essick. The wonderfully ingenious apparatus allows viewers to compare designs and details, magnify and juxtapose them. This is a major resource.

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

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

## WORKS IN ILLUMINATED PRINTING

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

### Invention of Illuminated Printing

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

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

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

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

Blake probably composed his designs for works in Illuminated Printing directly on the copperplate (as he did the marginal designs to *Job* about 1824), rather than transferring designs created separately, and he may well have composed

some of the text for works in *Illuminated Printing in this way also, particularly in Milton and Jerusalem*.

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

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

### **Printing Works in *Illuminated Printing***

Works in *Illuminated Printing* are printed from the surface of the copperplate, as in printing from conventional typography, rather than from the recesses incised in the copper, as in intaglio engraving and etching, and ordinarily different inks are used for printing relief and intaglio plates. However, in printing his relief plates

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

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

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

In ordinary printing, the printing surface (such as the copperplate) is placed face up on the bed of the press, and the paper is pressed down upon it. However, Blake appears to have placed the paper on the bed of the press, and the copperplate was imposed down upon the paper. For instance,

Plates 7-12 in *Europe* copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method ... would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plate. Woodcuts were often printed [in relief] in this manner [p. 394.]

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



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

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

In ordinary printing in conventional typography, several pages of type (a forme) are printed on one side of a sheet of paper; for instance, in a folio with two leaves per folded sheet of paper, pages 1 and 4 would be printed on the outside of the sheet and pages 2 and 3 on the inside. Blake used this method at least occasionally and perhaps regularly for the copies he printed on both recto and verso of the leaf.<sup>50</sup> For instance, the proofs of *Marriage* (K) pl. 21-24 were printed with four prints on one piece of paper, and the copies L and M<sup>51</sup> with pl. 25-27 are the same (p. 107).

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

He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are also in the same ink). The leaf with plates 8 and 7 was reinserted into the binding, correctly, joined to the leaf with plates 5 and 6 by a strip of paper and

---

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

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

stabbed three times with the other fourteen leaves.  
 ... Apparently Blake had forgotten which form he was inking when he printed these four plates.

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

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

in 1795 ... [Blake began] for the first time, to print the plate borders .... The borders invited or suited a more elaborate colouring style, since text and illustration were then framed and would have looked unfinished if the washes did not meet the border/frame. This is why washing and streaking the text--a method of washing that visually integrated text with illustration ...--became common practice in books printed in and after 1795 [pp. 160-61.]

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

The times at which *Blake Books* claims Blake's works were printed need to be adjusted, and the periods need to be redefined ... This [first] period can be broken down ... according to three distinct formats: recto/verso (1789 to 1793), color printing (1794 to 1795), and single-sided printing with

borders and rich palettes (ca. 1795). After 1795 the format remained the same, though the coloring style continued to become richer and more elaborate [p. 372.]

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

Most copies of illuminated books were compiled from impressions printed and colored in small editions.<sup>52</sup> That Blake used this mode of producing books requires one to question the intentionality and significance of most variations, redate copies of nearly all illuminated books, reevaluate the role of illuminated poetry in Blake's life, redefine his period and book styles, and, ultimately, reedit his work [p. 153.]

### **Colouring Works in Illuminated Printing**

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

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

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

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

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

There is no reason to disbelieve [Blake's friends Frederick] Tatham or [J.T.] Smith about Mrs. Blake's having regularly colored impressions, though the quality of her work appears not to have been as high as Tatham states--and certainly not as high as Blake's. Indeed, it is the very unevenness of quality in many books that reveals the presence of two hands [p. 133.]

Catherine Blake probably colored *Innocence* (G-H), *Songs* (C, M, R [*Experience* only]) and early

copies of *Thel* and *Visions*. I would even add to the list *America* copy K, which is loosely modeled on *America* copy A ..., *Marriage* copy C, and possibly *Europe* copy A; Mrs. Blake seems also to have helped in recoloring books, like *Songs* copy R, and coloring late copies, like *Songs* copy AA, ca. 1826. ... [Such copies have] fewer colors, washes applied very flat and solid, and weak or incorrect modeling. The second hand is also characterized by a palette consisting primarily of pink, purple, bright blue, and yellowish green. With the exception of the frontispiece, the impressions in *Europe* copy A reveal these traits. For example, in plate 14 ... the pope is an opaquish purple, his throne is yellow gold, the cloud is pink and dark gray, the wings are bright blue, and the bodies are bright yellow with heavy black and gray washes. The gray and black washes in the cloud and garments are most revealing: they are crudely applied, following the lines of the forms but failing in their structural purpose of modeling those forms. ... The colouring of *Europe* copy A may be the work of Mrs. Blake, when she worked without a model; at the very least, it is not exclusively Blake's [pp. 133-34.]  
Copies of *Visions* pl. 7 (in copies A-E, H-M)

were printed in raw sienna, yellow ochre, and green ink as three issues of the same edition. The impressions from plate 7 ... share the same palette, brush work, coloring techniques, and one of three compositions [i.e., arrangements of colours]. These compositions evolve one from the other and each

composition includes impressions from at least two issues. The compositions are (1) purple clouds over light purple or blue sky, (2) purple clouds over a yellow sky with a rising (or setting?) sun, and (3) yellow sky with a rising (or setting?) sun with pronounced rays.

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

[In *Visions* pl. 7] Theotormon's right arm in copies C, E, J, K, L and M is cast in a purple shadow, with a touch of the same purple on the left elbow; technically, the shadow is one upward brush stroke, made in the same motion in nearly all of these copies. ... [In *Thel* pl. 7] The sky is formed in the same colors and manner in copies H, G, B, E, and M. Yet there is no printed line suggesting clouds; in copy O, printed years later, the background was painted in multiple bright colors to suggest twilight. The repetition of a form or gesture not part of the printed design suggests that it was generated by reference to other

impressions, and thus sequentially and within an edition [p. 398.]

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

#### Dates of Printing

- 1789** *Innocence*<sup>53</sup> (U, V?; F, I-J, X; A-H, K-M, Z, B-E), *Thel* (a [proofs], + loose proofs, A-E, G-M, R, ?P, ?Q<sup>54</sup>)
- 1790** *Marriage* (K-M [proofs], A, C, B, H<sup>55</sup>)
- 1793** *Visions* (a [proofs], A-E, H-M), *For Children* (A-E), *America* (a [proofs], + loose proofs, C-I, K-L, R)
- 1794** *No Natural Religion* (A-D, G, M), *Marriage* (E-F), *Visions* (F, R), *Experience* (F, G-H, T<sup>1</sup>; B-E), *Europe* (a-c [proofs], + loose proofs, B-G), *Urizen* (H-I [proofs], A, C-F, J)
- 1795** *All Religions* (A), *No Natural Religion* (L), *Innocence* (J, N), *Thel* (F), *Marriage* (D), *Visions* (G, Q?), *America* (A-B), *Experience* (J, O, S), *Songs* (A, R; I, L, O/K, M, W/N,<sup>56</sup> BB), *Europe* (A,

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

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

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

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

- H), *Urizen* (B), *Song of Los* (A-F), *Ahania* (A-B), *Book of Los* (A-B)<sup>57</sup>
- 1796** Large Book of Designs (A-B); Small Book of Designs (A-B)
- 1802** *Innocence* (P, O, R/Y), *Experience* (P, Q)
- 1804** *Innocence* (P-Q, Q)
- 1807** *America* (M?), *Jerusalem* proofs
- 1811** *Innocence* (S, S), *Milton* (A-C)
- 1818** *Thel* (N-O), *Marriage* (G), *Visions* (N-P), *Experience* (T<sup>2</sup>, U), *Urizen* (G), *Milton* (D)
- 1820** *Jerusalem* (A, C-D)
- 1821** *America* (O), *Songs* (V), *Europe* (K), *Jerusalem* (B, E)
- 1822** ?*On Homer* (A-F), *Ghost of Abel* (A-E)
- 1825** *Songs* (W, Y), ?*For the Sexes* (J-M [proofs], C, D)
- 1826** ?*For the Sexes* (A, B), *Songs* (Z-AA)
- 1827** *Marriage* (I), *Songs* (X), *Jerusalem* (F)

### Posthumous printing

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

### Posthumous colouring

Some copies of Blake's works were colored after his death. These include *Songs* (E, M, e), thirteen *Experience* impressions in *Songs* copy K, plate 1 (if not also all) of *Europe* copy A, and the framelines and many of the blue and pink washes

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



over interlinear decorations in *Marriage* copy E; some posthumous copies were colored very well: *Songs* copy e (in imitation of *Songs* copy Y) and *Songs* copy j [p. 367.]

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

## DECORATION VERSUS ILLUSTRATION

### The Function of Reproductions

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

### Relevance of Reproductions to Text

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

### Size Matters

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

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

tolerated, but the reproductions are regularly falsified in size.

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

What is the reader to make of the facts that in the volume accompanying the exhibition at the Petit Palais the image-sizes of the reproductions of the frontispiece and title page of *Songs of Innocence* (L) (pp. 88-89) at 12.5 x 19.5 cm are ten times the size of reproductions of the same images in copy P (p. 91) at 3.8 x 6.2 cm? Or that the most important visual feature referred to in the text – the cricket bat in the second plate of “Pré tintant” (“The Ecchoing Green”) – is not reproduced at all?<sup>59</sup> On p. 145, each of the six folio pages of *Vala* (c. 32 x 40 cm in the original) is reproduced so small (c. 5 x 7 cm) that the text is illegible except under high power magnification. And designs are repeatedly and silently cut down; for instance, some of the text reproduced on p. 161 is wantonly trimmed off.

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<sup>59</sup> Thirty-one other plates are reproduced from the Songs.

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

## BLAKE'S ART

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

Perhaps the most surprising of them is that for "Death's Door". The version engraved by Schiavonetti for the 1808 *Grave* is of course very well known--it was copied again in 1816, and Whitman was buried under a version of it in 1892. It was also copied by Blake in a dramatic white-line version which apparently so alarmed the publisher R.H. Cromek that he took the commission for the engravings from Blake and gave it to Schiavonetti.

Until the watercolours were rediscovered, we did not know whether Blake's version of 1805 or Schiavonetti's version of 1808 corresponded to the drawing of "Death's

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

One of Blake's largest paintings, an inn-sign made in 1812 for Chaucer's Tabard or Talbot Inn in Southwark, was for the first time identified and reproduced in 2010.<sup>60</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.<sup>61</sup> Two of Blake's lost miniatures seem to be

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

<sup>61</sup> Blake's known miniatures are

|                                       |               |                                      |
|---------------------------------------|---------------|--------------------------------------|
| Mrs Hayley (1801)                     | <Butlin #346> | <b>untraced and<br/>unreproduced</b> |
| Johnny Johnson (1802)                 | <Butlin #347> | Mary Barham Johnson                  |
| George Romney (self- portrait) (1801) | <Butlin #348> | <b>untraced</b>                      |
| George Romney (self-portrait) (1801)  | <Butlin #348> | <b>untraced</b>                      |

reproduced in the *European Magazine* (1803) and in Hayley's *Life of George Romney* (1809), as Mark Crosby and Robert N. Essick demonstrated brilliantly.<sup>62</sup> This increases by a third the number of Blake's miniatures which have been reproduced.

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

*Genesis: William Blake's Last Illuminated Work*, ed. Mark Crosby and Robert N. Essick With an Essay by Robert R. Wark (2012) is a remarkable accomplishment.

The work had its genesis as part of the brave series of Materials for the Study of William Blake by The American Blake Foundation (Roger and Kay Parkhurst Easson). They commissioned from G.E. Bentley, Jr, texts for *America* (published 1974), *Europe* (published "1975", i.e., 1979), *An Island in the Moon*, *The Song of Los*, and *Visions of the Daughters of Albion*,<sup>63</sup> and from Robert R. Wark an essay for

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|  |  |
|--|--|
| William Hayley (1801)                  | not in Butlin <b>untraced and unreproduced</b> |
| William Cowper (after Romney) (1801)   | <Butlin #353> Misses Cowper                    |
| William Cowper (after Romney) (1801-4) | <Butlin #354> Ashmolean                        |
| Thomas Butts (1801?)                   | <Butlin #376> British Museum Print Room        |
| Thomas Butts Jr (1809)                 | <Butlin #377> British Museum Print Room        |
| Mrs Butts (1809)                       | <Butlin #378> British Museum Print Room        |

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

<sup>63</sup> The completed typescript texts for *An Island in the Moon*, *The Song of*

Blake's illuminated transcription of Genesis. Wark's essay was set up in type<sup>64</sup> but reached no further toward publication then.

Blake's transcription of Genesis had been reproduced, much reduced in size, in Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven and London: Yale University Press, 1981), pl. 974-75, 1084-92, and in Robert N. Essick, *The Works of William Blake in the Huntington Collections* (San Marino: The Huntington Library and Art Gallery, 1975).

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

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

This is a meticulous,<sup>65</sup> fascinating, and fruitful facsimile.

## COMMERCIAL ENGRAVINGS

### New Titles

After a century and a half of Blake's fame, it is very surprising to find previously unknown books bearing his engravings. [Elizabeth Blower], *Maria: A Novel* (1785) and

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*Los*, and *Visions of the Daughters of Albion* remain in Bentley's possession.

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

<sup>65</sup> I noticed only two typographical errors: "srepent" for "serpent" (p. 5) and "scared codes" (a nice concept) for "sacred codes" (p. 34).

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

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

Mark Crosby and R.N. Essick identified for the first time prints of Blake's lost miniatures of Romney in the *European Magazine* (1803) and Hayley's *Life of George Romney* (1809).<sup>66</sup> The evidence is so plain that it difficult to understand why they were not identified long ago.

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

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

(1821) <Blake (1991)>.

### **New Editions**

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

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

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

### **Newly Discovered Coloured Copies**

William Hayley, *Ballads* (1805)

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

### **Newly Discovered Working Proofs**

Blair, *The Grave*

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

A new copy of the proof of "Death's Door" (1806) for Blair's *Grave* (1808), only the third recorded, was discovered in 2012 and acquired by Victoria University in the University of Toronto. Perhaps Cromek used it to show to potential customers on his subscription tours in 1806-1808.

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



## CATALOGUES AND BIBLIOGRAPHIES

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

However, the remarkable extent of his collection was not known until 2001. Wainewright wrote of acquiring *Marriage*, *Milton*, and *Songs* in 1826 and 1827, and *Blake Books* and *Blake Books Supplement* speculated that he also owned *Descriptive Catalogue* (F), and perhaps the Riddle Manuscript. Now Marc Vaulbert de Chantilly has discovered the catalogues of 1831, 1835, and 1837 in which Wainewright's books were sold.<sup>67</sup> Wainewright's Blakes can now be shown to include *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *For Children* (B), *Jerusalem* (B), *Marriage* (I), *Milton* (B), *Songs* (X), *Job* (1826), *Blair's Grave* (1808), and *Young's Night Thoughts* (1797). None of Blake's contemporaries is known to have owned so many of his printed works during his lifetime, not even his intimate friends and patrons George Cumberland and Thomas Butts.

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<sup>67</sup> Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library", pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001). This is an exemplary essay.

Wainewright may have owned *Jerusalem* (B) as early as 1820, when he wrote in the *London Magazine* about the "newly discovered, illuminated manuscript, which has to name 'Jerusalem the Emanation of the Giant Albion!!!!'".

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

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

Important Blakes were offered in John Windle's catalogues of 1995, 1998, 2000, 2001, 2003, 2005, 2006, 2008 (with Henry Sotheran), 2009, 2011 (2), and 2014 (with Sotheran). But the most extraordinary Blake sales were at Sotheby's (N.Y.) in 1999 and 2006. In the 23 April 1999 sale of the works of Betsy Cushing Whitney, an anonymous collector bought *Urizen* (E), which had been lost to sight for three quarters of a century (1920-1998). The cost was \$2,300,000 plus Sotheby and agent's fees. This was not only "a RECORD PRICE FOR A BLAKE", but "per square inch and even for number of pages, ... the highest price [for any book] in book auctions yet, over \$100,000 per page".<sup>68</sup>

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<sup>68</sup> E.B. Bentley, "Urizen in New York City", *Blake*, XXXIII (1999), 30. The copy of *Visions of the Daughters of Albion* (N) with 11 plates is reported to

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

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

Two complete copies of the important Edwards Catalogue (1821) were discovered in Yale; previously the only known copy was that in Bodley lacking a title page.

There is also the online *Sale Catalogues of Blake's Works 1791-2013: A Catalogue Somewhat Raisonné* by G.E. Bentley, Jr (Spring 2013), 1,219 pp. in 2017.

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

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have been sold in 2007 for \$2,000,000 or about \$200,000 per print.

The present *William Blake and His Circle* is a continuation of the records in these two works.

The vast and extraordinary Essick collection has been publicly visible chiefly in the records of exciting additions to it in Essick's annual essays for 1978-2008 on "Blake in the Marketplace" in *Blake: An Illustrated Quarterly*. Now the Biblioteca la Solana<sup>69</sup> is comprehensively visible in Essick's massive and wonderfully informative *William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector* (2008). Unfortunately this is visible only through the courtesy of the author and collector.

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

## BOOKS OWNED BY WILLIAM BLAKE

### Newly Identified

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

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

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

**John Dryden**, *Annus Mirabiles* (1668), bound with [**Jean Claude**], *An Account of the Persecutions and*

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

*Oppressions of the French Protestants* (1686), **bound with Anon**, *Life & Death of ... Richard Baxter* (1692)  
**Orpheus**, *The Mystical Initiations; or, Hymns of Orpheus*, translated by Thomas Taylor (1787)  
**John Quincy**, *Pharmacopoeia* (1733)  
**Raphael**, *Historia del Testamento Vecchio* (1695)

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

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

### **NEWLY IDENTIFIED**

**William Barret**, *The History and Antiquities of the City of Bristol* (1789)  
**Andrew Mackay**, *The Theory and Practice of Finding the Longitude* (1793)  
**Horace Man**, *The Miscellaneous Works, in Verse and Prose* (1802)  
**John Milton**, *Paradise Lost*, ed. Richard Bentley (1732)  
**William Sotheby**, *The Siege of Cuzco: A Tragedy* (1800)

## PART VI

### BIOGRAPHY AND CRITICISM

### BOOKS AND ARTICLES ABOUT BLAKE

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

#### The Foundations Move<sup>70</sup>

Some books mark epochs.

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

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

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

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

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

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

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

### **New Facts about Blake**

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

Similarly there are **voting records** of Blake's father James (1749, 1774, 1780, 1784), his brother James (1784, 1788), and his brother John (1788), but apparently "The poet himself never voted",<sup>72</sup> 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.<sup>73</sup> Perhaps his political activism should be re-appraised.

### **Madness**

A good many of Blake's London contemporaries might have said, as Richard Twiss did, "I Suppose the man to be mad" (13 September 1794), and indeed he was reported to have been confined in a madhouse.<sup>74</sup> 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>75</sup> But none of these William Blakes is known to have been a poet, a painter, or a visionary.

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

<sup>72</sup> *BR* (2) 736, I am sorry to say.

<sup>73</sup> See the Addendum to *BR* (2) 59.

<sup>74</sup> Anon., "Hôpital des fous à Londres", *Revue Britannique*, III S, IV (July 1833), 179-87.

<sup>75</sup> See the Addenda to *BR* (2).



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

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

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

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

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

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

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

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

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

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

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

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

### ESSAYS ABOUT BLAKE

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

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

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

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

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

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

<sup>78</sup> Robert N. Essick, "A Self(?) Portrait of William Blake", *Blake*, XXXIX (2005- 6), 126-39.

<sup>79</sup> Robert N. Essick and Joseph Viscomi, "An Enquiry into William

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

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

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

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

<sup>80</sup> Keri Davies, "William Blake's Mother: A New Identification", *Blake*, XXXIII (1999), 36-50; with Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43; Keri Davies, "The Lost Moravian History of William Blake's Family: Snapshots from an Archive", *Literature Compass* (2006); Keri Davies, "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family", *Blake*, XL (2006-7), 100-9.

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

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

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

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

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

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

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

<sup>85</sup> 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.

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

<sup>87</sup> G.E. Bentley, Jr, "[']What Is the Price of Experience?['] William Blake and the Economics of Illuminated Painting [i.e., Printing]", *University of Toronto Quarterly*, LXVIII (1999), 617-41, and "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates", *University of Toronto Quarterly*, LXXVI (2007), 714-70.

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

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

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

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

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

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

### BLAKE'S CIRCLE

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

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

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

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

Elizabeth Mary Cowper.

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

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

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

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

#### **Ownership of Blake's Printed Writings in 2014**

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



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

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

### COPIES UNTRACED

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

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

Some or all the untraced copies may have been destroyed.

## Division I: William Blake

### PART I

## ORIGINAL EDITIONS, FACSIMILES,<sup>93</sup> REPRINTS, AND TRANSLATIONS

### *Section A: Original Editions*

#### TABLE OF COLLECTIONS ADDENDA

|  |  |
|--|--|
| <i>Biblioteca La Solana</i>                                | <b>ILLUMINATED WORK:</b> <i>For Children:<br/>The Gates of Paradise</i> , pl. 15 |
| FITZWILLIAM MUSEUM   | <b>LETTER:</b> 4 November 1826; 25<br>November 1827 (to Catherine<br>Blake)      |
| HARVARD  | <b>LETTER:</b> 7 Oct 1803  |
| VICTORIA UNIVERSI-<br>TY IN THE UNIVERSI-<br>TY OF TORONTO | <b>ILLUMINATED WORK:</b> <i>Songs</i> (i)  |
| YALE   | <b>LETTER:</b> autumn 1800?  |

#### TABLE 5 WATERMARKS ADDENDA

#### W ELGAR

Enoch designs <Butlin #827 1-2 ( [1824-27]><sup>94</sup>

**HAYES | 17**

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

<sup>94</sup> Not recorded in Butlin's Table of Watermarks (I, 627).

*Little Tom the Sailor*

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

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

**J WHATMAN | 1831**

*Songs of Innocence and of Experience* (i)  
**1797**

*Little Tom the Sailor*

**fleur de lis<sup>95</sup>**

**with horizontal chain lines 2.9 cm apart**

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

**TABLE 6  
COLLECTIONS OF ORIGINALS  
OF BLAKE'S WRITINGS  
ADDENDA**

|                            |  |
|----------------------------|--|
| <b>Anon.</b>               | <b>ILLUMINATED WORKS:</b> "Albion Rose" (E), <i>Europe</i> (c) pl. 1 (see "Order" of the <i>Songs</i> ), <i>Urizen</i> (E), <i>For the Sexes</i> (N), <i>Jerusalem</i> (c), pl. 6, Small Book of Designs (B) ( <i>Thel</i> pl. 7, <i>Urizen</i> pl. 7, 11-12, 17, 19, 23, <i>Marriage</i> pl. 7), <i>Songs</i> (Q), and pl. a, <i>Visions</i> (E, N)<br><b>LETTER:</b> 18 January 1808 (A) |
| ART INSTITUTE<br>(Chicago) | <b>ILLUMINATED WORK:</b> <i>Urizen</i> pl. 9<br><b>TYPE-PRINTED WORK:</b> "Blake's Chaucer:<br>The Canterbury Pilgrims" (B)  |
| <i>Bloom, Harold</i>       | <b>ILLUMINATED WORK:</b> <i>For the Sexes</i> pl. 2  |

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<sup>95</sup> *An Island in the Moon* (1784?) has a watermark of a fleur de lis above a shield.

- BODLEY **MARGINALIA:** *The Mystical Initiations or, Hymns of Orpheus*, tr. Thomas Taylor (1787)  
*Kay and Roger Eason* **ILLUMINATED WORK:** *Songs* pl. 23  
*Robert Essick* **ILLUMINATED WORKS:** *Book of Los* pl. 5, *Europe* (c) pl. 1<sup>b</sup> (see “Order” of the *Songs*), 11<sup>c</sup>, 17<sup>c</sup>, and pl. 13-14, *Jerusalem* pl. 28, *Marriage* (L), *Milton* pl. 38, *Small Book of Designs* (B) – *Urizen* pl. 22, *Marriage* pl. 20; *Innocence* (Y) pl. 4-5, 9-10, 13-14, 18, *No Natural Religion* (G<sup>1</sup>) pl. a4, a6, b3  
**TYPE-PRINTED WORK:** *Descriptive Catalogue* (U), *Poetical Sketches* (Y)  
**LETTERS:** 1 September 1800, 7 August 1804  
*Fuss, Adam* **ILLUMINATED WORKS:** *Innocence* (Y) pl. 11  
HUNTINGTON **RECEIPT:** 9 September 1806  
LIBRARY  
*Kain, Connie, David and Richard* **DRAWING:** “Tiriel Led by Hela”  
KUNSTHALLE, **ILLUMINATED WORK:** *America* pl. 1  
Hamburg  
*Larkhall Fine Art* **ILLUMINATED WORK:** *For Children* pl. 15  
*Roger Lipman* **ILLUMINATED WORK:** *Songs* pl. 30  
MORAVIAN **LETTERS:** Catherine Armitage (later the poet’s mother) to the “Bretheren & Sisters”  
CHURCH ?November 1750, and of Thomas Armitage (Catherine’s first husband) to the same, 14  
ARCHIVES of November 1750  
the Fetter  
Lane Con-  
gregation,  
(London)

- MORGAN (J. PIERPONT) LIBRARY **LETTER:** 12 March 1804
- NATIONAL LIBRARY OF SCOTLAND **LETTER:** 25? November 1826<sup>96</sup>
- NORTHWESTERN UNIVERSITY **ILLUMINATED WORKS:** *Innocence* (Y) pl. 6-7
- Parker, Alan* **ILLUMINATED WORK:** *Innocence* (Y<sup>1</sup>) pl. 12, 16-17
- TYPE-PRINTED WORK:** *Poetical Sketches* (E)
- DRAWINGS:** Larger Blake-Varley Sketchbook; Watercolours for Bunyan's *Pilgrim's Progress* and Blair's *Grave* (2)
- PHILADELPHIA MUSEUM OF ART **ILLUMINATED WORK:** *Songs* (o) pl. 28, 52
- Rendel, Kenneth* **RECEIPT:** 5 July 1805
- Schiller, Justin* **ILLUMINATED WORK:** *Songs* pl. a
- Sendak, Maurice* **ILLUMINATED WORKS:** *Urizen* pl. 3, *Innocence* (J), *Songs* (H)
- VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO **ILLUMINATED WORKS:** *Marriage* (M), *Innocence* (Y) pl. 8, *Songs* (o) pl. 18, 24, 38-39, 53, electrotypes, and pl. 22-23, 28, 30, 40, 44-46, 48<sup>a-b</sup>
- MANUSCRIPT:** The "Riddle Manuscript"
- WESTMINSTER **LETTER:** letter of James Blake (the poet's

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<sup>96</sup> Virginia Murray, Archivist, John Murray Archive, tells me that there is no other Blake material in the Murray Archive which went to the National Library of Scotland.

(CITY OF)  
ARCHIVES  
CENTRE  
Wormsley  
Foundation

brother), 1 April 1785

**ILLUMINATED WORK:** *Songs* (P)

Yale UNIVERSITY **LETTER:** Autumn? 1800

YALE CENTER **ILLUMINATED WORKS:** *America* (M), *Thel*  
FOR BRITISH (B), *Europe* (A) and pl. 1, *For the Sexes* (G),  
ART *Jerusalem* (E) and pl. 28, 35, and *No Natural Religion* (B)

**DRAWINGS:** Gray, *Poems* (with inscriptions and watercolours), *Tiriel* Drawing 1

**Untraced** **ILLUMINATED WORKS:** 4 *Europe* prints; *Urizen* pl. 9; *For Children* pl. 18, *Innocence* (Y) pl. 15, *Songs* pl. 32

**TYPE-PRINTED WORK:** *Poetical Sketches* (Q)

**DRAWING:** *Tiriel* Drawing 10

**LETTERS:** 22? August 1799 (from John Trusler), 17 April, August?, 12 September, 26 November 1800, January, November (from James Blake), 22 November 1802, January (from James Blake), late April (from James Blake), late April (from Thomas Butts), 16 August, December (from William Hayley) 1803, January, March, March (from Prince Hoare), March, 2 April, late May (from William Hayley), 21? October (from William Hayley), late Oct? (from William Hayley) 1804, 1804? (from Joseph Johnson), June 1805 (from Thomas Phillips), May 1807 (from Cromek), June 1818 (from Dawson Turner), 16 January (from John Linnell), 5 March

(from George Cumberland) 1827, 1829  
(Catherine Blake to James Ferguson); 4 letters  
to Ozias Humphry

**TYPE-PRINTED WORK:** *Descriptive Catalogue*  
(V)

**TABLE 7**  
**PRIVATE OWNERS AND PUBLIC INSTITUTIONS**  
**WHICH HAVE DISPOSED OF ORIGINAL BLAKES**  
**ADDENDA**

|   |   |
|---|---|
| American Blake Foundation               | <b>ILLUMINATED WORK:</b> <i>No Natural Religion</i> (G <sup>1</sup> ) pl. 4, a6, b3   |
| <i>Anonymous</i>                        | <b>ILLUMINATED WORK:</b> <i>Songs</i> (P)   |
| <i>Baskin, Leonard</i>                  | <b>ILLUMINATED WORK:</b> <i>Europe</i> (c) pl. 1 <sup>b</sup><br>(see "Order" of the <i>Songs</i> )                             |
| <i>Bentley, A.E.K.L.B. and G.E., Jr</i> | <b>ILLUMINATED WORKS:</b> <i>Marriage</i> (M),<br><i>Songs</i> (o) pl. 18, 24, 38<br><b>MANUSCRIPT:</b> The "Riddle" manuscript |
| <i>Joan Linnell Ivimy</i>               | <b>LETTER</b> 4 November 1826; 25 Nov 1827  |
| <i>Mrs Burton</i>                       | to Blake)   |
| <i>Lord Cunliffe</i>                    | <b>ILLUMINATED WORK:</b> <i>Songs</i> (i)   |
| <i>Dennis, Mrs Seth</i>                 | <b>ILLUMINATED WORK:</b> <i>Songs</i> (Q)   |
| <i>Hyde, Mary</i>                       | <b>LETTER:</b> 7 October 1803   |
| <i>Kain, Mrs Louise Y.</i>              | <b>DRAWING:</b> "Tiriel Led by Hela"  |
| <i>Roger Lipman</i>                     | <b>ILLUMINATED WORK:</b> <i>Songs</i> pl. 30  |
| <i>Lister, Raymond</i>                  | <b>ILLUMINATED WORK:</b> <i>America</i> pl. 1   |
| <i>Malone, Mary E.</i>                  | <b>LETTER:</b> 12 March 1804  |
| <i>Mellon, Paul</i>                     | <b>ILLUMINATED WORKS:</b> <i>America</i> (M),<br><i>Thel</i> (B), <i>Europe</i> (A) and pl. 1, <i>For the</i>                   |



- Sexes* (G), *Jerusalem* (E) and pl. 28, 35,  
*No Natural Religion* (B)  
**DRAWINGS:** Gray, *Poems* (with  
inscriptions and watercolours), *Tiriel*  
Drawing 1  
*Neuerburg family* **ILLUMINATED WORK:** *Innocence* (Y) pl.  
4-6, 8-16, 18 – pl. 7 is apparently still in  
the family  
*Ryskamp, Charles* **LETTER:** 12 March 1804  
**WALLRAF-RICHARTZ MUSEUM (Cologne)** **ILLUMINATED WORK:** *Innocence* (Y),  
thought to be “on permanent deposit” in  
the Wallraf-Richartz-Museum, was  
partly sold—see Neuerburg family  
above<sup>97</sup>  
*Whitney Family* **ILLUMINATED WORK:** *Visions* (E)

**TABLE 8**  
**TITLES AND COPIES**  
**ADDENDA**

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

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<sup>97</sup> I have received no reply to my letter of enquiry to the Wallraf-Richartz-Museum.

March (from George Cumberland) 1827, 4 untraced  
letters to Ozias Humphry  
*Songs of Innocence and of Experience* contemporary facsimile  
(Gamma)  
Sophocles Manuscript (probably not by the poet)<sup>98</sup>  
Spectacles

### New Copies and Prints

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

### Blake’s Copperplates

By the end of his life, Blake had accumulated perhaps 113 kilograms of copperplates, most of it for works in Illuminated Printing.<sup>99</sup> At his death “a great number of Copper Plates” passed to his widow Catherine, according to her protector and Blake’s disciple Frederick Tatham,<sup>100</sup> and on her death in 1831 they passed, under uncertain authority, to Tatham, who printed copies of *America*, *Europe*, *Jerusalem*, and *Songs of Innocence*

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<sup>98</sup> See Michael Phillips, “William Blake and the Sophocles Manuscript Notebook”, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet), and G.E. Bentley, Jr, “William Blake and the Sophocles Enigma”, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet’s).

<sup>99</sup> G.E. Bentley, Jr, “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates”, *University of Toronto Quarterly*, LXXVI (2007), 714-70.

<sup>100</sup> *BR* (2) 688.

*and of Experience* on paper watermarked 1831 and 1832.<sup>101</sup> Later “all save these ten [copperplates]<sup>102</sup> were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.”<sup>103</sup> Electrotypes were made of the surviving *Songs* plates for printing in Gilchrist’s *Life of William Blake*, “*Pictor Ignotus*” (1863), and then the original copperplates too disappeared. Today the only surviving copperplate for Blake’s works in Illuminated Printing is a fragment from *America* pl. a, a rejected draft for pl. 5, which survives only because it was cut up and used for practice engraving under Blake’s tutelage by his student and patron Thomas Butts, who preserved it accidentally in a secret drawer in an engraving desk.

Calculations of the weight and cost of the copperplates used in Blake’s writings indicate a total weight of 141 pounds and cost of £50.5.1<sup>3</sup>/<sub>4</sub>.

### Copperplate-makers' Marks

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

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<sup>101</sup> BB 73.

<sup>102</sup> The ten copperplates consist of *Songs* pl. 3, (6, 43), 8, 16, 18, 24, (27, 33), 29, (34, 47), (36, 46), (48, 53) (those within parentheses are back-to-back). Pl. 29, *Experience* titlepage, is in fact a facsimile by William Muir, so only nine of Blake’s original copperplates were preserved in the electrotypes.

<sup>103</sup> Alexander Gilchrist, *Life of William Blake*, “*Pictor Ignotus*” (London: Macmillan, 1863), I, 127; see also II, 267.

Printing.<sup>104</sup> Indeed, it is likely that he did so a good deal more frequently than surviving evidence indicates, for when a large copperplate sheet was cut into, say, four pieces, the maker's-mark would ordinarily be visible on only one of them<sup>105</sup> (just as a watermark will appear on only half or fewer of the leaves cut from a sheet of watermarked paper), and, even when the copperplate-maker's-mark did survive on the print, Blake ordinarily took pains to conceal it by printing very lightly, by wiping ink from the area, and especially by colouring the area after printing. Note that the copperplate-makers'-marks listed below are reported chiefly from posthumous copies (*America* [N], *Europe* [I], *Jerusalem* [H-J], *Songs* [a-c, e, g, i, k]) which were printed more heavily and carelessly than Blake's own copies, and generally were not coloured. When the copperplate-maker's-mark is visible on a print, of course it is in mirror-writing, and ordinarily it is very difficult or impossible to decipher.

**TABLE 9**  
**COPPERPLATE-MAKERS' MARKS**<sup>106</sup>  
**Cumulative**

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<sup>104</sup> No copperplate-maker's-mark has been reported for any of his commercial engravings, but the versos of copperplates from *Innocence* (1789) were apparently used in *Experience* (1794), from *Marriage* (1790) plus "The Approach of Doom" (?1788) in *Urizen* (1794), from *America* (1793) in *Europe* (1794), from *Ahania* (1795) in *Ahania*, from *Milton* (1804[-11]) in *Milton*, and from *Jerusalem* (1804[-20]) in *Jerusalem*.

<sup>105</sup> For instance, the surviving copperplates of *Job* pl. 14, 16 are on the versos of pl.II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762), but they exhibit no copperplate-maker's mark.

<sup>106</sup> Copper-plate maker's marks were previously recorded in *BB* 86 n4, 145, 235-236, 381 n4, 518-19, 532, 545, and *BBS* 195 n10.

**G. HARRIS**

**N° 31**

**SHOE LANE**

**LONDON**

*Job* copperplate (1826) verso of pl. 1

**JONES No 4[7?]**

**SHOE LANE LONDON<sup>107</sup>**

*First Book of Urizen* (1794) (E)

Gough, *Sepulchral Monuments* (1796) pl. 5-8 (copperplate  
versos [N°. 48])

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

**JONES AND**

**PONTIFEX N° 47**

**SHOE LANE LONDON**

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

*Urizen* (1794) (E)

**R PONTIFEX & C<sup>o</sup>**

**22 LISLE STREET**

**SOHO, LONDON**

*Job* copperplates (1826) versos of pl. 2-13, 15, 17-21

Dante copperplates (1827) versos of pl. 1-7

**WILL<sup>m</sup> & BUSS**

**PONTIFEX & COMP<sup>ny</sup>**

**N<sup>os</sup> 46 47 & 48**

**SHOE LANE, LONDON**

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<sup>107</sup> The plates in Bodley which Blake is thought to have engraved as an apprentice for Gough's *Sepulchral Monuments* (1786) pl. 5-8 bear on the versos the mark of "JONES No 48 | SHOE LANE LONDON".

"Christ Trampling Satan" (Blake-Butts) (copperplate verso)

**WHITTOW & HARRIS**

**No 31 SHOE LANE**

**LONDON<sup>108</sup>**

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

**OW & SON**

**[SH]OE LANE**

**LONDON**

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

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

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

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

*Jerusalem* (1804[-20]) pl. 5 (A), 29, 52, 56, 57 (H), 62-4, 92, 93  
might be either of the WHITTOW stamps

*Milton* pl. 26

### Plate-Sizes

Joseph Viscomi points out that Blake's colour-print of "God Judging Adam" (43.2 x 53.5 cm), almost certainly printed from copper, is practically identical in size to his colour-prints of "Satan Exulting Over Eve" (43.2 x 53.4 cm) and "Elohim Creating Adam" (43.1 x 53.6 cm), suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time",<sup>109</sup> though previously it been assumed that the supports were millboard.

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

<sup>109</sup> Joseph Viscomi, "Blake's Annus Mirabilis", *Blake*, XL (2007), 63.

**TABLE 10**  
**COPPERPLATE-SIZES**  
**ADDENDA**

|   |  |
|---|--|
| “God Judging Adam” (1795),<br>colour-print        | 43.2 x 53.5 cm   |
| “Satan Exulting Over Eve”<br>(1795), colour-print | 43.2 x 53.4 cm   |
| “Elohim Creating Adam”<br>(1795), colour-print    | 43.1 x 53.6 cm   |
| Small “Pity” (1795), colour-<br>print             | 19.75 cm high at left, 19.5 cm<br>high at right,<br>27.2 cm wide at top, 27.4 cm<br>wide at bottom |

### **Calculating the Cost and Weight of Copper**

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

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

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

bought 6.2 grams of copper before 1814 and 13 grams after 1814.

### **Weight and Cost of Copperplates<sup>110</sup>**

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

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

The known cost of the copper (£5.15.10) for Blake's plates 13, 15-18, 22, 24, 28-35, 37 for Flaxman's *Hesiod* (*BB* 557-58) with a surface area of 10,276 cm<sup>2</sup> gives an average copperplate price of 0.135d/cm<sup>2</sup>.

**TABLE 11**  
**WEIGHT AND COST OF COPPERPLATES**  
**FOR BLAKE'S WRITINGS**

| <b>Title</b>                             | <b>Number of<br/>New Plates</b> | <b>Weight in<br/>Grams</b> | <b>Cost</b> |
|--|---------------------------------|----------------------------|-------------|
| "The Accusers"; see "Our<br>End is Come" |                                 |                            |             |
| "Albion Rose"                            | 1                               | 688.3                      | £ 9.3       |
| <i>All Religions are One</i>             | 10                              | 241.2                      | £ 3.3       |

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<sup>110</sup> See "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates", *University of Toronto Quarterly*, LXXVI (2007), 714-70.



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

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|   |            |                 |                 |
|---|------------|-----------------|-----------------|
| <i>America</i>                              | 23         | 10,196.6        | £ 6.17          |
| “The Approach of Doom”                      | 1          | 1,014           | £ 13.7½         |
| <i>Book of Ahania</i>                       | 5          | 844.2           | £ 11.4          |
| <i>Book of Los</i>                          | 0          |                 |                 |
| <i>Book of Thel</i>                         | 8          | 1,496.1         | £ 1.0.1¼        |
| <i>Europe</i>                               |            | 162.0           | £ 2.2           |
| <i>First Book of Urizen</i>                 | 5          | 1,001.4         | £ 13.5½         |
| <i>For Children: The Gates of Paradise</i>  | 18         | 1,065.1         | £ 14.3½         |
| <i>For the Sexes: The Gates of Paradise</i> | 3          | 254.3           | £ 3.5           |
| <i>Ghost of Abel</i>                        | 1          | 269.8           | £ 3.6           |
| <i>Jerusalem</i>                            | 52         | 22,474.9        | £15. 2.1        |
| “Joseph of Arimathea”                       | 1          | 102.4           | £ 1.4¼          |
| “Laocoon”                                   | 1          | 729.3           | £ 10.7¾         |
| <i>Marriage of Heaven and Hell</i>          | 23         | 5,443.6         | £ 2. 1.3        |
| <i>Milton</i>                               | 30         | 6,380.9         | £ 4.5.9¼        |
| “Mirth”                                     | 1          | 304.0           | £ 4.1           |
| <i>On Homer</i>                             | 1          | 173.5           | £ 2.4           |
| “Our End is come” or<br>“The Accusers”      | 1          | 332.1           | £ 4.5½          |
| <i>Song of Los</i>                          | 8          | 3,583.6         | £ 2. 8.2        |
| <i>Songs of Experience</i>                  | 2          | 153.0           | £ 2.0¾          |
| <i>Songs of Innocence</i>                   | 31         | 3,016.7         | £ 2.0.6½        |
| <i>There is No Natural Religion</i>         | 19         | 537.3           | £ 7.2¾          |
| To the Public                               | 2          |                 | £ 15.0          |
| <i>Visions of the Daughters of Albion</i>   | 11         | 2,708.9         | £ 1.16.5        |
| <b>TOTALS</b>                               | <b>261</b> | <b>63,176.6</b> | <b>£53.4.7¼</b> |

The measurements suggest that the versos of most plates of *Milton* are etched with other *Milton* plates.

### **Watermarks in Paper Used by Blake**

This table provides only very crude evidence. Paper watermarked W ELGAR | 1796 is of course different from paper watermarked 1794 | J WHATMAN. However, some paper watermarked 1794 | J WHATMAN may be quite distinct from other paper watermarked 1794 | J WHATMAN, for “there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN”,<sup>111</sup> differing in size, paper-materials, thickness, &c.<sup>112</sup>

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

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

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<sup>111</sup> Peter Bower, “The Vivid Surface: Blake’s Use of Paper and Board”, p. 55 in *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003).

<sup>112</sup> For information on the makers and mills of paper used by Blake, see the table of “Blake’s Papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in Peter Bower, “The Evolution and Development of ‘Drawing Papers’ and the Effect of their Development on Watercolour Artists, 1750-1850”, pp. 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*, ed. Peter Bower (Oxford and N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.

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

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

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

Records of Blake's separate prints of "Canterbury Pilgrims", "Christ Trampling Satan" (Blake-Butts), George Cumberland's card, "Earl Spencer", "Falsa ad Coelum", "Joseph of Arimathea Preaching", "Lavater", "Lear and Cordelia" (Blake-Butts), "Wilson Lowry", "The Man Sweeping", Moore & Co advertisement, and "Mrs Q" are taken from Robert N. Essick, *The Separate Plates of William Blake* (1983). The dates

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<sup>113</sup> Hayley wrote on 6 July 1802 that Blake "deal[s] with his own stationer in London, & [has him] send it down as He thought proper".

attached to these separate prints are for the specific state on that paper; however, a few prints, such as "Canterbury Pilgrims", Cumberland's card, and "Christ Trampling Satan", were pulled long after Blake's death. Paper with watermarks dated after Blake's death such as J WHATMAN | 1828, 1831, and 1832, were clearly not chosen by Blake.

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

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

## TABLE 12 WATERMARKS IN WORKS BY BLAKE<sup>114</sup>

### A

Cumberland card\* (1827)

**AP | 1807**

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

### C BALL

*Marriage* (L)

**R BARNARD | 1827**

Letters (1, 4 August 1829)

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<sup>114</sup> Incorporating *BB* (1977), 71-73, *BBS* (1995), 40, and Butlin, 627.

**BASTED MILL 1820<sup>115</sup>**

Butlin #714 (1820)

**A B[LACKWELL?]**

Letter (7 October 1803)

**A BLACKWELL | 1798**

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

**C BRENCHLEY | 1804**

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

**W BRIDGES 1794**

Butlin #503 (1800-3)

**Britannia design | 17[ ]**

Cumberland card\* (1827)

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

Cumberland card\* (1827)<sup>116</sup>

**BUTTANSHAW**

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

Butlin #531 (1806)

**BUTTANSHAW 1799**

Butlin #358 (1802)

**BUTTANSHAW | 18[ ]**

Letter (19 October 1801)

**BUTTANSHAW | 1802**

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

**Crown design**

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<sup>115</sup> BASTED MILL is the watermark used by John Pine and William Thomas at their Basted Mill, Hertfordshire.

<sup>116</sup> The Sophocles MS is on paper with a watermark of Britannia and a crown and a countermark of GR, but I do not think the Sophocles MS has anything to do with the poet William Blake.

"Falsa ad Coelum" (1790); "Christ Trampling Satan"\* (1806-1808)

**CURTEIS & SON**

Letter (18 October 1791)

**W D[ICKI]E<sup>117</sup> | 1803**

Letters (4 December 1804; 25 March 1805)

**W DI[CKI]E & CO | 1804**

Letter (4 December 1804)

**E & P**

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

**E & P | 1802**

*Innocence* (\*P), *Jerusalem* pl. 28 (Morgan)

**EDMEADS & [PINE]**

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

**EDMEADS & PINE 1802**

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

**W E[LGAR] + fleur de lys**

Butlin #812 passim (1824-7)

**W ELGAR 1796**

Butlin #812 passim (1824-27)

**F in a circle**

Butlin #214 (1793-4)

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<sup>117</sup> The watermark, misread, or rather misreported, in *BB* 71, 272 as 'W DA[CI]E', was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.

**FAO**

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

**GATER 1805**

Butlin #621 (1805), 771 (1820)

**GR and coat of arms**

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

**GR and PRO PATRIA**

Butlin #R8 (n.d.)

**J GREEN | 1819**

Butlin #709, 736, 763 (1820)

**[ J EEN | ]9**

Butlin #792 (1820)

**FRANCE**

"Canterbury Pilgrims" (1820 ff.)

**JH in monogram**

Butlin #693 (1818), 699 (1820)

**F HAYES | 1798**

Letters (11 September 1801; 22 November 1802; 16 August  
1803)

**[HAYES] & WISE**

Butlin #619 (1805)

**HAYES & WISE | 1799**

*America* (M)

**F J Head & Co**

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

**N HENDON[?]**

"Exhibition of Paintings"

**IVY MILL | 1806**

Letters (18 January 1808 [A-C])

**JUBB and PRO PATRIA**

[not, as stated, in Butlin #120]

**M & J LAY 1816**

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

**[LE]PARD**

*Vala\**

**MA[FRIN]S**

*For Children (A)*

**MD or ND**

Cumberland card\* (1827)

**[ ]ORA[ ]**

"Mrs Q" (1820)

**HP**

Butlin #120 (1780-85)

**PRO PATRIA**

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

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

"Resurrection of the Dead" (Butlin #79 [1802])<sup>118</sup>

**J RUSE | 1800**

"Lavater" (1801)

**[ ]R (perhaps I TAYLOR)**

*Vala\**

**R & T**

*Europe (\*I)*

**RUSE AND TURNERS**

Butlin #757 (1820)

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<sup>118</sup> Pencil sketch, watermark and drawing reproduced in John Windle Catalogue 46 (2009), p. 2.



**RUSE& TURNERS | 1810**

Letters (31 January, 16 July 1826; 12 April 1827)

**RUSE& TURNERS | 1812**

*America* (N), *Europe* (\*I)

**RUSE& TURNERS | 1815**

*Thel* (N-O), *Marriage* (G), *Visions* (N-P), *Songs* (T, U), *Urizen* (G), *Milton* (D)

**S| |**

*No Natural Religion* (F)

**SMITH & ALLNUTT | 1815**

Letter (14 July 1826); Butlin #703, 713, 730, 728 (1820)

**T STAINS**

*America* (\*Q), *Europe* (\*L)

**T STAINS | 1813**

*America* (\*Q), *Europe* (\*L); "Paolo & Francesca" (Butlin #816)

**[ |TH**

Letter (6 December 1795)

**T above an arch**

"Wilson Lowry" (1825)

**I TAYLOR**

*No Natural Religion* (B, L<sup>1</sup>), *All Religions Are One* (\*A), *Thel* (F), *Marriage* (\*D), *America* (\*R), *Songs* (A, \*C, R), *Europe* (B, \*C, D-G, c), *Urizen* (A, \*B, J); Butlin #229, 337 141[?] (1793); Butlin #614 (1806)

**1794 | I TAYLOR**

*All Religions Are One* (\*A), *Marriage* (\*D), *Urizen* (B)

**W TURNER & SON**

Butlin #708, 711 (1820)

**IHS IxVILLEDARY**

Butlin #636 (1805)

**JW**

Letter of 7 August 1804<sup>119</sup>

**W [Whatman countermark]**

Sketch of a Woman Enthroned (Butlin #142), Essick Collection<sup>120</sup>)

**W 1815**

Butlin #700 (1820)

**J WHATMAN**

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

**J WHATMAN | 1[ ]**

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

**1794 J WHATMAN<sup>121</sup>**

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<sup>119</sup> See the note to the letter below.

<sup>120</sup> R.N. Essick, "Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 113.

<sup>121</sup> According to Peter Bower, "The Vivid Surface: Blake's Use of Paper and

*Visions* (F-G, R), *America* (A-B, \*R, pl. d), *Europe* (A, \*C),  
*Urizen* (B, \*D, J, pl. 17 [British Museum Print Room]),  
*Vala\**, "Albion Rose" (D); "Lavater" (1801); Butlin #316  
(1795); Butlin #330 passim [Young] (1795-97); Butlin #335 1-  
116 [Gray] (1797-98)

**J WH[ATMAN] 18[ ]**

Butlin #802 1 (1825)

**J WHATMAN | 1800<sup>122</sup>**

Blair watercolour No. 11 (backing mat)

**J WHATMAN | 1801**

*Milton* (B)

**J WHATMAN | 1804**

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

**J WHATMAN | 1808**

*Innocence* (S), *Songs* (\*R, S), *Milton* (A-B, \*C<sup>123</sup>)

**J WHATMAN | 1811**

\*Flaxman, *Hesiod* (1817) proofs

**J WHATMAN 1813**

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

**J WHATMAN | 1815**

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

<sup>122</sup> J WHATMAN | 1800 has not been recorded in another work by Blake.

<sup>123</sup> Viscomi, 328, argues plausibly that the size and position of the fragmentary watermarks ("J W", "T", "TMAN", and "8") and the comparative thinness of the paper in pl. c and e in Copy C are unlike the 'J WHATMAN | 1808' paper of pl. 4, 7, 26, 41 and "exactly like" the "J WHATMAN | 1818" paper of *Jerusalem* (F) and *Songs* (V).

*Marriage* (I); \*Flaxman, *Hesiod* (1817) proofs

**J WHATMAN | 1816**

\*Flaxman, *Hesiod* (1817) proofs

**J WHATMAN | 1818**

*America* (O), *Songs* (V, \*W), *Europe* (\*K), *For the Sexes* (B), *Jerusalem* (\*A, B, \*C, pl. 58 [Library of Congress], *Milton* (\*C)

**J WHATMAN | 1819**

*Europe* (\*K), *Jerusalem* (\*A, \*C)

**J WHATMAN | 1820**

*America* (\*O), *Europe* (\*K), *Jerusalem* (\*A, \*C, D-E), *Ghost of Abel* (D); Butlin #552 (1821); Butlin #825 (1824-27)

**J WHATMAN | 1821**

*Ghost of Abel* (A), Illuminated Genesis MS; "Man Sweeping" (1822)

**J WHATMAN TURKEY MILL 1821**

Butlin #828 1 (1826-27)

**J WHATMAN | 1824**

*Jerusalem* (\*F); Butlin #802A (1825), 819 (1824-27)

**J WHATMAN | 1825<sup>124</sup>**

"Joseph of Arimathea Among" (E), *Songs* (\*W, X-AA), *For the Sexes* (C-D); Butlin #688 (1825)

**J WHATMAN | 1826**

*For the Sexes* (F, H-\*J), "Laocoon" (B), *Jerusalem* (\*F), Illuminated Genesis MS; Butlin #828 2, 7 (1826-27)

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<sup>124</sup> J WHATMAN |TURKEY MILL | 1825 is on Blake's *Job*(1826), but he probably did not choose the paper.

**J WHATMAN 1828**

"Joseph of Arimathea Among" (E); Butlin #546 (on mount)  
(1820-25)

**J WHATMAN | 183[ ]**

*Songs* (n)

**J WHATMAN | 1831**

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

**J WHATMAN | 1832**

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

**J W[HATMAN] | TURKE[Y MILL] | 18[ ]**

*Songs* (pl. 29 [Harvard])

**H WILLMOTT | 1810**

"Blake's Chaucer: An Original Engraving"

**179[ ]**

Letter (16 September 1800)

**1794**

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

**[17]96**

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

**1797**

Tasso MS

**1798**

List of Apostles

**[ ] 18[ ]**

Butlin #535 (1807)

|   |                |
|---|----------------|
|   | <b>180[2?]</b> |
| Letter (14 October 1807)  |                |
|   | <b>1802</b>    |
| Hayley, <i>Designs to a Series of Ballads</i> (1802); Butlin #683 (1805); Butlin #781 (1825) <sup>125</sup> |                |
|   | <b>1806</b>    |
| Butlin #692 (Smaller Blake-Varley Sketchbook) passim (1819)   |                |
|   | <b>1808</b>    |
| "Canterbury Pilgrims" (1810 ff.)  |                |
|   | <b>1810</b>    |
| Butlin #748 (1820)  |                |
|   | <b>[18]11</b>  |
| <i>No Natural Religion</i> (H-J)  |                |
|   | <b>1811</b>    |
| "Earl Spencer" (1813)   |                |
|   | <b>1815</b>    |
| Butlin #916 (1824-27); Butlin #801 (1825)   |                |
|   | <b>1818</b>    |
| "Everlasting Gospel" MS; letter (March 1825)  |                |
|   | <b>1821</b>    |
| <i>On Homer</i> (C)   |                |
|   | <b>1832</b>    |
| <i>Songs</i> (*b, o)  |                |
|   | <b>19[?]</b>   |
| <i>Songs</i> (*j)   |                |

### Crown and Shield

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<sup>125</sup> "1802" is also the watermark in the paper for Blake's List of Apostles and his letter of 14 Oct 1807.

Letter of 1 September 1800

**fleur-de-lis**

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

**Three curved lines enclosing a rampant lion or dragon**

Letter (25 November 1825)

**TABLE 13  
STAB HOLES  
ADDENDA**

**TWO STAB HOLES**

**3.9, 4.3 apart**

*Urizen* pl. 22 (Small Book [B])

**THREE STAB HOLES**

**3.9, 4.4<sup>126</sup>**

Small Book of Designs (B)<sup>127</sup>

*Thel* pl. 7 (Anon.)

*Urizen* pl. 1 (Keynes Family Trust)

*Urizen* pl. 2 (Tate)

*Urizen* pl. 5 (Yale)

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<sup>126</sup> A fourth stab hole is 0.2 cm below and to the right of the third. (In *Urizen* pl. 22, the fourth hole is 1.5 cm below and to the right of the third.) *Visions* pl. 10 lacks the extra hole.

<sup>127</sup> *Urizen* pl. 2, 5, 10 and *Marriage* pl. 11 were recorded in *BB*. All the new information about stab holes comes from Butlin and Hamlyn. The newly-discovered *Urizen* pl. 12 has no stab hole.

No stab hole is recorded for the other prints which were probably in Small Book (B) – *Urizen* pl. 3 (Keynes Family Trust), 9 (Princeton), 12 (Morgan), and *Marriage* pl. 14 (U.S. National Gallery) – perhaps because they were trimmed off or simply not noticed.

*Urizen* pl. 7 (Anon.)  
*Urizen* pl. 10 (Yale)  
*Urizen* pl. 11 (Anon.)  
*Urizen* pl. 17 (Anon.)  
*Urizen* pl. 19 (Anon.)  
*Urizen* pl. 22 (Essick)  
*Urizen* pl. 23 (Anon.)  
*Marriage* pl. 11 (Princeton)  
*Marriage* pl. 16 (Anon.)  
*Marriage* pl. 20 (Essick)  
*Visions* pl. 10 (Keynes Family Trust)

**THREE STAB HOLES**

4.4, 3.0 c, apart

*Poetical Sketches* (Y)

**THREE STAB HOLES**

*Descriptive Catalogue* (F) <**BB 138**>

**FIVE STAB HOLES**

**1.2, 3.1, 11.1, 1.2 cm apart**

*Innocence* (J)<sup>128</sup>



**Part I**

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

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<sup>127</sup> For conflicting reports on these stab holes, see *Songs of Innocence* (J).



(?1796, ?1804)

**Weight and Cost of Copperplate<sup>129</sup>**

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

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

**COPY A**

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

**COPY B**

Copy B is reproduced in the National Gallery of Art (Washington, D.C.) online catalogue.<sup>130</sup>

**NEW COPY**

**COPY E**

**WATERMARK:** None

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

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

---

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

<sup>130</sup> “Albion Rose” is traced to the Library of Congress in *BB* p. 78.

outrages? Wouldst Thou make a full | end of the  
remnant?

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

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

COPY F

Copy F is reproduced in the National Gallery of Art

(Washington, D.C.) online catalogue.<sup>131</sup>

COPY I

It is reproduced online by the Whitworth Art Gallery.

***All Religions Are One***  
**(1795)**

**Weight and Cost of Copperplates**

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

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

COPY A

Reproduced in colour in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), online in Huntington Digital Images, and in *Todas las religiones son una / No hay religión*, tr. David Francisco (2014).

EDITIONS

*All Religions are One* (1970) The William Blake Trust <BB>

REVIEWS

§Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-39 (with 12 others)

Kay Parkhurst Easson, *Blake Studies*, V, 1 (1972), 168-74 (with another)

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<sup>131</sup> "The Accusers" (F) is wrongly located by BB in the Library of Congress; the reference is corrected in BBS p. 51.

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, pp. 1537-39 (with 6 others)

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

*America*  
(1793[-1831?])

**TABLE**

| Copy | Plates | Leaves | Water-Blake | Leaf Size in cm | Printing Colour |
|------|--------|--------|-------------|-----------------|-----------------|
|      |        |        | mark        | Num-<br>ber     |                 |

|   |    |    |  |  |  |
|---|----|----|--|--|--|
| S | 18 | 18 |  |  |  |
|---|----|----|--|--|--|

Untraced

|         |   |    |    |                            |                          |
|---------|---|----|----|----------------------------|--------------------------|
| #Fogg 1 | 1 | ?? | -- | 16.8 x 23.3 <sup>132</sup> | dark blue <sup>133</sup> |
|---------|---|----|----|----------------------------|--------------------------|

**Weight and Cost of Copperplates**

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

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

A drawing (c. 1793)<sup>134</sup> has sketches related to *America* pl. 2 (running woman [top right]), pl. 5 (man in chains [top

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<sup>132</sup> Trimmed to the image.

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

<sup>134</sup> Butlin #226, pl. 259-260, acquired at the sale of the late Charles Ryskamp at Sotheby's (N.Y.), 25 January 2011, lot 209, by R.N. Essick and reproduced with his “Blake in the Marketplace 2011”, *Blake*, XLV, 4 (Spring 2012), 111-12.

middle], running woman [bottom left]), pl. 6 (arm with clenched fist), and pl. 8 (bent leg).

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

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

Plates 7-12 in *Europe* copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed

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

#### COPY A

**BINDING:** It was "in portfolio" when offered in Quaritch Catalogue (June 1904), lot 1602.

**HISTORY:** (3) Offered by Quaritch (June 1904), lot 1602, for £260.

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

#### COPY B

**BINDING:** (1) *America* (B, printed 1795), probably then lacking pl. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm apart apparently with *Europe* (C, printed in 1794); (2) *America* (B) was separated from *Europe* (C) by 1799 (when it was inscribed to C.H. Tatham) and probably sewn through three new stab holes 10.7 x 12.9 cm apart; it was presumably in this state, or possibly unstitched, when sold “unbound” in 1874; (3) By 1878 it was “BOUND BY F.BEDFORD” in citron morocco and, after being bound thus, excellent photolithographic facsimiles of pl. 4 and 9<sup>135</sup> (probably copied by its owner A.G.

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<sup>135</sup> While pl. 4 and 9 were missing, the prints were numbered 2-16 in pencil by an unknown hand on pl. 2-3, 5-8, 10-18 below the bottom left platemark. (BBS

Dew-Smith from copy F in the British Museum Print Room), marked “F” (?for “Facsimile”), were tipped in at the appropriate places to perfect the copy.<sup>136</sup>

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

COPY C

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

COPY E

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

COPY F

Reproduced in the William Blake Archive in 2007.

COPY G

HISTORY: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with *Europe* (B) and *Jerusalem* (B) on 4 August 1831 by Benjamin Wheatley, lot 426 ("*Three of the rarest of this singular Artist's Productions*") [for £4.4.0 to Bohn].<sup>137</sup>

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p. 54 footnote 23, erroneously described the first numeration as “Blake’s page-numbers”.) 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.

<sup>136</sup> The new information here about numeration and facsimiles derives from Joseph Viscomi, “Two FakeBlakes 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* 54 suggests erroneously that pl. 4 and 9 were added after 1878.

<sup>137</sup> According to Wheatley's file copy of the catalogue in the British Library: S.C. Wheatley17 (12); see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll

**COPY H**

**HISTORY:** It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY I**

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

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

**COPY L**

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

**COPY M**

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

**HISTORY:** (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art of December 1929,... (5) By 1977 Mr Mellon had given it to (6) The YALE CENTER FOR BRITISH ART.

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

**COPY N** (bound with *Europe* [I])



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

#### COPY O

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

#### COPY R

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

#### NEW COPY

#### COPY S

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

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<sup>138</sup> Gilchrist, 366 (*BR* (2) 481).

<sup>139</sup> Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed", p. 43 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). It is probably not copy B as in *BB* and *BBS*.

*Visions* (S) in half calf with the autograph of John Flaxman.

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

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

## PLATE 2

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

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<sup>140</sup> BR (2) 758.

<sup>141</sup> Christie's sold *the Whole of the Remaining Original Models, by John Flaxman* (9 April 1862), *the Whole of the Celebrated Drawings and Remaining Works of John Flaxman* (10-11 April 1862), and *the Whole of the Drawings and the Remaining Works of John Flaxman, R.A., the Property of the Denman Family* (26-27 Feb 1863; lots 244-246 were *Songs*[O]).

drawings [i.e., prints?] which I have set apart for Il marito [*i.e.*, *Barron Field*;] it's headed *America*";<sup>142</sup> (2) **Untraced.**

PLATE a

The surviving copperplate fragment is 8.2 wide cm by 5.8 cm high by 0.141 cm thick and etched (in two bites, 0.005, then 0.007) to a depth of 0.012 cm.<sup>143</sup>

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

PLATES a-c

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

EDITIONS

*America* (1963) The William Blake Trust <BB>

REVIEWS

§**Anon.**, "A Prophet's Eye", *Times* [London], **February 1964**

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

*America: A Prophecy*, introduction by **G.E. Bentley, Jr** (1974)  
American Blake Foundation <BB>

REVIEWS

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

<sup>143</sup> Michael Phillips, "The Printing of Blake's *America a Prophecy*", *Print Quarterly*, XXI (2004), 31.

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

**Ronald Paulson**, *Georgia Review*, XXX (**Summer 1976**), 466-67 (with 3 others)

*America a Prophecy*, the *Blake Newsletter* reproduction (1975)  
<BBS>

#### REVIEW

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

§\***Steil, Juliana**. "Profecia poética e tradução: *America a Prophecy*, de William Blake, trazida de commentada." Universidade Federal de Santa Catarina Dissertação (Florianapolis, Brazil), 2007. In Portuguese

\**America A Prophecy (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)  
ISBN: 9788074844119

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

§*America: A Prophecy*. (Charleston [South Carolina]: BiblioLife, 2014) 44 pp.; ISBN: 9781293813065

#### **“The Approach of Doom”**

Weight and Cost of Copperplate

The experimental plate, cut up and etched with 4 plates for the *Marriage*, weighed 1,620.7 grams and cost 6s 11<sup>3</sup>/<sub>4</sub>d.

**“Blake's Chaucer: The Canterbury Pilgrims”  
(1809)**

### NEW COPY

| Copy | Collection | Correction | Contemporary Owner |
|------|------------|------------|--------------------|
| B    | Bodley     |            | Francis Douce      |

COPY B

SHEET SIZE: 18.65 X 22.7 cm.

WATERMARK: Invisible because pasted down.

BINDING: Pasted to the verso of the last fly-leaf of Vol. I of *The Canterbury Tales of Chaucer*, ed. Thomas Tyrwhitt (1798), facing Cromek's prospectus for Stothard's *Canterbury Pilgrims* ("London, Feb. 10th, 1807").

HISTORY: (1) Francis Douce bought "Blake's Canterbury Pilgr." from the firm of Hurst and Robinson in March 1825,<sup>144</sup> to go with his copy of "Blake's print of Canterbury pilgrimage" which he had bought from them in November 1824, and pasted the prospectus in his copy of *The Canterbury Tales*, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to THE BODLEIAN LIBRARY, reproduced in J.B. Mertz, "Blake v. Cromek: A Contemporary Ruling", *Modern Philology*, XCIX (2001), 69.

### "Blake's Chaucer: An Original Engraving" (1810)

DATE: It was in circulation by 20 June 1810 when the publisher Robert Bowyer sent to Earl Spencer "a prospectus" of an "Engraving in the line manner ... a very fine Etching" by Blake.<sup>145</sup>

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

<sup>145</sup> BR (2) 300.

## COPY C

It is reproduced online by Harvard Libraries.

## COPY D

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

***The Book of Ahania***  
**(1795)**

Weight of and Cost Copperplates

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

According to Viscomi, Blake acquired a sheet of copper 39.4 x 54.5 cm with rounded corners. "This sheet was cut exactly in half and each half was cut in half, hence each of the four quarters has a side 27.2 cm. wide or high. ... each small plate has just one rounded corner". On these quarter-sheets Blake etched (1) *The Book of Los* (text pl. 2-5), (2) *The Book of Ahania* (text pl. 3-6), (3) "Albion Rose", and (4) "Pity",<sup>146</sup> the last always previously assumed to be on mill-board. (The prints from mill-board sometimes, as in "Christ Appearing to the Apostles" and "The Night of Enitharmon's Joy", exhibit striations from the mill-board, despite its sealing with glue-size or gesso. "Pity" exhibits embossing characteristic of copper but

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<sup>146</sup> Joseph Viscomi, "Blake's 'Annus Mirabilis'", *Blake*, XL (2007), 69-71. The sizes are *The Book of Los* (19.6 x 27.2 cm), *The Book of Ahania* (19.8 x 27.3 cm), "Albion Rose" (27.2 cm high at left, 27.3 cm at right, 19.75 cm wide at top, 19.95 cm at bottom), and "Pity" (19.75 cm high at left, 19.5 cm high at right, 27.2 cm wide at top, 27.4 cm wide at bottom). Note that Blake did not bevel the edges or round the corners of the newly-created plates.

not of mill-board.) As *The Book of Ahania* and *The Book of Los* are both dated 1795 by Blake, the first state of “Albion Rose” is almost certainly also 1795, not 1794 as previously assumed.

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

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

COPY A

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

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online in the Library of Congress.

#### EDITIONS

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

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

§*Kniha Ahanie*. ([No place: No publisher] 1963) In Czech.

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

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

#### REVIEW

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, pp. 145-47  
(with 6 others)

\**The Book of Ahania*(*Illuminated Manuscript* [sic] *with the Original Illustrations of William Blake*). (e-artnow, 2013)  
ISBN: 9788074844157

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

#### ***Book of Los*** **(1795)**

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

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

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



## COPY A

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online by the Pierpont Morgan Library.

## PLATE 5

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

## *The Book of Thel* (1789[-1818])

### TABLE

| Copy | Plates             | Leaves |
|------|--------------------|--------|
| S    | 2-8 <sup>147</sup> | 7      |

Untraced

### Weight and Cost of Copperplates

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

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

|                     |   |   |   |   |   |
|---------------------|---|---|---|---|---|
| <i>Thel</i> pl.     | 4 | 5 | 6 | 1 |   |
| <i>Marriage</i> pl. |   |   |   |   | 4 |
| <i>Thel</i> pl.     | 3 | 2 | 7 | 8 |   |

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<sup>147</sup> The print missing may be pl. 1, “Thel’s Motto”, also omitted from Copy E.

*Thel* pl. 1 and *Marriage* pl. 4 being especially small plates, and *Thel* pl. 1 and 8 being etched last.

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

According to Viscomi, 253, 254,

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

Blake appears to have printed a pair of plates in the five colors before moving to a second pair; because the color sequence could vary among plate pairs, it is not possible to sequence the issues, let

alone the copies, of the edition. ... The five inks of *Thel* required five different dabbers, otherwise one dabber would have had to have been cleaned five times for each plate pair.

#### VARIANT

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

#### COPY A

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

#### COPY B

HISTORY: (4) By 1977 Mr Mellon had given it to (5) The YALE CENTER FOR BRITISH ART.

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

#### COPY C

HISTORY: (2) Offered in Quaritch Catalogue No. 190 (July 1899), lot 165: "7 engraved pages ... COLOURED BY BLAKE, UNCUT, in paper cover, preserved in a morocco case, by Rivière", "IT WAS STOTHARD'S", £25.

It is reproduced online by the Pierpont Morgan Library.

#### Copy D

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

#### COPY E

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

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

#### **COPY F**

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

#### **COPY G**

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

<sup>149</sup> "The original quarto consists of seven engraved pages, including the title; copy E has 7 prints, and all other copies have eight. The size Gilchrist gives for the "pages", "some six inches by four and a quarter" (15.2 x 11.8 cm), is the size of the copperplates (c. 15.3 x 10.8 cm) rather than the leaves of copy E (30 x 24 cm) or of the smallest of the other extant copies (A: 26.5 x 18.2 cm).

It was reproduced in the William Blake Archive in 2011.

COPY H

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

COPY I

It is reproduced online in the William Blake Archive.

COPY J

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

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

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online in Harvard Libraries and the William Blake

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

#### COPY K

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

#### COPY L

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

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

#### COPY N

It was reproduced in the William Blake Archive in 2014.

#### COPY O

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

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

#### COPY R

BINDING: It was still in "original paper wrappers, uncut" when offered in Quaritch *No. 203* (December 1900), lot 194.

HISTORY: (2) Offered at £63 in Quaritch catalogue *No. 203* (December 1900), lot 194.

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

### NEW COPY

#### COPY S

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

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

PLATES 2, 4, 6-7

See Small Book of Designs (A).

#### PLATE 6

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

#### PLATE 7

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

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<sup>150</sup> According to Anon., "Long-lost Blake watercolours shown for 1st time", CBCNews, 12 Nov 2007, it was a furniture sale.

<sup>151</sup> Butlin and Hamlyn p. 57.

the Tate Britain exhibition of 2007.

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

### EDITIONS

*The Book of Thel*, Gollancz facsimile (1928) <BB>

### REVIEW

§**Anon.**, *Glasgow Herald*, **26 April 1928**

*Thels Bog*. Tr. **Kaifriis Møller**. Illustreret af Lis Tveden. (København: Carit Andersens Forlag, 1945) 4°, 23 pp., in Danish <BB§>

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

*The Book of Thel* [O] (1965) The William Blake Trust <BB>

### REVIEWS

**Anon.**, *Times Literary Supplement*, **2 December 1965**, p. 1,104 (with another)

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

§**Anon.**, *Times* [London], **December 1965** (with another)

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

§**Donald Ault**, *Modern Philology*, LXXI, 2 (**November 1973**), 218-21

*The Book of Thel*, ed. **Nancy Bogen** (1971) <BB>

### REVIEWS



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

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

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

§**W.H. Stevenson**, *Studies in Romanticism*, XI, 1 (Winter 1972), 71-72

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

§**Kerry McSweeney**, *Queen's Quarterly*, LXXIX (1972), 236-37

**Francis Wood Metcalf**, *Blake Newsletter*, VII, 1 (Summer 1973), 17-19

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

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

§**Steven R. Phillips**, *Studies in Burke and His Time*, XV (1974), 301-5

\**The Book of Thel*, Copy D. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2011)

\**The Book of Thel*, Copy G. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2011)

§\**The Book of Thel* [?J]. (Adelaide: University of Adelaide Library, 2012) An eBook

A reproduction with a transcription.

*The Book of Thel*(*Illuminated Manuscript* [sic] *with the Original Illustrations of William Blake*). (e-artnow, 2013)  
ISBN: 9788074844058

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

***Descriptive Catalogue***  
**(1809)**

MANUSCRIPT

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

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

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

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

Copies of the Index for separate distribution could have been created by printing extra copies of Sheet G from which

leaf G6 with the Index could be cut. However, it is much more likely that the Index leaves were amputated from whole copies of the *Descriptive Catalogue* in order to have them to sell to non-catalogue-buying patrons of the exhibition. The amputation method would have left some copies of the *Descriptive Catalogue* lacking the Index leaf.

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

#### REVIEW

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (**January 1906**), 161-79 (with 5 others) <BB>

#### COPY F

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

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<sup>152</sup> Only copies F, I, and L were bound in green; F went to Bodley in 1834, and L was bound by Zaehnsdorf long after this sale in 1837.

1883), lot 12,295, for £10.10.0, at £10.10.0 "from the Beckford Library", in his catalogue *No. 178* (March 1898), his *No. 190* (July 1899), "*green morocco extra, from the Beckford Library*", £10 and *Catalogue 197* (1 March 1900), lot 3659.

#### COPY J

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

#### COPY N

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

### NEW COPY

#### COPY U

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

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

<sup>154</sup> "Till we get rid of Titian ~~and~~ Correggio, Rubens and Rembrandt, We shall never equal Rafael ~~and~~ Albert Durer, Michael Angelo, and Julio Romano."

<sup>155</sup> In the couplet, "and the mole" is altered to "mole ^& Bat^" in order to make it rhyme with "fat" and to make it correspond to the draft in Blake's *Notebook* p. 36.

by George Cumberland; (2) Rebound c. 1830 in grey boards, with blue cloth spine; with tipped-in letters from (A) John Linnell [to George Cumberland], 18 March 1833; (B) John Linnell to George Cumberland [Jr], 4 January 1876; (C) Dora Greenwell of 27 December 1875 (printed) on "Vivisection" quoting 26 lines of "Auguries of Innocence"; (D) Dora Greenwell [to George Cumberland Jr], 25 January 1876; plus (E) A note by "GC Nov [180]9"<sup>156</sup> on the back flyleaf.

HISTORY: (1) In November 1809 George Cumberland Jr paid 5s for two copies of the *Descriptive Catalogue*<sup>157</sup> and sent them to (2) His father George Cumberland in Bristol,<sup>158</sup> who gave one to B. Barry (see below) and kept the other; (3) Cumberland's copy was bought "many years ago" by a man, (4) Whose daughter sold it through Marlborough Rare Books

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

<sup>157</sup> George Cumberland Jr wrote to his father on 14 Oct 1809 about Blake's Catalogue of Pictures being the ancient method of Frescoe Painting Restored.--you should tell Mr Barry to get it, it may be the means of serving your Friend[;] it sells for 2/6. and may be had of J. Blake. 28. Broad St Golden Square at his Brothers – the Book is a great curiosity. He [h]as given Stothard a compleat set down--

Three weeks later, on 5 Nov, Cumberland asked his son to "send by Abingdon 2 vols of Blakes work & make my regards to Blake – MC will pay you the 5/- for them--".

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

<sup>158</sup> George Cumberland Sr wrote to his son on 13 Nov 1809:

Blakes Cat. is truly original– part vanity part madness– part very good sense – is this the work of his you recommended, and of which I gave you a Comm<sup>n</sup> to buy two sets one for me and one for Mr Barrys Library? ...

and John Windle in August 1997 to (5) Professor **Robert Newman Essick**.<sup>159</sup>

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

### NEW COPY

COPY V

BINDING: Unknown.

HISTORY: (1) Sent by George Cumberland Jr in November 1809 to (2) His father (as in Copy U) for (3) The Bristol publisher and circulating library owner B. Barry;<sup>160</sup> (4) **Untraced**.

### REVIEW

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

### EDITIONS

*A descriptive catalogue* [H] (Oxford and N.Y.: Woodstock Books, 1990) <BBS>

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (**Summer 1991**), 8-9  
\*"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake a l'Aquarelle, Restaurant

<sup>159</sup> For the intermediaries between George Cumberland and Robert Essick, see Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

<sup>160</sup> Advertisements for Blair's *Grave* with Blake's designs in June 1808 said that it could be had "At Mr. Barry's Reading Rooms, Bristol" (*BR* (2) 252). Barry's role as a publisher and a portrait of him are recorded in G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. and London: Garland, 1975), 25, 115.

l'ancienne Methode de la Peinture a Fresque; ainsi que des Dessins Presentes au Public [sic] et Offerts a l'achat sous contrat privé." *Cahiers du Musée National d'Art Moderne* [Paris], No. 56/57 (1996), 188-209. In French

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

*Europe*  
(1794[-1831])

| Copy                | Plates          | Leaves | Water-mark | Blake Number     | Leaf size in cm | Printing Colour          |
|---------------------|-----------------|--------|------------|------------------|-----------------|--------------------------|
| N                   | ?2-8,           | 15     |            |                  |                 |                          |
| Untraced            | 11-18           |        |            |                  |                 |                          |
| Anon.               | #1              | 1      | -          |                  |                 | dark blue <sup>161</sup> |
| c<br><i>Harvard</i> | 15 <sup>b</sup> | 1      | -          | - <sup>162</sup> | 22.6 x 31.3     | brown <sup>163</sup>     |
| Anon                | 1               | 1      | Wove paper | -                | 24.2 x 17.7     | dark grey-blue           |
| Essick              | 13-14           | 1      | -          | -                | 25.1 x 19.5     | greenish grey            |
| Untraced            | [4]             | 4?     | ?          | ?                | ?               | ?                        |

### Weight and Cost of Copperplates

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

<sup>161</sup> The dark blue copy of Europe pl. 1 has a brown ink framing line round the print.

<sup>162</sup> Pl. 15<sup>b</sup> is numbered "36" in ink at the top right (see the "Order" of the *Songs* below) and "24" in pencil at the top left.

<sup>163</sup> Pl. 15<sup>b</sup> has rough green colour printing at the bottom. The plate is poorly inked, and the text and parts of the design are gone over in black ink. There are two framing lines round the print and stab holes in the left margin.

pl. 1 on it (see *BB* 149). Therefore the only previously unused plate in *America* seems to have been pl. 3 which weighed 162 grams = 0.36 pounds and would have cost 1s. 6d.

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

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

#### ETCHED VARIANTS<sup>164</sup>

##### PLATE 1

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

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

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<sup>164</sup> The modifications here of *BB* and *BBS* derive, mostly word-for-word, from an unpublished essay by Robert N. Essay called "Miscellaneous Plates from *Europe a Prophecy*" generously sent me in 2009. There is no etched variant in pl. 2-3, 6, 8, 12-16. Some of the variants noted in *BB* are due to differences in inking and colouring rather than to etched changes to the plate.



#### PLATE 4

State 1 (Copy b, pl. 4<sup>a-b</sup>): There are no white lines in the road-ruts to the left of the walking figure's foot or on the walking figure or on the plants to the right of his foot.

State 2 (Copy a, copy c pl. 4<sup>c</sup>): White line work has been added to the ruts, to the strip across the right side of the walker's chest, to the plants to the right of the walker's foot, to his right knee and inner right thigh, to his left thigh, to his lower torso, and to his upper right arm.

State 3 (all other copies): White line hatching has been added to the bundle on the walker's back, to the locks of hair below his hat, to the small area of the bundle visible above and to the left of his right shoulder, now defined with a line that clearly separates the shoulder from the bundle.

#### PLATE 5

State 1 (Copy b): Lacks the white line work added in State 2.

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

#### PLATE 7

State 1 (Copy a): The prone young man has a halo of three concentric lines round his head.

State 2 (all other copies): The halo has been removed.

#### PLATE 9

State 1 (Copy b, pl. 9<sup>b</sup>): Lacks the white lines added in State 2.

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

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

#### PLATE 10

State 1 (Copy a): Lacks the white line work added in State 2.

State 2 (all other copies): Considerable white line hatching has been added to the bellman's hat (upper left crown and brim above his hair), to his coat over his chest, upper stomach, and the left side of his arm, to the relief line just above the lower edge of his bell, to the chest, back, shoulder, and arm of the man lower left, to the hair and gown of the woman lower left (particularly evident below her legs), to the gown of the woman on the right where it falls to the left and below her left

leg and right of her left foot, and to the lines extending upward from her waist.

PLATE 11

State 1<sup>165</sup> (Copy a): There is no white line work in the relief area below the woman's right foot and ankle, lower left.

State 2 (all other copies): A few white line strokes have been added to the relief area below the woman's right foot and ankle, lower left.

PLATE 17

State 1 (Copy a, Copy b, pl. 17<sup>a-b</sup>, Copy c ([all three copies], and Essick copy): Line 6 from the bottom reads "She ceas'd, and all went forth to sport beneath the solemn moon" and line 3 from the bottom reads "Till morning ope'd the eastern gate, and the angel trumpet blew."

State 2 (all other copies): Line 6 from the bottom has been altered to read: "She ceas'd, for All were forth at sport beneath the solemn moon",<sup>166</sup> and line 3 from the bottom reads "Till morning ope'd the eastern gate."

PLATE 18

State 1 (Copy a): Line 1 reads "Shot from the heights of Enitharmon, before the trumpet blew;".

State 2 (Copy c, pl. 18<sup>a</sup>): The small areas of relief lines on the woman's back, just above her neck, and on her left shoulder have been modified with white line work. The relief areas on the back of the child's raised right hand have been cut away and the middle finger divided into two fingers with white line work. An "S" shaped relief line below "all" in the

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<sup>165</sup> Not recorded in *BB* or *BBS*.

<sup>166</sup> Copy b, pl. 17<sup>c</sup>, Line 6 from the bottom has been altered in ink (not on the etched copperplate) to read: "She ceas'd. All were forth in sport beneath the solemn moon".

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

State 3 (all other copies): The final four words in the first line of text and the terminal punctuation have been cut away, so that the line reads “Shot from the heights of Enitharmon,”. White lines have been added to the woman’s dangling hair, just left of her elbow, and the next lock to the left has been narrowed. A few white lines have been cut into the relief areas right and left of the top of the man’s penis.

#### PLATE 1

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

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

In “Blake in the Marketplace, 2006”, *Blake*, XL (2007), 146, he demonstrates that the copies formerly in the Goyder and Keynes collections are, like a newly discovered copy acquired by Essick, Muir watercolours with no printed base at all.

I suspect that all the Muir facsimiles of “The Ancient of Days” with framing lines have a lithographic base, while those lacking the framing lines were completely executed by hand.

PLATE1 (The Ancient of Days [A], Rosenbach Museum)  
<BB>

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

PLATE 1 (The Ancient of Days [D])

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

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

PLATE 13 (Essick)

COLOURING: SNAKE black, jade-green, and yellow.

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<sup>167</sup> R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 156, thesource of all the information here.

PLATE 14 (Essick)

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

COPY A

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

HISTORY: (6) By 1977 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

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

COPY B

It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995), in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 28a-q, in *The Complete Illuminated Books*, ed. David Bindman (2000), in the Petit Palais exhibition catalogue of 2 April-29 June 2009, online in Glasgow University Library and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, and in various sizes in the 2014-2015 Ashmolean catalogue.

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<sup>168</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

### COPY C

HISTORY: (5) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>169</sup>

### COPY D

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

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2012).

### COPY F

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

### COPY G

Pace *BB* 142, copy G is not colour-printed (Viscomi, 126).

HISTORY: (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929. The work has

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

<sup>170</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

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

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

**COPY H**

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

**COPY I**

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

**COPY K**

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

**COPY L**

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

**NEW COPY**

**COPY N**

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

In the 1862 catalogues, *Europe* (N) is said to have “15 engravings”, but all other copies of *Europe* have 17 prints (pl. 1-2, 4-18 in copies A-G, I, L-M) or 18 prints (copies H, K). The prints omitted in *Europe* (N) may be pl. 3 (lacking in most copies) and pl. 9-10, which are full-page prints without text.



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

COPY a

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

COPY c

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

COPY b

It is reproduced online by the Pierpont Morgan Library.

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

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

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

PLATE 1

It is reproduced online by the Whitworth Art Gallery.

PLATE 2

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

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

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

PLATES 6-7

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

#### PLATE 11

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

PLATES 11<sup>c</sup>, 17<sup>c</sup>

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

### NEW COPIES

#### PLATES 13-14

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

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

#### PLATE 18

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

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<sup>171</sup> The HISTORY thus far derives from *BBS* 69; in *BB* 341, *Europe* pl. 11<sup>c</sup>, 17<sup>c</sup> were erroneously supposed to belong with *Europe* (c).

<sup>172</sup> The History of the leaf after it left the hands of Charles Ryskamp derives from a letter from Professor Essick to GEB of 1 Aug 1994.

Essick--see his "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]), before the firm sold it on 7 April 1947 to the RHODE ISLAND SCHOOL OF DESIGN. <BBS>

### NEW PRINTS

DESCRIPTION: Four monochrome plates from *Europe*.

HISTORY: **Untraced.**

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

When I returned to NY in 1965 after Army service, I joined a friend in a bookselling business, from whence I moved to Parke-Bernet last fall. Early in 1965, Mr. Weber, Jr. asked me to look at a closet full of items which had been forfeited for non-payment of invoices or had remained unclaimed. It included several books and some drawings. Among these items (which included a battered leaf of the 42-line Bible) were 4 monochrome pages from Blake's Europe, and other oddities. Mr. Weber wanted me to undertake to sell these things, which I did, on a commission basis. The Blake item you saw [the Riddle Manuscript, which I bought] is the residue of this

cache.

Although I feel that my situation in relation to being a vendor is somewhat changed now that I am no longer a bona fide bookseller, I suppose that I could still continue to sell what was consigned to me originally. But the problem is complicated by the fact that Mr. Weber's business went to pieces when he had a nervous breakdown late in 1965, and he has literally disappeared. I have money for him in a savings bank.

Mr Nikirk wrote again on 28 March 1968:

The original owner [of the Riddle MS and the *Europe* prints] in Europe<sup>173</sup> and the buyer here for these plates consigned to Tice and Lynch for customs clearance will remain unknown as the firm is out of business and the business records gone forever.

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

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<sup>173</sup> "in Europe" implies to me "on the Continent"; if the owner had been from the United Kingdom, Mr Nikirk probably have written "in England" or "in Britain".

<sup>174</sup> *Martinus Nijhoff's Standard Catalogue 1957-1958: An Important Collection of Old and New Books, Standard Works and Periodical Sets.* Temporary address in U.S.A.: Mr H.B. Corstius and Mr K. Kooijmans c/o Tice and Lynch Inc. 21 Pearl Street, New York 4, N.Y. [1957] [Grolier Club].

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

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

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

#### EDITIONS

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

#### REVIEWS

§**Anon.**, “Blake’s Political Disillusion”, *Times Literary Supplement*, **22 January 1970**, p. 14

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

*Europe: A Prophecy*. Introduction by **G.E. Bentley, Jr** (1975)  
The American Blake Foundation <BB>

REVIEW

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

§*Europe: en profetia*. Tr. **Peter Glas**. (Lund: Bakhåll, 1994)  
26 cm, 47 pp.; ISBN: 9789177421245 In Swedish

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

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

**“Exhibition of Paintings in Fresco”**  
**(1809)**

COPY A

HISTORY: (2) Sold with Blake’s letters to John Linnell of 11 October 1815 and to Ozias Humphry of May 1809 at Sotheby’s, 3-4 June 1907, lot 385 [for £10.15.0 to B.F. Stevens]

**“A Fairy leapt”**  
**(1793)**

HISTORY: (1) Acquired by Dante Gabriel Rossetti, from whom it passed to (2) his brother William Michael Rossetti, who apparently gave it to (3) his physician; (4) James Rimell and Son, No. 288 *Illustrated Catalogue of Rare Books* (London, 1933), lot 64, offered at £225 on one leaf:

“A Fairy leapt upon my knee”, “1 page, small 4to.” (reproduced here in Plate IV), the first two lines quoted, with, on the verso, a pencil sketch of 'The Infant

Hercules Throttling the Serpents' <Butlin #253> with ruled scaled lines for engraving plus another leaf with

a pencil sketch for “‘LOS IN HIS RAGE’ <#561 verso>, engraved as a decoration for the lower half of page 6 of ‘Jerusalem,’ 1804 (8 x 6¼ inches); *on reverse*:-

PENCIL SKETCH, also with ruled scalar lines for engraving, his interpretation of Fuseli’s design for SHAKESPEARE’S HENRY VIII, Act IV, Scene II, ‘Queen Katherine Awakening from her dream,’ which Blake engraved for Chalmers’ Shakespeare, 1805 (vol. 7, p. 235).” <#561>

The two leaves were "given by William Rossetti, taken from the collection of Blake Manuscripts which had been in possession of Dante Gabriel Rossetti,’ in return for professional services rendered to William Rossetti’s daughter when she dislocated her arm. A written declaration of authenticity by the late owner-recipient to this effect will be passed to the purchaser.”

***The First Book of Urizen***  
**(1794[-1818?])**

**TABLE**

| Copy | Plates  | Leaves | Watermark         | Blake<br>Number | Binding<br>Order   | Leaf Size<br>in Cm | Printing<br>Colour  |
|------|---|--------|-------------------|-----------------|--|--------------------|---|
| E    | 1-3, 5-,<br>15, 17-<br>23, 26-<br>28 <sup>175</sup> | 24     | J WHATMAN<br>(10) | ---             | 1, 3, 5, 9, 2, 6,<br>14, 7, 10, 8, 11,<br>22, 13, 15, 18,<br>17, 19, 12, 20- | 29.6 x 23.8        | <i>green</i> (2-<br>3,5-8, 10-<br>11, 13, 15,<br>18-20, 23, |

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<sup>175</sup> Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes, *Bibliography* (1921) and Keynes and Wolf, *William Blake’s Illuminated Books: A Census* (1953).

|               |        |    |     |     |  |                              |                          |                    |
|---------------|--------|----|-----|-----|--|------------------------------|--------------------------|--------------------|
|               |        |    |     |     |  | 21, 23, 26-28 <sup>176</sup> |                          | 28)                |
|               |        |    |     |     |  |                              |                          | <i>orangish</i>    |
|               |        |    |     |     |  |                              |                          | <i>brown</i>       |
|               |        |    |     |     |  |                              |                          | (1, 14,            |
|               |        |    |     |     |  |                              |                          | 27) <sup>177</sup> |
| K             | 11-15, | 27 |     |     |  |                              |                          |                    |
| Un-           | 17-28  |    |     |     |  |                              |                          |                    |
| traced        |        |    |     |     |  |                              |                          |                    |
| pl. 3         | 3      | 1  |     |     |  |                              | 9.9 x 6.1 <sup>178</sup> | <i>colour-</i>     |
| <i>Sendak</i> |        |    |     |     |  |                              |                          | <i>printed</i>     |
| pl. 3         | 3      | 1  | --- | --- |  |                              | 15.6 x 11.2              | <i>pale</i>        |
| <i>Essick</i> |        |    |     |     |  |                              |                          | <i>orange</i>      |

### Weight and Cost of Copperplates

Five new plates weighed 1,001.4 grams = 2.2 pounds and would have cost 8s.11<sup>3</sup>/<sub>4</sub>d.

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

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

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<sup>176</sup> Confirmed by the offsets on **both** print-versos and guard-leaves. N.B. Pl. 2 (the Preludium) is very lightly colour-printed and left no offset to confirm its very peculiar position.

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

<sup>178</sup> Design only when printed for A Small Book of Designs (B).



16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.<sup>179</sup>

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

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

## COLOURING

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

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

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

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

**DECORATIVE ELEMENTS** in the design touched with brownish green (Essick copy).

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

#### COPY A

It was reproduced in The William Blake Archive (2002), by the Yale Center for British Art, and in *Libros Proféticos*, tr. Bernardo Santano (2013), Vol. I..

#### COPY B

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

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

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

#### COPY C

**BINDING:** It was disbound at the YALE CENTER FOR BRITISH ART.

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

#### COPY D

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and in 2006 in the William Blake Archive.

## NEW COPY

### COPY E

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

### COLOURING

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

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

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

These oddities on pl. 1, 7, 9, 21 and elsewhere suggest, as R.N. Essick points out ("Blake in the Marketplace, 1999", *Blake*, XXXIII [2000]), that *Urizen* (E) was touched up by someone other than the Blakes after the first colouring.

The guard-leaf facing pl. 21 was added when the ink was still moist enough to transfer to it. As the guard-leaves were apparently added when Clarke and Bedford bound the book c. 1841, this suggests that the colouring of pl. 21 and probably the other late colouring such as the raspberry red and the lead white were added about 1841.

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

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

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

<sup>183</sup> BB 784.

February 1843 and November 1844,<sup>184</sup> and Linnell wrote to Dilke about the Job borders on 27 September 1844.<sup>185</sup>

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

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

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

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

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

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

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

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

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

Pl. 12 The WATER is black with green.

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<sup>184</sup> BR (2) 795.

<sup>185</sup> BR (2) 869.

Pl. 13 The PERSON is grey and blue; the CLOUDS to right are dark blue, while those to left are black; and the BUTTERFLIES are black and red.

Pl. 14 The SKY to right is black, the rest mostly grey; the ROCKS under each hand are grey.

Pl. 15 FLESH is greyish purple, the MEN to right and left have white HAIR and BEARDS, and the middle MAN has yellow and brown HAIR; the BACKGROUND is tawny orange and red; the SEA is dark blue; and the PLANTS are touched with brown.

Pl. 17 The GLOBE, SASH, and FLAMES are shades of red; the person has dark brown HAIR and greyish pink FLESH.

Pl. 18 The MAN is pink and his HAIR ochre; the FLAMES are tawny orange and brown (top right red); the HAMMER is black; and the BACKGROUND black and greyish green.

Pl. 19 The woman's HAIR is yellow, the MAN's brown; the BACKGROUND at right is dark purple; the ROCKS (or CLOUDS) to left and bottom are brown; the VINES are touched with brown.

Pl. 20 The FLAMES round the child are lemon yellow, others tawny brown and orange to dark brown; the VINES are touched with brown.

Pl. 21 FLESH is pink, the MAN darker than the WOMAN and BOY; the MAN has brown HAIR, the others are blond; the CHAIN is an odd red; the HAMMER is brown; the BACKGROUND is dark brown, orange, and at top is some red and orange.

Pl. 22 The MAN is pink and brown, and the CHAINS are black; the LIGHT from his head is orange, the BACKGROUND black.

Pl. 23 FLESH is pink, the CLOTHES uncoloured; the GLOBE and RAYS are red; the very clear LION is brown; the BACKGROUND is mostly mottled brown; above the rocks is purplish blue.

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

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

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

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

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

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

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

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

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

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

Pl. 14 There is striation similar to that in copy D on the cloud over the man's leg and in his hair but little elsewhere.

Pl. 15 The old men's eyes look down (left) or are closed (right), not looking forward as in D. The right man's beard overlaps the sea, and there are swirls as of cloth above his head.

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

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

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

On pl. 21, at the left side about a third of the way from the top, is a patch of very dark brown colouring with some fragments of paper clinging to it,<sup>186</sup> which corresponds to a discoloured hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the colouring was still wet or humid. However, the print-versos have offsets from the facing prints, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the colouring was added about the same time as the guard-leaves, c. 1841.

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

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<sup>186</sup> There is a similar defect in the Brown of the man's left knee on pl. 21 but nothing corresponding on the guard-leaf.



Pl. 26 Light comes from the top left.

Pl. 27 There are very few of the striations visible in D.

Pl. 28 Yellow lines flow unambiguously from the man's head.

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

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

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<sup>187</sup> The presence of offsets on the versos of the print-leaves indicates that the guard-leaves were not present when the work was first bound. Sometimes there is surprisingly-heavy show-through on the versos of heavily printed leaves.

<sup>188</sup> The leaves with pl. 7 and 15 are slightly shorter than the others, ragged at bottom, and therefore not gilt. This suggests that the trimming in 1841 was not very drastic.

(6) Betsey Cushing Whitney, after whose death in 1998 it was sold at Sotheby's (N.Y.), 23 April 1999, lot 535 (pl. 1, 9, 12, 18, 22, 26 reproduced) (ESTIMATE: \$500,000-\$700,000) for \$2,300,000 (plus \$200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for (7) an *Anonymous* collection.

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

#### COPY F

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

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

#### COPY G

Reproduced, in reduced size and black-and-white, in Christian Frommert, *Heros und Apokalypse* (1996), as a CD-Rom in 2001 by "Octavo" with a 12-page accompanying booklet by Nicholas Barker, and with a translation by José Luis Palomares in 2002, in *El Libro de Urizen*, ed. José Luis Palomares (2002), and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi..

### NEWCOPY

#### COPY K

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

– with *Thel* (A) and *Marriage* (A).

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

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

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

See Small Book of Designs (B).

PLATES 1, 5, 7, 11, 17

See Small Book of Designs (A).

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

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

PLATE 3

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

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

<sup>190</sup> Details of *Urizen* pl. 3 here derive from Martin Butlin, "Another Rediscovered Color Print by William Blake", *Blake*, XXVII (1993-94), 68, the Christie catalogue (1995), and R.N. Essick, "Blake in the Marketplace 1995, *Blake*, XXIX (1996).

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

PLATE 3

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

PLATE 3

BINDING: Loose.

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

PLATES 5, 10

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

PLATE 9

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

## PLATE 9

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

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

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

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

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

## PLATE 9

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

## PLATE 9 (or 22)

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

## PLATE 21

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

## EDITIONS

*El Libro de Urizen*. (Traduccion y Noticia de N.N.) (San Sebastian: Grafico-Editora, S.L., 1947) 52 pp. In Spanish

"Noticia" (pp. 5-9). The prose translation of *Urizen* seems to be little more than an adaptation of the translation of Edmundo Gonzalez-Blanco (1928). <BB>

*The Book of Urizen* (1958), The William Blake Trust <BB>

## REVIEWS

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

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

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

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

§"A Critical Variorum Edition of William Blake's *The Book of Urizen*." Ed. **Patricia Dell Elliott**. Arkansas Ph.D., 1978. 305 leaves.

*The Book of Urizen*, ed. **Kay Parkhurst Easson** and **Roger R. Easson** (1978, 1979) <BBS>

## REVIEWS

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

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

§*The Book of Urizen: A Facsimile in Full Color.* ([N.Y.: Dover Publications, 1997) ISBN: 0486298109, \$4.95. **B.** §(2007)

§*Primiero Livro de Urizen.* Tr. [&c] **João Almeida Flor.** (Lisbon: Assirio and Alvim, 1983) 19 cm, 67 pp. **B.** [Second Edition] (Lisbon: Assirio and Alvim, 1993) 8°, 69 pp.; ISBN: 9723701367 In English and Portuguese

\**El Libro de Urizen (The Book of Urizen).* Ed. and tr. **José Luis Palomares.** Edición Facsímil y Bilingüe. (Madrid: Ediciones Hiperión, septiembre 2002) 8°, 189 pp.; ISBN: 8475177379 In Spanish

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

§*The First Book of Urizen.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 28 pp.; ISBN: 9781161463293

\**The [First] Book of Urizen (Illuminated Manuscript [sic] with the Original Illustrations of William Blake).* (e-artnow, 2013) ISBN: 9788074844096

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

***For Children: The Gates of Paradise***  
**(1793)**

**TABLE**

| <b>Copy</b>     | <b>Plates</b> | <b>Leaves</b> |
|-----------------|---------------|---------------|
| F               | 1-18, +       | 19            |
| <b>Untraced</b> | another pl.   |               |

(1793)

### Weight and Cost of Copperplates

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

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

#### COPY B

HISTORY: (1) It is perhaps Thomas Griffiths Wainewright's copy<sup>191</sup> which was sold with Wheatley's own library by Fletcher and Wheatley, **12 December 1837**, lot 363;<sup>192</sup> (2) Perhaps this is the copy acquired by T.J. Denman, nephew of Flaxman's wife Anne and sister-in-law Maria Denman (1779-23 December 1859) and probably son of Thomas Denman (1786-28 September 1851) Flaxman's studio assistant; "Mr Denman's copy" was used or acquired by Gilchrist's widow Anne,<sup>193</sup> for whom W.J. Linton made kerographs from pl. 2, 4,

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

<sup>192</sup> See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

<sup>193</sup> *Anne Gilchrist: Her Life and Writings*, ed. Herbert Harlakenden Gilchrist (1887), 123, a reference missed by GEB but quoted in Joseph Viscomi, "Blake after Blake: A Nation Discovers Genius", p. 225 in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006). T.J. Denman was "owner of the richest collection of his [Flaxman's] drawings and other memorials" (*The Drawings of Flaxman in the Gallery of University College London*, ed. Sidney



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

COPY C

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

COPY D

HISTORY: Reproduced in Michael Bedard, *The Gates of Paradise* (2006).

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

NEW COPY

COPY F

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

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

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

<sup>194</sup> Or perhaps "Blake's Engravings" for which Flaxman paid 4s in October 1795 (BR (2) 758) were for *For Children* plus an extra print. In "To the Public" (1793), *For Children* is priced at 3s. Flaxman was in Italy 1787-1794 when *For Children* was published.

117, £3.10.0 (q.v.) but not in that of 25 December 1862;  
(3)**Untraced.**

### NEW IMPRESSION

#### PLATE 15

**BINDING:** Loose, inscribed "13" at the lower left, second state.

**WATERMARK:** Laid paper without watermark; vertical chain-lines 2.75 cm apart. (*For Children* (A-B, D-E) are on wove paper.)

**LEAF SIZE:** 7.4 x 8.5 cm. Plate-mark: 7.2 x 8.1 cm. Second state.

**HISTORY:** (1) Sold anonymously at Rosebery Auctions (London), autumn 2011, to (2) Nicholas Lott of Larkhall Fine Art (Bath), who sold it on 30 December 2011 to (3)*Robert N. Essick*.<sup>195</sup>

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

### NEW COPY

#### PLATE 18

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<sup>195</sup> All the information about *For Children* pl. 15 derives from Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013), who reproduced it.

HISTORY: (1) Offered and reproduced in Folio Fine Art Ltd Catalogue 5 (January 1968), No. 22, "second or third state ... with 1" margins" for £38; (2) **Untraced**.

EDITIONS

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

REVIEWS

§**Anon.**, "William Blake in Collotype and Correspondence", *Times Literary Supplement*, **20 March 1969** (with 2 others)

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

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

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

\**For Children: The Gates of Paradise (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 978807484413

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

***For the Sexes: The Gates of Paradise***  
**(1826-1831?)**

Weight and Cost of Copperplates

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

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

sold), is shown to be an imitation by R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999).

#### COPY A

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

#### COPY D

HISTORY: (4) It was offered in The Rosenbach Company's *Catalogue of the Exhibition of Manuscripts and Rare Books* (January-February 1931), 28, no number or price; in *A Catalogue of Rare Books of Six Centuries* (1935), lot 148, for \$2,465; in *The World of Yesterday* (1939), lot 43, for \$2,750; in *A Bibliophile's Miscellany* (1941), lot 56, for \$2,750; and in *The March of Books Through the Ages* (1945), lot 47, for \$2,750.<sup>196</sup>

It is reproduced online in the Library of Congress.

#### COPY E

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

#### COPY F

Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000) and online in Huntington Digital Images.

#### COPY G

HISTORY: (2) Offered in Quaritch's catalogue (1864), lot 6,522, for £6.15.0 <see under Catalogues>; ... (4) By 1977 Mr Mellon had given it to (5) The YALE CENTER FOR BRITISH

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

ART.

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

COPY H

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

COPY K

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

COPY M

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

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

COPY N

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

### NEWLY DISCOVERED PRINT

PLATE 2

HISTORY: (1) Sold, with George Richmond's sketch of Blake on his death-bed, by a London dealer in 1942 to (2) William Inglis Morse, the son of Samuel F.B. Morse the painter and inventor, from whom they passed to Morse's son-in-law (3)

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<sup>197</sup> Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013), reporting what "Nicholas Lott tells me".

Professor Frederick Hilles, who gave them about 1955 to (4) Professor *Harold Bloom* (from whose letter to me of 22 July 2003 all this information derives). It is to go with Bloom's archives and "personal library" of 25,000 books to (5) St Michael's College, Colchester, Vermont.<sup>198</sup>

#### PLATE 14

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

#### EDITIONS

*For the Sexes: The Gates of Paradise* [B]. (London: Frederick Hollyer, 1925) <BB>

According to a prospectus (?1925), ordinary copies of this facsimile of the copy of Miss C. Carthew were for sale at 15s and 55 copies (only 50 of which were for sale) on "platinotype paper" at £4.4.0.<sup>199</sup>

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

#### REVIEW

**Anon.**, *Nouvelles Littéraires*, No. 2534 (**26 May 1976**), 32, tr. in *Blake*, XI, 2 (**Fall 1977**), 119

*\*For the Sexes: the Gates of Paradise (Illuminated*

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<sup>198</sup> Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

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

*Manuscript [sic] with the Original Illustrations of William Blake*). (e-artnow, 2013) ISBN: 9788074844201

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

*The Four Zoas*; see *Vala*

**“Genesis The Seven Days of the Created World.”**

**[transcript from Tasso]**

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

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

#### REVIEW

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

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

#### ***The Ghost of Abel* (1822)**

##### Weight and Cost of the Copperplate

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

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

#### COPY A

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

Reproduced in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000),

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

#### COPY B

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

#### COPY C

The work is reproduced online in Huntington Digital Images.

#### EDITION

§*The Ghost of Abel: A Revelation in the Visions of Jehovah*. Transcribed by Algernon Charles Swinburne, Presented in 1939 by C.A. Stonehill to Lessing J. Rosenwald. 2 pp., 33 x 21 cm. There are copies in Alberta, Huntington Library, Library of Congress, and Nebraska (Lincoln).

\**The Ghost of Abel: A Revelation in the Visions of Jehovah Seen by William Blake (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844195

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

#### INSCRIPTIONS ON DESIGNS

*Blake's Illuminated Manuscript of Genesis*. Ed. **Robert R. Wark** (American Blake Foundation [?1975]), 28 x 38 cm, 14 pp. with full-size colour reproductions of the 11-leaf MS, in a cloth portfolio gilt-stamped "William Blake | The Genesis | Manuscript", unpublished proofs, never published. Sold by John Windle to Robert N. Essick. Another set was sold by



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

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

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

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

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

***An Island in the Moon*  
(?1784)**

EDITIONS

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

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

*An Island in the Moon*, ed. **Michael Phillips** (1987) <BBS>  
REVIEWS

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

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

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

**M[ark] T. S[mith]**, *Romantic Movement ...  
Bibliography for 1987* (1988), 123

**\*G.E. Bentley, Jr**, *Blake*, XXII, 3 (Winter 1988-89),  
103-5

Reply in **Michael Phillips**, "An Island in the Moon", *Blake*, XXII (1988-89), 110-11

§**Jonathan Wordsworth**, *Review of English Studies*, XL, 160 (November 1989), 571-73

§**Robert N. Essick**, *Huntington Library Quarterly*, LII, 1 (Winter 1989), 139-42

§**Peter L. Caracciolo**, *Library*, 6 S, XI (1989), 172-74

**David V. Erdman**, *Eighteenth Century ... Bibliography* for 1988 (1989)

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XII (1989), 231-32

§**Martin Bidney**, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-23 (with another)

**David V. Erdman**, *Eighteenth Century ... Bibliography*, NS XIII (1994), 384-85

\**Uma Ilha na Lua*. Tr. [&c] **Manuel Portela**. (Lisboa: Edições Antígona, 1996) 8°, 110 pp.; ISBN: 9726080770 In Portuguese

The preface is pp. 9-32.

*An Island in the Moon*. Ed. and Decorated by **Gavin O'Keefe**. ([Newport News (Virginia), later in 1998 Lilburn, Georgia:] Purple Mouth Press, 1998) 8°, iv, 28 pp.; ISBN: 0960330054

In "The Work" (p. 28), O'Keefe says that he has tried "to present as readable a version of the story as is possible"; some of his designs show a moon-scape.

§*An Island in the Moon*. Illustrated by Nicholas Parry. (Market Drayton [Shropshire]: Tern Press, 2007) 36 pp., 35 signed copies

§*An Island in the Moon: Eine Insel im Mond.* Tr. **Gernot Krämer** and **Jan Weinert**. Mit Anmerkungen und einem Nachwort von Gernot Krämer sowie Illustrationen von Horst Husserl. ([?Munche]: Bin Matthes and Seitz, 2007) 8°, 126 pp.; ISBN: 9783882218992 In English and German

*An Island in the Moon.* William Blake Archive. Ed. **Morris Eaves**, **Robert N. Essick**, and **Joseph Viscomi** (2010).

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

"Introducción"

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

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

"Fecha de composición" (pp. 41-48)

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

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

"Género literario" (pp. 66-71)

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

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

"Esta edición" (pp. 87-89)

"Bibliografía" (pp. 91-99)

Text of *An Island* (100-209)

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

"Apéndice 1" [texts of "Holy Thursday", "Nurse's Song", and

"The Little Boy Lost" from *Songs of Innocence*] (pp. 233-36)  
"Apéndice 2" [names of persons in the *Island* and of those they represent: "Quid the Cynic Quid el Cínico William Blake"] (pp. 237-38)

A sophisticated and meticulous edition.

***Jerusalem***

**(1804[-20?][-1832?])**

Weight and Cost of Copperplates

The 100 pages of *Jerusalem* seem to be etched on 52 copperplates (see *BB* 235-36). These 52 copperplates weighed 22,474.9 grams = 49.44 pounds and would have cost £18.

Copies were apparently printed in **1807** (proofs), **1820** (A, C-D), **1821** (B, E), **1827** (F), and **posthumously** (J-I) (Viscomi, 376-81).

**COPPERPLATE-MAKERS'-MARKS**

To the copperplate-makers'-marks on *Jerusalem* pl. 33, 56, 63-64, 71, 72, 92-93, 100 reported in *BB* 235, Viscomi adds pl. 29 and 52 (without saying in what copies he found them or where on the prints) and ignores pl. 33, 56, 64, 71, 93. It may therefore be useful to provide a list of where on the prints the copperplate-makers'-marks are to be found and in which copies:

- |        |   |
|--------|---|
| Pl. 29 | Viscomi; not found by GEB   |
| Pl. 33 | in front of the man-headed creatures pulling the plough: "... M HAR..S   [illeg]" (J) |
| Pl. 52 | Viscomi; not found by GEB   |
| Pl. 56 | in the middle of ll. 7-8 from bottom: "...OE LANE[?]   ... NDON" (D, F, J)            |

- Pl. 57 straight white lines beneath the bottom woman's right elbow are perhaps a plate-maker's mark (H) <not recorded in *BB*>
- Pl. 63 between the woman's feet: "N" (J)
- Pl. 71 to right of the inter-linear woman: ".H...OW & SON | ...OE LANE | LONDON" (D, I)
- Pl. 72 in the right margin beside the interlinear design: "WHITLOW<sup>200</sup> & ... | N<sup>o</sup> 31 SHO. | LO..." (C, I-J)
- Pl. 92 over woman's head: "LANE | LONDON" (H, J)
- Pl. 93 above woman's head (H)
- Pl. 100 above and to the left of the head of Los: "... S[?] | ... LANE | ...DON" (H-J)

#### NUMBERS ON THE COPPERPLATES

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

#### VARIANTS:

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<sup>200</sup> This should be "'WHITTOW'".

<sup>201</sup> Viscomi, 340. This list is more extensive than in *BB*. 233, with more detail of where numbers are visible in which copies.

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

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

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

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

Pl. 25: Toomey claimed that pl. 25 was in three states,<sup>202</sup> but in fact one "state" of the print is created by pen-and-ink changes; the plate "exists in two states instead of three, and copies A and C-D are in the first state and copies E and F are in the second" (Viscomi, 342).

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

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<sup>202</sup> Deirdre Toomey, "The States of Plate 25 of *Jerusalem*", *Blake Newsletter*, VI (1972), 46-48.

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

However, David V. Erdman, “The Suppressed and Altered Passages in Blake’s *Jerusalem*”, *Studies in Bibliography*, XVII (1964), 36-38, says that he sees in *Jerusalem* pl. 96,

a good deal of submerged cross-hatching in the area below the center of the picture and along its left side near the text, the only distinguishable form being a perspective drawing of what looks like a small Grecian temple. From the top to the center of the picture some 7 irregularly spaced lines of cursive italic writing are fragmentarily visible, as white loops across the thick outlines of Blake’s drawing. In the Rosenbloom copy [of *Jerusalem* (J), pl. 96] the first words are decipherable as “The Greatest” ... the first words, in the same cursive engraver’s lettering, of a commercial manifesto ... for “Moore & Co’s Manufactory & Warehouse of Carpets”

which Blake engraved in 1797 or 1798. He identifies the readings of “The visible seven lines” from Blake’s “Moore & Co” advertisement, though he does not actually say that they are legible. And he concludes that “*Jerusalem* 96 is etched on a piece of copper cut from the lower left quarter (roughly speaking) of the [Moore & Co] plate.”

After careful study with a magnifying glass, I can see the features of pl. 96 which suggest that the plate was previously used for something else but can neither read any of these words nor even find precisely where they appear on the plate.

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

**COPY A**

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

**COPY B**

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

**COPY C**

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

**HISTORY:** (1) Sold posthumously for the Linnell estate at Christie's, 15 March 1918, lot 194 [for £89 to (2) The dealer (Francis) Edwards]; (3) Acquired by the dealer James



Tregaskis, who sold it on "2/4/[19]19" for £155.17.4<sup>203</sup> to Frank Rinder ... from whom it was inherited by (4) His daughter Mrs Ramsay Harvey, after whose death it was sold for (5) The heirs at Christie's, 30 November 1993, lot 3 ("estimate on request"<sup>204</sup>) [sold for £560,000]; (6) Acquired at or shortly after the Rinder sale by a remarkable **Anonymous** U.S. collection, according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

COPY E

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

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

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<sup>203</sup> The receipt is reproduced in the 1993 Christie catalogue.

<sup>204</sup> "Christie's now expect it to sell for as much as a million pounds" (H.P. Woudhuysen, "Blake's books", *Times Literary Supplement*, 26 Nov 1993, p. 16).

<sup>205</sup> *Rossetti Papers 1862-1876*, ed. W.M. Rossetti (London: Sands and Co., 1903), 43. On 6 Nov 1863 she wrote to W.M. Rossetti:

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

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

Quaritch, who acquired it in 1887, allowed it to be cited in *Works of William Blake*, ed. E.J. Ellis and W.B. Yeats (1893), I, 4, and *Poems of William Blake*, ed. W.B. Yeats (1893), with acknowledgement to Tatham.

was reproduced again in colour in the Italian facsimile (1994) and in *The Complete Illuminated Books*, ed. David Bindman (2000); (7) By 1977 Mr Mellon had given it to (8) The YALE CENTER FOR BRITISH ART.

It is reproduced online the Yale Center for British Art.

#### COPY F

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

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

For example, Blake's 4 is always closed [or rather the top left member is at a sharp angle] and the stem of his 9 is always extended and curved under.

...

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

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

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

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

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<sup>207</sup> Viscomi, 357-358, 360, 426.

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

Reproduced in the William Blake Archive.

#### COPY I

It is reproduced online in the Library of Congress.

#### Plate 1

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

#### PLATE 6

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

PLATES 8-9, 19-20, 38<sup>a-b</sup>, 48, 50, 58, 78

They are reproduced online in the Library of Congress.

#### PLATE 9

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

#### PLATE 28

HISTORY: (4) After the death of Mrs Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 November 1993, lot 4 (misdescribed as pl. 25) (ESTIMATE: £2,000-£3,000) [for £2,760 to John Windle for] (6) Professor *Robert N. Essick*] PLATES 28, 35

HISTORY: (6) By 1977 Mr Mellon had given them to (7) The YALE CENTER FOR BRITISH ART.  
PLATE 28

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

PLATE 51

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

#### EDITIONS

*Jerusalem: The Emanation of the Giant Albion* [D], 1804 (London: Pearson, 1877]) <BB, BBS>

The facsimile is mostly reproduced in Andrew Solomon, *William Blake's Great Task: The Purpose of JERUSALEM* (2000).

*Jerusalem*. Ed. **E.R.D. Maclagen** and **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

#### REVIEW

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

**B.** Partially reprinted, with the author's name, in *Times Literary Supplement*, **17 January 2014**, p.

16

*Jerusalem* [E] (1951) The William Blake Trust <BB>

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

REVIEWS &c

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

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

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

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

REVIEWS

**Anon.**, “Rare Blake Poem Is Issued in Facsimile: Limited Edition ‘Jerusalem’ Is Out Today”, *New York Times*, **10 April 1952**

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

*Jerusalem: A Simplified Version*, ed. **William R. Hughes** (1964) <BB>

REVIEWS

§**Anon.**, *Times Educational Supplement*, **2 October 1964**

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

**G.E. Bentley, Jr**, *Modern Language Notes* (1965), 112-13

§**Arnold Goldman**, *Notes and Queries*, XIII (1966), 196-98

§**Stanley Wells**, *Modern Language Review*, LXI, (1966)

§**Campos Villanova, Xavier**. "La traducció Semántica de *Jerusalem, the Emanation of the Giant Albion* (1804-1820), poema de William Blake (1757-1827)." Universitat de València [Spain] Ph.D., 1988. In Spanish <BBS>

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

\**Jerusalem: The Emanation of the Giant Albion* [E]. Ed. **Morton D. Paley**. (London: The William Blake Trust, 1991) **B**. (Princeton: Princeton University Press in conjunction with the William Blake Trust, 1991) Blake's Illuminated Books Volume I. 4<sup>o</sup>, 302 pp., 105 reproductions, ISBN: 0691069352 "(cloth)", i.e., 06911029075, paper. **B**. §(London: The Tate Gallery for the William Blake Trust, 1991) <BBS> **C**. (Princeton: Princeton University Press in conjunction with the William Blake Trust, 1991 [i.e., 1997]) ISBN: 0691069352 "(cloth)", i.e., 06911029075, paper. **D**. (London: The Folio Society in association with the William Blake Trust "on the 250th anniversary year of Blake's birth" 2007) Blake's Illuminated Books Volume 1

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

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

The same ektachromes were used in the facsimile edited by Marcello Pagnini (1994) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

The 2007 Folio Society edition is a facsimile of the Blake Trust facsimile of *Jerusalem* Copy E, apparently without change.

### REVIEWS

- §*Los Angeles Times Book Review*, **1 December 1991**,  
Section D, p. 6 (with another)
- §*Christian Science Monitor*, LXXXIV (**6 December 1991**), p. 11 (with another)
- §**Anon.**, *Library Journal*, CXVI (**December 1991**), 150  
(with another)
- §**Anon.**, *Print Quarterly*, VIII (**1991**), 440
- §**\*Lars Lönnroth**, *Svenska Dagbladet*, **5 January 1992**,  
Section 2, p. 3
- \*Andrew Barnet**, "From the Dark Satanic Mills", *New York Times*, **15 March 1992** (with another)  
("exquisite")
- §*Wilson Library Bulletin*, LXVI (**April 1992**), 106 (with  
another)
- David Fuller**, *Book Collector*, XLI, 1 (**Spring 1992**),  
121-23 (with another) ("the quality of facsimile ...  
is excellent" [p. 121])
- §*Religious Studies Review*, XVIII (**October 1992**), 321  
(with another)
- \*Terence Allan Hoagwood**, *Blake*, XXVI, 2 (**Fall 1992**), 61-69 (with another) (includes praise for  
this "remarkably good reproduction" and for  
Paley's generally admirable text [p. 62])
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (**Winter 1992-93**),  
81-82 (a very substantial review)



**Michael Ferber**, *Word and Image*, IX, 1 (**January-March 1993**), 87-90 (with another)

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

**J[ohn] P[eter] L[undeen], I[rene] H. C[hayes], and M[ark] T[revor] S[mith]**, *Romantic Movement* for 1992 (**1993**), 68-70 ("gorgeous volume", J.P.L.; needs "a new convention of annotation and of commentary", I.H.C.; it "will more than satisfy most of us", M.T.S.)

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

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

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

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

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

§**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 4 others)

§*Book World*, XXVIII (1998), 12

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17  
(March 2000), 22-24 (with 6 others)

**Deirdre Toomey**, “Printed Perfect”, *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

\**Jerusalem* [E]. Introduzione, traduzione, note e glossario a cura di **Marcello Pagnini**. (Firenze: Giunti, 1994) 4°, 2 vols., Vol. [I] 104 pp., Vol. [II] 312 pp.; ISBN: 8809205073  
In Italian and English

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

\***Andrew Solomon**. *William Blake's Great Task: The Purpose of JERUSALEM*. (London: Palamabron Press, 2000) 4°, 248 pp.; ISBN: 095221128

The work consists of

"Preface" (pp. vii-viii)

"Introduction" (pp. 1-20)

A reproduction (pp. 22-121) of the Pearson facsimile (1877) of *Jerusalem* (D), though with the plates printed back to back, except for pl. 51 and 76 which are from the Blake Trust facsimile [1952]; the size is reduced from 16.2 x 22.3 cm to 6.4 x 11.7 cm

A transcription with adjusted punctuation and paraphrases in notes (pp. 122-239)

"Glossary" (pp. 240-46)

REVIEW

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

*Jerusalén: La Emanación del Gigante Albión*. Introducción, notas y glosario a cargo de **Xavier Campos Vilanova**; Prólogo de **Francisco Fernández**. (Castelló de la Plana: Publicacions de la Universitat Jaume I, D.L. 1997) Col·lecció "Estudis de la traducció" Núm. 4. 8º, 447 pp.; ISBN: 8480211229 In Spanish

It consists of the

"Prólogo" (pp. 13-16)

"Introducción" (pp. 17-56)

*Jerusalén* in Spanish (pp. 57-190)

"Notas" (pp. 191-256)

"Glosario" (pp. 257-84)

*Jerusalem* in English (pp. 285-477)

Originally a dissertation at the Universitat of València.

<BBS>

*William Blake's "Jerusalem" Explained: the first full-scale line by line analysis*. Transcription and exegesis by Dr. **D. Whitmarsh-Knight**. (Cambridge: The William Blake Press, "Published 28th November 2007 in celebration of the 250<sup>th</sup> Anniversary of the birth of William Blake") 8º, 611 pp.; ISBN: 9781434821010

It consists of

intermingled text and explication (pp. 32-583)

“Preface” (pp. 9-14)

“Introduction” (pp. 15-31) about “Blake’s Golden String”, “Blake’s Cosmology”, and “The Emanative Principles”

“Conclusion” (pp. 584-611), concerning “Methodology”, “The World of Ulro”, “The World of Eden”, “The World of Generation”, and “The World of Beulah”.

The designs are neither reproduced nor discussed.

‘My focus is the plot ... as a consciously crafted literary chronological sequence of events that connect all parts into a whole’; “Once the reader has grasped the ‘games-rules’ of his myth, Blake’s work reads fluently and clearly” (pp. 10, 18).

#### REVIEW

**Jason Whittaker**, *Year's Work in English Studies*,

LXXXIV (2010), 637-38 ("I am unconvinced")

§*Jerushlayim: ha'atsalato shel ha-'anak albiyon* [*Jerusalem: The Emanation of the Giant Albion*]. Tr. **Ruth Blumert**. (Tel Aviv: Keshv le-shivah, 2012) 23 cm, 215 pp. In Hebrew  
\**Jerusalem (Illuminated Manuscript* [sic] *with the Original Illustrations of William Blake*). (e-artnow, 2013) ISBN: 9788074844171

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

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

Weight and Cost of Copperplate

The copperplate weighed 102.4 grams = 0.23 pounds and would have cost 4s ¼d.

See Part III, Commercial Engravings

COPY D

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

COPY G

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

COPY L

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

**"Laocoon"**– "J& his Two Sons Satan and Adam"

**(?1826)**

Weight and Cost of Copperplate

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

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

|  |                                  |
|--|----------------------------------|
| <i>Job</i> proof of pl. 2 (c. 1824)                            | "Laocoon"                        |
| Prayer to God is the Study of<br>Imaginative Art               | Prayer is the Study of<br>Art    |
| <i>Job</i> proof of pl. 22 (c. 1824)                           |                                  |
| Praise to God is the Exercise of<br>Imaginative Art            | Praise is the Practise of<br>Art |
| Marginalia (1827) to Thornton's<br><i>Lord's Prayer</i> (1827) |                                  |
| If Morality was Christianity                                   | If Morality was Socrates         |

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

#### COPY B

HISTORY: It may be copy B which, according to the Journal of C.J. Strange on 11 May 1859, Blake had "given him [Samuel Palmer] ... saying at the same time 'you will find my creed there'". Nothing is known of copy B before 1928; ... (5)R.N. Essick lent it to the exhibition (24 June-27 August 1995) \**In Celebration of Collecting: Selected Works from the Collections of Friends of The Huntington*, ed. Edward J. Nygren (San Marino: The Huntington Library, 1995), No. 70 and to the exhibition §*D'Après L'Antique* [exhibition] Musée du Louvre, Paris, 16 October 2000-15 January 2001.

It was reproduced in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

### Large Book of Designs (1796)

#### COPY A

| Plate<br>in Cm | Leaf Size   | Watermark<br>Colour | Printing              |
|----------------|-------------|---------------------|-----------------------|
| "Accusers" (B) | 24.7 x 34.5 | 1794                | <i>Colour-printed</i> |

|  |             |         |   |                       |
|--|-------------|---------|---|-----------------------|
| "Albion Rose" (C)                        | 24.2 x 34.6 | ---     |   | <i>Colour-printed</i> |
| <i>America</i> pl. d                     | 24.8 x 34.7 | 1794    | J | <i>Colour-printed</i> |
|  |             | WHATMAN |   |                       |
| <i>Urizen</i> pl. 14                     | 24.5 x 34.6 | ---     |   | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 21                     | 24.5 x 34.6 | ---     |   | <i>Colour-printed</i> |
| "Joseph of Arima-<br>thea Preaching" (A) | 24.6 x 34.9 | 1794    |   | <i>Colour-printed</i> |
| <i>Visions</i> pl. 1                     | 24.5 x 34.5 | ---     |   | <i>Colour-printed</i> |
| <i>Visions</i> pl. 7                     | 24.5 x 34.5 | ---     |   | <i>Colour-printed</i> |

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

COPY B <BBS 51, 89>

| Plate                                    | Leaf Size<br>in Cm | Watermark      | Location              | Printing Colour       |
|--|--------------------|----------------|-----------------------|-----------------------|
| "Accusers" (H)                           | 4.0 x 32.0--       | National       | Gallery (U.S.)        | <i>Colour-printed</i> |
| "Albion Rose" (D)                        | 26.3 x 36.7        | 1794   WHATMAN | Huntington            | <i>Colour-printed</i> |
| <i>America</i> pl. d                     | 23.8 x 21.2---     | National       | Gallery (U.S.)        | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 21                     | 10.3 x 16.6        | WHATMAN        | National              | <i>Colour-printed</i> |
| Gallery of<br>Victoria                   |                    |                |                       |                       |
| "Joseph of Arima-<br>thea Preaching" (F) | 16.1 x 25.3--      | National       |                       | Black                 |
| <i>Visions</i> pl. 1                     | 26.7 x 34.5        | -- Tate        | <i>Colour-printed</i> |                       |
| <i>Visions</i> pl. 7                     | 24.5 x 28.4        | -- Tate        | <i>Colour-printed</i> |                       |

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

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

Both copies of the Large Book of Designs were apparently printed in **1796** (Viscomi, 377).

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

### **Large Book of Designs** (1796)

#### **COPY A**

Copy A was reproduced in *The William Blake Archive*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2012).

### **LETTERS<sup>208</sup>** **ADDENDA** **TABLE**

#### **Symbols**

(Ph) Transcribed from a photograph

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

| <b>Date</b> | <b>Postmark</b> | <b>WatermarkLocation</b> |
|-------------|-----------------|--------------------------|
|-------------|-----------------|--------------------------|

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<sup>208</sup> The letters of 14 Sept 1800, 26 Oct 1803 (signed "W. and C. Blake"), 9 Aug 1804 (ibid), 11 Dec 1805 ("Will. Blake & his Wife Catherine Blake"), [4 Aug 1824] ("C. Blake"), and [1] and 4 Aug 1829 are signed by Catherine Blake; all save the last two seem to have been composed and written out by William Blake; those of 1829 may be in the hand of Frederick Tatham except for the signatures.



1796 May 12 letters from J.G. Stedman **Untraced**<sup>209</sup>  
 1800 Sept 1 SE[PT] | [1]800 | C Crown *R.N. Essick*  
                     Fragments of                      and shield  
                     BRIDGE |  
                     Westminster A.S.A.  
 1804 Aug 7†AU                      JW[hat-                      *R.N. Essick*  
    [1]804  
    man]<sup>210</sup>                      (Ph.)  
 1808 January 18 To Ozias Humphry *Roy Davids*<sup>211</sup>  
 1825 Nov [ ] Three curved NATIONAL  
 [25?]\* | TP | lines enclosing                      LIBRARY OF  
    a rampant lion                      SCOTLAND  
    [ ]  
    | Strand CO | or dragon  
    [ ]  
    8 MORN 8  
    25 · NO  
    1825<sup>212</sup>

<sup>209</sup> According to J.G. Stedman's Journal, in May 1796 "I wrote ... 12 letters to Blake" (*BR* (2) 70).

<sup>210</sup> According to Mark Crosby and Robert N. Essick, "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV (2010), 54,

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

<sup>211</sup> R.N. Essick, "Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 115; offered at Bonham's Auctions (London), 29 March 2011, lot 264 (ESTIMATE: £50,000-£60,000, not sold).

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

\* A *wafer* sealed the letter.

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

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

### Letters (1791-1827)

| Date     |      | Recipient         | Collection          |
|----------|------|-------------------|---------------------|
| 2 July   | 1800 | George Cumberland | LIBRARY OF CONGRESS |
| 30 Jan   | 1803 | James Blake       | LIBRARY OF CONGRESS |
| 28 Sept  | 1804 | William Hayley    | LIBRARY OF CONGRESS |
| c. March | 1825 | John Linnell      | HUNTINGTON          |
| 7 June   | 1825 | John Linnell      | HUNTINGTON          |
| 11 Oct   | 1825 | Mrs John Linnell  | HUNTINGTON          |
| 10 Nov   | 1825 | John Linnell      | HUNTINGTON          |
| 31 Jan   | 1826 | John Linnell      | HUNTINGTON          |

|          |        |  |             |
|----------|--------|--|-------------|
| 5 Feb    | 1826   | Mrs John Linnell                                       | HUNTINGTON  |
| 31 March | 1826   | John Linnell   | MORGAN      |
| 19 May   | 1826   | John Linnell   | HUNTINGTON  |
| 5 July   | 1826   | John Linnell   | HUNTINGTON  |
| 14 July  | 1826   | John Linnell   | MORGAN      |
| 16 July  | 1826   | John Linnell   | HUNTINGTON  |
| 29 July  | 1826   | John Linnell   | HUNTINGTON  |
| 1 Aug    | 1826   | John Linnell   | HUNTINGTON  |
| 27 Jan   | 1827   | John Linnell   | HUNTINGTON  |
| c. Feb   | 1827   | John Linnell "I thank<br>you"                          | HUNTINGTON  |
| c. Feb   | 1827   | John Linnell "I calld<br>this Mor-<br>ning"            | HUNTINGTON  |
| 15 March | 1827   | John Linnell   | FITZWILLIAM |
| 12 April | 1827   | George Cum-<br>berland                                 | HUNTINGTON  |
| 25 April | 1827   | John Linnell   | FITZWILLIAM |
| 3 July   | 1827   | John Linnell   | HUNTINGTON  |
| 15 Aug   | 1827   | George Richmond<br>to Samuel Palmer                    | HUNTINGTON  |
|          | [1827] | George Cumber-<br>land note about<br>Cumberland's card | HUNTINGTON  |

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

### NEWLY RECORDED LETTER

1799 August 22? from Dr John Trusler

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

1800 April 1

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

**1800 April 17** [Hayley to Blake]

HISTORY: (5) **Untraced.**

#### **NEWLY DISCOVERED LETTER**

1800 August?

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

#### **NEWLY DISCOVERED LETTER**

1800 September 1 to George Cumberland

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<sup>213</sup> According to Keynes, *Bibliography* (1921), Keynes, ed., *Letters* (1956, 1968), it was "Offered for sale in several catalogues of ... James Tregaskis about 1910) (with a facsimile). Keynes, *Letters* (1968) says it was sold at Sotheby's, 5 July 1909, lot 106, for £3.18.0 to Quaritch; *BB* p. 275 fn 4, comments: "the only Sotheby sale of this date which I can trace consists entirely of coins".

HISTORY: (1) Perhaps this<sup>214</sup> is the "long and very interesting letter" to George Cumberland inserted in Cumberland's copy of *Songs* (F) which was offered in Thomas Kerslake's catalogue of *Valuable Books Manuscripts Literary Curiosities* (after **December 1857**), lot 733; (2) Acquired from a private British Collection in November 1997 through John Windle by (3) Professor *Robert Newman Essick*.<sup>215</sup>

The letter is reproduced in *Blake*, XXXII (1998), 6-9 (illustrating Robert N. Essick and Morton D. Paley, "'Dear Generous George Cumberland': A Newly Discovered Letter and Poem by William Blake").

1800 September 12 to John Flaxman

HISTORY: (2) Acquired by 1885 by B.B. Macgeorge.<sup>216</sup>

#### NEWLY RECORDED LETTER

1800 September 12 to William Hayley

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

1800 September 22

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

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<sup>214</sup> Rather than the letter of 12 April 1827, as *BBS* 96 speculates.

<sup>215</sup> See his "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

<sup>216</sup> The letter of 12 Sept 1800 was first(?) printed in the account of "The collection of Blake's works in Mr. Macgeorge's possession" in Thomas Mason, *Public and Private Libraries of Glasgow* (Glasgow: Thomas D. Morison, 1885), 291-293.

<sup>217</sup> Not first sold "about 1906", as in Keynes, ed., *Letters* (1968).

[Autumn 1800? to Thomas Butts]

DESCRIPTION: A small piece of unwatermarked wove paper 10.9 x 17.9 cm, folded approximately in thirds. It was pasted to a larger piece of paper until it was dismounted in 1992. At the top it is marked lot 22, corresponding with the sale below, and when it was dismounted it was inscribed on the verso "cons 920317-a".

HISTORY: Blake's undated letter was offered by H.V. Morten at Sotheby's, 5 May 1890, lot 22; it was the "Gift of Mrs Richard Gimbel, 1973" to **YALE UNIVERSITY LIBRARY** where it was briefly described in the *Yale University Library Gazette* for April 1974. For twenty years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, lot 13, printed in *Letters of William Blake*, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the *Yale University Library Gazette* (1993).

1800 November 26

HISTORY: (1) The letters of 26 November 1800, 26 October 1803, 4, 20 May, 9 August, 23 October, 18 December 1804, 22 January, 17 May, 4 June 1805 were sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lots 33 (£3.14s.), 32 (£3), 17 (£4), 18 (£5.10s.), 32 (£3), 23 (£6.14s.), 27 (£5.10s.), 30 (£4.8s.), 25 (£5.5s.), 31 (£3.15s.) to Quaritch and (2) Were offered in Quaritch's *Catalogue of Works in European Philology and the Minor European Languages*

(1879), lot 12,893, for £52.10.0 and Quaritch's *General Catalogue* (1880), lot 12,803 (only the first and last letters dated<sup>218</sup>) for £52.10s.; (3) Apparently bought by Alexander Macmillan;<sup>219</sup> (4) **Untraced.**

1800 September 14

HISTORY: (2) Sold at Sotheby's, 3-4 June 1907, lot 384 (partly quoted) [£15.10.0 to Pearson].

1801 October 7

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<sup>218</sup> In the 1880 catalogue, eleven letters are offered, but, though Quaritch is known to have bought eleven Blake letters at the 1878 sale, the letter of 23 Feb 1804 was sold promptly to the British Museum Library. The unidentified letter in the 1880 catalogue may have been that of 18 Feb 1800, which is known only from the transcript in Gilchrist (1880), I, 143.

<sup>219</sup> In the second edition of Gilchrist (1880), I, v, Anne Gilchrist gives thanks for permission to print a number of letters [18 of 34] sold at Sotheby's in 1878 to Locker-Lampson (5 letters), the British Museum Library (1), Mr Kirby (?4), and "Mr. Alexander Macmillan" (?8 letters, all bought in 1878 by Quaritch). However, Keynes, *Bibliography* (1921), *Letters of William Blake*, ed. G. Keynes (1968), *BB*, and *BBS* ignore this provenance, though Keynes (*Letters* [1968], 13) says, not very helpfully:

Eleven [letters from the 1878 sale] were bought by Bernard Quaritch, who disposed of them soon afterwards to Alexander Macmillan .... Of the eleven acquired by Macmillan ten are missing. Present members of the Macmillan family have kindly answered my enquiries, but no clue as to the fate of these letters since 1880 has been found.

Keynes does not detail which letters he thinks Macmillan owned, or how he knows Macmillan owned them, and he apparently did not notice that, of the eleven Blake letters acquired by Quaritch at Sotheby's in 1878, one was promptly sold to the British Museum Library in 1878, did not appear in the 1880 catalogue, and could not have been owned by Macmillan.

Macmillan also owned *Songs* (P) in 1863, the Second Folio Shakespeare (1632) with Blake's watercolours in 1880 (reproduced in Gilchrist [1880], I, 270), two copies of *Europe* pl. 1 (The Ancient of Days) (lent to the Burlington Fine Arts Club [1876], lot 209) and *Jerusalem* pl. 4, 18-19, 28, 35-37 (lent to the 1876 exhibition, lot 220).

HISTORY: (2) Maggs Bros permitted Thomas Wright to publish it for the first time in his *Life of William Blake* (1928), II, 183-84 ....

1801 October 19

HISTORY: According to the Rosenbach Acquisition card, it was bought at the sale of William Harris Arnold at Anderson Galleries, 10-11 November 1924, lot 53, for "HKSNS" (\$190.00), and offered for \$350.

**NEWLY RECORDED LETTER**

1802 January

HISTORY: (1) In his letter to Butts of 10 January 1802, Blake referred to and partly paraphrased "Your very kind & affectionate Letter"; (2) Untraced.

**NEWLY RECORDED LETTER**

1802 November from James Blake

HISTORY: (1) Blake wrote on 22 November 1802, "My Brother tells me ...", presumably in a letter; (2) **Untraced.**

**NEWLY RECORDED LETTER**

1802 November 22

HISTORY: (1) In his letter to Butts of 22 November 1802, Blake wrote: "I have taken the liberty to trouble you with a letter to my Brother which you will be so kind as to send or give him"; (2) Untraced.

**NEWLY RECORDED LETTER**

1803 January from James Blake

HISTORY: (1) "Your Letter mentioning M<sup>r</sup> Butts's account of my Ague" is mentioned in Blake's letter to his brother James of 30 January 1803; (2) **Untraced.**

**NEWLY RECORDED LETTER**



1803 late April from James Blake

HISTORY: (1) In his letter to Butts of 25 April 1803 Blake referred to "a pressing Letter from my Brother"; (2) Untraced.

**NEWLY RECORDED LETTER**

1803 late April from Thomas Butts.

HISTORY: (1) Blake referred in his letter to Butts of 25 April 1803 to "your kind & heartening Letter"; (2) **Untraced.**

**NEWLY RECORDED LETTER**

1803 August 16 to James Blake

HISTORY: (1) In his letter of 16 August 1803 Blake asked Butts "to cause the Enclosed Letter to be deliverd to my Brother"; (2) **Untraced.**

1803 October 26

HISTORY: See Letter of 1800 November 26

**NEWLY RECORDED LETTER**

1803 December from William Hayley

HISTORY: (1) "Your Letter has never arrived to me" (letter to Hayley, 13 December 1803); (2) **Untraced.**

**NEWLY RECORDED LETTER**

1804 January to Samuel Rose

HISTORY: (1) For "the Writing" on "your noble present to M<sup>r</sup> Rose", "I was fortunate in doing it myself & hit it off excellently" (letter to Hayley 27 January 1804); (2) **Untraced.**

**NEWLY RECORDED LETTER**

1804 March to Prince Hoare

HISTORY: (1) "I left it [your Elegant & Heart lifting Compliment] with a short note" to Mr Hoare (Blake to Hayley, 16 March 1804)); (2) **Untraced.**

**NEWLY RECORDED LETTER**

1804 March to William Hayley

HISTORY:(1) "I now send you his [Prince Hoare's] note to Me" (Blake to Hayley, 21 March 1804); (2) **Untraced.**

1804 March 12

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 7, for £2.15s. to Waller; (2) Apparently acquired (with the letters of 31 March, 2, 27 April, 28 September 1804) by [?J.R.] Kirby;<sup>220</sup> .... (5) Mrs John Malone (Mary E. Malone) sold it (according to the Pierpont Morgan Library's records) in 1976 to (6) Charles Ryskamp, who gave it in January 2005 to (7) The PIERPONT MORGAN LIBRARY.<sup>221</sup>

### NEWLY RECORDED LETTER

1804 March 19 to Mr Dally

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<sup>220</sup> In her Preface to Gilchrist, (1880), Anne Gilchrist thanks "Mr. Kirby" for his "courtesy" in allowing her to print several unidentified letters sold in 1878. Presumably Kirby bought all the letters acquired at the 1878 sale by Waller (listed above), all of which were later sold by Joseph Mayer at Sotheby's, 19 July 1887. All the other letters from the 1878 sale printed in the 1880 Gilchrist come from the collections in the British Museum Library (1), Frederick Locker-Lampson (5), and Macmillan (9).

N.B. The letters of 12 March, 2, 27 April, 28 Sept 1804 were printed in Gilchrist (1880), but that of 31 March 1804 acquired by Waller and presumably by Kirby is not given by Gilchrist, perhaps because it is concerned merely with business.

J.R. Kirby lent Blake's copy of Swedenborg, *Divine Providence* (1790) and an oil portrait of Blake by Thomas Phillips to the Burlington Fine Arts Club Blake exhibition (1876), No.333.

<sup>221</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 156.

HISTORY: (1) In his letter of 2 April 1804 Blake wrote of "Mr. Dally, to whom I inclosed £15 in a letter a fortnight ago"; (2) **Untraced**.

1804 March 31

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 14 (with the letter of 2 April 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 2, 27 April, 28 September 1804) by [?J.R.] Kirby ....

1804 April 2 to William Hayley

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 14 (with the letter of 31 March 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 27 April, 28 September 1804) by [?J.R.] Kirby ....

### **NEWLY RECORDED LETTER**

1804 April 2 to Mr Dally

HISTORY: (1) "I write to him [Mr Dally] by this post to inquire about it" (the £15 he had sent about 19 March 1804) (Blake to Hayley 2 April 1804); (2) **Untraced**.

1804 April 27

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 16 (with the letter of 2 April 1804), for £2.10s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2 April, 28 September 1804) by [?J.R.] Kirby ....

1804 May 4

HISTORY: See Letter of 26 November 1800.

1804 May 20

HISTORY: See Letter of 26 November 1800.

### **NEWLY RECORDED LETTER**

1804 late May from William Hayley

HISTORY: Blake wrote to Hayley on 28 May 1804, "I thank you heartily for your kind offer of reading, &c."; (2) **Untraced.**

1809 May

HISTORY: (2) Sold with "Exhibition of Paintings in Fresco" (1809) (A) at Sotheby's, 3-4 June 1907, lot 385 [for £15.10.0 to B.F. Stevens].

1804 August 7

HISTORY: ... (2) Sotheby's, 27 July-1 August 1885, lot 1,031 for £3.18.0 to Molini; thereafter it passed to (3) Robert Griffin (c. 1840-1921) of Court Garden, Marlow, Bucks and "thence by descent" to (4) an Anonymous owner, for whom it was sold at Sotheby's (London), 17 December 2009, lot 72 (partially quoted and reproduced) (ESTIMATE: £25,000-£30,000) [for £46,850 to John Windle] for (5) *Robert N. Essick*.

1804 August 9

HISTORY: See Letter of 26 November 1800.

1804 September 28

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 24 (with the letter of 2 April 1804), for £2.13s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2, 27 April, 28 September **1804**) by **[?J.R.] Kirby; ....**

**NEWLY RECORDED LETTER**

1804 October 21? from William Hayley

HISTORY: "I received your kind letter", and "I write immediately" (Blake to Hayley 23 October 1804); (2) **Untraced.**

1804 October 23

HISTORY: See Letter of 26 November 1800.

**NEWLY RECORDED LETTER**

1804? from Joseph Johnson

HISTORY: (1) "Mr. Johnson has, at times, written such letters to me as would have called for the sceptre of Agamemnon rather than the tongue of Ulysses" (Blake's letter to Hayley of 28 May 1804). The dates of Johnson's letters could be any time from 1779 to May 1804; (2) **Untraced.**

1805 January 22

HISTORY: See Letter of 26 November 1800.

1805 May 17

HISTORY: See Letter of 26 November 1800.

1805 June 4

HISTORY: See Letter of 26 November 1800.

**NEWLY RECORDED LETTER**

1805 June from Thomas Phillips

HISTORY: Blake wrote in his letter to Hayley of 4 June 1805 that Phillips "sent to me the last sheet [of Hayley's *Ballads* [1805]] ... desiring that I would forward it to Mr. Seagrave. But I have inclosed it to you"; (2) **Untraced.**

**NEWLY RECORDED LETTER**

1807 May to R.H. Cromek

HISTORY: (1) Cromek's letter to Blake of May 1807 referred to "your letter" and paraphrases it; (2) **Untraced.**

1807 May from Cromek<sup>222</sup>

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<sup>222</sup> The History in *BB* 280, is simplistic.

HISTORY: (1) Cromek's original letter does not survive.

**(A1)** Cromek's transcription of his letter was lent by Cromek's son T.H. Cromek to Allan Cunningham, a family friend; "The letter he was never able to get back",<sup>223</sup> and it is not known to survive.

**(B1)** T.H. Cromek wrote in his manuscript "Memorials" (c. 1865) that "Mr. Cunningham made [a copy] from the original [i.e., from R.H. Cromek's own transcription of the original] which I lent to him"; "Mr. Allan Cunningham told me (in 1833) that he regretted not having seen [it] until after his 'Life of Blake' was finished" (in 1829); Cunningham's transcription of R.H. Cromek's transcription of the original sent to Blake passed from Allan Cunningham, presumably in 1842 when he died, to **(B2)** his son Peter, who allowed it to be printed in Anon., "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVII (**1852**), 149-50 (a review of Mrs Bray's *Life of Thomas Stothard* [1851]).

**(C1)** T.H. Cromek transcribed the letter to Blake, extensively normalised, in his manuscript "Memorials" (c. 1865) in Princeton; the source of the letter is obscure, since R.H. Cromek's transcription (A above) and Allan Cunningham's transcription of it (B above) were not accessible to him.

**(D1)** Another copy of the manuscript "Memorials" made by T.H. Cromek passed to his descendant Wilfred Warrington (cited in *BR* (2) 262 footnote); presumably this too has a transcription of Cromek's letter to Blake of the same authority as C.

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<sup>223</sup>John Bell, "Blake and Cromek", *Spectator*, No. 1836 (4 Nov 1882), 1411.

### The Authority of T.H. Cromek's Transcription

In comparison with the first paragraph of the *Gentleman's Magazine* version, T.H. Cromek (1) alters the lay-out of the place, date, and first line; (2) expands many abbreviations ("rec<sup>d</sup>", "with<sup>t</sup>", "ded<sup>n</sup>", "w<sup>h</sup>" [i.e., "with"], "c<sup>d</sup>", "w<sup>h</sup>" [i.e., "which"], "w<sup>d</sup>", "exclus<sup>y</sup>"); (3) divides the first paragraph into three; (4) does not underline "Newman Street", "May"; (5) gives "4" for "four"; (6) changes "sketched vignette" for "sketched Vignette"; (7) makes minor changes to punctuation; (8) does not italicize or underline "under any circumstances" and "her" and gives underlining in "me" (twice), "you", "ten"; (9) adds a long "s" in possibly"; (10) alters "yours exclus<sup>y</sup>" to "exclusively yours"; (11) does not have superscript letters in "Mr." (twice); and capitalises "guineas".

Of the two versions, that of T.H. Cromek is much more normalized than that in the *Gentleman's Magazine*. The alteration of underlining to italics, the beginning lay-out (and perhaps the reduction of three paragraphs to one), and the conversion of long "f" to short "s" might be standard manuscript-to-print normalization.

I conclude that the *Gentleman's Magazine* version is the more authoritative one and suspect that T.H. Cromek was copying from it.

HISTORY: The copy sent by Cromek to Blake has disappeared. However, Cromek's "duplicate copy" was (1) "found ... amongst his father's papers by the late T.H. Cromek", who (2) "knowing Mr. Allan Cunningham personally, and as an old friend of his father, lent it to him at his request ... in 1833 .... The letter he was never able to get

back";<sup>224</sup> (3) The letter was lent by Peter Cunningham for publication in Anon., "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVIII (1852), 146-50; (4) **Untraced**.

1808 January 18 (A)

HISTORY: (5) Sold at Sotheby's (N.Y.), 14 December 1988, No. 58, to the dealer John Wilson for stock; (6) Sold at Sotheby's (London), 14 December 1992, No. 16 (p. 1 illustrated, ESTIMATE: £18,000-£20,000) for £19,800 to Camelia P.L.C.; (7) Offered in Roy David's exhibition (3-14 April 2000) and sale catalogue (March 2000) of *The Artist as a Portrait*, No. 10 (first and last pages reproduced) for £40,000 [sic] and sold to (8) An *Anonymous private collector*, according to R.N. Essick, "Blake in the Marketplace, 2003", *Blake*, XXXVII (2004), 120; The anonymous private collector returned the MS to (9) Roy Davids, who offered it to John Windle in October 2008 for £55,000 (Windle declined the offer);<sup>225</sup> Offered from the stock of Roy Davids at Bonham's (London), 29 March 2011, lot 264 (ESTIMATE: £50,000-£60,000 [not sold]).

1815 July 29, Josiah Wedgwood to William Blake

#### Corrigenda

Stamped, like all the Wedgwood manuscripts here, with "THE PROPERTY OF | JOSIAH WEDGWOOD & SONS, LTD., | ETRURIA MUSEUM". Annotated in modern ink at

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<sup>224</sup> John Bell, "Blake and Cromeek", *Spectator*, No. 1,836 (4 Nov 1882), 1411.

<sup>225</sup> Robert N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 122.



the top right corner with the Wedgwood Museum reference number: "4382-6". The text is as in *William Blake's Writings* (1977) p. 1647, except that (1) there is no comma after "together"; (2) after "two or three drawings" for "[.]" read "&"; (3) for "vessell" read "vejsel"; (4) at the conclusion, for "I am Sir | Your mo obt Serv<sup>t</sup>" **read**: "I am Sir Your mo. obd Serv<sup>tn</sup>".

29 July 1815, William Blake to Josiah Wedgwood

#### Corrigenda

Annotated in modern ink at the top right corner with the Wedgwood Museum reference number: "4383-6". Along the right margin is show-through, presumably a docket: "W Blake | 15 Sept 1815". The text is as in *William Blake's Writings* (1977) p. 1648, except that the lineation of the conclusion is different:

17 South Molton Street

William Blake

8 Septemb<sup>r</sup> 1815

1809 May

HISTORY: (2) Sold with "Exhibition of Paintings in Fresco" (1809) (A) at Sotheby's, 3-4 June 1907, lot 385 [for £15.10.0 to B.F. Stevens].

#### NEWLY RECORDED LETTER

1818 June from Dawson Turner

HISTORY: (1) In his letter to Dawson Turner of 9 June 1818, Blake referred to "the different Works you have done me the honour to enquire after" with "very Polite approbation of my works"; (2) **Untraced**.

1819 October 11

HISTORY: (1) It was sold anonymously at American Art Association auction of 14 January 1926, lot 39 [for \$100, according to the marked copy of the catalogue in the Essick

Collection].

### NEWLY DISCOVERED LETTER

[25?] November 1825

HISTORY: (1) Acquired presumably by John Murray (1778-1843), bookseller, or his son and successor John Murray (1808-92), both of them keen collectors,<sup>226</sup> and inscribed "Crazy Artist"; it was lent from the John Murray Archive to the Wordsworth Trust exhibition of *Paradise Lost: The Poem & Its Illustrators* (6 July-31 October 2004), in whose catalogue, item 54, it was partially transcribed and reproduced;<sup>227</sup> it went in 2006 with the rest of the Murray Archive to (2) THE NATIONAL LIBRARY OF SCOTLAND.

1826 March 31

HISTORY: (6) Offered in Charles Boesen, *Rare Books, Manuscripts, Autograph, First Editions, Letters From the Estate of the Late Gabriel Wells Catalogue I* (N.Y., 1948), lot 28, for \$350, bought by Rosenbach (according to his acquisition card), and offered for \$575.00; (7) Offered in John F. Fleming catalogue of *Books, Manuscripts and Autograph Letters* (January 1961).

### NEWLY RECORDED LETTER

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<sup>226</sup> According to Virginia Murray, Archivist, John Murray Archive.

<sup>227</sup> It is also reproduced in G.E. Bentley, Jr, "William Blake and His Circle", *Blake*, XXXI (July 2005), cover (recto) and p. 11 (verso); Angus Whitehead, "William Blake's last residence: No. 3 Fountain Court, Strand, George Richmond's plan and an unrecorded letter to John Linnell", *British Art Journal*, VI, 1 (2005), 27 (recto), and Michael Phillips, "The Printing of Blake's *Illustrations of the Book of Job*", *Print Quarterly*, XXII (2005), 139 (recto) ("a previously unrecorded letter ... not ... known to scholars before", pp. 138, 140).

1827 January 16 from John Linnell

HISTORY: (1) In his letter of 27 January 1827, Blake's apologised to Linnell for not having acknowledged the receipt of "your Letter" with the "Five Pounds from you on 16 Jan<sup>y</sup> 1827"; (2) **Untraced**.

1827 March 18

HISTORY: (3) W.T. Spencer allowed it to be published for the first time in Thomas Wright, *Life of William Blake* (1928), II, 113-14 ....

### NEWLY RECORDED LETTER

1827 March 5 from George Cumberland

HISTORY: (1) In his diary for 5 March 1827 Cumberland noted that he had "Sent ... Lett[er] to Blake", and Blake paraphrases it in his letter of 15 March 1827; (2) **Untraced**.

?1829 Catherine Blake to James Ferguson in Tynemouth

HISTORY: (1) About 1829<sup>228</sup> Catherine Blake sent to the artist James Ferguson<sup>229</sup> of Tynemouth "a List of Works by Blake, offered for sale by his widow";<sup>230</sup> (2) **Untraced**.

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<sup>228</sup> The date may be about 11 April 1829 when Tatham wrote to John Pye "in behalf of the widow of the late William Blake" with a list of "works for sale" (the works are not detailed in the only known MS of the letter) (*BR* (2) 495). It is possible that the letter to Ferguson was written on behalf of Catherine Blake (like this one by Tatham) rather than by her.

<sup>229</sup> Ferguson "took three or four of the Engraved Books" (according to Gilchrist, 366), perhaps including "*A work called Outhoon. 12 Plates, 6 inches more or less*" which was offered to him (II, 262). *BB* guesses this to be *Visions* (N) but does not notice that Ferguson also owned two or three other unnamed books.

Apparently W.M. Rossetti asked Tatham to reconstruct the list of seven colour-prints offered to Ferguson, and Tatham replied a little uncertainly on 9 Nov 1862:

*Nebuchadnezzar* was one <Butlin #302 or 304>; *Pity like a New-born Babe* <#311 or 312>; *Newton* <#307>; *The Saviour* <"Christ Appearing to the Apostles after the Resurrection", #326 or 327> another, *Eve with the Serpent* <"Satan Exulting Over Eve", #292>

### NEWLY RECORDED LETTERS

4 letters to Ozias Humphry

HISTORY: (1) Offered with the extra-illustrated set of *Nollekens* (no date or edition identified) expanded to 9 volumes<sup>231</sup> with 450 portraits and 200 letters including four from Blake to Humphry, among the autographs of Joseph Mayer of Liverpool, after whose death it was sold at Sotheby's, 21 July 1887, lot 189; (2) These letters from Blake to Humphry are otherwise unknown and **Untraced**.

n.d., recipient unknown

HISTORY: (1) When the manuscript of "Thomas Dodd, Memorials of Engravers that have practised the Art in Great Britain from the Year 1550 to 1800" was offered with the MSS of Joseph Mayer in the Sotheby catalogue of 21-25 July 1887, lot 730, it included "Letters or Signature by Bewick, Blake ... in 50 [quarto] portfolios"; (2) **Untraced**.<sup>232</sup>

LETTER OF Catherine Wright Armitage (later Blake)  
(1723-1792), the poet's mother

another, *Elijah in the Chariot* <"God Judging Adam", #295 or 296>

another; and the seventh I do not remember .... [ROSSETTI PAPERS 1862-1876, ed. W.M. Rossetti (1903), 16-17]

None of Ferguson's copies has been traced -- indeed, it is not clear that he bought any separate print.

<sup>230</sup> Gilchrist, 366.

<sup>231</sup> This is probably *not* the unbound copy of *Nollekens*, Second Edition (1829) in William Upcott's auction by Evans, 15-19 June 1846, lot 910, with a letter to J.T. Smith from William Twopenny about Blake's widow (see Nov 1828 in *BR* (2)).

<sup>232</sup> Dodd's Memorials of Engravers went to the British Library (Add. MSS 33,397, ff. 140-42), but the Blake MS did not accompany it.

[1750 November?]

DESCRIPTION: A single leaf written on one side only, without date or address (beyond “My Dear Bretheren & Sisters” of the Fetter Lane Moravian Congregation), reproduced online in Keri Davies, “The Lost Moravian History of William Blake’s Family: Snapshots from an Archive”, *Literature Compass* (2006), 1309. The hypothetical date derives from that of her husband’s very similar letter dated 14 November 1750 in the same Archive.

HISTORY: (1) In the MORAVIAN CHURCH ARCHIVE (London) since its receipt.

LETTER OF James Blake (1753-1827)  
the poet’s brother

1785 April 1

DESCRIPTION: A letter to the Directors and Governors of the Poor of St James Parish.

HISTORY: By descent to the CITY OF WESTMINSTER ARCHIVES CENTRE, quoted in *BR* (2) 38-39.

Letters to William Blake of Aldersgate Street

8 January 1792, office draft from Josiah Wedgwood (Wedgwood Museum) -- see *BR* (2) below.

7 February 1820[?], office draft from Josiah Wedgwood (Wedgwood Museum) -- see *BR* (2) below.

24 January 1822, office draft from Josiah Wedgwood (Wedgwood Museum) -- see *BR* (2) below.

#### EDITIONS

*The Letters of William Blake: Together with a Life* [by **Frederick Tatham**, ed. **A.G.B. Russell**, (1906) <*BB*> **B.** § Volume 1 (Charleston [South Carolina]: BiblioLife, 2014) 312 pp.; ISBN: 9781295534098

I have no record of a second volume.

### REVIEW

§**Anon.**, “William Blake”, *Times Literary Supplement*,  
**11 January 1907** (with 3 others)  
*The Letters of William Blake*. Ed. **Geoffrey Keynes**, (1956,  
1968) <BB #93A-D> **E.** \**Blake no Tegami* [*Blake’s Letters*].  
Tr. **Narumi Umetsu**. (Tokyo, 1970) <BB #90> **F.** Third  
Edition. (Oxford: Clarendon Press, 1980)

### REVIEWS

1956

§**K. Raine**, *New Statesman and Nation*, **3 November 1956**, p. 558 (with another)

§**Anon.**, *Times Literary Supplement*, **9 November 1956**,  
p. 667 (with another)

§**John Bailey**, *Spectator*, **30 November 1956**, p. 797  
(with another)

§**Kenneth Young**, “Imaginative Cockney”, *Daily Telegraph*, **November 1956** (with another)

\***Charles Poor**, “He disliked some Londoners”, *New York Times*, **22 January 1957**, p. 26

§**Alfred Kazin**, “He found a World of Imagination ... In  
Blake’s Letters is Stated the Creed Of a Great Poet  
...”, *New York Times*, **27 January 1957**, p. 1

For a protest, see **Karl Kiralis**, “Blake”, *New York Times Book Review*, **24 March 1957**, p. 43 <BB #2054>

§**Anon.**, *New York Times Book Review*, **17 February 1957**, p. 12

§**Kenneth Rexroth**, *Nation*, **2 March 1957**, p. 194

§ **Hazard Adams**, *American Scholar*, XXVI, 3  
(**Summer 1957**), 384-85

§ **L. Bonnerot**, *Etudes anglaises*, XL (**1957**), 263, in  
French

§ **Günther Klotz**, *Zeitschrift für Anglistik und  
Amerikanistik*, V (**1957**), 337-38, in German

§ **Anon.**, *Yale Review*, XLVI (**1957**), xii-xvii

§ **H.M. Margoliouth**, *Review of English Studies*, NS,  
IX, 33 (**February 1958**), 94-95

§ **R.T.F.**, *Personalist*, XXXIX (**1958**), 197-98 (with  
another)

§ **Karl Kiralis**, *College English*, XX (**1958**), 98

**Anthony Blunt**, *Burlington Magazine*, XCIX, 648

(**March 1961**), 101-2 (with two others) ("a well-  
printed edition")

### 1968

§ **Anon.**, "William Blake in Collotype and Correspondence",  
*Times Literary Supplement*, **20 March 1969**, p.  
308 (with 2 others)

**W.E. Stevenson**, *Blake Newsletter*, II, 4 (**1 April 1969**),  
71-72

**D.V. E[rdman]**, *English Language Notes*, VIII (**1969**),  
23

**Winston Weathers**, *Blake Studies*, II, 1 (**1969**), 101-2

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

### 1970

**Kohei Koizumi**, "Umetsu Shi no Koseki [Mr Umetsu's Achievement]", pp. 83-88 of his *William Blake Shoyo* [*William Blake Essays*] (1982) in Japanese  
**1980**

§**Peter Quennell**, *Apollo*, CXIV (August 1981), 137  
(with 3 others)

**G. E. Bentley, Jr.**, "Blake's Letters and Literals", *Blake*, XV, 3 (Winter 1981-82), 138-39

§**Anthony Payne**, "Conversing in Paradise", *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Jacques Blondel**, *Etudes anglaises*, XXXV (1982), 331-32, in French

§**Sheila M. Smith**, *British Journal of Aesthetics*, XXII (1982), 90-91

§**Mary Ellman**, *Sewanee Review*, XCI (1983), 120-28

§**John Beer**, *Modern Language Review*, LXXIX (1984), 425-30

***The Marriage of Heaven and Hell***  
**([?1790][1827?]) <BBS>**

**Weight and Cost of Copperplates**

The 23 new plates<sup>233</sup> weighed 5,443.6 grams = 11¾ pounds and would have cost £2.1.3.

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<sup>233</sup> *Marriage* pl. 12-13, 20, 27 are cut from Blake's private plate of "The Approach of Doom" (?1788) (see *BB* 167). The verso of *Marriage* pl. 6 had something else on it before *Urizen* pl. 20 was etched there, but it is not clear whether the palimpsest under *Urizen* pl. 20 preceded *Marriage* pl. 6 or succeeded it.



# TABLE

| Copy Plates | Leaves | Water- Blake | Binding | Leaf Size | Printing |
|-------------|--------|--------------|---------|-----------|----------|
| Mark        | Number | Order        |         | in Cm     | Colour   |

E

M 25-27 2<sup>235</sup> ---<sup>236</sup> --- 25-27 10.5-15.2<sup>237</sup> Black

VICTORIA  
UNIVER-  
SITYIN  
THE UNI-  
VERSITY OF  
TORONTO

# PLATE 6

It is reproduced online in the Tate Britain.

The plates of the *Marriage* seem to have been cut out of seven sheets of copper in the following patterns and perhaps in the following order, according to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 337:

|       |       |      |     |      |       |       |          |       |
|-------|-------|------|-----|------|-------|-------|----------|-------|
| Sheet | I     | II   | III | IV   | V     | VI    | II verso | VII   |
| Plate | 22 24 | 12 x | 2 3 | 6 7  | 15 9  | 17 16 | x 27     | 25 26 |
| Plate | 23 21 | x 13 | 1 5 | 8 11 | 14 10 | 19 18 | 20 x     | -- -- |

**Bold-face** indicates plates upside-down; "x" and apparently "--" identify unknown plates.

Sheet II was originally used for "The Approach of Doom", and *Marriage* pl. 4 came from the sheet from which *Thel* was cut (see above).

<sup>234</sup>Geoffrey Keynes and Edwin Wolf II ed., *William Blake's Illuminated Books: A Census* (N.Y.: Grolier Club, 1953), report a watermark of “E&P” (as in Copy F) on 3 leaves, but this was not visible to GEB (BB 386) or Michael Phillips (ed., *The Marriage of Heaven and Hell* [Oxford: Bodleian Library, 2011], 161).

<sup>235</sup> Copy M consists of two leaves on a half-sheet of paper, pl. 26-27 printed back to back (not pl. 25-26 as in *BB*), the *front* page of the folded gathering blank.

<sup>236</sup> It is wove paper, with two deckled edges.

<sup>237</sup> The piece of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.

Copies were apparently printed in **1790** (K-M [proofs], A, C, B, H), **1794** (E-F), **1795** (D), **1818** (G), **1827** (I) (Viscomi, 376-80).

The conventional dating of the *Marriage* has long been c. 1790-93, but, according to Viscomi, 237-40,

In the course of 1790, apparently within two or possibly three different but not necessarily widely separated plate-making sessions, Blake wrote and executed three sets of *Marriage* plates. [I] Plates 1-3, 5-6, 11-13, and 21-24 have the rightward g<sup>238</sup> and appear to have been written first; [II] Plates 4, 7-10, and 14-20 have the leftward g and appear to have been written second. ... [III] Plates 25-27 ("A Song of Liberty") appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda ....

Plate 7 is the transitional plate ..., with its first g tilting to the right like the g in Plates 5 and 6, and its second [in the same line!] and subsequent gs tilting to the left. ...

Most of the [copperplate] sheets for *Marriage* were approximately 30 x 21 cm. Most of the

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<sup>238</sup> D.V. Erdman, "Dating Blake's Script: The 'g' Hypothesis", *Blake Newsletter*, III (1969), 8-13, had argued that Blake formed his "g" with an unconventional leftward serif at the top from "the middle of 1791" until between "Nov 5 1802 ... and March 25 1804" or until 18 June 1805, and made a conventional rightward serif before and after these dates, but "Erdman's hypotheses ... on the formation of Blake's g ... are wrong" (Viscomi, 234); see also "Blake's Sinister 'g', from 1789-93 to ?1803", *Blake Newsletter*, III (1969), 43-45.

sheets can be reconstructed according to the self-contained units; Plates 16-19, for example, share the same widths and heights and together form one 33.0 x 20.7 cm sheet, while Plates 7-10 were probably cut out of one 30.1 x 20.7 sheet. It is therefore significant when plates made from the same sheet have both kinds of *g*, as with plates 12, 13, 20, and 27, which appear to have been etched on the backsides of four plates cut from the 29.7 x 21 cm plate used for *Doom*. Plates 12 and 13 form a self-contained unit with the rightward *g*, and Plates 20 and 27 both end sections (14-20, 25-27) that are self-contained but have differently formed *gs*. Assuming that the plates were prepared at the same time, it follows that their texts were probably written close to each other in time as well. In other words, if the use of the two *gs* did not overlap in *Marriage*, then the one could not have been employed very far from the other. ...

Apparently they [both kinds of *g*] overlapped with one another and with the serifless *g* of the *Thel* plates, which shows up in nine of the twenty-seven plates of *Marriage* ....

The new leftward *g* was most likely introduced after the rightward *g*, and, regardless if early use was variable or exclusive, the new *g* made its first appearance in *Thel* Plates 1 and 8 and in the second set of *Marriage* plates, presumably late in 1789 or early 1790.

PLATE 7

See Small Book of Designs (B).

PLATES 16, 19

According to Viscomi, *ut supra*, 313 n38, *Marriage* pl. 19 (10.2 x 16.4 cm) was "likely paired with [i.e., etched on the verso of] *Urizen* pl. 21 [10.2 x 16.6]" rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.

PLATE 21

According to Joseph Viscomi, *ut supra*, it is *Urizen* pl. 21 (10.2 x 16.6) which is probably on the verso of *Marriage* pl. 19 (10.2 x 16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.<sup>239</sup>

#### SIGNIFICANT VARIANTS

Pl. 10-11, 15, 21: The etched "cave and rock formations" were masked in all save copies G and I; "The traces of ink on Plate 10 of Copy B ... and especially those in Plate 11 ... reveal that the ink was wiped off the forms to prevent them from printing .... The [cave and rock] forms are also revealed as slight embossments in the versos of copies A and F".<sup>240</sup>

Pl. 21: "the engraved white lines in the hill and ornament over the *i* of the first line" are missing in Copy K (Viscomi, 91).

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<sup>239</sup> The dimensions of prints in the *Marriage* given in Viscomi differ slightly from those in *BB* partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas *BB* gives average measurements for each print in all copies. The differences are not, however, significant.

<sup>240</sup> Viscomi, 110-11; the slight smudge visible on Viscomi's illus. 134 is not clearly identifiable as the rocky island of the colored designs. *BB* 290 had recorded the rock formations as effects of colouring only for pl. 10-11, 21.

Pl. 26: In the section numbered 15, "chariots" was crudely altered in pen to "charots" in Copy B, probably not by Blake (Viscomi, 147).

Pl. 26, l. 6: Copy M reads "And weep and bow thy reverend locks!" as in Copy L, rather than "And weep!" as in other copies. In Copy M, there is a pencil "x" beside the line.

N.B. When these letters were etched out, they were not replaced with flourishes to fill in the empty space, though every other such space is so filled. The erasure had to be done extremely carefully, for, in the erased "thy" (l. 6), the riser of "h" is on the same level as the flourishing descender of the "y" in "eternity" above it (l. 5), the ornamental descender of the "y" in the same "thy" actually touches the riser in of the "h" in "hands" below it (l. 7), and the riser of the "k" of "locks" (l. 6) overlaps the descender of the "g" of "falling" (l. 7)--and the overlap is still visible on copies such as B where the end of l. 6 is erased.

Pl. 27: The 8-line Chorus is not inked in Copy M. However, the tops of the first two letters of "Chorus" and of the flourishes round it are inked. The obscuring was probably not achieved by masking (by laying a piece of paper between the bottom of the plate and the paper-to-be-printed-on), for there is no indentation from this masking-leaf, and the portions omitted are not in a straight line--the missing word "Chorus" is **between** the unobscured rearing horses.

Further, the flourish **below** the word "Chorus" is visible in indentation. Even more strikingly, in sharply-raking sunlight (but not in artificial light), faint hints of the rest of the text of the "Chorus" are also discernable; the "L" of "Let" in the first line, the "dl" of "deadly" in the second line and the

exclamation-point after "not" in the seventh line are particularly clear.

If these ghost-letters are truly there, this means that (1) The plate was not masked, for this embossing would scarcely show through a layer of paper; (2) The letters are not black either because **(a)** they were never inked or **(b)** the ink was wiped off or **(c)**, probably, a combination of the two, as must be the case with the "C" of "Chorus", which is inked at the top and only embossed at the bottom; (3) The text was complete when the print was inked; it is not merely waiting for a design or inspiration to fill the space.

But of course we must be cautious about concluding just what was written in this early version of the "Chorus". All this evidence shows clearly is that "deadly" (or at least "dl") and "not!" (or at least "l") were present when pl. 27 of Copy M was printed.

#### COPY A

HISTORY: Offered with *Book of Thel* (A) and *First Book of Urizen* (F) by Quaritch, November 1885, lot 51, for £150.

#### COPY B

BINDING: The leaf with pl. 7-8 was apparently at first reversed; then the "leaf with plates 8 and 7 was reinserted into the binding correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves".<sup>241</sup>

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<sup>241</sup> Viscomi, 109; Blake seems to have been printing the work as if it were a folio, with two prints on each side of the paper:

He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are

HISTORY: (1) ... perhaps acquired by Charles George Dyer;<sup>242</sup> (2) “Blake’s mar. of heaven hell [was acquired from] Dyer” in April 1821 by (3) Francis Douce ....

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2010), and in *The Marriage of Heaven and Hell*, ed. **Michael Phillips** (2011).

#### COPY C

Apparently reproduced in the Brazilian facsimile (2004); it is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY D

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

It was reproduced in black-and-white in 2010 and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY E

HISTORY: Offered in Quaritch in Catalogue No. 62 (June 1893), *Miscellaneous Catalogue* (November 1893), and *Miscellaneous Catalogue* (1893), *Catalogue 157* (March 1896), lot 37, for £60, “n.d. (1800)”, “4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut” in each ...**(3)** Mrs

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also in the same ink). ... Apparently Blake had forgotten which form he was inking when he printed these four plates.

<sup>242</sup> C.G. Dyer’s intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired “the sublime conceptions of Blake” (*Gentleman’s Magazine*, LXXII [Oct 1817], 369), and Dyer dedicated to Bean his *Biographical Sketches of ... Eminent Men* (1819). Perhaps Bean was the first owner of *Marriage* (B).

Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy E was reproduced online by Art Cyclopedia under Fitzwilliam Museum, in the William Blake, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi(2010).

#### COPY F

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

Reproduced in colour in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and the Pierpont Morgan Library..

#### COPY G

Reproduced online in the William Blake Archive and by Harvard Libraries.

#### COPY H

It was reproduced in colour in the Spanish edition (2000, 2001) and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY I

HISTORY: (1) This is probably the copy ordered by T.G. Wainewright by February 1827; (2) It was sold by Benjamin Wheatley on **4 August 1831**, lot 395 ("The Marriage of Heaven and Hell, *coloured by the author, scarce*") [for £2.3.0 to (the booksellers John and Arthur) Arch)].<sup>243</sup>

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<sup>243</sup>According to Wheatley's file copy of the catalogue: British Library:



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

COPY K

A reproduction was added in 2008 to the William Blake Archive.

COPY L

HISTORY: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, lot 197 [for £11.11.0 to Tregaskis] on commission for (2) Frank Rinder,<sup>244</sup> from whom it was inherited by (3) His daughter Mrs Ramsay Harvey, after whose death it was sold for (4) The heirs at Christie's, 30 November 1993, lot 1 (ESTIMATE: £8,000-£10,000 [sold for £32,200 to John Windle for]) (5) Professor *Robert N. Essick*, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 192a.

It is reproduced in pl. 9-10 of Michael Phillips, "Blake and the Terror 1792-93", *Library*, 6 S, XVI (1994), showing the watermark and chain-lines, in Robert N. Essick,

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S.C. Wheatley.17 (12) (see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001). In the same sale, and presumably also Wainewright's, were lot 424, Blair's *Grave* (1808) [Rich, £1.6.0] and lot 1746 (11 Aug), Young, *Night Thoughts "with the singular designs by Richard [sic] Blake"* [Williams, £1.13.0]. Wainewright is also probably the vendor of the *Job* proofs (1826) sold by Wheatley on 20 Dec 1832 (S.C.Wheatley 20.(4)), lot 1313, property of W[heatley] [Molteno £1.9.0].

<sup>244</sup>The Tregaskis bill for *Marriage* (L-M), with a £2 commission fee, is dated 16 March 1918, and Rinder's payment was received three days later, according to the Christie catalogue of the sale 30 Nov 1993. The information in this note is not in *BB*.

"Representation, Anxiety, and the Bibliographic Sublime", *Huntington Library Quarterly*, LIX (1998), 503-28, Figures 9-10, in the Tate catalogue (2000), and in 2008 in the William Blake Archive.

#### COPY M

**BINDING:** Three plates are printed on two integral leaves (one folded half-sheet); the page left blank is, very oddly, the first one.<sup>245</sup> The first (blank) page is perhaps somewhat dirtier than others, and it seems slightly foxed.

**PAPER SIZE:** The paper is somewhat irregular in shape, 24.3 cm wide (measured at the bottom) or 23.8 cm (at top) x 20.0 cm high (at right of the inner folding) or 19.6 cm (at left). The original deckled edges are still on the right (when looking at pl. 25-26) and top; the bottom and left edges are slightly crooked as if cut with scissors (a knife would surely have been drawn along a straight edge, as of a ruler). The paper was folded not quite in the middle--who is to say when and by whom it was folded? The crease is now very firm, and there is a tiny tear at bottom of the crease. The leaf with pl. 25 is 11.7 cm wide at the top, and that with pl. 26-27 is 12.1 wide at top.

**REGISTRATION:** Pl. 25-26 are carefully registered top and bottom--the plate-marks are very clear. Pl. 27 is pretty carefully registered with pl. 26--it is very slightly higher. It is unlikely that copies K (pl. 21-24), L (pl. 25-27), and M (pl.

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<sup>245</sup>Copy M is on one sheet folded to make two leaves with (blank, pl. 25) and (pl. 26-27), not (pl. 25-26) (pl. 27, blank) as in *BB287* fn1.

25-27) were produced together, for the paper sizes are quite different.

HISTORY: (1) Sold posthumously with the John Linnell Collection at Christie's, 15 March 1918, lot 197, for £8.18.6 to the firm of Tregaskis, for (2) Frank Rinder, who offered it to an unidentified friend in an undated note<sup>246</sup> still with the prints at £9.18.6 (the purchase price of £8.18.6 plus 10%); (3) Found by John Windle in a copy of Blake's *Job*<sup>247</sup> brought to Christie's with a furniture consignment and sold anonymously at Christie's, 26 November 1997, Lot 166 (pl. 25-26 reproduced) (ESTIMATE: £10,000-£15,000) for £9,000 to (4) John Windle for Dr A.E.K.L. Bentley, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 192b; (5) Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr gave it in October 2005 with the rest of their collections to (6) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

It is reproduced in *Blake*, XXXI (1998), 116, 139, 144. in the Tate catalogue (2000), in 2008 in the William Blake Archive, in the Petit Palais exhibition catalogue of 2 April-29 June 2009, and in the catalogue of the 2 August-3 October 2010 exhibition at Victoria University Library in the University of Toronto.

PLATE 6

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<sup>246</sup> The letter is unsigned and unaddressed, but it is on the letterhead and in the hand of Frank Rinder, as is demonstrated by comparison with examples in the collection of Professor R.N. Essick. At the 1918 sale, Rinder bought *Marriage* (L) listed in the same note at the purchase price of £11.10.0 + 10%.

<sup>247</sup> The *Job* was "in contemporary red linen box ... as described by John Linnell" (according to the Christie catalogue below) with an inscription by Frank Rinder and was sold in the same 1997 sale as the *Marriage*, lot 168. The Linnell description and box are otherwise unknown to GEB.

It is reproduced online in the Tate Britain.

PLATES 11, 14, 16

See Small Book of Designs (A).

PLATES 11, 14, 16

See Small Book of Designs (B).

### EDITIONS

*The Marriage of Heaven and Hell* [F] (London: [Camden Hotten, 1871]. <BB #99>

In *Very Important New Books* (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for Original Editions of Blake's Works.

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing – the water-colour drawings being filled in by an artist) of the ORIGINAL EDITIONS of the Books written and Illustrated by WILLIAM BLAKE. As it is only intended to produce – with utmost care – a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, "MARRIAGE OF HEAVEN AND HELL," 4to, is now being issued, price 30s, half morocco ... [quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch's *New Catalogue of Miscellaneous Works* (1876), lot [16,078], the [Camden Hotten] facsimile was dated "1871", "Only 100 copies of this facsimile were printed, and

of these only 25 copies were coloured.”

#### REVIEW

**Anon.**, *North American Review*, CVIII, 223 (**April 1869**), 641-46 (with two others) (the Camden Hotten facsimile was “made from a fine copy in the possession of Lord Houghton” [F]; “the artist by whom the hand-work in the facsimile was executed has lately died”)

*The Marriage of Heaven and Hell*. (Chelsea: [Printed by Jacques Raverat] 1910) 8°, i, 21 pp. (plus 5 blank leaves at each end)

According to the colophon, it was “Printed at Chelsea by J.P. Raverat. January 1910”; a MS note in the copy “ex dono impressionis” to “Sydney Cockerell” (in the collection of Mr James Schaffner) says it was printed in “24 copies” “by M<sup>r</sup> Hornby’s permission at the Ashendene Press. | SCC”.

“Le Mariage du Ciel et de l’Enfer.” Tr. André Gide. *Nouvelle revue française*, N.S., No. 107 (1 August 1922), 129-47. B. (Paris,<sup>248</sup> 1922) C. (Paris: Chez Claude Aveline, 1923<sup>249</sup>) ...  
<BB, BBS>

*The Marriage of Heaven and Hell*, Note by **Max Plowman** (1927) <BB>

#### REVIEWS

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<sup>248</sup> Not “Charlot” (a publisher, not a place), as in BB #111B.

<sup>249</sup> The title page is dated “MCMXXIII”, but the colophon (p. 65) says it was printed “a Abbeville, le XXX Novembre MCMXXII”.

**Anon.**, "Shorter Notices. Blake's Work, Law, and Bible Studies", *Times* [London], **5 August 1927**, p. 13

(with another)

§**B.S.**, *Nottingham Gazette*, **26 August 1927** (with 3 others)

§**George Sampson**, *Observer*, **1927(?)** (with 6 others)

*Le mariage du ciel et de l'enfer*, tr. **André Gide** (1927)

#### REVIEWS

**Joseph Aynard**, "William Blake", *Chronique des lettres françaises*, No. 3 (**mai-juin, 1923**), 424 (from Joseph Aynard, *Journal de Débats*, **30 mars 1923**), in French

\***Mark Porée**, *Quinzaine littéraire*, No. 769 (**1999**), 19-22 (with 2 others), in French

*La boda del Cielo y del Infierno*. (Primeros libros proféticos) Versión castellana con introducción y notas por **Edmundo González-Blanco**. (Madrid: Editorial Mundo Latino, 1927) In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": *Marriage*, *All Religions are One*, and *There is No Natural Religion*; "Leyendas Simbólicas": *Tiriel*, *Thel*, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporáneos": "A Song of Liberty" [from the *Marriage*] and *The French Revolution*; "Las Cosmogonías y los Grandes Símbolos": *Urizen*, *Ahania*, *The Book of Los*, *The Song of Los*, and *Europe*.

There is no explicit connection between this volume of "Primeros libros proféticos" (1927) and *Premiers livres prophétiques*, tr. Pierre Berger (1927). <BB>

The Spanish translation by N.N. (1947) seems to be adapted from this translation.

*The Marriage of Heaven and Hell* (Maastricht, Holland, 1928)  
<BB>

It 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", according to Oskar Wellens, "A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928)", *Blake*, XXXVII (2003-4), 104-7.

§\**Snoubeni Nebe a Pekla*. [Tr. **Otto F. Babler**]. (Olomaue [Czech Republic]: Bera, 1931) 8°, 23 pp. In Czech B. §Tr. **Jaroslava Skalickho** and **Otto F. Babler**. (Liberec [Czech Republic]: Dauphin, 1994) 20 cm, 207 pp.; ISBN: 8090184251 In Czech

§*El matrimonio del Cielo y del Infierno*. Traducción de **Xavier Villaurrutia**. With a Prefatory Note taken from G.K. Chesterton. ([México], 1942) In Spanish <BB> **B.** §*El Matrimonio del Cielo y El Infierno ...* (1998) **C.** §Second edition (2003) **D.** §Second Edition. (Mexico City: Ediciones Coyoacán, 2004) Colección Reino Imaginario 70 pp.; ISBN: 97063313476 **E.** *El matrimonio del Cielo y del Infierno*. Xavier Villaurrutia (Sevilla: Editorial Renacimiento, 2007, 2010) Colección "El Clavo Ardiendo", a reprint of the Editorial Séneca (México) edition, 12°, 64 pp.; "G.K. Chesterton", with the correct initials, does not

include "A Song of Liberty" or the "Chorus"; ISBN: 9788484723363 In Spanish

Preface (1½ pp.) by "C. [sic] K. Chesterton". [Professor Castanedo (2013) has found the original text in English in G.K. Chesterton's *William Blake* (London: Duckworth and Co, and New York: E.P. Dutton and Co, 1910?), 208-10.]

§*The Marriage of Heaven and Hell ... 1790*. (Roma: De Fonseca Editore, 1945) Phoenix No. 1 28 cm, 38 pp.

\**The Marriage of Heaven and Hell* [D]. (London, 1960) The William Blake Trust <BB>

The Blake Trust facsimile is reproduced in reduced size in the Dover publication of 1994.

#### REVIEWS

§[**Kathleen Raine**], *Times Literary Supplement*, **21 December 1960**, p. 840

**Martin Butlin**, *Burlington Magazine*, CIII, 701 (**August 1961**), 368 ("The quality of the ... facsimile is once again such that one need make no allowance when using it as a work of reference")

\**Nisu'e ha-'eden veba-she'ol*. Tr. **Giora Leshem** (Tel Aviv: Eked, 1967/68) In Hebrew <BBS> **B.** §(Tel Aviv: G. Leshem, 1997)

§*The Marriage of Heaven and Hell*. Drawings by Clark Stewart. (Knoxville [Tennessee]: Darkpool Press, 1972) 29 cm, 35 pp., "limited to 100 copies" <BB #109, here amplified>

#### REVIEW

\***Judith Ott**, *Blake*, XI, 2 (**Fall 1977**), 117-19



*The Marriage of Heaven and Hell* (1974) The William Blake Trust <BB>

REVIEWS

\***Brian Alderson**, "Blake in the original", *Times* [London], **22 December 1975**, p. 9 (with 3 others)

\***John Beer**, *Blake*, XI, 1 (**Summer 1977**), 42-44

*The Marriage of Heaven and Hell*, ed. **Geoffrey Keynes** (London and N.Y., 1975) <BB #A109> **B. Die Vermählung von Himmel und Hölle**, ed. **Geoffrey Keynes** (1975)

REVIEWS

§**Anon.**, *National-Zeitung* [Basel], **27 March 1975**, in German

§**E[duard] B[eaucamp]**, *Frankfurter Allgemeine Zeitung*, **8 August 1975**, in German

§**Anon.**, *Freie Presse/Prensa Libre* [Buenos Aires], **8 January 1976**

§*Times of India Magazine*, **10 October 1976**, pp. 6-8 (with another)

§**Ronald Paulson**, *Georgia Review*, XXX (**1976**), 466-67 (with another)

§**Graham Reynolds**, *Apollo*, CV (**1977**), 147

§**John Beer**, *Blake*, XI (**Winter 1977-78**), 42-44 (English version)

§**Detlef W. Dörrbecker**, *Blake*, XI (**Winter 1977-1978**), 44-49 (German version)

§\**Cielo e Inferno*. Introduzione, Traduzione i Nota di **Pasquale Maffeo**; con Cinque Disegno e Due Acquaforti Originale de Sandro Stenico. (Napoli: Fiorentino, 1977) 22 cm., 69 pp. In Italian

§*El matrimonio del cielo y del infierno*. Traducción de **Soledad Capurro** y prologo de **Luis Cernuda**. (Madrid: Vissor, 1977) In Spanish

The prologo was reprinted from Luis Cernuda, "William Blake", *Pensimiento poético en la lirica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958).

The work was apparently reprinted in *El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Tr. **Soledad Capurro**. (Madrid, 1979) Colección Visor de Poesía Vol. 87. <BBS>

§*Il Matrimonio del Cielo e dell'Inferno*. A Cura di **Paolo Manelli**. (Firenze [Italy]: Nuovedizioni E Vallecchi, 1979) Biblioteca della Doppia Lettere 18 cm, 82 pp. In Italian

*A União do Céu e do inferno*. Tr. [&c.] **João Ferreira Duarte**. (Lisbon: Via Editoria, 1979). 8º, no ISBN In Portuguese and English B. \*(Lisbon: Relógio D'água, 1991) 79 pp.; ISBN: 9727081444

*Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften*, ed. **Silvia Leutjohann** (1987) In German <BBS>

#### REVIEW

§**Ksc.**, *Rurh-Nachrichten*, **24 July 1989**, in German  
*Äktenskapet mellan Himmel och Helvete*, tr. **Folke Isaksson**, met efterord av **Gören Malmqvist** (1988) <BBS>

#### REVIEW

\***Morton D. Paley** and **Gunnel Tottie**, *Blake*, XXIII, 4  
(Spring 1990), 209-10

\**Tengoku to jigoku no kekkon* [*The Marriage of Heaven and Hell*]. Tr. **Mikihiko Ikeshita**. (Tokyo: Kindaibungeisha, 1992) 88 pp. In Japanese.

The work consists of "Sakuhin shokai [Introduction of the Work]" (pp. 5-13), "Sakuhin [Work, i.e., the *Marriage* in English]" (pp. 15-35), "Sakuhin no Nihongo yaku, Tengoku to Jigoku no kekkon [Japanese translation of *The Marriage*]" (pp. 37-57), "Sakuhin kaisetsu [Commentary]" (pp. 59-84), "Atogaki [Afterword]" (pp. 85-88).

§\**Giftarmålet mellom Himmel og Helvete*. Tr. **Hanne Bramness** and **Erling Indreeide**. (Oslo: Cappelen, 1993) 63 pp.; ISBN: 8202144884 In English and Norwegian

A "faks".

N.B. *Blake* (2000) erroneously lists is as "a book **about** Blake" by June Giftarmålet.

\**The Marriage of Heaven and Hell* [D] In Full Color. (N. Y.: Dover Publications, Inc., 1994) 12°, ISBN: 0486281221 (pbk) **B.** §(2007)

The work consists of (1)Anon., "Note" (p. [iii]); (2)a reproduction acknowledged on the back cover (of the paperback edition) to be from the Blake Trust facsimile (1960) of *Marriage* (D) <BB>, though reduced in leaf-size from 37.5 x 26.0 cm to 17.8 x 13.2 cm (the images reduced from c. 10 x 15 cm to c. 9 x 12.8 cm), and the designs reproduced back-to-back rather than on one side only of the leaves; and (3) a transcription of Blake's text with "Blake's spelling, punctuation and use of capital letters ... retained wherever possible" (sic) (pp. 28-43).

The work is boxed with *Favorite Works of William Blake* (1997).

*Il Matrimonio del Cielo e Dell'Inferno.* Traduzione e Nota di **Giuseppe Ungaretti**, con uno scritto de **Brunilde Neroni**. (Milan: Studio Editoriale SRL, 1994) Piccola Enciclopedia 100 Narrow 8°; ISBN: 8877102888 In Italian and English

§\**Matrimonio del cielo e dell'inferno.* ([by 1998]) Piccola enciclopedia 100. ISBN: 8877102888 In Italian.

§\**Ægteskabet mellem Himmel og Helvede.* Tr. **Niels Bronse**, Eftorord by **Mawanne Lindgren**. (Roskilde [Denmark]: Batzeer and Co, 1995) 72 pp.; ISBN: 97887988218845 In Danish

A facsimile.

\**Le Mariage du Ciel et de l'Enfer.* Postface de **Giuseppe Ungaretti**. Tr. Alain Suied. (Paris: Arfuen, 1996) Arfuen Textes anglais cahier n° 106. 8°, 72 pp.; ISBN: 290882549X In French and English

English and French texts are on facing pages; "Petit glossaire du Ciel et de l'Enfer" (pp. 61-62); Ungaretti, "Sur William Blake", tr. Gerard Pfister (pp. 63-66); "Note Biographique" (pp. 67-70).

§\**Snoubeni Nebe a Pekla = The Marriage of Heaven and Hell.* Tr. **Sylva Ficová**. (Praha and Litomšl [Czech Republic]: Paseka, 1999) 23 cm, 77 pp.; ISBN: 8071852341 In Czech

It is a "faksim".

§\**El Matrimonio del Cielo y del Infierno (The Marriage of Heaven and Hell [H]) (1790-1792).* Estudio Preliminar, Traducción y Notas de **José Luis Palomares**. Edición Facsímil y Bilingüe. (Madrid: Hiperión, 2000) poesía

Hiperión 8º, 310 pp., 32 pl.; ISBN: 8475176461 In Spanish  
B. (2001) C. 3a edición. (2005)

It consists of "Cronología" (pp. 7-16); "Estudio: La Génesis del Pensamiento Radical en William Blake" (pp. 17-184) stressing Diggers (pp. 81-92), Ranters (pp. 106-35), and Muggletonians (pp. 135-76); colour reproduction of *Marriage* (H) (pp. 185-213); English and Spanish texts on facing pages (pp. 215-65); "Notas y Comentarios" (pp. 267-300); and "Bibliografía" (pp. 301-6).

§*Zawāj al-Jannah wa-al-Jahīm* [*Marriage of Heaven and Hell*]. Tr. Ḥasan Ḥilmī. (Cairo, 2000) In Arabic<sup>250</sup>

§*Himlens och Helvetets äktenskap*. Tr. **Johan Hammarström**. (Umeå:h: ström, 2000) ISBN: 918944700X  
In Swedish

\**Los bosques de la noche (Poemas, canciones y epigramas)*.  
Edición bilingüe y anotada de **Jordi Doce**. (Valencia: PreTextos, 2001) Colección la Cruz del Sur # 524, 8º, 328 pp.; ISBN: 8481914029 In Spanish

It consists of "Introducción" (pp. 7-42), "Cronología" (pp. 43-48), "Nota a la edición" (pp. 49-50), "Bibliografía consultada" (pp. 51-55), lyrical poems in English and Spanish on facing pages (pp. 56-242), "Notas a los poemas" (pp. 243-54), "Correspondencia escogida" (pp. 255-88), "Blake y sus contemporáneos" (pp. 289-328).

## REVIEW

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<sup>250</sup> This is the official Arabic transliteration used by OCLC. The translator's name could also be given as Hassan Helmi.

\***Angel Rupérez**, “El viento del invierno”, *El País*  
[Madrid], **17 de noviembre de 2001**, p. 12 In  
Spanish

§*Het Huwelijk van Hemel en Hel*. Tr. **S. Koetsier**. (Utrecht: Bijleveld, 2001) In Flemish?

\**El matrimonio del cielo y el infierno (The Marriage of Heaven and Hell [H])* Ed. and tr. **Fernando Castanedo**. (Madrid: Ediciones Cátedra, 2002) Colección Letras Universales 341 8º, 152 pp., 28 pl.; ISBN: 8437620007 In Spanish, with facing English for *Marriage* **B.** (2007) **C.** (2010) **D.** 4a edición revisada (2012)

It consists of “Introducción” (pp. 7- 46), divided into “Vida de William Blake” (pp. 9-26) and ““El Matrimonio del cielo y el infierno”” (pp. 26-46), including sections on “Fecha de composición” (pp. 27-30), “Génesis y estructura” (pp. 31-35), “Género literario” (pp. 35-37), “Los discursos enlazados. Entusiasmo y revolución” (pp. 37-46), and followed by “Esta edición” (pp. 47-48); “Bibliografía” (pp. 49-54); colour reproduction of *Marriage* (H) (pp. 55-81), English and Spanish texts on facing pages (pp. 84-145). “The edition is based upon the best and most recent Blake scholarship.” (G.E. Bentley Fonds, William Blake’s writings #406).

#### REVIEWS(in Spanish)

**Fietta Jarque**, “Pasión sobre papel”, *El País (Babelia)*  
[Madrid], **2 de noviembre de 2002**, p. III (with  
another)

\***José M. Goicoechea**, “Inconformismo religioso”,  
*Tiempo* [Madrid], **23 de diciembre de 2002**, p.  
119

**Jorge Carrión**, “La poesía y la hipnosis”, *Lateral* [Barcelona], enero de **2002**, p. 23 (William Blake’s modern project is “claramente un proyecto religioso. Que se circunscribe, no debe olvidarse, en las tensiones políticas y teológicas de la época que le tocó vivir. Estas son brillantemente resumidas en el prólogo a esta edición.”)

\***J.L.C.**, “William Blake poeta, pintor, visionario y librepensador”, *Diario Palentino* [Palencia], **24 de abril de 2008**, p. 42 **B.** Also published in *La tribuna de Albacete* [Albacete] **20 de abril de 2008**, p. 48

\**Matrimônio do Céu e do Inferno*. Tr. **Julia Vidili**. (São Paulo [Brazil]: Madras, 2004) 8º, 59 pp.; ISBN: 8573748028 In Portuguese

A colour facsimile [unidentified but apparently of copy C] with translation on facing pages.

§*Die Hochzeit von Himmel und Hölle*. Tr. **Kai Grehn** mit Musik von Sandow. (Vevais: Edition Minotaurus in der Galerie Vevais, [2005]) 19 cm; ISBN: 39361652262 In German **B.** Limited Edition mit Collectors Print: Hörspiel – CD mit Musik von Sandow unter der Regie von **Kai Grehn**. (Bliesdorf, Oder [Germany]: Edition Minotaurus, 2006) ISBN: 3936165777 In German

§*The Marriage of Heaven and Hell*. An illustrated transcription online at The Alchemy Web Site.

§\**The Marriage of Heaven and Hell (Text and Facsimiles)*. (Oxford: 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. Essick, and Joseph Viscomi** (William Blake Archive, 2010)

*The Marriage of Heaven and Hell*, copy E. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (William Blake Archive, 2010)

*\*The Marriage of Heaven and Hell. Edited with an Introduction & Commentary by Michael Phillips.* (Oxford: Bodleian Library, 2011 [distributed in North America by University of Chicago Press]) 4<sup>o</sup>, ix, 193 pp. + 52 colour reproductions of copies B, K, and M and of pl. 14 in copies A, C-I + pl. 15, 14, 12-13 in copy G, plus 117 miscellaneous reproductions; ISBN: 9781851243419

“Acknowledgements” (pp. vii-viii), “Introduction” (pp. 1-47) and its Notes (pp. 47-58), “Transcript” of text of copy B (pp. 59-86), colour reproductions, “Commentary”<sup>251</sup> (pp. 87-154), “Checklist of Copies” (pp. 155-63), and “Bibliography” (pp. 164-73) but no index.

This is a long-announced, detailed, and careful study of the *Marriage*. Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive.

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<sup>251</sup> It includes the loose pulls of pl. 3-4 (Fitzwilliam) but not those of pl. 5-6, 11 (2), 14 (2), 16, 20 in *BB* et seq.



## REVIEWS

**Alexander Gourlay**, *Notes and Queries*, LIX, 4  
(**December 2012**), 606-7 ("a striking book" with  
"excellent high-resolution colour facsimile pages";  
the editorial matter "is rich with new information,  
but it is marred by incautious pronouncements ...  
questionable logic, and ... gratuitous resurgences of  
long-standing disputes", while "perplexed readers'  
most urgent questions are barely addressed")

**\*J.B. Mertz**, *Blake: An Illustrated Quarterly*, XLVII, 1  
(**Summer 2013**), 84-86 (This is "a valuable tool",  
though "I find several places where Phillips's  
transcription does not agree with ... this  
reproduction of copy B")

**Julianne Simpson**, *Library*, 7S, XV, 3 (**September  
2014**) 363 (one paragraph description)

§\**Le mariage du ciel et de l'enfer*. Tr. **Jean-Yves Lacroix**.  
(Paris: Editions Allia, 2011) 14 cm, 69 pp.; ISBN:  
9782844854124 In French and English

§\**The Marriage of Heaven and Hell*. Ed. **Jason Whittaker**.  
Revised Edition.([No place]: Kindle ["Publisher: None";  
"Published by Rintrah Books"], 29 April 2011) Zoamorphus  
Essential Introductions

I do not know the meaning of "Revised Edition" here.  
The work is apparently available only electronically.

§*Les Noces del cel i l'infern*. Tr. **Segimon Serrallonga**, ed.  
**Francesc Codina**. (Barcelona: Café Central, 2012) Jardins  
de Samarcanda, 63 In Catalan and English 21 cm, 115 pp.;  
ISBN: 9788497664226

§\**Le mariage du ciel et de l'enfer*. Bilingue anglais-français,

tr. **Patrick Bryand**. [Kindle Edition, 2013] In French and English

\**The Marriage of Heaven and Hell (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844065

Probably *Marriage* (D) -- see *The Complete Illustrated Books of William Blake*.

\**The Marriage of Heaven and Hell*. ([No place: No publisher [copyright Will Jonson], 2014) 8°, 24 pp.; 9781495923869 (1 leaf blank), 1 illustration.

§*The Marriage of Heaven and Hell*. (Charleston [South Carolina]: BiblioLife, 2014) 60 pp.; ISBN: 978129380099

### ***Milton*** **(1804[-1811-18])**

#### Weight and Cost of Copperplates

Most of the plates of *Milton* seem to have been etched on the versos of other *Milton* plates. In the list below, perfect matches are *in italics*, and an asterisk (\*) indicates the presence of a copperplate-maker's-mark. In a number of instances (e.g., pl. 18-20, 23, 28), more than two plates have the same dimensions and the matches proposed below are somewhat arbitrary. For the close but not precise matches, I have allowed a tolerance of 0.1 centimetres on the grounds that one of the surfaces may have bevelled edges and that paper dampened for better printing shrinks differently in different circumstances.

| <b>Plate</b>           | <b>Matches Plate</b>    |
|------------------------|-------------------------|
| <i>1 (11.2 x 16.0)</i> | <i>29 (11.2 x 16.0)</i> |
| <i>2 (10.4 x 14.9)</i> | <i>3 (10.4 x 14.9)</i>  |

|                               |                                 |
|-------------------------------|---------------------------------|
| 4 (9.5 x 15.7)                | 16 (9.6 x 15.7)                 |
| 5 (10.5 x 15.4)               | 12 (10.5 x 15.4)                |
| 6 (10.4 x 14.9)               | see pl. 2-3                     |
| 7 (10.5 x 15.3)               | 14 (10.6 x 15.3)                |
| 8 (11.3 x 16.8)               | 40 (11.3 x 16.8)                |
| 9 (10.4 x 13.6)               | 38 (10.5 x 13.6)                |
| 10 (10.8 x 14.3)              | 11 (10.8 x 14.2)                |
| 13 (11.1 x 16.0)              | 21 (11.1 x 16.0) <sup>252</sup> |
| 15 (11.0 x 16.9)              |                                 |
| 17 (11.5 x 16.0)              | 28 (11.5 x 16.0)                |
| 18 (12.0 x 16.0)              | 19 (12.0 x 16.0)                |
| 20 (12.0 x 16.0)              | 23 (12.0 x 16.0)                |
| 22 (11.9 x 16.0)              | 27 (11.8 x 16.0)                |
| 24 (12.0 x 16.0)              | 28 (12.0 x 16.0)                |
| 25 (12.0 x 16.2)              |                                 |
| *26 (10.6 x 14.3)             | 42 (10.7 x 14.3)                |
| 30 (10.2 x 14.4)              | 43 (10.2 x 14.4)                |
| 31 (12.1 x 16.0)              |                                 |
| 32 (11.4 x 16.9)              | 37 (11.3 x 16.9)                |
| 33 (11.3 x 16.9)              | 39 (11.3 x 16.9)                |
| 34 (10.8 x 14.0)              | 44 (10.8 x 13.9)                |
| 35 (10.8 x 16.8)              |                                 |
| 36 (10.2 x 14.1)              | 45 (10.2 x 14.0)                |
| 41 (11.5 x 16.0)              | see pl. 17, 28                  |
| a (11.3 x 16.1)               |                                 |
| b (11.0 x 14.5)               | e (11.1 x 14.4)                 |
| c (9.9 x 15.3) <sup>253</sup> |                                 |

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<sup>252</sup> Notice that Blake's first plate for Hayley's *Little Tom the Sailor* (1800) is this size: 11.1 x 16.0 cm.

d (11.0 x 15.5)

Total plates 30; Total weight 6,380.9 grams = 14 pounds. The cost of the new plates would have been £5.8.9.

Copies were apparently printed in **1811** (A-C<sup>254</sup>) and **1818** (D) (Viscomi, 378-79).

#### VARIANT

Pl. 3 In l. 21, "What" on the copper was altered on the paper to "That" in copy A; all other copies (B-D) give "What".<sup>255</sup>

#### COPY A

HISTORY: (1) Probably acquired by Philip Hurd, in whose posthumous sale by Evans on **30 July 1845**, lot 162 it was described as "Blake's Illustrations of Milton, &c. COLOURED PLATES, 1834 [sic]", when it sold to Bohn for £6.17.6.<sup>256</sup>

#### COPY B

HISTORY: (2) Offered by Quaritch catalogues *No. 61* (1891), £180, *Rough List 122* (end of March 1892), £180, and *No. 62* (June 1893), £180, each described as "large 8vo. 45 leaves ... coloured by the hand of William Blake; calf, neat".

#### COPY C

According to Viscomi, 325-26,

<sup>253</sup> Pl. c seems to be etched over another design.

<sup>254</sup> Copy C was apparently finished in 1811 (Viscomi, 328).

<sup>255</sup> Viscomi, 420; Erdman, Keynes, and *BB* 309 n1, 311 record this as a change in the copper.

<sup>256</sup> The date is of course wrong, perhaps a misprint for the "1804" on the title page. The fact that the work is described as "PLATES" indicates that it consists of prints rather than watercolour designs for a poem by Milton, such as *Comus*. *Milton* (A) was bound in half Green morocco, like *Jerusalem* (A) which was lot 161 in Hurd's 1845 sale <*BBS*>.

The single frame line given the plates in copy C--the only copy of *Milton* with frame lines -- indicates that copy C was probably finished in or after 1818, when this stylistic feature first began to be used .... Copy C, in other words, was reworked and restructured more than once, probably before and certainly after--but not at the same time as--copy D.

In copy C, plates a-e can be divided into two sets. The leaves of plates a, b, and d are slightly smaller than the others and were apparently cut with a knife, whereas the other leaves were torn in the usual manner from larger sheets. The bottom edges of these leaves are only half gilt because they were not level with the other leaves. ... plates 4, 7, 25, and 41 ... are watermarked "WHATMAN / 1808"; in all four the mark runs vertically at the outside edge of the leaf, either from bottom corner up to the middle of the leaf (4 and 25) or from the top corner down to middle of the leaf (7 and 41). The "1808" is positioned under "HATM"; the "8" is 1.75 cm high, and the "W" is 3.0 cm high. Plates c and e, which were printed on slightly thinner paper, are recorded as having the same mark (*BB* 305), but in them the mark is smaller and runs horizontally across the top right corner. The marks are fragments: "J W" in plate e and "TMAN" with an "8" under the "T" in plate c. The "8" is 1.6 cm high and the "W" is 2.25 cm high. The size of the "W" and size and position of the "8" correspond

exactly to the "J WHATMAN / 1818" paper used in *Songs* copy V and the first copies of *Jerusalem*. (The Whatman 1824 and 1826 papers used in *Jerusalem* copy F have an "8" that is 1.7 cm high.) ... [The numbers echo these divisions.] Plates b, a, and d were numbered 2, 3, and 17, whereas plates c and e were numbered 8\* and 32\*, denoted as supplementary plates. The first set of plates were [*sic*] numbered in pen and ink like the other impressions, but plates c and e were numbered in an oil-based printing ink and are ragged-looking. These five plates were added to *Milton* C after it was initially collated. All five extra plates, along with plate f, were numbered integrally with copy D, ca. 1818, at which time plate 2 was not printed.<sup>257</sup>

Reproduced in colour in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), and online at the New York Public Library web-site under "NYPL Digital Gallery".

#### **COPY D**

**HISTORY:** Offered by Henry G. Bohn (1848) with *Thel* (O) for £10.10.0.

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<sup>257</sup> Viscomi, 328, argues that Wainewright's copy of *Milton* was copy C, not Copy B as in *BB* 319. However, in his letter of 28 March 1826, Wainewright says that in the copy of *Milton* which he has "lately purchased" "The Title says in 12 books" (*BR* (2) 440), and this is only true in copies B and D, and copy D was "finished" for Mr Vine, not for Wainewright.

It is reproduced in black-and-white (from the Blake Trust colour facsimile [1967]) in 1995, in *The William Blake Archive*, ed. Morris Eaves, Robert N. Essick and Joseph Viscomi (2010) and online in the Library of Congress, and published by 2009 as an E-book.

PLATE 38

HISTORY: (5) After the death of Mrs Ramsay Harvey, it was sold for (6) The heirs at Christie's, 30 November 1993, lot 2 (ESTIMATE: £20,000-£30,000) [for £62,000 to John Windle for] (7) Professor *Robert N. Essick* who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 278.

EDITIONS

\**Milton, a Poem*. London, 1967. The William Blake Trust  
<BB>

It is reproduced in *Milton*, ed. Hans-Ulrich Möhring (1995), *q.v.* under Collections.

REVIEW

[**Kathleen Raine**], *Times Literary Supplement*, **14 September 1967**, p. 820

For protests, see **John E. Grant**, **Our Reviewer**, "Illuminations", *Times Literary Supplement*, **14 September 1967**, p. 820; 7 December 1967, p. 1197 (Grant objects to the inaccuracy of the review of *Milton*; the reviewer says Blake "and virtually all European major poets and painters ... derived from" Plato, Plotinus, Boehme, et al. For earlier episodes of this firefight, see Grant, *Our Reviewer*, and Geoffrey Keynes, "Illuminations", *Times Literary*

*Supplement*, **2, 9 November 1967**, pp. 1045, 1069  
<BB #1725, 1730>

§*The Prophetic Books of William Blake: MILTON*. [Ed. **E.R.D. Maclagen** and **A.G.B. Russell** (London, 1907)] (Charleston [South Carolina]: BiblioLife, 2014) 90 pp.; ISBN: 9781294798804

*Milton: A Poem*, ed. **Kay Parkhurst Easson** and **Roger R. Easson** (1978, 1979) <BBS>

#### REVIEWS

\***Joseph Anthony Wittreich, Jr**, *Blake*, XIII, 1 (Summer 1979), 49-51, with a note on the quality of the reproductions by **Morton D. Paley**, p. 51

**I.H. C[hayes]**, *English Language Notes*, XVII (September 1979), 63

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

"Shiyaku. W. Blake no Milton (1[-2]): A Translation of Blake's *Milton* (1[-2])." Tr. **Seiichi Miyamachi**. *Otaru Joshi Tankidaigaku Kenkyu Kiyo: Journal of Otaru Women's Junior College*, XII (1981), 51-72; XIII (1982), 55-74. In Japanese <BSJ>

\**Milton: Un Poema*. Ed. and tr. **Bel Atreides**. (Barcelona: DVD ediciones, S.L., April 2002) DVD poesia, 47 8º, 395 pp.; ISBN: 849500769X In Spanish and English

"Introducción (pp. 11-106), *Milton* in English facing Spanish (pp. 107-257), "Notas y Comentarios" (pp. 259-387), "Bibliografía (de los libros citados)" (pp. 390-92). This is a reliable translation and an up-to-date introduction which is



especially remarkable (in Spain) for its study of Blake's polysemic language and dialectical narrative.

#### REVIEWS

**Angel Rupérez**, “Conquistas iluminadas”, *El Pais (Madrid)*, **25 de mayo de 2002**, 3 pp. (with another), in Spanish (the translation is reliable and the study well-informed)

**\*Ramon Andrlat** Ramon Andsin sue is r *El Periódico* [Barcelona], **28 de junio del 2002**, 26 (with another) In Spanish

**Jordi Doce**, “Fabula de una posesión”, *Letras libras* [Madrid], Año 1, Número 12 (**Septiembre 2002**), 79-81 In Spanish (the introduction and translation by Bel Atreides “nos ofrece, no sólo un estudio soberbio, sino una traducción fluida y rigurosa” [p. 81])

**\*Milton Un Poema.** Edició Bilingüe. Traducció I postfaci d'**Enric Casassas Figueres**. (Barcelona: Edicions dels Quaderns Crema, 2004) In Amicorum Numero 20 4º, 252 pp.; ISBN: 8477274223 In English and Catalan

English and Catalan text, print by print, on facing pages, with an “Appendix: Planxes Suplementàries” including the Preface (pp. 226-35). There are also “Postfaci del Traductor” (pp. 237-42) and “Notes” (in Catalan) (pp. 243-52).

§"Tradução Comental de Milton de William Blake." Universidade Federal de Santa Catarina [Brazil] doctoral thesis. 34 pp. In Portuguese

**\*Milton A Poem (Illuminated Manuscript [sic] with the Original Illustrations of William Blake).** (e-artnow, 2013) ISBN: 9788074844195

Probably *Milton* (D) -- see *The Complete Illustrated Books of William Blake*.

**Milton,**  
***L'Allegro and Il Penserso,***  
Descriptions of the Designs

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

**“Mirth”**

(?1820)

Weight and Cost of Copperplate

The copperplate of “Mirth” weighed 304 grams = 0.67 pounds and would have cost 2s 8½d.

***Notebook***  
**(?1793-?1818)**

CONTENTS: P. 74: The full-face pencil portrait in the top row is identified (correctly) as Tom "Paine-like" by John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), photograph after p. 426;<sup>258</sup> the subject was not identified at all by Keynes, Erdman, Bentley, &c.

If, as seems probable, Blake's portrait was drawn from the life, it must have been made before 13 September 1792 when Paine left England. This is the only contemporary evidence that Blake was in direct contact with Paine.

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<sup>258</sup> For engravings of 1792-1793 of Paine by William Sharp after George Romney and by A. Schule after C. Schule, see Jack Fruchtman Jr, *Tom Paine, Apostle of Freedom* (N.Y., London: Four Walls Eight Windows Press, 1994) (at p. 274) and Keene (after p. 426).

The fact that the sketch is in Blake's precious Notebook suggests that Paine was at Blake's house in Lambeth rather than Blake in Paine's lodging in Bromley, Kent (about 8 miles south-east of Lambeth, beyond Camberwell and Dulwich), where he was staying inconspicuously with the engraver William Sharp in the spring of 1792.<sup>259</sup> Sharp was probably engraving Romney's portrait of Paine at the time.

HISTORY: (9) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

#### EDITIONS

*The Note-Book of William Blake Called the Rossetti Manuscript*, ed., **Geoffrey Keynes** (1935, 1970) <BB>

#### REVIEW

**Robert Essick**, *Blake Newsletter*, IV, 4 (Spring 1971), 142-44

*The Notebook of William Blake*, ed. **David V. Erdman** and **Donald K. Moore** (1973) <BB> **B.** (1977)

It was reproduced online by the British Library in 2006 <<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>>.

#### REVIEWS

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

§**D.A.N. Jones**, *Listener*, XCI (10 January 1974), 53-56

§**Anon.**, *Economist*, CCL (26 January 1974), 105

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<sup>259</sup> John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), 342; Joseph Johnson had advised Paine to lie low because of the furor caused by his writings.

- §**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, pp. 145-47 (with 6 others)
- §**Frank P. Riga**, *Library Journal*, XCIX (**11 March 1974**), 657
- §**Anon.**, *Choice*, XI (**April 1974**), 256
- §**Dewey R. Faulkner**, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (**Summer 1974**), 590-99 (with 5 others)
- I.H. C[hayes]**, *English Language Notes*, XII (**September 1974**), 31
- §**G. Ingli James**, *Apollo*, XCIX (**November 1974**), 428
- §**Kenneth Garlick**, *Modern Language Quarterly*, LXX, 1 (**January 1975**), 158-60
- §**W.H. Stevenson**, *Studies in Romanticism*, XIV, 2 (**Spring 1975**), 201-5 (with another)
- \***Robert N. Essick**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 132-36
- §**Jean H. Hagstrum**, *Philological Quarterly*, LIII (**1975**), 132-36
- §**R.B. Kennedy**, *Notes and Queries*, NS XXII (**1975**), 79-82 (with 3 others)
- §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (**1975**), 132-36 (with 3 others)
- G.E. Bentley, Jr.**, *Journal of English and Germanic Philology*, LXXV (**1976**), 427-44
- §**Leonard M. Trawick**, *Studies in Burke and His Time*, XVII (**1976**), 71-74

§**Thomas L. Minnick**, *Studies in Romanticism*, XVI, 2  
(**Spring 1977**), 267-68

§**John E. Grant**, *Modern Philology*, LXXV, 2  
(**November 1977**), 196-201

\**William Blake's Notebook*. [Ed. **Jamie Andrews**.] (London:  
British Library Publishing, 2008) The British Library  
treasures in Focus 12 x 10 cm, 64 pp.; ISBN: 9780712309608

Reproduces fragments from the *Notebook* with brief  
comments and etched versions of some designs. Preface (pp.  
2-6).

\**William Blake's Notebook (Enhanced)*. ([London: Online  
"Publisher: The British Library", 8 September 2011) 109 pp.

A facsimile "with audio and text commentary on  
selected pages" available apparently only on special versions  
of iPhone, iPad, and iPod.

Blake's Notebook seems to be reproduced entire in the  
British Library's online *Discovering Literature: Romantics  
and Victorians*.

### ***On Homer's Poetry*** (?1822)

#### Weight and Cost of Copperplate

The copperplate weighed 173.5 grams = 0.38 pounds  
and would have cost 3s 9d.

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

#### COPY A

Reproduced in *MILTON A POEM and the Final Illuminated  
Books*, ed. Robert N. Essick and Joseph Viscomi (1993), in  
*The Complete Illuminated Books*, ed. David Bindman (2000),  
and online in the National Gallery of Art (Washington,

D.C.).<sup>260</sup>

COPY F

It is reproduced online by the Pierpont Morgan Library.

**"The Order in which the Songs of Innocence and  
Experience ought to be paged"  
(?after 1818)**

<BB 338-41>

It is reproduced online in the Library of Congress.

(27) [*?Europe* (c) pl. (4<sup>c</sup>, 9<sup>c</sup>)]

(\*36) *Europe* (c) pl. 15<sup>b</sup> (Harvard)<sup>261</sup>

(\*38) *Europe* (c) pl. (11<sup>c</sup>, 17<sup>c</sup>)

According to Viscomi, 336, "The Order" was made not for James Vine, whose copy of the *Songs* (V) is the only one so ordered, but for Blake himself after he'd sold his own copy of the *Songs* (R) and had no copy left to serve as a model.

HISTORY: (1) Sold by §Puttick and Simpson, 3-4 July 1863 ("Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps") for £15.15.0;<sup>262</sup> (2) Offered in Bernard Quaritch,

<sup>260</sup> *On Homer* (A) is erroneously traced to the Library of Congress in BB p. 335.

<sup>261</sup> *Europe* (c) pl. 15<sup>b</sup>, newly recorded here, is numbered "36"; the leaf with *Europe* (c) pl. (11<sup>c</sup>, 17<sup>c</sup>) is numbered "38" <BBS 104>; *Europe* (c) pl. (4<sup>c</sup>, 9<sup>c</sup>), listed under 36 in BB 338, should perhaps be listed under 27, where 11<sup>c</sup>, 17<sup>c</sup> were.

<sup>262</sup> Anon., "Fine Arts Record", *Fine Arts Quarterly Review*, I (Oct 1863), 434-35. Geoffrey Keynes, *Engravings by William Blake: The Separate Plates: A Catalogue Raisonné* (Dublin: Emery Walker, 1956), 6, says George A. Smith (who sold the collection in 1880) collected the contents of the volume "About 1853", and Keynes, *A Bibliography of William Blake* (N.Y.: Grolier Club, 1921), 319, cites "a prefatory note signed 'G.A.S. 1855'" (which is not now with the collection). However, the references in Puttick and Simpson (1863) and Quaritch (1864) contradict this history for the 1850s. Note also that the sketch of Thomas

*Catalogue of Books* (1864), lot 6,521 <see under Catalogues> including “14 portraits of the artist; his friends and contemporaries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print ... (3) Offered in Bernard Quaritch, *Catalogue of Works on the Fine Arts* (October 1883), lot 10,252, for £80.

**(F1)** At the George C. Smith sale at Parke-Bernet, 2 November 1938, lot 28, *Europe* (c) pl. 1 (called “The Ancient of Days” (D) in *BB*) sold for \$300; **(F2)** Sold by A.E. Newton at Parke-Bernet, 16 April 1941, lot 130, for \$175 (probably bought in<sup>263</sup>); **(F3)** Acquired by A.E. Newton’s daughter Caroline Newton; **(F4)** Bequeathed by W.H. Auden (1907-73) to **(F5)** “a New York Private Collector”, identified to me by R.N. Essick in 2009 as an Anonymous collector of New York.<sup>264</sup>

**(G1)** At the George C. Smith sale at Parke-Bernet, 2 November 1938, lot 29, with *Europe* (c) pl. 1<sup>[b]</sup> [apparently uncoloured], 4<sup>a</sup> and 5<sup>a</sup>, was sold for \$245 to the firm of

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Hayley (No. 99 among the "Order" materials, *BB* 339) is probably the "Portrait of Hayley the Sculptor" <Butlin #345, now in the Yale Center for British Art> sold at Sotheby's, 29 April 1862, lot 178 (with 7 others including the portrait of Romney, <Butlin #349>).

<sup>263</sup> *BB* suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

<sup>264</sup> The information about the history after 1941 derives from the owner via R.N. Essick, “Blake in the Marketplace, 1997”, *Blake*, XXXI, 4 (Spring 1998), 113, with a black-and-white reproduction (carelessly overlooked by GEB); the identity of the anonymous New York collector was given me by Professor Essick in 2009.

Sessler's of Philadelphia for **(G2)** Moncure Biddle; pl. 1 was consigned to Sessler's for sale, where it was acquired on 28 March 1957 by **(G3)** Dan[s?] Grubb, who consigned or sold it to Sessler's again on 13 February 1964 for \$60; sold by Sessler's on 30 June 1964 for \$175 to **(G4)** Mr Leonard Baskin, who sold it in May 1997 to **(G5)** The dealer John Windle, who sold it that month to **(G6)** Professor **Robert Newman Essick**.<sup>265</sup>

*Europe* (c) pl. 4<sup>a</sup> and 5<sup>a</sup> went to Professor Essick in 1989. <BBS>

**(J3b)** *Europe* (c) pl. 15<sup>b</sup> was acquired by Mr and Mrs Philip Hofer and given by Mrs Frances Hofer in 1979 to **(J4)** HOUGHTON LIBRARY, Harvard University.<sup>266</sup>

**(M)** DESCRIPTION: *Marriage* pl. 5-6 on the recto and verso of a leaf 11.7 x 16.0 cm, are printed probably about 1790 in reddish-brown (pl. 5)<sup>267</sup> and red (pl. 6); pl. 5 has blue

<sup>265</sup> The history here for 1957-1997 is revised on the basis of Essick's "Blake in the Marketplace, 1997", *Blake*, XXXI (1998). His information for 1957-1964 is based on "Sessler's acquisition and sales records, xeroxed or carefully transcribed for me years ago by Michael Young". Mabel Zahn of Sessler's had told GEB that Sessler's sold *Europe* pl. 1<sup>[b]</sup> to Moncure Biddle and bought it again at Biddle's sale (*BB* 340). Professor Essick points out that Biddle's sale at Parke-Bernet, 29-30 April 1952 did not include *Europe* pl. 1.

<sup>266</sup> All the information here about *Europe* (c) pl. 15<sup>b</sup> was recorded by R.N. Essick, "New Information on Blake's Illuminated Books", *Blake*, XV, 1 (Summer 1981), 8 and Illus. 5, scandalously overlooked by GEB until 2009.

<sup>267</sup> Not "Sepia" as in *BB* 287. *Marriage*, copy B, pl. 1, 3, 6, 8-9, 12, 14-15, 18-19, 22-23, 26-27 were also printed (?in 1790) in reddish brown, as were copy H, pl. 1-9, 12, 14-15, 18-19, 22-23, 25-27, and all of copy G (watermarked 1815). Essick (see below) writes: "Neither Joseph Viscomi nor I have been able to find a close match for the red ink of this impression among Blake's other printings of *Marriage* pls. datable to c. 1790."

I am grateful to Robert Essick for many of the new details about pl. 5-6.



wash for sky behind the falling man and horse.

WATERMARK: Wove paper without watermark.

BINDING: The leaf is mounted on an unwatermarked leaf (23.8 x 31.2 cm), with two brown lines boxing pl. 5. At the top right of pl. 5 is written "90" in pen and brown ink. The host-leaf and number were probably added "About 1853" (*BB* p. 337) by George A. Smith.

The mount was stabbed at least twice: "Eight stab holes, cut into by the left edge of the mount, measure from the top hole 4.0, 3.8, 1.9, 2.5, 4.7, 5.4, and 4.15 cm apart. A second set of 18 much smaller holes is about 3 mm. within the left edge of the mount; these are all about 1.5 cm apart. The mount [is] inscribed in pencil below the print, 'from Marriage of Heaven & Hell page 5'; the verso inscribed in the same position by the same hand 'Heaven & Hell page 6.'<sup>268</sup>

The leaf with *Marriage* pl. 5-6 was acquired in a frame with glass on both sides but the glass was removed by Essick.

HISTORY: ... Sold posthumously for George C. Smith at Parke-Bernet, 2 November 1938, lot 36, for \$40 to the dealer Jacob Schwartz<sup>269</sup> for (M2) John Germain Slocum (1914-97),

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<sup>268</sup> R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014), where the prints are described minutely. The plates were "printed with greater pressure than usual. I hesitate ... to attribute the washes to either Blake or his wife Catherine. ... Text from pl. 5 shows through as a blind embossment ... [on pl. 6], particularly lower left."

<sup>269</sup> A manuscript note with *Marriage* pl. 5-6 reads: "Purchased for John J. Slocum by Dr. Jacob Schwartz at the Smith Sale, Nov. 2, 1938, for \$45.00. [including his commission], at Park-Bernet galleries[.] J.J.S. attended Sale with his Aunt Olivia & Uncle Sherman Flint."

Everything after "40" above is new.

(M3) whose heir in October 2013 consigned it to Commonwealth Books (Boston) which sold it to for \$20,000 John Windle for (M4) *Robert N. Essick*.

(S1) The leaf numbered 97 with Hayley's *Designs to a Series of Ballads* (1802) pl. 14 on one side and the "Riddle Manuscript" on the other acquired by Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <BB> was given by them with the rest of their collections in October 2005 to (S2) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

The "Order" was reproduced in the William Blake Archive in 2006.

### **"Our End is come" or "The Accusers"**

#### **Weight and Cost of Copperplate**

The copperplate weighed 332.1 grams = 3/4 pounds and would have cost 2s 11½d.

### **The Pickering [Ballads] Manuscript (?after 1807)**

PAPER: The Pickering Manuscript p. 16 has a printed catchword ("With") from Hayley's *Designs to a Series of Ballads* (1802) p. 20 (E3<sup>v</sup>) <BB>. Therefore the 22 pages of the Pickering Manuscript probably came from *Designs* Ballad #1, pp. 5-10 (B2<sup>r</sup>-B4<sup>v</sup>) and Ballad #2, pp. 11-26 (D1<sup>r</sup>-E4<sup>v</sup>).<sup>270</sup> The *Designs* paper sometimes shows a watermark of "1802".

PAPER SIZE: 12.5 x 18.4 cm <BB>. Since the leaves were from Hayley's *Designs*, which are 23.5 x 29.4 cm, therefore 11 cm was trimmed from each dimension of the *Designs* leaves

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<sup>270</sup>The paper in the Pickering Manuscript is uniform, but it is only an hypothesis that it all comes from Hayley's *Designs to a Series of Ballads* (1802) and that the leaves are in the same order as in the *Designs*. The paper comes from the inner margins of conjugate unfolded, sheets with the text cut away..

to make the Pickering Manuscript leaves. The outer margins were trimmed to remove irrelevant printed text, but why were 11 cm cut off the tops or bottoms?

BINDING: The leaves have stab-holes in the inner margins 3.9 cm from the top and 4.5, 4.6 cm apart <BB 342>. If they had been stabbed when they were part of *Designs to a Series of Ballads*, one might expect to find two sets of stab holes, the first from when they were part of Hayley's *Designs* and the second from when they became part of the Pickering Manuscript. The absence of duplicate stab holes suggests that the *Designs* leaves were loose when they were converted to the Pickering Manuscript.

HISTORY: (6)Acquired by William Mitchell, who added his bookplate:<sup>271</sup> "Liber Willemi Mitchell" ....

The Pickering Manuscript was added to the William Blake Archive in 2011 and reproduced on line by the Pierpont Morgan Library.

#### EDITIONS

*The Pickering Manuscript*, introduction by **Charles Ryskamp** (1972) <BB>

#### REVIEW

**Morton D. Paley**, *Blake Newsletter*, VI, 3 (Winter 1972-73), 78-79 (with another)

§*The Pickering Manuscript*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 24 pp.; ISBN: 9781161473339

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<sup>271</sup>Mitchell's ownership of the *Pickering Manuscript* was accidentally omitted when the History was revised in BBS 207, as my friend Bob Essick points out to me.

*The Pickering Manuscript.* William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2011)

***Poetical Sketches***

(1783)

**TABLE OF CORRECTIONS**

| <b>Copy Collection</b> | <b>Corrections on page</b> | <b>Contemporary Owner</b> |
|------------------------|----------------------------|---------------------------|
|------------------------|----------------------------|---------------------------|

|         |                       |  |
|---------|-----------------------|--|
| M Anon. | 12, 15 <sup>272</sup> |  |
|---------|-----------------------|--|

COLLATION: 8° in 4s (half-sheet imposition)<sup>273</sup>

**FACSIMILE PAGES**

The facsimile leaves (H1-K4) in copies K-L, P (I1-K4), and U are distinguishable from the originals by

- (1) P. 59, the penultimate “Prepare” is under the “c” of “welcome” rather than under the “w” as in the originals (as in *BB*)
- (2) P. 59, there is no catch-word (it should be “THE” for “THE COUCH OF DEATH”)
- (3) P. 65, in “Samson” is “honfte-feeming” rather than “honeft-feeming”
- (4) The paper in facsimile leaves (copy K) differs from that in the originals in having somewhat dimmer chain-lines, and it seems a trifle thicker

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<sup>272</sup> The situation is further confused by the claim of the anonymous owner to William Wyer of Ursus Books that *Poetical Sketches* (M) has corrections on pp. 4, 9, 12, and 15 (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 120).

<sup>273</sup> R.N. Essick, “Blake in the Marketplace, 2011”, *Blake*, LXV (2012), 115n, properly corrects *BB* 343: “4° (half sheet imposition)”. The chain lines run vertically, as in an octavo in half-sheets, not horizontally as in a quarto in half-sheets.

Note that the facsimile type of c. 1880 uses the archaic “f” for “s” and ligatures for “ct”, “fl”, “fh”, “fi”, “fk”, “fl”, “ff”, and “ft”, as in the original.

### THE POSTHUMOUS DISTRIBUTION

Copies of *Poetical Sketches* distributed by Blake (B-F, O, Q, S-T, V-W<sup>274</sup>) have manuscript corrections in them. Copies which lack Blake's corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.<sup>275</sup>

One uncorrected copy of *Poetical Sketches*(R) still survives in the original unstitched sheets in which it was given to Blake in 1783. This copy belonged to Blake's young friend Samuel Palmer, and so did half a dozen other copies which were still in sheets as late as 1862.

John Linnell Jr wrote on the fly-leaf of *Poetical Sketches* copy G:

I found in Mr S. Palmer's store room at Furze Hill House [where Palmer lived 1862-1881], 3 copies of this book in sheets [copies G, H?, U?], (one [U?] not quite perfect)-- S.P. told me to take one for my self – I had this copy half bound ... A.H. Palmer sold one of his copies for £20 ....<sup>276</sup>

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<sup>274</sup> Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections to copy T were added (1) by Blake before 1827, (2) by Catherine Blake perhaps in 1828-1831, or (3) by Linnell after 1831. Corrected copies B-F, and S went to Thomas Butts, Charles Tulk, George Cumberland, John Flaxman, Nancy Flaxman, and William Hayley.

<sup>275</sup> BB 346; *Blake Books* is the source of most of the bibliographical information given here. None of the uncorrected copies has a known history earlier than 1885, except for those belonging to Samuel Palmer.

<sup>276</sup> BB 349 n1.

And nine years after Samuel Palmer died, his son A.H. Palmer wrote to the antiquarian book firm of Pearson on 5 May 1890:

The two copies of Blake's *Poetical Sketches* [copies A, N], you have just purchased, are, to the best of my belief, all that [still] existed among my father's papers or books. Upon searching through them before giving up the house at Red Hill last March [1890], I found the copies in a parcel of old letters which had been put away in 1861 [when Samuel Palmer moved to Furze Hill House], and evidently forgotten. One sheet was missing, but this I afterwards found among other papers.<sup>277</sup>

We do not know when and under what circumstances Samuel Palmer acquired these copies of *Poetical Sketches* in sheets, but we may speculate. Since Linnell bought a copy from Mrs Blake in 1831, perhaps Palmer acquired all those left at her death that year.

### **What Copies Did Palmer Own?**

Samuel Palmer's own copy of *Poetical Sketches* was copy R, and he gave copy G to John Linnell Jr. Samuel Palmer was probably the friend of Blake who lent a copy of *Poetical Sketches* to Alexander Gilchrist (d. 1861); this is apparently copy I, which was sold uncut in 1888 as Gilchrist's copy.

Among Samuel Palmer's papers, his son A.H. Palmer found a number of copies of *Poetical Sketches*. "One of these

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<sup>277</sup> The letter with *Poetical Sketches* copy N is transcribed in Willis Vickery, *Three Excessively Rare and Scarce Books and Something of Their Author* (Cleveland: Printed for the Author, 1927), 19.

copies [Copy A] afterward [June 1890] was sent to the British Museum", as Pearson annotated the May 1890 letter above.<sup>278</sup>

A second copy of *Poetical Sketches* found by A.H. Palmer in his father's collection is copy N, referred to in the 1890 letter; it was in the sale of Thomas Gaisford on 23 April 1890.

A third is copy U (with the last three leaves in facsimile) sold by A.H. Palmer to John Pearson, who offered it in his Catalogue 60 (?1885).

In addition, A.H. Palmer may have been the source of copy H which Pearson sold in 1916.

Samuel Palmer thus owned copies A, G, I, N, R, and U and perhaps copy H as well. This includes all the uncorrected copies of *Poetical Sketches* save copies K-M, P, and X whose histories are not known before the 20th Century; perhaps Palmer owned them as well.

### **The Condition of Palmer's Copies**

All the copies of *Poetical Sketches* which Palmer certainly owned were in sheets when he got them.

Since one of the two copies found by A.H. Palmer [copies A, N] lacked a sheet which was later located, presumably these two copies were still in sheets when he found them.<sup>279</sup>

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<sup>278</sup> Copy A was sold by Quaritch to the British Museum (now the British Library) on 15 June 1890.

<sup>279</sup> The two copies in sheets "forgotten" since 1861 and found in 1890 by A.H. Palmer must be different from the three copies in sheets found between 1862 and 1881 by John Linnell Jr.

Copy U was defective, missing the last three leaves;<sup>280</sup> these were replaced in facsimile before 1885. With copy U should be associated copies K-L, and P which also have leaves supplied in facsimile. It seems exceedingly likely that these defective copies came from Samuel Palmer. This would mean that copies A, G, I, K-L, N, P, R, and U all belonged to Samuel Palmer.

All Palmer's copies A, G, I, N, R, and U were in sheets. It therefore seems likely that copies K-L, and P were also in sheets when Palmer received them.

"The facsimile pages were printed ... before 1887, when they were described in a Pearson catalogue, and probably before the death in 1883 of Francis Bedford, who bound copies K and U."<sup>281</sup> It seems virtually certain that the facsimile leaves were provided either by Samuel Palmer or after his death in 1881 by his son A.H. Palmer.

#### COPY A

HISTORY: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831, put away with old letters in 1861, and rediscovered in March 1890 by his son (2) A.H. Palmer (according to the letter he wrote now with copy N); A.H. Palmer sold it to the dealer John Pearson; (3) Sold by the dealer Quaritch on 19 June 1890 for £42 to (4) The BRITISH MUSEUM.<sup>282</sup>

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<sup>280</sup> In Copies K-L, P, U, gatherings H, I, and K are in facsimile. (In copy P, only gatherings I and K are in facsimile.) Copy Q has leaf [A2] in facsimile, probably supplied at a different time for a different owner, for Blake's manuscript corrections in copy Q indicate that he prepared it for a friend.

<sup>281</sup> *BB* 345. Bedford also bound copies H-I, N, and X.

<sup>282</sup> The copy which Crabb Robinson gave in May 1848 to J.J.G. Wilkinson cannot be copy A, as *BB* suggests. Perhaps it was copy Q.



COPY E

HISTORY:(8) Acquired from Pickering and Chatto Catalogue No. 686 (1991), lot 164 <BBS 107> for \$170,000 by (9) James Edwards of Potomac, who sold it for \$250,000 through John Windle in January 2007 to (10) *Alan Parker*.

COPY J

HISTORY: (6) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ....

**NEWLY RECORDED COPY**

COPY K

HISTORY: Perhaps this is the copy<sup>283</sup> sold with William Beloe, *Poems and Translations* (1788), Borrow, *Romantic Ballads from the Danish* (1826), [Henry Card (1779-1844)], *Brother-in-Law, a Comedy* (Lee Priory Press, 1817), and Boyd, *Plays* (1793) in the *Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office* ... S. Leigh Sotheby, **June 8-11 [1846]**, lot 47 [for 7s to the dealer Rodd].

COPY N

HISTORY: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831; tucked away "in a parcel of old letters which had been put away in 1861" and found in March 1890 by (2) A.H. Palmer (according to his letter of 5 May 1890 still with copy N), who sold it and copy A to the dealer John Pearson; (3) Acquired by Thomas Gaisford, who

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<sup>283</sup>It could also be copies E, L-M, O-Q, V-Y. N.B. The five works are not said to be bound together.

added his book-plate, and sold it at Sotheby's, 23 April 1890, lot 184, for £48 to Quaritch ....

COPY Q

Reproduced in facsimile by Tate Publishing in 2007.

**NEWLY DISCOVERED COPY**

COPY Y<sup>284</sup>

BINDING: (1) Probably first stabbed (by Mrs Blake) close to the gutter through three holes 7.0 cm from the top and 4.4 and 3.0 cm apart.<sup>285</sup> Dust and damp-stains on the title page (A1<sup>r</sup>) suggest "that it was exposed without a cover for some years"; perhaps the blank last leaf (K4) (lacking here) was similarly stained and discarded.

(2) "BOUND BY WOOD,<sup>286</sup> LONDON" (stamped in gilt on the inside front cover) in dark blue crushed morocco, gilt, with stamped ruled lines on the front, back, and spine, the spine stamped in gilt "POETICAL | SKETCHES | W.B. | 1783". There are marbled end-papers, a blue cloth place-mark ribbon, and added flyleaves of "off-white machine made

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<sup>284</sup>Most of my information derives from letters to me from Robert N. Essick (May and August 2011), the basis of his description in "Blake in the Marketplace, 2011", *Blake*, LXV (2012).

<sup>285</sup>All three holes are visible in I2, I4, K3; only the top and bottom holes are seen in D3 and E2; only the top hole shows in C1-2, D2, D4, F2; and only the bottom hole shows in H1. No other work exhibits this pattern of stab-holes (see *BB* 55-56). The commercial way of binding was to sew through the gutters rather than stabbing from the sides, which, in a work in 4s, required piercing four times as many leaves.

<sup>286</sup>According to Essick, "The present binding may have been produced by Harry Wood, active in London in the 1890s, or (more probably) by the successor firm continued by Henry Thomas Wood that operated under the name H.T. Wood from 1900 to the early 1930s. See Maurice Packer, *Bookbinders of Victorian London* (London: British Library, 1990) 166, and Mirjam M. Foot, *Studies in the History of Bookbinding* (Aldershot: Scolar P, 1993) 74."

paper", two at the front and two at the back. It lacks the final leaf (K4, blank) as in all but 7 copies. Leaf B4 is pasted to a stub.<sup>287</sup> Some leaves have deckled fore-edges, and one leaf (D2) has a deckled bottom edge, indicating that the trimming was very light.

HISTORY: (1) Acquired by 1784 (the last year Blake lived at the manuscript address on the title page) probably by John Hawkins (see below); (2) Acquired by Frederick R. Jones, bookseller and antiques dealer of "Eastbury", Thames Ditton, Surrey and later at Adwell House, Torre, near Torquay [Devon], from whom it passed to a "Descendant";<sup>288</sup> (3) Sold at Bonham's (London), 22 March 2011, lot 24 (ESTIMATE: £60,000-£80,000), the source of the information above, for £72,000 to (4) John Windle for *Robert N. Essick*.

Of course in 1782-84 when he lived in Green Street (the manuscript address on the title page), Blake had scarcely any fame--or Latin either for that matter. He had exhibited a few pictures at the Royal Academy in 1780 (1) and 1784 (2), and he had signed 58 commercial engravings (none invented by him).<sup>289</sup> In 1782-84 only an enthusiastic admirer could have called him undeservedly obscure, and only a scholar would have done so in Latin (see below).

These qualities are conspicuous in the man whom Blake later called "Our Dear Friend Hawkins".<sup>290</sup> According to John

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<sup>287</sup>The stub for B4 (width 1.0 mm [top] to 5.0 mm [bottom]) corresponds to the portion missing from B1.

<sup>288</sup>According to Essick, "Bonhams has no earlier ownership information."

<sup>289</sup>See *BR* (2) 813-16.

<sup>290</sup>Letter of 28 Dec 1804. Hawkins subscribed to [Elizabeth Blower],

Flaxman's letter of 18 June 1783, John Hawkins called on Flaxman, "& at my desire has employed Blake to make him a capital drawing for whose advantage in consideration of his great talents he seems desirous to employ his utmost interest".<sup>291</sup> Perhaps Flaxman or Blake gave a copy of *Poetical Sketches* to Hawkins before 10 May 1784, though no work by Blake has previously been associated with him.<sup>292</sup> The handwriting in the book corresponds to that of John Hawkins.

SIZE: 12.7 x 21.8 cm (B1 is narrower, and B4, D1, D4, E1, F1-2, G2, I2-3, K1 are shorter). The tall leaves seem to have deckled fore-edges, suggesting that they have not been trimmed. (The foot of D2 seems to be deckled.) The upper fore-edge corner of B1 and the lower fore-edge corner of F1 are torn off (not affecting the text), perhaps during printing.

PAPER: Laid paper without watermark, vertical chain lines 2.8 cm apart. The paper is 0.11-0.12 mm thick (like copy C; copy S is 0.09-0.11 mm thick), normal variants for hand-made paper.

### MANUSCRIPT ADDITIONS

On the title page "W.B." is extended in MS in a contemporary hand (not Blake's<sup>293</sup> but quite like it) to "W.

*Maria: A Novel* (1785) with Blake's plate.

<sup>291</sup>*BR* (2) 28-29. On 26 April 1784, Flaxman wrote to Hayley that "M.<sup>r</sup> Hawkins is going out of England" on "the 10<sup>th</sup> of May next" (*BR* (2) 31).

<sup>292</sup>*A Catalogue of Rare and Valuable Books Selected from the Libraries of John Hawkins (1758-1841), removed from Bignor Park, Sussex*, Hodgsons, 16-17 Dec 1926, has no Blake in it.

<sup>293</sup>Comparing it with the reproduction of *An Island in the Moon*, p. 1 (*William Blake's Writings* [1978] II), the "G", "k", "M", "S", and "y" are significantly different. Professors Robert Essick, Alexander Gourlay, and Joseph

Blake", and below it in the same hand is  
at M<sup>r</sup> Taylors

Green St Leicester fields<sup>294</sup>

Below this, in the same colour ink and probably in the  
same hand,<sup>295</sup> is

Paulum sepulta distatinertiae  
celate virtus<sup>296</sup>

The handwriting of these inscriptions is very similar to  
that of John Hawkins.<sup>297</sup> In particular, the "G" and "T" are  
convincingly similar.

**There are corrections in black ink on**

p. 4 "To Winter", l. 11, the "in" of "in his hand" deleted as in  
copies B-C, E-F, O, Q, S-T, V-W

p. 7 "Fair Elenor", l. 6, "cheeks" altered to "cheek" as in  
copies C, E, Q, S, V

p. 9 "Fair Elenor", l. 61, "I am" altered to "behold" as in  
copies B, D-F, O, Q, S, W

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Viscomi also believe it is not Blake's hand.

<sup>294</sup>The last two words appear to be spelled "Leicesterfeilds" because of  
misplaced dots over the "i"s. In 1782-84 Blake lived at 23 Green Street, Leicester  
Fields, where his landlord was Thomas Taylor (not the Platonist) (*BR* (2) 740-41).

<sup>295</sup>As Bentley, Essick, Gourlay, and Viscomi believe. The Bonhams  
catalogue said that the Latin inscription is "in a different hand".

<sup>296</sup>The passage is from Horace, Odes, Book 4, Ode 9, ll. 29-30. The context  
is that brave men are unknown unless their deeds are celebrated by poets. "When  
courage lies hidden, it is little better than shame hushed up in the grave".

<sup>297</sup>See the examples reproduced in *The Letters of John Hawkins and Samuel  
Lysons*, ed. Francis W. Steer (Chichester: West Sussex Record Office, 1966). R.N.  
Essick, Alexander Gourlay, and Joseph Viscomi agree that the hand of the  
inscriptions in *Poetical Sketches* (Y) is that of John Hawkins (as Professor Essick  
writes to me).

p. 15 "Mad Song", l. 4, "unfold" altered to "infol" as in copies B, E-F, O, Q, S, W

p. 15 "Mad Song", l. 7, "beds" altered to "birds", as in copies B-F, O, Q, S-T, V-W

p. 29 "King Edward the Third", stage direction, "*before | it*" deleted, as in copy S

The only other copy with these corrections--and no other--is copy S, sent on 26 April 1784 by Flaxman to Hayley.<sup>298</sup>

#### COPY Z?

HISTORY: A previously unknown copy, not corresponding to the ones still in private hands,<sup>299</sup> was evaluated by Ursus Books (N.Y.), according to R.N. Essick, "Blake in the Marketplace, 2003", *Blake*, XXXVII (2004), 116-17.

#### EDITIONS

*Poetical Sketches* [facsimile by William Griggs, 1890]

#### REVIEW

*Times*, **22 July 1891**

*Poetical Sketches Now First Reprinted from the Original Edition of 1783.* Ed. **Richard Herne Shepherd**. (London, 1868) <BB #129> **B.** §([Charleston [South Carolina]: BiblioBazaar, 2009) 5.8" x 8.5", 110 pp.; ISBN: 9781117078304 **C.** (Napu Press, 2014) 116 pp.; ISBN: 978129575236

#### REVIEW

**Anon.**, *North American Review*, CVIII, 223 (April

<sup>298</sup>BR (2) 310.

<sup>299</sup> Copy E, sold from Pickering & Chatto Catalogue 686 [1991], lot 164, to a Private American collector, and copy M, the Buxton Forman copy, not traced since it was sold at Anderson Galleries, 15 May 1920, lot 35.

1869), 641-46 (with two others)

Reproduced online from the copy F in Turnbull Library (Wellington, New Zealand).

*Poetical Sketches*. Decorations Designed and Cut on the Wood by Charles Ricketts. (London: Ballantyne Press, 1899)  
<BB>

§Sotheran's Private Press catalogue (2011), lot 330, offers copy 1 of 8 printed on and bound in vellum.

*Poetical Sketches* (1927)

## REVIEWS

§ *Review of English Studies*, V, 19(July 1919), 364-65

S. Foster Damon, *Modern Language Notes*, XLIV, 6 (June 1929), 415-17 (with another) (Lindsay is "Opinionated ... wordy, and often deliberately irritating")

§*Poetical Sketches*. ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) EasyRead Comfort Edition 8°, 80 pp.; ISBN: 1425084885

*Poetical Sketches*. Introduction by Robin Hamlyn. (London: Tate Publishing, 2007) 8°, xxi, 70 pp.; ISBN: 978154377685

Facsimile of copy Q; Robin Hamlyn, "William Blake: From *Sketches* to *Songs*." Pp. vii-xxi.

## Receipts Signed by Blake

| PAYER        | DATE        | SUM    | LOCATION              |
|--------------|-------------|--------|-----------------------|
| Thomas Butts | 5 July 1805 | £5.7.0 | <i>Kenneth Rendle</i> |
| Thomas Butts | 9 Sept 1806 | £6.6.0 | HUNTINGTON            |

## 1805 July 5

HISTORY: (1)Acquired by Joseph Holland; (2) Offered with the collection of Joseph Holland and Vincent Newton in John

Windle Catalogue 26 (December 1995), lot 1 (with Keynes, *Bibliography* [1921] and other ephemera, reproduced, Price on Enquiry [sold], i.e., kept for the Windle collection), sold by Windle in June 1996 (according to R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]) to (3) The autograph dealer Kenneth Rendell; it was offered on consignment in John Windle Catalogue 40 (November 2005), lot 1 ("Price on application"), for (Mr Windle tells me) \$45,000 by Kenneth Rendell; (4) It was sold in March 2009 to a "museum", according to Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010), 120.

### **1806 September 9**

HISTORY: (1) Owned by Ruthven Todd; (2) Sold at Sotheby-Parke Bernet, 23 May 1979, lot 1; (3) Offered in The Rendells' Catalogue 152 (October 1980), lot 3, for \$25,000; (4) Sold at Christie's, 27 March 1985, lot 146A, for £5,184 to Rendell; (5) Sold from Marvin Sadik Fine Arts, Catalogue 1 (April 1998), no price named (6) to John Windle, who sold it (with funds provided by Robert N. Essick) in May 1998 to (7) The HUNTINGTON LIBRARY.

It is reproduced in *Blake*, XXXII (1999), 119.

### **"Riddle" MS (?1802)**

See the "Order" of the *Songs*.

### **Small Book of Designs (1796)**

In 1794, when Blake was printing *The First Book of Urizen*, he apparently made extra copies of pl. 9 (Princeton), 12 (Morgan), 14, 21, and 22 (Essick), all full-page designs without text. He used pl. 14 and 21 in the Large Book of



Designs (A), but pl. 9, 12, and 22 he put aside with his stock of miscellaneous prints.<sup>300</sup>

About 1796,<sup>301</sup> the texts of *Thel* pl. 7 (*Anon.*), *Urizen* pl. 1 (*Keynes Family Trust*), 2 (Tate), 3 (*Keynes Family Trust*), 5 (Yale), 7 (*Anon.*), 10 (Yale), 11 (*Anon.*), 17 (*Anon.*), 19 (*Anon.*), 23 (*Anon.*), *Marriage* pl. 11 (Princeton), 14 (U.S. National Gallery), 16 (*Anon.*), 20 (*Essick*), and *Visions* pl. 10 (*Keynes Family Trust*) were masked with canvas or linen (identifiable on the versos of *Urizen* pl. 1-2, 7, 19 [the last three reproduced in *Blake*, XLII (2008), 72, 70, 62]), colour-printed on unwatermarked<sup>302</sup> wove paper (for the dimensions, see the table above) as duplicates of the prints in The Small Book of Designs (A), and hand-coloured.

Perhaps at this time ink numbers were added to *Marriage* pl. 14 ("9"), *Urizen* pl. 9 ("13"), *Marriage* pl. 20 ("16"), *Urizen* pl. 10 ("~~20~~"), and *Visions* pl. 10 ("22").

On 9 June 1818, in reply to Dawson Turner's letter enquiring about works for sale, Blake described the Large (A) and Small Books of Designs (A) which he had made for Ozias Humphry. Probably he then looked over the duplicate prints he had made in 1794 and 1796, chose out the best or most appropriate of them, drew three framing lines round each design,<sup>303</sup> added a watercolour wash between the two inner

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<sup>300</sup>The account of The Small Book of Designs (B) in this paragraph is largely due to correspondence with Robert N. Essick. His thesis is set out succinctly in *Blake*, XLII, 4 (Spring 2008), 142 note 10.

<sup>301</sup>On *Urizen* pl. 1, the printed date "1794" is altered to "1796".

<sup>302</sup>*Marriage* pl. 16 is watermarked "E&P".

<sup>303</sup>*Urizen* pl. 11 and 23 have 4 framing lines. When *Urizen* pl. 3 was

framing lines, pale yellow on *Urizen* pl. 1 and 7 and pale blue on *Urizen* pl. 22, and below the outer framing line wrote inscriptions in ink<sup>304</sup> (for the inscriptions, see the Table above).

Probably at this time he or Catherine stabbed the leaves through three holes, about 8 cm from the top and 3.9 and 4.4 cm apart (with an extra stab hole 0.2 below and to the right of the third hole) and sewed them together.

After the pamphlet was disbound, pencil numbers were added at the lower left corner on *Urizen* pl. 19 ("1"), *Urizen* pl. 1 ("3"), *Marriage* pl. 16 ("4"), *Thel* pl. 7 ("3 [altered to] 5"), *Urizen* pl. 11 ("6"), *Urizen* pl. 23 ("7"), *Urizen* pl. 17 ("8"), and *Urizen* pl. 7 ("9").

About 1831 the versos of *Thel* pl. 7, *Urizen* pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 16 were inscribed in ink at the bottom left: "This Coloured Print by Wm Blake | was given to me by his Widow | Frederick Tatham | Sculptor" (see *Blake*, XLII [2008], 66 for a reproduction of the inscription on the verso of *Urizen* pl. 11). Presumably the prints were separated by this time.

COPY A BRITISH MUSEUM PRINT ROOM

| Plate              | Leaf Size<br>in Cm | Water<br>mark | Printing Colour       |
|--------------------|--------------------|---------------|-----------------------|
| <i>Thel</i> pl. 2# | 22.5 x 29.2        | ---           | <i>Colour-printed</i> |
| <i>Thel</i> pl. 4# | 19.0 x 26.0        | ---           | <i>Colour-printed</i> |
| <i>Thel</i> pl. 6# | 19.0 x 26.0        | ---           | <i>Colour-printed</i> |
| <i>Thel</i> pl. 7  | 19.0 x 26.0        | ---           | <i>Colour-printed</i> |

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trimmed, the hypothetical outer two framing lines were removed.

<sup>304</sup>There is no inscription on *Visions* pl. 10.

|                        |             |          |                       |
|------------------------|-------------|----------|-----------------------|
| <i>Urizen</i> pl. 1    | 16.6 x 26.1 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 2    | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 3    | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 5    | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 7    | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 8#   | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 10   | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 11   | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 17   | 19.0 x 26.0 | 1794   J | <i>Colour-printed</i> |
| WHATMAN                |             |          |                       |
| <i>Urizen</i> pl. 19   | 16.1 x 26.1 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 23   | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 24#  | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Urizen</i> pl. 27#  | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Marriage</i> pl. 11 | 18.9 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Marriage</i> pl. 14 | 18.9 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Marriage</i> pl. 16 | 18.9 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Marriage</i> pl. 20 | 18.9 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Visions</i> pl. 3#  | 19.0 x 26.0 | ---      | <i>Colour-printed</i> |
| <i>Visions</i> pl. 10  | 17.8 x 26.0 | ---      | <i>Colour-printed</i> |

# Not in Small Book (B)

All are reproduced in Butlin, pl. 308-30.

COPY B<sup>305</sup>

| Plate | Dimensions of the image after<br>the text was masked out <sup>306</sup> | Number |
|-------|---|--------|
|-------|---|--------|

<sup>305</sup>Corrections of Small Book (B) for 2007 (*Blake*, XLII[2008]) are on the basis of Martin Butlin and Robin Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse", *Blake*, XLII (2008), 52-72, especially the reproductions.

|                        |                         |                        |                            |                            |
|------------------------|-------------------------|------------------------|----------------------------|----------------------------|
| <i>Thel</i> pl. 1      |                         | 10.6 x 8.2 cm          |                            |                            |
| <i>Thel</i> pl. 4      |                         | 11.0 x 7.4 cm          |                            |                            |
| <i>Thel</i> pl. 6      |                         | 10.8 x 8.9 cm          |                            |                            |
| <i>Thel</i> pl. 7      |                         | 10.8 x 8.2 cm          |                            |                            |
| <i>Urizen</i> pl. 1    | 110.3 x                 | 8.4 cm                 |                            | 13a                        |
| <i>Urizen</i> pl. 5    |                         | 10.7 x 7.7 cm          |                            |                            |
| <i>Urizen</i> pl. 7    |                         | 10.6 x 11.8 cm         |                            |                            |
| <i>Urizen</i> pl. 11   |                         | 11.0 x 10.3 cm         |                            |                            |
| <i>Urizen</i> pl. 17   |                         | 9.0 x 14.8 cm          |                            |                            |
| <i>Marriage</i> pl. 11 |                         | 10.4 x 4.4 cm          |                            |                            |
| <i>Marriage</i> pl. 14 |                         | 10.1 x 3.8 cm          |                            |                            |
| <i>Marriage</i> pl. 16 |                         | 10.2 x 6.0 cm          |                            |                            |
| <i>Visions</i> pl. 3   |                         | 11.2 x 8.6 cm          |                            |                            |
| <i>Visions</i> pl. 6   |                         | 12.0 x 5.4 cm          |                            | 10a                        |
| <b>Plate</b>           | <b>Collec-<br/>tion</b> | <b>Water-<br/>mark</b> | <b>Leaf-Size<br/>in Cm</b> | <b>Printing<br/>Colour</b> |
| <i>Thel</i> pl. 7      | <i>Anon.</i>            | <i>wove paper</i>      | 18.6 x 25.7                | <i>colour printed</i>      |
| <i>Urizen</i> pl. 7    | <i>Anon.</i>            | <i>wove paper</i>      | 18.5 x 25.0                | <i>colour printed</i>      |
| <i>Urizen</i> pl. 11   | <i>Anon.</i>            | <i>wove paper</i>      | 18.5 x 26.4                | <i>colour printed</i>      |
| <i>Urizen</i> pl. 17   | <i>Anon.</i>            | <i>wove paper</i>      | 18.1 x 25.85               | <i>colour printed</i>      |
| <i>Urizen</i> pl. 19   | <i>Anon.</i>            | <i>wove paper</i>      | 18.5 x 26.3                | <i>colour printed</i>      |
| <i>Urizen</i> pl. 23   | <i>Anon.</i>            | <i>wove paper</i>      | 18.4 x 26.7                | <i>colour printed</i>      |
| <i>Marriage</i> pl. 16 | <i>Anon.</i>            | E&P                    | 18.7 x 25.9                | <i>colour printed</i>      |

*Urizen* pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 10 are reproduced in Butlin, pl. 350-60, and *Thel* pl.

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<sup>306</sup> All the image-dimensions derive from Butlin.

7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 in Butlin and Hamlyn.

The versos of *Thel* pl. 7 (Anon.), *Urizen* pl. 1 (Keynes Family Trust),<sup>307</sup> 7 (Anon.), 11 (Anon.), 12 (Anon.), 19 (Anon.) and 23 (Anon.) are inscribed “This Coloured Print by Wm Blake | was given to me by his Widow | Frederick Tatham | Sculptor”. There is a pin hole, perhaps for hanging the unframed print, on *Urizen* pl. 11-12, and 23.

### ORDERS

| Offset order <sup>308</sup> | British Museum Print Room Accession Number <sup>309</sup> | Pencil Number on verso |
|-----------------------------|---|------------------------|
| <i>Marriage</i> pl. 11      | 426   |                        |
| ? <i>Urizen</i> pl. 7442    |   | 15a                    |
| ? <i>Marriage</i> pl. 20    | 430   |                        |
| <i>Urizen</i> pl. 17427     |   | 8a                     |
| <i>Urizen</i> pl. 10439     |   | 16a                    |
| ? <i>Marriage</i> pl. 14429 |   | B9                     |
| ? <i>Urizen</i> pl. 24      | 432   |                        |
| <i>Thel</i> pl. 2434        |   |                        |
| ? <i>Urizen</i> pl. 2       | 436   |                        |
| <i>Urizen</i> pl. 19        | 438   |                        |
| ? <i>Visions</i> pl. 10444  |   | 10a                    |
| <i>Urizen</i> pl. 1         | 425   | 13a                    |

<sup>307</sup> *Urizen* pl. 1 (Keynes Family Trust) is inscribed “Moses” and “192” in pencil at the lower right.

<sup>308</sup> Most versos are invisible because they are pasted down.

<sup>309</sup> The British Museum Print Room accession numbers all begin with 1856-2-9.

|                        |     |     |
|------------------------|-----|-----|
| <i>Marriage</i> pl. 16 | 428 |     |
| <i>Urizen</i> pl. 23   | 431 |     |
| <i>Urizen</i> pl. 3    | 433 | 14a |
| <i>Urizen</i> pl. 27   | 435 |     |
| <i>Urizen</i> pl. 8    | 437 |     |
| <i>Thel</i> pl. 6      | 440 |     |
| <i>Visions</i> pl. 3   | 441 |     |
| <i>Urizen</i> pl. 11   | 443 |     |
| <i>Urizen</i> pl. 5    | 445 |     |
| <i>Thel</i> pl. 7      | 446 |     |
| <i>Thel</i> pl. 4      | 447 |     |

The orders given by the offsets (Copy A), the accession numbers (Copy A), the pencil numbers (Copy A), and the ink numbers (Copy B) are quite irreconcilable one with another. Only the offsets in Copy A and the ink numbers in Copy B bear Blake's authority – *Urizen* pl. 10 comes before *Marriage* l. 14 in the offsets in copy A but the same plates are numbered 20 and 9 in Copy B.

**BINDING:** All these prints were stabbed together through three holes 7.2 and 8.8 cm apart; the distance of the top hole from the top of the leaf varies from 2.2 cm (*Urizen* pl. 8) to 4.3 cm (*Urizen* pl. 10), suggesting either that the leaf-size was variant when bound or that they have been trimmed since they were stabbed. They bear no Blake number or inscription.

#### **COPY B**

| <b>Plate</b>        | <b>Collection</b>   | <b>Water-mark</b> | <b>Leaf-Size in Cm</b> | <b>Printing Colour</b> |
|---------------------|---------------------|-------------------|------------------------|------------------------|
| <i>Thel</i> pl. 7   | <i>Anon.??</i>      | c 18.5 x 26.0@    |                        | <i>colour printed</i>  |
| <i>Urizen</i> pl. 1 | <i>Keynes Trust</i> | --18.2 x 26.0     |                        | <i>orangish brown</i>  |

|                                    |                     |                              |                       |
|------------------------------------|---------------------|------------------------------|-----------------------|
| <i>Urizen</i> pl. 2                | TATE                | ---18.7 x 20.8               | <i>colour printed</i> |
| <i>Urizen</i> pl. 3 <sup>310</sup> | <i>Keynes Trust</i> | --15.0 x 9.9                 | <i>orangish brown</i> |
| <i>Urizen</i> pl. 5                | YALE                | ---19.0 x 16.0               | <i>colour printed</i> |
| <i>Urizen</i> pl. 7                | <i>Anon.??</i>      | c 18.5 x 26.0@               | <i>colour printed</i> |
| <i>Urizen</i> pl. 9#               | PRINCETON           | <i>invisible</i> 15.6 x 20.7 | <i>colour printed</i> |
| <i>Urizen</i> pl. 10               | YALE                | ---9.0 x 16.0                | <i>colour printed</i> |
| <i>Urizen</i> pl. 11               | <i>Anon.</i>        | ??c 18.5 x 26.0@             | <i>colour printed</i> |
| <i>Urizen</i> pl. 12#              | MORGAN              | ---10.2 x 15.1               | <i>black</i>          |
| <i>Urizen</i> pl. 17#              | <i>Anon.??</i>      | c 18.5 x 26.0@               | <i>colour printed</i> |
| <i>Urizen</i> pl. 19               | <i>Anon.??</i>      | c 18.5 x 26.0@               | <i>colour printed</i> |
| <i>Urizen</i> pl. 22#              | <i>Essick</i> 1794  | 18.3 x 26.2                  | <i>colour printed</i> |
| <i>Urizen</i> pl. 23               | <i>Anon.??</i>      | c 18.5 x 26.0@               | <i>colour printed</i> |
| <i>Marriage</i> pl. 11             | PRINCETON           | <i>invisible</i> 17.9 x 12.9 | <i>colour printed</i> |
| <i>Marriage</i> pl. 14             | LIBRARY OF CONGRESS | --18.8 x 12.1                | <i>colour printed</i> |
| <i>Marriage</i> pl. 16#            | <i>Anon.??</i>      | c 18.5 x 26.0@               | <i>colour printed</i> |
| <i>Marriage</i> pl. 20             | <i>Essick</i>       | 5.6 x 10.3 <sup>311</sup>    | <i>colour printed</i> |
| <i>Visions</i> pl. 10              | <i>Keynes Trust</i> | -- 18.4 x 27.0               | <i>colour printed</i> |

| Plate  | Dimensions of the image after the text was masked out <sup>312</sup> | Number |
|--|--|--------|
| <i>Thel</i> pl. 7 <sup>313</sup> ( <i>Anon</i> )   | 10.7 x 8.3 cm  |        |
| <i>Urizen</i> pl. 1 ( <i>Keynes Family Trust</i> ) | 10.25 x 9.1 cm   |        |
| <i>Urizen</i> pl. 2 (TATE)                         | 10.2 x 10.9 cm   |        |

<sup>310</sup> Another copy of *Urizen* pl. 3 (*Sendak* Collection) was cut down to 9.9 x 6.1cm, eliminating any framing-lines, numbers, and inscriptions, if they existed.

<sup>311</sup> The original size of *Marriage* pl. 20 is found by combining the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

<sup>312</sup> All the image-dimensions derive from Butlin.

<sup>313</sup> Unfinished ruled pencil lines are drawn outside the ink framing lines.

|  |                             |
|--|-----------------------------|
| <i>Urizen</i> pl. 3 ( <i>Keynes Family Trust</i> )   | 9.6 x 6.1 cm <sup>314</sup> |
| <i>Urizen</i> pl. 5 (YALE)                           | 10.7 x 7.7 cm               |
| <i>Urizen</i> pl. 7 ( <i>Anon</i> )                  | 10.4 x 11.4 cm              |
| <i>Urizen</i> pl. 9 (PRINCETON)                      | 15.4 x 14.8 cm              |
| <i>Urizen</i> pl. 10 (YALE)                          | 10.0 x 6.5 cm <del>20</del> |
| <i>Urizen</i> pl. 11 <sup>315</sup> ( <i>Anon</i> )  | 10.0 x 10.8 cm              |
| <i>Urizen</i> pl. 17 ( <i>Anon</i> )                 | 9.1 x 14.8 cm               |
| <i>Urizen</i> pl. 19 ( <i>Anon</i> )                 | 10.4 x 7.3 cm               |
| <i>Urizen</i> pl. 22 ( <i>Essick</i> )               | 10.0 x 15.4 cm              |
| <i>Urizen</i> pl. 23 ( <i>Anon</i> )                 | 10.2 x 10.1 cm              |
| <i>Marriage</i> pl. 11 (PRINCETON)                   | 10.0 x 4.8 cm               |
| <i>Marriage</i> pl. 14 (U.S. NATIONAL GALLERY)       | 10.1 x 4.2 cm               |
| <i>Marriage</i> pl. 16 ( <i>Anon</i> )               | 10.2 x 5.8 cm               |
| <i>Marriage</i> pl. 20 ( <i>Essick</i> )             | 10.5 x 5.5 cm               |
| <i>Visions</i> pl. 10 ( <i>Keynes Family Trust</i> ) | 10.1 x 5.7 cm               |

@ The newly-discovered prints are 18.2 to 18.7 by 25.0 to 26.7 cm.

# Not in Copy A.

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<sup>314</sup>The leaf has been trimmed, perhaps removing stab holes and framing lines.

<sup>315</sup>Faint, unfinished ruled pencil lines are drawn outside the ink framing lines. The verso is inscribed "Q<sup>y</sup> Heaven & Hell".



*Urizen* pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 7 are reproduced in Butlin, pl. 350-60.

The facts that one plate is numbered "22" but that there are only 20 prints traced suggests that at least two prints are missing from Copy B.

### Small Book of Designs

| Plate                | Inscription <sup>316</sup>                                | Ink<br>Num-<br>ber |
|----------------------|---|--------------------|
| <i>Thel</i> pl. 7    | "Doth God take care of These"                             |                    |
| <i>Urizen</i> pl. 1  | "Which is the Way"<br>"The Right or the Left"             |                    |
| <i>Urizen</i> pl. 2  | Teach these Souls to Fly                                  |                    |
| <i>Urizen</i> pl. 3  | O flames of furious desire <sup>317</sup>                 |                    |
| <i>Urizen</i> pl. 5  | The Book of my Remembrance                                |                    |
| <i>Urizen</i> pl. 7  | "I sought Pleasure & found Pain"<br>"Unutterable"         |                    |
| <i>Urizen</i> pl. 9  | #Eternally I labour on                                    | 13                 |
| <i>Urizen</i> pl. 10 | "Does the Soul labour thus",<br>"In Caverns of The Grave" | 20                 |
| <i>Urizen</i> pl. 11 | "Every thing is an attempt"                               |                    |

<sup>316</sup>The inscriptions are in black ink in Blake's hand below the outer framing line except for those on *Urizen* pl. 3 and 12 which are heavily trimmed; the inscriptions in a modern hand are on the versos, perhaps repeating those trimmed away.

<sup>317</sup>The pencil inscription on the verso is not in Blake's hand, but it may have been transcribed from a Blake inscription. Another copy of *Urizen* pl. 3 (*Sendak* Collection) was cut down to 9.9 x 6.1 cm, eliminating any framing-lines, numbers, and inscriptions, if they existed.

|                        |   |    |
|------------------------|---|----|
|                        | "To be Human"   |    |
| <i>Urizen</i> pl. 12#  | I labour upwards into<br>futuraity<br>Blake <sup>318</sup>                    |    |
| <i>Urizen</i> pl. 17   | "Vegetating in fibres of Blood"   |    |
| <i>Urizen</i> pl. 19   | "Is the Female death"<br>"Become new Life"                                    |    |
| <i>Urizen</i> pl. 22#  | "Frozen doors to mock"<br>"The World: while they within<br>torments up lock." |    |
| <i>Urizen</i> pl. 23   | "Fearless tho in pain"<br>"I travel on"                                       |    |
| <i>Marriage</i> pl. 11 | "Death & Hell"<br>"Teem with Life"  |    |
| <i>Marriage</i> pl. 14 | "A Flaming Sword"<br>"Revolving every way"                                    | 9  |
| <i>Marriage</i> pl. 16 | "Who shall set"<br>"The Prisoners free"                                       |    |
| <i>Marriage</i> pl. 20 | "O revolving serpent"<br>"O the Ocean of Time & Space"                        | 16 |
| <i>Visions</i> pl. 10  | "Wait Sisters"<br>"Tho all is Lost" <sup>319</sup>                            | 22 |
| # Not in Copy A        |   |    |

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<sup>318</sup>Another copy of *Urizen* pl. 12 (*Anon.*) is inscribed "The floods overwhelmed me"; this was associated with Small Book (B) in *Blake*, XLII (2008), but Butlin and Hamlyn and now GEB are persuaded that it does not belong there.

<sup>319</sup>The pencil inscription is not in Blake's hand.

## COPY B

**BINDING:** Each print in copy B “is a repeated pull from the same coloring” as in Copy A.<sup>320</sup>

Probably stabbed together through three holes 3.8 and 4.3 cm apart (as in *Thel* pl. 7, *Urizen* pl. 2, 5, 7, 10-11, 17, 19, 22-23, and *Marriage* pl. 7, 11) but now disbound. There are three or four framing lines round *Thel* pl. 7, *Urizen* pl. 1-3, 5, 7, 9-11, 12 (2 lines), 17, 19, 21, 22 (1 line), 23, *Marriage* pl. 7, 14, 20 (2 lines), and *Visions* pl. 10, and the surviving numbers are in the top right corners in black ink.

**HISTORY:** (1) Copy B was almost certainly created about 1796 – the *Urizen* title page is here dated “1796”, though the etched date was “1794” – at the same time as Copy A, but with the addition of three or four framing lines, numbers, and inscriptions on each print; R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2007), speculates that “Blake may have begun, c. 1818 or later, to assemble two sets of *A Small Book of Designs*” (Copies B and C) “using illuminated-book illustrations color printed c 1794-96” – *Urizen* pl. 9, 12, 22, which are not in copy A, “have thinner color printing, but more extensive hand coloring, than their companions”; at Blake’s death in 1827, the collection was inherited by (2) His wife Catherine; at her death in 1831 they were (3) Acquired by Frederick Tatham, who wrote “This Coloured print by W<sup>m</sup> Blake | was given me by his widow | Frederick Tatham Sculptor” on the versos of *Thel* pl. 7, *Urizen*

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<sup>320</sup> Martin Butlin, “A New Color Print from the Small Book of Designs”, *Blake*, XXVI (1992), 29. Viscomi, 376, dates them all to 1796.

pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 7 and sold the prints piecemeal.<sup>321</sup>

*Book of Thel* pl. 7 (Anonymous)

See *Thel* pl. 7 below

### NEWLY DISCOVERED PRINTS

*Thel* pl. 7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16

HISTORY: (4) Acquired at a furniture auction (?in London) “many years ago” by an *Anonymous* collector who took them to the Victoria & Albert Museum, where they were identified,<sup>322</sup> and offered them at an [unidentified] auction in 2007,<sup>323</sup> the prints were sold by the Anonymous owner in 2009 for £441,000 to the Tate.

They were reproduced in the William Blake Archive in 2009.

There are pencil numbers 1, 4-10 in the bottom right corners of *Urizen* pl. 19, *Marriage* pl. 7, *Thel* pl. 7, *Urizen* pl.

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<sup>321</sup>BBS 108 suggests that Small Book (B) may be the “prints” referred to in the letter of 15 Aug 1797 from James Currie in Kettering (near Northhampton) to Ozias Humphry (who owned Small Book [A]):

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints, & sending them by the Kettering Coach from the White Hart S:<sup>t</sup> John Street Clerkenwell.--

However, the clear association of many of the prints with Tatham and Blake’s other disciples suggests that the Currie prints are not Small Book (B).

<sup>322</sup>R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008).

<sup>323</sup>Anon., “Long-lost Blake watercolours shown for 1st time”, *CBC News*, 12 Nov 2007.

11, 23, 17, 7, and 12. This suggests that this group once had ten prints, two of which, numbered 2-3, are now missing.

*Urizen* pl. 1 (*Keynes Family Trust*)

HISTORY: (4) Acquired by Lord Killanin, who lent it to the Carfax Exhibition (1906), No. 79a, and sold it at Sotheby's, 28 July 1947, lot 166, for £65 to (5) Geoffrey Keynes, who reproduced it in Keynes and Wolf (1953), p. 84, and lent it to the exhibitions of the British Museum (1957), No. 27 1a, (anonymously), the Whitworth Art Gallery (1969), No. 82, and the National Library of Scotland (1969), No. 51, described it in his catalogue (1964), No. 522; at his death in 1982 it passed to *The Keynes Family Trust*, which lent it to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 30a; it is deposited in and still promised to (6) The FITZWILLIAM MUSEUM. <BB, BBS>

*Urizen* pl. 2 (TATE)

HISTORY: (4) Acquired by Samuel Palmer's cousin John Giles, who sold it posthumously at Christie's, 4 February 1881, lot 440, to (5) Dr Richard Sisley,<sup>324</sup> from whom it was acquired by his daughter (6) Mrs John Richmond, who sold it in 1922 to (7) The TATE GALLERY. <BB>

*Urizen* pl. 3 (*Keynes Family Trust*)

HISTORY: (4) It was sold "by either Mrs. Blake or a relation of hers" to (5) "E. Danniels, 53 Mortimer Street",<sup>325</sup> perhaps

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<sup>324</sup> According to Martin Butlin, *William Blake* [Tate catalogue] (1971), 33.

<sup>325</sup> According to a note on the verso presumed to be by C.L. Trumpington – see *The Blake Collection of W. Graham Robertson*, ed. Kerrison Preston (1952), No. 136\*.

related to E.T. Daniell who bought a copy of *Job* in September 1827 (*BR* (2) 791, 798, 801); acquired successively by (6) "Ogden, Oxford" (according to Preston), (7) Mr C. Layle Trumpington in whose catalogue it was described (Preston), (8) "Mrs. Pollitt, 1897" [Preston], and (9) W. Graham Robertson, who lent it anonymously to the Carfax exhibition (January 1904), in whose catalogue it was described, and who sold it posthumously at Christie's, 22 July 1949, lot 87 (for £78.15.0 to Eames [Preston]); (10) Acquired by Geoffrey Keynes, who described it in his catalogue (1964), No. 522; at his death in 1982 it passed to *The Keynes Family Trust*, which lent it to the Tate Exhibition (9 November 2000-11 February 2001), No. 286; it is deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <BB, BBS>

*Urizen* pl. 5, 10

HISTORY: (4) Acquired by the Revd. Stopford Brooke, who sold them posthumously at Sotheby's, 9 April 1919, lots 448, 450, for £26 and £29 to (5) James Tregaskis, who offered them in his Caxton Head Catalogue 815 (23 June 1919), lots 1 (£65) and 2 (£70); (6) Acquired by Templeton Crocker, who lent them to the Philadelphia exhibition (1939), No. 78, and sold them to (7) Chauncey Brewster Tinker, described in his catalogue (1959), No. 261-62, and bequeathed at his death in 1963 to (8) YALE UNIVERSITY. <BB>

*Urizen* pl. 7 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 9

HISTORY: (4) Sold posthumously by the Revd Stopford Brooke at Sotheby's, 9 April 1919, lot 451, for £38 to the dealer Tregaskis, who apparently sold it to the U.S. dealer(5) Gabriel Wells, who in turn sold it to (6) A.E. Newton, who wrote in a notebook with it: "I bought it from Gabriel Wells when we were in London together in the summer of 1921, and I paid a pretty stiff price for it, too"; Newton lent it to the Philadelphia Museum of Art exhibitions (1926 – "the beautifully drawn and coloured 'Urizen'" – which could also be Newton's *Urizen* pl. 22) and (1939), No., 80, and sold it at Parke-Bernet, 16 April 1941, lot 133, for \$150 to the dealer Sessler, apparently for Newton's daughter (7) Miss Caroline Newton, who place it on deposit in and then bequeathed it to PRINCETON UNIVERSITY. <BB>

*Urizen* pl. 10 (YALE)

See *Urizen* pl. 5, 10 above

*Urizen* pl. 11 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 11 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 12 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 12

HISTORY: (4) Acquired by William Bell Scott, who evidently lent it to the Victoria & Albert Museum in 1860,<sup>326</sup>

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<sup>326</sup> Anon., "Water-Colour Drawings at South Kensington", *Critic*, XXII (1860), 467.

and sold it at Sotheby's, 21 April 1885, lot 177 ("Man sinking in Water"), for £6.6.0 to Fawcett; (5) Acquired by the Revd Stopford Brooke, who sold it posthumously at Sotheby's, 9 April 1919, lot 449, for £32 to Tregaskis; (6) Acquired by Herschel V. Jones, who gave it to his daughter (7) Miss Tessie Jones, who bequeathed it in 1968 to (8) The PIERPONT MORGAN LIBRARY. <BB, BBS>

*Urizen* pl. 17 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 19 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 21

HISTORY: (4) Acquired by John Linnell, listed in Gilchrist (1863), II, 202, and sold posthumously at Christie's, 15 March 1918, lot 177, for £94.10.0 to Martin; (5) Presented by The Felton Bequest to (6) The NATIONAL GALLERY OF VICTORIA, Melbourne, Australia. <BB>

*Urizen* pl. 22

BINDING: There are three stab holes, 3.9 and 4.3 cm from the top, corresponding to those in *Urizen* pl. 2, 5, 10, and *Marriage* pl. 11 from the Small Book of Designs (B).

HISTORY: (4) Sold for H.B. Forman at Anderson Galleries, 15 March 1920, lot 66, for \$1,060 to Rosenbach; (5) Acquired by A.E. Newton, who lent it to the Philadelphia exhibition (1939), No. 82, and sold it at Parke-Bernet, 14 April 1941, lot 132, for \$300 to "private", i.e., (6) Mr Joseph Holland, who lent it to the exhibition at the National Museum of Western



Art (Tokyo), 25 September-25 November 1990, No. 25d; after his death in 1994, it was (7) Offered with the Collection of Joseph Holland and Vincent Newton in John Windle Catalogue 26 (December 1995), lot 1 (reproduced in colour, Price on Enquiry) and sold to (8) Professor *Robert N. Essick*.  
<BB, BBS, Blake>

*Urizen* pl. 23 (*Anonymous*)

See *Thel* pl. 7 above

*Marriage* pl. 11 (PRINCETON)

HISTORY: (4) Acquired by Alexander Gilchrist's son H.H. Gilchrist, who lent it to the Pennsylvania Academy Exhibition (1892), No. 159; (5) "Bought by Carl Edelman from H. Gilchrist in 1895" (according to A.E. Newton's note on the back of the frame); Edelman gave it (according to Keynes and Wolf) to his son-in-law (6) A.E. Newton, who lent it to the exhibitions at the Philadelphia Museum of Art (1926) and (1939), No. 81, and from him it passed to his daughter (7) Miss Caroline Newton, who lent it to the Princeton exhibitions of 1967 and 1969 (No. 52) and then bequeathed it to PRINCETON UNIVERSITY. <BB>

*Marriage* pl. 14

HISTORY: (4) Acquired by John Varley (according to Keynes and Wolf); (5) Sold by Sydney Morse at Christie's, 26 July 1929, lot 19 (described as "The Soul hovering over the Body") for £78.15.0 to Colnaghi; (6) Acquired by Mr Lessing J. Rosenwald, who gave it to (7) The LIBRARY OF CONGRESS.  
<BB>

*Marriage* pl. 16 (*Anonymous*)

See *Thel* pl. 7 above

*Marriage* pl. 20

BINDING: (1) The design from the bottom of *Marriage* pl. 20 was colour-printed about 1796 onto a leaf at least 18.9 x 15.5 cm;<sup>327</sup> (2) Perhaps about 1818,<sup>328</sup> Blake took up the print again, drew four Black framing lines round the design, wrote "16" in the top right corner, and inscribed it in the same black ink:

"O revolving serpent"

"O the Ocean of Time & Space"

(3) A ragged-edged pink masking-leaf c. 16.5 x 12.2 cm with a window exactly the size of the print was pasted to the print-leaf, and the mount was touched up with washes of the same colours as the print, some of the colour lapping over and disfiguring the masking-leaf;<sup>329</sup> (4) A cardboard backing was pasted to the verso of the print; (5) A strip 2.5 x 18.9 cm bearing the inscription and the outer two framing-lines was cut off the bottom of the print-leaf and pasted to the bottom of the

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<sup>327</sup> The size is a combination of the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

<sup>328</sup> In his letter of 9 June 1818 to Dawson Turner, Blake mentioned the copy of the Small Book of Designs (A) which he had made in 1796 for Ozias Humphry and which Turner had apparently seen in the collection of Humphry's son William Upcott who was, like Turner, a keen autograph collector. Perhaps in 1818 Blake took up again the prints for Small Book (B).

<sup>329</sup> This ragged-edged pink masking-leaf seems to be an expendable device to keep the margins of the print neat; presumably it was to be discarded, as were similar windows (if they were used) in all other cases. Its preservation here must be an accident.

verso of the cardboard backing; (6) Apparently a leaf with a window exactly the size of the print was pasted to the recto of the print-leaf, presumably to obscure the colouring which laps outside the print-area onto the masking-leaf and which would have obscured the inscription had it not been trimmed off and pasted to the verso; (7) The (hypothetical) outer window was removed from the masking-leaf (leaving behind a good deal of disfiguring paste) and discarded; (8) In 1995, the paper strip was heavily cleaned<sup>330</sup> in order to return its colour to match the portion of the sheet bearing Blake's print, the strip was re-attached to the print, the masking-leaf, and the two other fragments of pink paper were removed (and preserved).<sup>331</sup>

HISTORY: (4) Probably acquired by John Varley; (5) Acquired by Varley's wife Delvalle (daughter of Wilson Lowry), who gave it on 31 March 1856 to (6) Adam White – the verso is inscribed "Drawing of Blake's given to A White by Mrs Varley March 21 1856"; (7) Acquired by Sir Joseph Noel Paton (1821-1901); (8) Paton's anonymous heir<sup>332</sup> sold it at Sotheby's, 7 July 1995, lot 71 (ESTIMATE: £20,000-£30,000) for £36,700 to (9) John Windle for Professor *Robert N. Essick*.  
<BBS, Blake>

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<sup>330</sup> In the process of cleaning, the inscriptions in three non-Blakean hands -- "8623", "Drawing of Blake's given to A[dam] White by M<sup>rs</sup> Varley March 31 1856", and "evidently printed in oil & touched with colour afterwards" – were lost.

<sup>331</sup> For almost all the information and deductions here, I am indebted to correspondence with Professor Essick and to "Blake in the Marketplace 1995", *Blake*, XXIX (1996).

<sup>332</sup> See Martin Butlin, "A New Color Print from the Small Book of Designs", *Blake*, XXVI (1992), 19-21.

*Visions* pl. 10

HISTORY: (4) Perhaps this was the unidentified plate from *Visions* lent by H.H. Gilchrist to the Pennsylvania Academy Exhibition (1892), No. 147; (5) Perhaps it was among the thirty leaves of Blakeana (see *Urizen* pl. 19, *BB* 185) sold anonymously at Sotheby's, 24 February 1897, lot 809, for £60 to Quaritch; (6) Acquired by Dr Greville Macdonald, by whom it was sold to (7) Francis Edwards, who offered it in a catalogue (1931), No. 2, for £60, and sold it in 1936 to (8) Geoffrey Keynes, who listed it in his catalogue (1964), No. 522; at his death in 1982 it passed to (9) *The Keynes Family Trust*, though deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <*BB*, *BBS*>

***Song of Los***  
**(1795)**

Weight and Cost of Copperplates

The 8 prints of *Song of Los* derive from 4 copperplates; pl. 1 and 8 are recto and verso of a plate 17.6 x 23.5 cm; pl. 2 and 5 are recto and verso of a plate 17.3 x 24.2 cm; pl. 3-4 are side by side on a plate 27.2 x 21.4 cm; and pl. 6-7 are side by side on a plate 28.0 x 22.2 cm – see Viscomi, 287, and *BBS* 39. The weight would have been 3,014.9 g and the cost £2.0.5¼.

According to Viscomi, “Blake’s ‘Annus Mirabilis’”, *Blake*, XL (2007), the full-page designs in *The Song of Los* (pl. 1-2, 5, 8) were colour-printed from mill-board, as may be

seen in the striations on pl. 8 (copy B), and not from copper, as had always previously been assumed (e.g., *BB* 70).

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

According to Viscomi, 287,

The sequence of plate 4 impressions can be established by tracing the changes in the cloud line trailing from the *A* in “Albion” in the last line. It is printed in the gray of the text in copy C, as are the birds. This is the first impression pulled. The second impression is copy F; the plate is again inked in gray and painted in colors, only here the trailing line is half-wiped, its lower portion is dabbed in red, and the birds are wiped away. The third impression, copy D, has the same gray and red cloud line, and the birds have been reinserted in a dark brown. In the fourth impression, copy A, Blake dabbed the top portion of the cloud line blue. In the fifth, copy B, the cloud line is printed in blue, the gap between Los's head and the cloud is filled in, and the birds are reinked in brown. The sixth and last impression pulled was copy E; there are traces of the blue ink, but here Blake has color printed the shallow between the cloud and the woman's head in red. This has to be the last copy, since the red ink is substantial enough to have left traces in subsequent impressions. The sequence of impressions for plate 4 is not the same as that for plate 1, which can be traced according to the color,

disappearance, and reappearance of the birds. Their order appears to be copies F, B, A, C, D, and E. Essick found a slightly different order (*Printmaker* 129), but the point remains the same: the different printing orders of plates 1 and 4 indicate that copies were collated from sets of impressions and not printed one at a time.

#### COPY A

It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000). In 2004 reproductions of it were added to the William Blake Archive.

#### COPY B

BINDING: "*bound in contemporary half morocco*" with *Europe* (A) and *Visions of the Daughters of Albion* (F), according to Quaritch Catalogue No. 203 (December 1900), lot 193.

HISTORY: (3) Offered at £315.0.0 in Quaritch Catalogue No. 203 (December 1900), lot 193.

It was reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the et*, No. 41-42 (2006), and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY C

It was added to the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009.

COPY D

It was added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2004.

COPY E

BINDING: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII, 3 (Winter 1993-94), 98.

It was reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006), added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009, and reproduced online in Huntington Digital Images.

EDITIONS

"*The Song of Los: Pesn' Losa.*" Tr. into Russian with commentary by V.V. Serdechnaya. *Volshebnaya gora* [Moscow], No. 15 (2009), 461-68.

Reprinted in Russian in her *Malye poemy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [*Small Poems of William Blake: Narrative, Typology, Context*] (2012).

\**The Song of Los (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)  
ISBN: 9788074844140

Probably *Song of Los* (B) -- see *The Complete Illustrated Books of William Blake*.

***Songs of Experience***  
**(1794 [-1802])**

Weight and Cost of Copperplates

*Songs of Experience* (*Songs* pl. 1, 28-33, 37-52, b) are etched on the versos of the copperplates of *Songs of Innocence* (see *BB* 382) except for pl. 29-30, which are on recto and verso of the same copperplate (7.2 x 12.4 cm) and pl. a. They would have weighed 153 grams or 1/3 pound and cost 1s. 4½d.

N.B. *Songs* pl. a (5.2 x 6.3 cm), with only a design, known in one copy, is not matched in size by any other print from the works in Illuminated Printing and would have cost 4½d. Pl. b, "A Divine Image" (7.0 x 11.2 cm), may be on the verso of *Innocence* pl. 17, "A Cradle Song" (7.1 x 11.1).

Copies were apparently printed in **1794** (*F*, G-H, *T*<sup>1</sup>; *B-E*), **1795** (*J*, *O*, *S*), **1802** (*P*, *Q*) (Viscomi, 376-77). Note that numbers of copies of *Experience* were produced separately but later added to *Innocence* to form *Songs of Innocence and of Experience*.

In *Songs* (B-D), "The Little Girl Lost" and "The Little Girl Found" (pl. 34-36) were "borrowed from copies of *Innocence*", but in *Songs* (A, R) they are printed integrally with *Experience*. However, "in both copies A and R, plate 34 was printed in the ink of *Experience* but plates 35-36 are in the ink of *Innocence*, as though Blake momentarily forgot about the transfer" (Viscomi, 294, 415).

#### COPY N

The work is reproduced online in Huntington Digital Images.

#### EDITIONS



*Songs of Experience* [Z]: Facsimile Reproduction with 26 Plates in Full Color. (N.Y.: Dover, 1984) ISBN: 048624361  
<BBS> B. §(1985) C. §(1997) D. §(2007)

The work is boxed with *Favorite Works of William Blake* (1997).

#### REVIEW

**Jenijoy La Belle**, *Blake*, XIX, 2 (Fall 1985), 83-84  
(with another)

\**Les chants de l'expérience*. Tr. **Alain Suied**. (Paris: Arfuen, 1993) Arfuen Textes anglais cahier n° 91. 8°, 94 pp.; ISBN: 2908825295 In French and English

English and French texts are on facing pages; "Abstrait humain, concret divin" (pp. 83-88).

See below for *Chants d'innocence*, tr. Alain Suied (1992).

§*Songs of Experience*. (N.Y.: Dover, 1997)

Apparently first published with the Dover *Favorite Works of William Blake* ([?1997]).

§*Cantos de la Experiencia* Translation and notes by **Roberto Diaz**. (Barcelona: Editorial Astri, S.A., 2000) 91 pp.; ISBN: 8446908123 English and Spanish on facing pages.

§*Songs of Experience*. Photographs by Joel-Peter Witkin. Poems by William Blake. Essay by **John Wood**. (No place: Leo and Wolfe Photography, Inc, 2002) Platinum Series

Edition of 65 copies, "Opened at \$7500 – SOLD OUT – Closed at \$18,000 ... 18" x 15" and weighs over 14 pounds", according to *The Journal of Contemporary Photography* 21st online.

See also *Innocence* (2002) and *Songs* (2004).

§ *William Blake Songs of Experience*. ([Great Britain:] Narbone Publishing, [?2004]) 31 pp., no ISBN, letterpress text only

§\*[*Songs of Experience* called] *William Blake (An Introduction)* by **Steve Phillips**. (Great Britain: Narbone Publishing, 2004) 34 pp.; ISBN: 9780954530235 27 indifferent reproductions apparently from different copies

§ *Cantares de Experiencia*. (Mexico [City] Vico, 2005)  
Internet Resource In Spanish

An electronic book.

See also *Contares de Innocencia* (2005).

\**Songs of Experience (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)  
ISBN: 978807484409

Probably from *Songs* (C or Z) -- see *The Complete Illustrated Books of William Blake*.

### ***Songs of Innocence*** **(1789[-1808?])**

#### Weight and Cost of Copperplates

The 31 copperplates of *Songs of Innocence* (*Songs* pl. 2-27, 34-36, 53-54) weighed 3,016.7 grams = 6.6 pounds and would have cost £2.13.6.

Copies were apparently printed in **1789** (E, V?; *F*, I-J, X; A-H, K-M, Z, *B-E*), **1795** (*J*, N), **1802** (*P*, O, R/Y<sup>333</sup>), **1804**

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<sup>333</sup> *Innocence* (R/Y) was apparently printed as one copy but was later separated into two fragments.

(P-Q, *Q*), 1811 (S, *S*), and **posthumously** (T) (Viscomi, 376-78).

PRINTING: In early copies, "Many of the impressions contain the same accidentals. 'The Lamb' of *Innocence* copy E ..., for example, has the same traces of ink along the inside of the wiped border as 'The Lamb' in *Innocence* copy B ... and other copies" (Viscomi, 115). Similarly,

an ink blot in the leaves beside stanza one of "Night" (plate 20) occurs with diminishing strength in *Songs* copy E, *Innocence* copy I, and *Songs* copy F, which reveals that the three impressions shared the same ink, dabbers, paper, and printing pressure [Viscomi, 243].

#### ORDER OF THE PLATES

|                    |       |      |                |            |       |     |
|--------------------|-------|------|----------------|------------|-------|-----|
| Copy               |       |      |                |            |       |     |
| R/Y <sup>334</sup> | R     | Y-Y  | R-R            |            | R-R   | R-R |
| Plates             | 2 [3] | 4-18 | 19-20 [21, 53] | 22-25 [54] | 26-27 |     |
| Numbers            | 1 [2] | 3-17 | 18-19 [20-21]  | 22-25 [26] | 27-28 |     |

#### TABLE

| Copy | Prints   | Num-<br>ber of<br>leaves | Watermark         | Bind-<br>ing<br>Order | Blake<br>Num-<br>bers | Leaf Size<br>in Cm | Printing<br>Colour |
|------|----------|--------------------------|-------------------|-----------------------|-----------------------|--------------------|--------------------|
| #R/Y | 2, 4-20, | 24                       | BUTTA[N-<br>SHAW] | Loose                 | 1, 3-19.              | 14.5 x 20.9 (2)    | pale brown         |
|      |          |                          |                   |                       | 22-25,                | 14.5 x 20.3 (4)    | (2, 4-7, 10, (4,   |
|      |          |                          | 7, 16-17)         | 27-28                 | 14.0 x 20.3           | 12-14,             | 16-17              |

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<sup>334</sup> The plates are now loose, and some are missing, but the order is established by Blake's numbers. The plate following pl. 20 ("Night" pl. 1) must be pl. 21 ("Night" pl. 2) numbered 20. The plates following pl. 21 and 25 are probably pl. 53 and 54 (as in *Innocence* [S] and *Songs* [S] on paper watermarked 1808), numbered 21 and 26.

|                |                              |   |
|----------------|------------------------------|---|
|                | (5) <sup>335</sup>           |   |
| R              | 13.5 to 15.0 x reddish-brown |   |
| FITZ-2,        | 19-20, 920.0 to 21.2         | (8-9, 15)                                     |
| WILLIAM        | 22-27                        | (6, 8, 11, 13- bluish-grey                    |
| Y <sup>1</sup> | 15)                          | (11, 18)                                      |
| <i>Essick</i>  | 4-5, 9-10, 5                 | 14.3 x 20.8 (9) blue (19-20,                  |
|                | 18                           | 14.2 x 20.7 (10) 24)                          |
| Y <sup>2</sup> |                              | 15.0 x 21.4 (12)                              |
| <i>Parker</i>  | 12, 16-17 3                  | 14.9 x 20.8 (16)                              |
| Y <sup>3</sup> |                              | 14.4 x 20.9 (17)                              |
| <i>Neuer-</i>  | 6-8, 11, 7                   | 13.6 x 20.1 (18)                              |
| <i>burg</i>    | 13-15                        | 14.5 x 20.9 (19-<br>20, 22-27) <sup>336</sup> |

# Watercoloured by Blake or his wife.

#### SIGNIFICANT VARIANTS:

Pl. 9: In the first plate for "The Little Black Boy",

From the earliest to the last impressions ..., which were produced ca. 1795 and ca. 1825, the woman's back is arched and her hair is in a bun. This is how Blake drew her on the plate. In all posthumous copies ..., her back and hair have been altered on the plate. [Viscomi, 248]

There does indeed seem to be a difference, though the "bun" is at the bottom of her neck or the top of her shoulder rather than

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<sup>335</sup> Pl. 5 has a deckle edge at the bottom. According to the 2007 catalogue, the deckle edges are "above and below" on pl. 5 and "below" on pl. 18. Deckle edges appear on the margins of the original uncut sheet of paper, and no sheet was manufactured only 20.3 cm high, as in pl. 5.

<sup>336</sup> Pl. 20 and 23 are smaller than the others. Presumably the different sizes are to be explained at least in part by the need to trim them after they were scorched in a bon-fire in the 1890s.

on her head (where one might expect to find a "bun"). There seem to be very faint traces in the posthumous copies of the former larger outline.

Pl. 12: In "The Chimney Sweeper" of *Innocence* in copy AA, the first word of l. 20 ("And the Angel told Tom if he'd be a good boy | He'd have God for his father & never want joy") was changed in pen to "But" ("But have God ..."); the change, "which makes little sense", may have been made by Catherine Blake, who perhaps helped in the coloring of this copy (Viscomi, 146).

Pl. 25: According to Viscomi, 245-46,

"Infant Joy" ... in [*Innocence*] copy U is an unrecorded first state: the bottom of the *J* of "Joy" crosses into the flower in this but not in any of the subsequent copies .... The presence of this first state and the very poor inking throughout the book indicate that copy U was the first copy of *Innocence* printed.

In Viscomi's reproductions (illus. 251-52, 274-77) of *Innocence* (N) and *Songs* (C, I, L, O), the "J" appears to be merely colored over, but in posthumous copies b (reproduced in the edition of Ruthven Todd [1947]) and c (reproduced in *William Blake's Writings*, ed. G.E. Bentley, Jr [1978], 48) it is clear that curve of the "J" crossing the petal was removed from the copperplate.

COPY A

HISTORY: (6)Lent by Colonel and Mrs. David McC. McKell of Chillicothe, Ohio, to the exhibition of §*The Printmaker 1450 to 1950* [21 September-3 November at the] Achenbach

Foundation for Graphic Arts, California Palace of the Legion of Honor [San Francisco], 1957).

It was reproduced in The William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2012.

**COPY B**

**BINDING:** The watermark on the front fly-leaf is "BEILBY | & | KNOTTS | 1825", a Birmingham firm, not "BEILK | & KNOT | 1825" as in *BB*, as I am told by my friend Stephen Massil.

**HISTORY:** Acquired by "R H Clarke",<sup>337</sup> who signed the first fly-leaf; W.E. Moss sold it at Sotheby's, 2 March 1937, lot 143, for £750, to Rosenbach. ...

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

**COPY E**

**HISTORY:** The "C. Newman Born July 21st 1804", whose birth is recorded on the leather label, is Charles Newman, son

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<sup>337</sup> *BB* 405, silently following Geoffrey Keynes and Edwin Wolf 2nd, *William Blake's Illuminated Books: A Census* (1953), identifies R.H. Clarke as "the son of Hayley's friend J.S. Clarke [1765?-1834]". However, my friend Stephen Massil of the Garrick Club Library (London) tells me that R.H. Clarke does not appear in the Will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J.S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptised March 1818 at Manchester Square Wesleyan Church, St Marylebone, recorded as "clerk in stationers" in the 1881 census, buried Jan 1906 at Camberwell Old Cemetery, near his wife Harriet (1812-98), who was buried in Nov 1898, aged 86.

of Joseph and Ann Newman, who was born on 21 July and baptised in St Martin's in the Fields on 12 August 1804, and Charles R. Robson, who acquired *Innocence* (E) "at Leicester in or about the year 1899" and sold it at Sotheby's, 15 December 1926, lot 612, is probably Charles Raynor Robson (1869-1947), schoolmaster of Leicester and cricketer, as I am told by my friend Stephen Massil.

COPY G

HISTORY: (4) Mrs Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>338</sup>

It was added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2012 and reproduced online in the Yale Center for British Art.

COPY I

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

The work is reproduced online in Huntington Digital Images.

COPY J

STAB HOLES: There are five stab-holes 1.2, 3.1, 1.1, and 1.2 cm apart.<sup>339</sup>

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<sup>338</sup> See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, 28 Dec 1929, p. 11; the owner of the copy of *Innocence* in the exhibition is not identified in the article, but Mrs Emerson lent other works to the exhibition and may well have lent her copy of *Innocence* as well.

<sup>339</sup> According to David Swinford, as reported by R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 108. When *Innocence* (J) was sold at Christie's (N.Y.) on 8 Oct 2001, lot 6, it was said to have a set of "stab-holes in

**FRAMING LINE:** The single red ink line (not mentioned in *BB*) surrounding each of the first four prints (pl. 2-5 – the frontispiece, title page, "Introduction", and "The Shepherd") is rather crudely drawn, perhaps intended to make the images appear straighter on the page. The lines are practically on the plate-marks, on the title-page they go through some of the colouring and divide the imprint from the design, and I should be very surprised were they Blake's.

**HISTORY:** (2) Offered in Quaritch *Catalogue 197* (1 March 1900), lot 3651, frontispiece, title page plus 10 leaves, for £20; while it was on loan to the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; ... (9) Abel Berland sold it at Christie's (New York), 8 October 2001, lot 5 [for \$941,000 to Anon. [Justin Schiller for (10) *Maurice Sendak*].

**COPY Q**

Exhibited and reproduced in colour in the Syracuse University exhibition, 31 March-2 May 2003.

**COPY R/Y**

According to Viscomi, 308,

The facts that three of the nine extant impressions of *Innocence* copy R are blue and that all nine impressions constitute thirteen [sic] impressions

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the gutter margins ... which appears to match" those of the *Innocence* prints in *Songs* (E); *BB*, which does not report the stab holes in *Innocence* (J), gives those in *Innocence* of *Songs* (E) as 3.5 and 3.4 cm apart. As Essick remarks succinctly, "I cannot reconcile any combination of these holes [in *Innocence*(J)] with those present in the green-ink plates in *Songs* copy E."



missing from copy Y strongly suggest that these two fragmented copies once formed a single copy. ... The paper size of *Innocence* copies Y and R is the same, approximately 20 x 15 cm, but what proves conclusively that the two copies were once joined is the fact that both sets of impressions were stabbed three times, 2.8 and 3.4 cm apart.<sup>340</sup> Copy Y/R was presumably broken up while in the Dimsdale family, perhaps at the time of or because of the fire damage. If so, then *Innocence* Y/R was first acquired by someone other than the first Baron Dimsdale, since it was produced after the baron died.

Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008), suggests that the plates were printed in different colours and coloured and collated (and numbered) at several different periods. (1) The pale brown prints, some watermarked BUTTANSHAW,<sup>341</sup> were printed about 1802. (2) The reddish-brown and blue prints were printed somewhat

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<sup>340</sup> "*Blake Books* measures the stab holes in copy R as 2.6 cm and 3.5 cm apart (55). But those in the middle impressions – plate 18 of copy Y and plate 19 of copy R – are exactly the same" (Viscomi, 418). Copy Y was still "*UNTRACED*" when *Blake Books* was published; its stab holes are not reported in *Blake Books Supplement*, pp. 119-20, but copies R and Y are linked there.

<sup>341</sup> Blake used paper marked BUTTANSHAW about 1801-1808:

|            |        |  |
|------------|--------|--|
| BUTTANSHAW |        | <i>Innocence</i> (Y), drawings (1806-8)      |
| BUTTANSHAW | 1799   | drawing (1802)                               |
| BUTTANSHAW | 18[ ]  | Letter of 19 Oct 1801                        |
| BUTTANSHAW | 180[ ] | <i>Innocence</i> (O)                         |
| BUTTANSHAW | 1802   | <i>Songs</i> (P, Q) dated by Viscomi to 1802 |

later, perhaps at the same time (?1807) as the blue plates in *America* (M) and *Jerusalem* proofs. (3) Blake numbered the plates 1-28 in black ink at the top right corners in the order of *Innocence* (S) and *Songs* (S) on paper watermarked 1808 (printing dated 1811 by Viscomi) and stabbed them in the left margin through three holes 2.6 and 3.5 cm apart. The (hypothetical) presence in *Innocence* R/Y of pl. 53-54, which Blake moved to *Experience* in late copies, suggests that *Innocence* R/Y was collated before this transfer took place in 1818 (*Songs* [T<sup>2</sup>, U]). Pl. 34-36, not found in *Innocence* (R/Y), appear in early copies of *Innocence* but later were placed in *Experience*. The liquefied gold in *Innocence* R/Y implies a late date for some of the colouring, as in *Innocence* (S) and *Songs* (S).

In the 1890s the volume was damaged in a bonfire,<sup>342</sup> the leaves were removed, and some were trimmed (pl. 18 partially through the stab-holes). Pl. 3, 21, 53-54 were lost, probably through fire-damage. The remaining leaves were hinged at the corners of the versos (leaving paste-marks on the versos of pl. 10, 12, 18) “into a 4to album, green straight-grained morocco–gilt” (1952 catalogue). (4) By 1952 the leaves were separated into 9 leaves (pl. 2, 19-20, 22-27, here called copy R) and 15 leaves (pl. 4-18, here called copy Y). After 1952 Geoffrey Keynes had the leaves of copy R matted and bound. In April and May 1962 the margins of copy Y

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<sup>342</sup> According to the 1952 catalogue, in copy R “some leaves [are] stained by fire”.

were cleaned by Mrs Kastner of Wolfenbuttel (according to letters kept with the prints).

HISTORY: (1) Copy R/Y was acquired by Baron Dimsdale;<sup>343</sup> the leaves were “rescued by their owner from a bonfire”<sup>344</sup> “in the 1890s”;<sup>345</sup> at some time thereafter the twenty-four surviving leaves were separated into Copy R (pl. 2, 19-20, 22-27) and copy Y (pl. 4-18); (2) Sold by Major T.E. Dimsdale at Sotheby’s, 24 November 1952, lot 99, for £240 to Armstrong; (3) Acquired by Geoffrey Keynes, who lent them to exhibitions in the British Museum (1957), No. 32 2-4, 6-7, No. 33 2-6, and (anonymously) the National Library of Scotland (1969), No. 28, the Whitworth Art Gallery (1969), No. 3, described them in his catalogue (1964), No. 508, and bequeathed them to (4) The FITZWILLIAM MUSEUM.

For the history of the rest of Copy R/Y, see Copy Y.

#### COLOURING:

Pl. 4-5, 9, 12, 17-18 have liquefied gold.

Pl. 10        The boy on the left has darker skin than the other boy. The bottom 0.7 cm is uncoloured – in later copies it is coloured to represent earth or water.

#### COPY T

According to Viscomi, 247,

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<sup>343</sup> According to the family tradition reported in the 1952 catalogue, the purchaser was first Baron Dimsdale (1712-1800), but, as the volume seems to have been produced in c. 1802-1811, the purchaser was more probably his son.

<sup>344</sup> According to Geoffrey Keynes and Edwin Wolf 2nd, *William Blake’s Illuminated Books: A Census* (1953).

<sup>345</sup> According to Geoffrey Keynes, *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes* (1964).

The plates of *Innocence* copy T ... were printed posthumously and colored in imitation of *Innocence* copy B. For example, the figures in "The Ecchoing Green" plates 1 and 2 are colored in the same five and eight colors as copy B; the difference is that in plate 1 the old man and the faces are pink in copy T and white in copy B. The shapes and colors (blue, pink, and orange) of the very distinct tripart [sic] sky of "Spring" plate 1 are duplicated exactly, as are the shapes and colors (blue and pink) of the sky in "The Shepherd." Copy T also imitates the plate order of copy B, except that the frontispiece and title plate are reversed and plates 53 and 15 are missing. The coloring model is not always so readily apparent because the undercoloring in imitation of copy B was touched up and supplemented with superfluous ornamentation and because an early coloring style was combined with a late printing style.

All other posthumous printings of *Innocence* are combined with copies of *Experience* to form *Songs of Innocence and of Experience*, which are distinguished by lower cased identifying-letters (e.g., "*Songs* copy c").

BINDING: Copy T is carelessly described in the Christie catalogue of 8 October 2001, lot 6, as a "forgery", but this probably means no more than that it was printed after his

death from Blake's copperplates and coloured, as Joseph Viscomi suggests (381).

COPY U

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

COPY W

The list of prints missing from the untraced copy W included pl. 18 ("The Divine Image"), though this is not mentioned in *BB* 366, as Viscomi, 416, points out.

COPY X

HISTORY: Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 17a-q.

COPY Y (Pl. 6-8, 11, 13-15)<sup>346</sup>

DESCRIPTION: Pl. 6-7, 13-14 were printed in light brown ink c. 1802, like *Innocence* (O), and partly coloured then; hand-colouring with shell gold and numbers was added c. 1811.

Pl. 8 was printed in grey-black c. 1802, like *Innocence* (O), and coloured and numbered c. 1811.

HISTORY: (2) Sold by "a gentleman" at Sotheby's, 12 March 1962, lot 151, for £1,000 to Fairbrother (i.e., the dealer

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<sup>346</sup>Pl. 6-8, 11, 13-15 are reproduced and extensively described in Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), from which much of the present account derives.

Nicholas Rauch of Geneva)<sup>347</sup> apparently for (3) Dr Walter Neuerburg, who acquired it in March 1962, blind-stamped each print at the lower right with the collection mark of his father Heinrich Neuerburg (d. 1956),<sup>348</sup> and “placed it on permanent deposit in 1978[according to Detlef Dörrbecker] in the WALLRAF-RICHARTZ-MUSEUM, Cologne” <BBS 120>; while it was in the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; by 2007 copy Y was divided into eight prints with pl. 4-5, 9-10, 12, 16-18 (here called Y<sup>1-2</sup>), and seven prints with pl. 6-8, 11, 13-15 (here called Y<sup>3</sup>).

DESCRIPTION: Pl. 6-7, 13-14 were printed in light brown ink c. 1802, like *Innocence* (O), and partly coloured then; hand-colouring with shell gold and numbers was added c. 1811.

Pl. 8 was printed in grey-black c. 1802, like *Innocence* (O), and coloured and numbered c. 1811.

COPY Y<sup>1</sup>

HISTORY: (4) The Neuerburg family sold pl. 4-5, 9-10, 12, 16-18 at Sotheby's (N.Y.), 1 November 2007, lots 16-21, to Professor *Robert N. Essick* (pl. 4-5, 9-10, 18, Copy Y<sup>1</sup>) and *Alan Parker*(pl. 12, 16-17, Copy Y<sup>2</sup>).

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<sup>347</sup> M. Rauch's sale records were not preserved after his death by his successor, André Cottet.

<sup>348</sup> Fritz Lugt, *Les Marques de Collections de Dessins & d'Estampes Supplément* (LaHaye: Martinus Nijhoff, 1956), 190 #1344a, cited by R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008), the source of much of the information here about copy Y.

COPY Y<sup>2</sup>

HISTORY: Pl. 6-8, 11, 13-15 were sold at Sotheby's (New York) on 26 April 2012, lot 42 (pl. 11, "The Blossom" [\$74,500 to *Adam Fuss*]), lot 43 (pl. 8, "The Lamb" [\$40,625 to Victoria University in the University of Toronto]), lot 44 (pl. 15, "Laughing Song" [\$80,500 to an *anonymous private collector*]), lot 45 (pl. 6-7, "The Ecchoing Green" [\$116,500 to the dealer James Cummins for Northwestern University]), lot 46-47 (pl. 13-14, "The Little Boy Lost" and "The Little Boy Found" [\$59,375 and \$68,500 to John Windle for *Robert N. Essick*]).<sup>349</sup>

COPY Y<sup>2</sup>

HISTORY: Lent anonymously by Alan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Y<sup>3</sup>

HISTORY: (4)According to Essick, the Neuerburg family reclaimed Copy Y about 2004-2005 and sold pl. 4-5, 9-10, 12, 16-18 at Sotheby's on 1 November 2007 but in December 2007 the "owners", plural, "had no plans to sell the seven remaining plates".

COPY Y

Pl. 13, 16, 18-19, 23-24, 35 are reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS

§*Songs of Innocence*. (London: Robert Scott [c. 1900-1910])

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<sup>349</sup> Pl. 6-8, 11, 13-15 are reproduced and extensively described in Essick's "Blake in the Marketplace, 2012", *Blake* (2013), from which much of the present account derives..

The Gem Booklets, ed. Oliphant Smeaton 5.6 x 8.5 cm, 22 pp.  
“Introduction” (2 pp.)

*Songs of Innocence*. Decorated by Charles Robinson and Mary H. Robinson. (London and N.Y. [1912]) <BB> **B.** (Mineola, N.Y.: Dover Publications, 2011) vii, 66 pp.; ISBN: 9780486476049

*Songs of Innocence*. Decorated by Charles Robinson and Mary H. Robinson. [London and N.Y.: Dent, 1912] <BB> **B.** §(Mineola [N.Y.]: Dover Publications, 2011) 20 cm, vii, 66 pp.; ISBN: 9780486476049

Nine poems from *Experience* are included (not noted in *BB*).

*Songs of Innocence* [I] (1923) Frederick Hollyer facsimile  
REVIEW

§*Burlington Magazine*, XLVI,267 (**June 1925**), 320-321

*Songs of Innocence* (1926), Benn reproduction <BB>  
REVIEWS

§**Anon.**, *Observer*, **5 December 1926**

§**George Sampson**, *Observer*, **1927(?)** (with 6 others)

*Songs of Innocence*, illustrated by Jacynth Parsons, preface by **W.B. Yeats** (1927) <BB>

REVIEW

§**Anon.**, *Observer*, **4 December 1927**

*Songs of Innocence*. (London and Glasgow: Collins' Clear Type Press [1928?]) 16 pp., 16 cm, unpaginated; the anonymous illustrations are pasted in.



§*Announcing the Felpham Edition of Songs of Innocence by William Blake: An Intaglio Plate Book Designed & Printed in Colour at the Pear Tree Press and Now Offered for Subscription.* (Flansham, Bognor Regis, Sussex: Pear Tree Press, 1937) 4 leaves

There seems to be no record of the publication of such an edition.

*Songs of Innocence* [Written out by Helen Hinkley and decorated by James Guthrie] (Flansham, Bognor Regis: Pear Tree Press, 1939) Guthrie's Felpham Edition <BB #63>

REVIEW

**Edward Larocque Tinker**, *New York Times*, **19 May 1940**, p. 97 (charming)

§*Songs of Innocence.* (Stoke Park, Guildford, Surrey: Guildford School of Art and Crafts, 1947) 22 pp.

According to the colophon it was “Produced under the direction of Thomas J. Cowley”.

*Songs of Innocence* (1954), The William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **31 December 1954**, p. 850

§**J. Bronowski**, *New Statesman and Nation*, **14 May 1955**, pp. 691-92

§**L.W.**, *Connoisseur*, CXXXVIII (1956), 133-34

*Songs of Innocence* (1971) Dover facsimile <BB>

The work is boxed with *Favorite Works of William Blake* (1997).

§*Cantos de Inocencia.* Tr. **Mirta Rosenberg**. ([N.p.:] Adiax, 1980) 77 pp. **B.** (Buenos Aires: NEED, 1998) In Spanish

\**Les chants de l'innocence*. Tr. **Alain Suied**. (Paris: Arfuen, 1992) Arfuen Textes anglais cahier n° 83. 8°, 80 pp.; ISBN: 2908824201 In French and English

English and French texts are on facing pages. "Révélation et Révolution" (pp. 71-74); biography of Blake (pp. 75-79).

See above for *Chants d'expérience*, tr. Alain Suied (1993).

#### REVIEW

§**François Hàn**, *Europe*, No. 772 (1994), 206-7.

§*Songs of Innocence*. Photographs by Joel-Peter Witkin, Poems by William Blake. (No place: Leo and Wolfe Photography, Inc., [2002], Platinum Series

"65 numbered copies and 5 lettered copies, 10 initialed, bound platinum prints" in a "Basilwood clamshell box 18 x 15" ... Currently \$12,000", "Text by **John Wood**" [sic], according to *The Journal of Contemporary Photography* 21st online.

See also *Experience* (2002) and *Songs* (2004).

§*Cantares de Inocencia*. (Mexico [City]: Vico, 2005) Internet Resource In Spanish

An electronic book.

See also *Cantares de Experiencia* (2005).

\**Songs of Innocence (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844027

Probably *Songs of Innocence* (B) -- see *The Complete*

*Illustrated Books of William Blake.*

*Songs of Innocence* (L), "never before reproduced", ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, was added to the William Blake Archive.

§*Songs of Innocence* [with illustrations by Geraldine Morris (1902)]. (Charleston [South Carolina]: BiblioLife, 2014) 68 pp.; ISBN: 9781293456392

***Songs of Innocence and of Experience*  
(1794[-1831?])**

**ORDER OF THE PLATES IN *Songs of Innocence***

**Copy**

i 1-11, 13-14, 16-25, 48, 26-27

**ORDER OF THE PLATES IN *Songs of Experience***

**Copy**

i 28, 33, 29, 34-36, 38-43, 46, 49, 52-54

**TABLE**

| Copy        | Plates missing        | Num-   | Leaf        | Size in Cm                | Watermark | Blake Printing |
|-------------|-----------------------|--------|-------------|---------------------------|-----------|----------------|
|             | or added              | ber of |             |                           |           | Num- Colour    |
|             | leaves                |        |             |                           |           | bers           |
| CC          | -1, 3952??3-28, 30-53 | ?      |             |                           |           |                |
| Un-traced   |                       |        |             |                           |           |                |
| i           | -15, 30-32, 44        |        | 19.8 x 24.1 | WHATMAN   1831            | --        | Grey           |
| VICTORIA    | 38, 44-45,            |        |             | 1831 (pl. 39)             |           |                |
| UNIVERSITY  | 51                    |        |             | J WH   18 (pl. 6, 13, 28) |           |                |
| IN THE UNI- |                       |        |             | J WH   1 (pl. 19 29)      |           |                |
| VERSITY OF  |                       |        |             | J WH (pl. 14)             |           |                |
| TORONTO     |                       |        |             | J W (pl. 11, 20)          |           |                |
| HATMAN      | 1831 (pl. 16-17)      |        |             |                           |           |                |
| ATMAN       | 1831 (pl. 8, 10,      |        |             |                           |           |                |
|             |                       |        |             | 22, 27, 33)               |           |                |
| TMAN        | 831 (pl. 42)          |        |             |                           |           |                |

O23-24, 30, 5 7.5 x 2.8 (23)<sup>350</sup>--<sup>351</sup>-- *colourprinted* (23)<sup>352</sup>  
 VICTORIA38, 53 9.7 x 14.0 (24) -- -- dark grey (24)  
 UNIVERSITY38, 53 11.0 x 17.9(30)---- grey (30)  
 in the Univer-18.3 x 28.5 (38) -- -- reddish brown  
 city of Toronto 18.4 x 27.8 (53)<sup>353</sup>-- --(38, 53)  
 o 28,<sup>354</sup> 52 2 18.8 x 24.1(28) J WHA[T-- black (28)  
 PHILADELPHIA 11.3 x 14.8 (52)MAN] 18[ ] brownish-red (52)  
 MUSEUM OF (pl. 28)  
 ART J W[HAT-  
 MAN] (pl. 52)  
 q -1-2, 28- 25 -- unknown<sup>355</sup>  
 54  
**Untraced** 22, 28, 30, 9 -- small 4to.  
 40, 44-46, 48 (2)

PLATES 25("Infant Joy"), 39 ("The Sick Rose"), b ("A Divine Image")

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 301 n28, "A close examination of the shapes of the plates" reveals that "Infant Joy" (6.8 x 11.1

<sup>350</sup> The paper was trimmed to exhibit the design only, giving it a very irregular shape with vines hanging loose at the top corners. No other Blake print is known to have been so trimmed.

<sup>351</sup> The paper is stiff, rather like WHATMAN paper.

<sup>352</sup> Pl. 5, 22-23 (designs only) are the only plates from *Innocence* known to have been colour-printed.

<sup>353</sup> N.B. The sizes in centimetres measured by GEB (like those in the table above) are discrepantly reported as

| Plate | <i>BBS</i>  | Essick, "Marketplace 2006" |
|-------|-------------|----------------------------|
| 24    | 7.8 x 11.6  | 9.9 x 13.8                 |
| 38    | 18.7 x 28.1 | 18.7 x 27.9                |
| 53    | 7.2 x 11.2  | 18.4 x 28.0                |

<sup>354</sup> Pl. 28, like 5 other copies, has the plate-maker's-mark of "JONES No. 4[?]| SHOE LANE LONDON".

<sup>355</sup> It was described as "high 4to." in the Quaritch catalogues of 1871 and 1873.

cm) has on its verso "A Divine Image" (7.0 x 11.2 cm) rather than "The Sick Rose" (6.8 x 11.1 cm) as in *BB* 382.

ORDER OF THE PLATES in *Songs of Experience*

CC The last plate is pl. 39; no other copy ends with pl. 39

### NEWLY RECORDED VARIANT

PLATE 30 (*Songs of Innocence and of Experience* title page)

State 2: In posthumous copies h (2 examples) and p, a tool has cut into the relief surfaces, most notably on the heads of the two figures at the bottom and on the woman's left upper arm.<sup>356</sup>

### NEWLY RECORDED VARIANT

PLATE 48 ("Infant Sorrow")

Quaritch, *Rough List*, No. 73 (November 1885), lot 53, records untraced copies of pl. 48 in "two states".

The only variant recorded in *Blake Books*, p. 402, is in the colouring: "The woman's cap has been suppressed in *J*, *R*, *W-X*".

### PRINTING

According to Viscomi, 416,

"The Lamb" of *Innocence* copy N ... features the same inking patterns (words darker and lighter) as "The Lamb" of *Songs* copy O. "The Tyger" of *Songs* copies L and N has the same ink splatters under the tiger's neck and the word "fearful," and the *e* of "fearful" is touched up in both. In *Songs* L, N, and S, the letters *O* and *W* of "On" and "What" of lines 3 and 4 of the second stanza did not print and had to be touched up; in copy N, they

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<sup>356</sup> As Bob Essick reported to me in an e-mail of 2 March 2013.

were touched up in the same black ink used to number the copy.

Copies were apparently printed in **1795** (A, R; I, L, O/K, M, W/N, BB<sup>357</sup>), **1818** (T<sup>2</sup>, U), **1821** (V), **1825** (W, Y), **1826** (Z-AA), **1827** (X), and **posthumously** (a-o plus separate pulls including Tate and Theodore B. Donson Ltd; the colouring of K and M is also posthumous) (Viscomi, 376-81).

According to Viscomi, 269-74, "The Sick Rose", "The Garden of Love", "The Little Vagabond", and "Infant Sorrow" (pl. 39, 44-45, 48) were etched on four plates cut from "the full 22.2 x 13.7 cm sheet" of copper. The fact that these four poems are not included in *Songs* (F-H, T<sup>1</sup>)

signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T1 were printed before copies B-E, which include these plates.

Therefore copies F-H, T<sup>1</sup> "were the first copies of *Experience* printed".

*Experience* (B-E) were color-printed from the surface only (unlike F-H, T<sup>1</sup> which are color-printed from both surface and shallows) because they had to match back-to-back *Innocence* prints, and shallow-printed designs can only be printed on one side of the leaf.

PLATE a

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<sup>357</sup> Copies A and R were produced in a different print-run from the rest. Copies O/K and W/N are sets which were later separated.

Plate a "may originally have been executed for *There is No Natural Religion*, series b, but rejected", according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

### COLOURING

Viscomi, 416, says that the stream at the bottom of "The Lamb" [pl. 8] and "The Little Black Boy" (plate 2) [pl. 10] is painted as green ground (in the same green color) in both *Songs* copy L and *Innocence* copy N, which strongly indicates that the one was painted with reference to the other, and thus at the same time. *Songs* copy L was acquired by 1799 (BB 417), which means that both copies were colored between 1795 and 1799.

### FRAMING LINES

"Copies W and Y were printed in the same orangish brown ink and were given the same kind of elaborate scroll and foliage borders"; "The changes in frame styles suggest this order: W and Y; Z and AA; X" (Viscomi, 365, 366).

Though they are possibly the work of Mrs. Blake, the frames [in W and Y] were not added after Blake's death, since the numbers are Blake's and they were written after the frames were drawn, as their placement out of the way of the scrolls and flourishes makes evident. Blake intended the designs to be framed more elaborately than ever before, and he may have drawn a few of the frames himself [as he did for *Job*] [Viscomi, 366].

### COPY A

HISTORY: *BB* does not note that between 1882 (when copy A was described as having 50 prints) and 1924 (when it was given to the British Museum Print Room with 54 prints), it was supplied with "a hand drawn copy" of pl. 2 and

uncolored lithographs [of pl. 50-52, b] printed in light black or reddish brown ink on unmarked paper. The leaves are the size of the authentic impressions, which indicates that the four facsimiles were specially produced to complete the copy [Viscomi, 412].

Reproduced in the William Blake Archiveed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2007.

#### COPY B

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, in 2007, the first time in colour.

#### COPY C

Reproduced in the CD-ROM (2003) and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY D

HISTORY: (6) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ....

#### COPY E

Copy E, which was made from impressions printed and colored at different times, "was made visually coherent by being recolored in a consistent palette" (Viscomi, 145).



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

HISTORY: (3) A note about it appears in §Augustine Birrell, *Frederick Locker-Lampson: A Character Sketch with ... Notes on a Few of the Books Formerly in the Rowfant Library* (N.Y.: Charles Scribner's Sons, 1920) ...

It is reproduced in the Huntington publication edited by R.N. Essick (2008 and online in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and in Huntington Digital Images.

COPY F

"The *Experience* plates are printed on one side of the leaf only" (BB 373 n27), not "on both sides of the leaf" (BB 383 n3), as Viscomi, 412, points out.

HISTORY: (1) Cumberland may have acquired *Songs* (F) in August 1800. On 2 July 1800, Blake wrote to Cumberland about the "deep pit of Melancholy" from which "I begin to Emerge". Cumberland may have tried to lift Blake from his depression by offering to sell Blake's books and by buying *Songs* (F), which was "prepared by him [Blake] expressly for an intimate friend [Cumberland]",<sup>358</sup> and with which Blake's thankful letter of 1 September 1800 was apparently kept. Cumberland may even have acquired at the same time the copies of *America* (F), *Europe* (C), *Song of Los* (D), *Visions*

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<sup>358</sup> Kerslake's Catalogue (after Dec 1857), lot 733. However, *Songs* (F) is fairly clearly a made-up copy, for the *Innocence* leaves are printed (early?) on both sides of the leaves and water-coloured in a late style, while those in *Experience* are colour-printed on only one side of the leaf.

(B) (these four works bound together), *Thel* (A), and *For Children* (C) which he also owned.<sup>359</sup> In August Cumberland apparently told Blake of his ill-success in trying to sell Blake's works, and on 1 September Blake replied: "To have obtained your friendship is better than to have sold ten thousand books". ... (4) The Scribner Book Store Catalogue 135 (1947), listed it as lot 37, "sold".

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

#### COPY G

**BINDING:** (1) Described in Quaritch's catalogue of *Books in All Classes of Literature* (1860, lot 5400, as bound with *Songs* (N) and "coloured by the Author, 2 vols. in 1, 4to 40 *most remarkable engravings, half red morocco, uncut* ... Bound up with the volume is a scarce work, 'The World turned upside down,' in 28 plates, from the designs of G. Salviati, engraved by F.C. Lewis, 1822", "*inlaid on folio size cardboards, with guards, half morocco, g.e.*" when sold at Sotheby's (19 January 1885), lot 309.

**HISTORY:** (1) Copies G and N were listed in *A Catalogue of Books in All Classes of Literature ... Offered for Sale by Bernard Quaritch* (London, 1860), 320, lot 5400, "2 vols. in 1, 4to, 40 most remarkable engravings, half red morocco, uncut, £8.10s" bound up with *The World Turned Upside*

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<sup>359</sup> Cumberland owned no work of Blake in *Illuminated Printing* written after 1800, though he did acquire *Descriptive Catalogue* (U) in 1809 and *Job* in 1828.

*Down* (1822); (2) after the leaves of Copy N were separated, copy G was offered by Quaritch in *A New Catalogue of English Books ... October 1875*, lot 9,426\* (small octavo, "15 plates of 17 poems ... printed in colours on thick paper, on one side only, hf. calf", with a list of the poems, £25); (3) Sold by Sotheby's with *the Library of the Late Alfred Aspland* at Sotheby's (19 January 1885), lot 309, for £7.10.0 to *Suarez*.

Pl. 37-38, 42, 47, 50-51 were lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 152, 118b, 163, 198, 150, 147.

#### COPY H

HISTORY: (8) From Justin Schiller it passed in August 1994 (according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]) to (9) *Maurice Sendak*.

#### COPY I

BINDING: Described in Quaritch Catalogue No. 217 (July 1902), lot 130, as "'coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. ... A flyleaf bears the signature of H.W. Phillips, the painter".

HISTORY: (1) Probably acquired by Thomas Phillips<sup>360</sup> when he painted Blake's portrait in April 1807<sup>361</sup> and inherited by his son (2) H.W. Phillips ... (4) Offered in Quaritch Catalogue No. 217 (July 1902), lot 130, for £315.0.0.

Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart* (1998) and online by Harvard Libraries.

#### COPY L

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<sup>360</sup>Viscomi, 307

<sup>361</sup>*BR* (2) 232.

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

COPY N

HISTORY: (1) Offered in Quaritch catalogue (1860).

BINDING: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII (1993-94), 98.

*\*Songs of Innocence and of Experience* [N]. *William Blake Archive*. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (2012)

COPY P

BINDING: Pl. 34-36 are numbered in the style of the *Innocence* plates though bound with *Experience*, as Joseph Viscomi points out in *The Wormsley Library* (below).

HISTORY: (7) ... Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in *\*The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D. Harding, Bryan D. Maggs, William M. Voelkle, & Roger S. Wieck*, ed. H. George Fletcher (London: Published for the Wormsley Library by Maggs Bros. Ltd; N.Y.: The Pierpont Morgan Library, 1999), No. 69; Sir Paul Getty lent it to the exhibition at Grasmere where it was described in Robert Woof, Stephen Hebron, with Pamela Woof, *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives* ([Grasmere:] The Wordsworth Trust, 2000); on the death of Sir Paul Getty on 17 April 2003, the Wormsley

Estate and Library passed to (8) The WORMSLEY FOUNDATION, perhaps permanently. It was lent by the Wormsley Library to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Q

HISTORY: (8) When Gertrude Weyhe Dennis died suddenly in May 2003, *Songs* (Q) passed to (9) *An Anonymous* collection.

COPY R

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

COPY T

The first copy of Muir's facsimile of *Songs of Experience* was coloured after Copy T in the British Museum Print Room and sent in October 1884 to *The Times* (according to Muir's letter of 28 November 1885 to the editor of *The Times* in the collection of R.N. Essick), but the other copies were coloured after Copy U <BB 422>.

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

COPY T<sup>1</sup>

The tiny "pin-holes" in the upper margins of pl. 28-30, 46 (title page, "Introduction", "Earth's Answer", and "London") reported by Michael Phillips, *William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing* (2000), 98, do not exist; there is no "pin-hole" in the prints in *Songs* (T<sup>1</sup>).

There is, however, in the top left corner of the plate-mark in three of these prints a very small ink-mark, and a similar ink-mark appears just outside the plate-mark in the

fourth. I cannot determine whether these marks are accidental or purposeful. At any rate, they could scarcely have been used for registering the paper to the copperplates. These ink-marks (rather than "pin-holes") are reported by Robert N. Essick and Joseph Viscomi, in "Inquiry into Blake's Method of Color Printing", [www.iblio.org/jsviscom](http://www.iblio.org/jsviscom) [2001]. I am grateful to Mr Morrow (Senior Conservator of Prints, Drawings, and Photographs at the National Gallery of Canada) for his generosity in showing me these prints and for discussing them with me.

On the title page, the white-lead pigment on hands and faces had turned black (to black lead sulphide); at the National Gallery of Canada, "With the application of hydrogen peroxide it was converted to lead sulphate, a white compound".<sup>362</sup>

COPY T<sup>2</sup>

HISTORY: (2a1) It was sold at Sotheby's on **20 January 1852**, lot 45, for £4.14s. to Evans, evidently then incomplete;<sup>363</sup> ....

COPY U

BINDING: Described in Quaritch Catalogue *No. 62* (June

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<sup>362</sup> Michael Phillips, *William Blake: The Creation of the SONGS, From Manuscript to Illuminated Printing* (2000), p. 106 and pl. 52-54 (before and after photos).

<sup>363</sup> The catalogue specifies "Fifty-four" designs (presumably because the last print is numbered "54"), but the British Library copy of the catalogue is emended to "Fifty-two", and Anon., "Notes of the Month", *Gentleman's Magazine*, NS XXXVII (**Feb 1852**), 165 <BB>, says it was "wanting three plates out of fifty-four".

1893) and *Miscellaneous Catalogue* (November 1893), as "coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, Hamilton Palace ... Pages 1-54, title included".

HISTORY: **(5)** Offered for £170 in *Catalogue of Works on the Fine Arts ... On Sale by Bernard Quaritch* (October 1883), lot 10,250, and in Quaritch Catalogue No. 62 (June 1893), and *Miscellaneous Catalogue* (November 1893).

COPY V

HISTORY: **(3)** Perhaps this is the copy "coloured by the Author", 2 octavo volumes half-bound in morocco, gilt edges, offered in John Bohn's Catalogue (**1843**), lot 1,123, for £5.5.0; ...

It was reproduced for the first time in the William Blake Archive in 2006.

COPY W

Reproduced from the Blake Trust reproduction (1991) in *Eskylde og som viser menneskes: elens to motstridende tistander*, tr. Geir Uthaug (1997), in colour in *The Complete Illuminated Books*, ed. David Bindman (2000), in a smaller size in the Tate edition (2006-7), and in the Russian facsimile (2010).

COPY X

HISTORY: (1) Wainewright's copy<sup>364</sup> was sold by Wheatley, **2 May 1835**, lot 833 [for £2.6.0 to W]<sup>365</sup> apparently to (2) The bookseller James Weale, for whom it was sold in 1840.

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<sup>364</sup> The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives "Wright M<sup>rs</sup>", and beside lot 833 in Wheatley's master copy is "W-ght", i.e., Wainewright.

### COPY Y

It was reproduced online in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2006 and in the Metropolitan Museum (N.Y.).

### COPY Z

The copy of the *Songs* which Blake showed to Crabb Robinson on 10 December 1825 (*BR* (2) 435, 786) was probably Blake's own copy (W), rather than copy Z, which Crabb Robinson paid for on 15 April 1826) (Viscomi, 365).

HISTORY: (4) Sold posthumously for Charles Fairfax Murray at Sotheby's, 7 July 1919, lot 8, for £600 to Sabin, "who sold it to [5] Mr. Gabriel Wells of New York ... [who] sold it to [6] Colonel H.D. Hughes of Armore, Pennsylvania, from whom [7] Mr. Wells afterwards repurchased it and subsequently placed in the hands of Miss Frances M. Allen, now [1927] of the Fenway Hall, but then of The Korner and Wood Company, from whom [8] I [Willis D. Vickery] received it".<sup>366</sup>

Reproduced in the CD-ROM (2003) and in colour online in the Library of Congress.

<sup>365</sup> According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.26 (4). See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

<sup>366</sup> Willis Vickery, *Three Excessively Rare and Scarce Books and Something of Their Author* (Cleveland: Printed for the Author, 1927), 28; none of the information in **bold face** above is in *BB*. Hughes also owned *America* (C), *Ghost of Abel* (C), *Poetical Sketches* (E), *No Natural Religion* (F), Blake's letter of May 1809, and a coloured set of Job prints.



### COPY AA

The copy of the *Songs* which Blake showed to Mrs Charles Aders on 10 December 1825 (*BR* (2) 431-32) was probably Blake's own copy (W), rather than copy AA, which Mrs Aders paid for on 29 July 1826) (Viscomi, 365).

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

### COPY BB

BINDING: According to Viscomi, 416,

In the right margin of plate 3 is the date "1789," written in the same ink and by the same hand [i.e., Balmanno's]. Under "89" is "37" written in another hand and ink, which, as suggested by its former owner Justin Schiller, may refer to thirty-seven years, thereby dating the binding 1826.

### NEWLY DISCOVERED COPY

### COPY CC

BINDING: Described in Quaritch *Rough List*, No. 73 (November 1885), lot 52, as bound in "12mo. calf gilt": "COLLATION; Songs of Innocence, 1789: Plate 1 (frontispiece [pl. 2]), plate 2 (title [pl. 3]), plates numbered<sup>367</sup> 3-28 (no 29) and plate 30--Songs of Experience, 1794, the plates numbered on 31-53.

"On comparing this copy<sup>368</sup> with that from Hamilton Palace [U] (priced £170), it appears to want the general title [pl. 1]

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<sup>367</sup> The fact that the plates are numbered indicates that this is not a posthumous copy.

<sup>368</sup> "this copy" has 52 plates, lacking pl. 1, 39.

and the plate 'The Sick Rose. [pl. 39]'<sup>369</sup> Plain copies are scarcer than those issued in a coloured state."

"12mo *calf gilt*", 50 "plates numbered" 3-28, 30-53, lacking pl. 1, 28, 39, and another, not coloured.

HISTORY: (1) Offered in Quaritch *Rough List*, No 73 (November 1885), lot 52, for £31.10.0; (2) **Untraced**.

COPY b

Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart* (1998).

COPY e

The plates were all posthumously printed and coloured (pl. 30-33, 37, 41, 44-47, 50-52 were not "coloured by Blake" as in *BB* 417, 427),

but not all were colored similarly. Indeed, at least two colorists were involved. The two sets are similar only in that both are richly colored and use gold, but the colors in the thirteen impressions are deeper, more opaque, and were applied with a drier brush.

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<sup>369</sup> "The Sick Rose", which is missing, must have been numbered "54". No extant copy of the *Songs* has pl. 39 as the last leaf.

“The Lamb” of *Songs* copy e ... imitates “The Lamb” of *Songs* copy Y .... The colorist of copy e, in other words, used *Songs* copy Y as the model, copying the palette, technique, placement and shape of colors, as exactly as the colorist of *Innocence* copy T copied *Innocence* copy B and the colorist of *America* copy Q copied *America* copy A. [Viscomi, 299]

COPY g<sup>1</sup>

HISTORY: (2) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books [?*Songs*] – uncolored") ...

COPY i

BINDING: Loose, never sewn, printed on one side only. The uncut prints regularly show the irrelevant borders. The last verso (pl. 54) is somewhat browned.

The prints are uncoloured except for pl. 25 ("Spring" second print) where the text is watercoloured faintly pink, yellow and grey, the vines green, the orange-haired child is strongly pink, his sky blue, his ground green. <Cp. the colour-printed copy of the design only in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO in which the child's hair is brown and the sky pale blue.>

The copperplate-maker's mark ("LONDON") is clearly visible at the top left of pl. 28 (the frontispiece to *Experience*). This is not visible in copies printed by the Blakes.

HISTORY: It was sold for a descendant of Henry Cunliffe (1826-94) on 18 June 2014 at Bonhams (London), lot 73 [to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO].

COPY j

HISTORY: (4) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

COPY o

Pl. 24, 38, 53

HISTORY: **(5Diii)** They were offered in §*Antique & Book Collector* (July 1995), No. 25-27 at £2,250 each; Pl. 24, 38, 53 were sold by N.W. Lott of Larkhall Fine Art in 2006 to **(5Div)** John Windle, who offered them in his *Catalogue Forty-Two: Blake Plates* (2006), lots 77-79 (each Price on Request), from which they were bought by **(5Dv)** VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

### NEWLY RECORDED PRINTS

COPY o pl. 28 (frontispiece to *Experience*), and pl. 52 ("To Tirzah")

HISTORY: (5Bi) Pl. 28 and 52, with notes about the Charles Eliot Norton collection, were acquired by Carl Zigrosser<sup>370</sup> and given by him in 1975 to (5Bii) The PHILADELPHIA MUSEUM OF ART.<sup>371</sup>

The traced prints of *Songs* (o) in 2011 are pl. 13, 20-21, 24, 28, 36, 38-39, 46, 49, 52-53.

COPY o pl. 30

BINDING: Rebound by 1857 in 3/4 calf over cloth boards, the spine elaborately gilt with "SONGS | OF | INNOCENCE |

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<sup>370</sup>Carl Zigrosser was Director of the Weyhe Gallery until 1940 when he became curator of prints at the Philadelphia Museum of Art. Several of the prints in *Songs* (o) came from Weyhe.

<sup>371</sup>They were not in the catalogue when I enquired in 1962, 1977, and 1980. The Philadelphia Museum identification codes for *Songs* pl. 28, 52 are 1975-226-19 [and 18]. Their rediscovery was made by Joseph Viscomi, who told me of them. Most of my information about them comes from the generosity of Shelley Langdale of the Philadelphia Museum.

ETC.”, with red marbled paste-downs and endpapers, all edges marbled, with pl. 30 tipped in as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839);<sup>372</sup> the preface (p. xxi) is signed by the editor “J.J.G. Wilkinson” “Finchley Road & | 76 Wimpole St.” (*DNB* says he lived at 4 Finchley Road from about 1848). F. 1<sup>v</sup> is inscribed in pencil:

Poet, Artist & Musician

Roger Langois died 10<sup>th</sup> Decr 1859 exactly 100 y<sup>rs</sup>  
old to an hour; leaving his wife Kate, a son 75, and  
a Grandson 50. He was a pupil of Flaxman’s— He  
left 49 Portraits of his wife

“Times 15 Dec 1859”

HISTORY: (1) Acquired “From a Print shop in West Street,  
| given me by my Bro<sup>r</sup> in Law | M.<sup>r</sup> W.M.H. | **1857**, | A.H.”  
(according to the pencil inscription on the verso of pl. 30); (2)  
Acquired by “Adelaide A.L. Hewetson.”<sup>373</sup> | From her  
husband, with affection. | **15<sup>th</sup> Nov. 1861**” (according to the  
ink inscription on f. 2<sup>r</sup>); (3) Sold at Bloomsbury Auctions  
(London), 25 November 2005, lot 746 (ESTIMATE: £200-£300)  
for £2,618 to (4) John Windle in partnership with Maggs  
Brothers; sold by John Windle in February 2006 to (5) Roger  
Lipman,<sup>374</sup> (6) Listed in John Windle Catalogue 46  
(November 2009), lot 5 (sold), and sold in January 2010 to (7)

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<sup>372</sup> It is inscribed in pencil “See P. 37”, where the poem is printed.

<sup>373</sup> Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson who published *The Influence of Joy upon the Workman and his Work: Illustrated by Autotype Facsimiles of Drawings by William Blake* [and others] (1880).

<sup>374</sup> The History for 2005-2006 derives from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 150.

the Library of VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

COPY o pl. 39

HISTORY: **(5a)** Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <BB #139; BBS 129> gave it with the rest of their collections in October 2005 to (6) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

The locations of the scattered prints of copy o are

- |        |   |
|--------|---|
| pl. 13 | BROWN   |
| pl. 18 | <b>Untraced</b>   |
| pl. 20 | BROWN   |
| pl. 21 | BROWN   |
| pl. 24 | VICTORIA UNIVERSITY in the University of Toronto<br>(acquired from Windle 2006 catalogue) |
| pl. 31 | <b>Untraced</b>   |
| pl. 36 | DARTMOUTH   |
| pl. 38 | VICTORIA UNIVERSITY IN THE UNIVERSITY OF<br>TORONTO                                       |
| pl. 39 | VICTORIA UNIVERSITY IN THE UNIVERSITY OF<br>TORONTO (Bentley Collection)                  |
| pl. 46 | WESLEYAN UNIVERSITY   |
| pl. 49 | WESLEYAN UNIVERSITY   |
| pl. 53 | VICTORIA UNIVERSITY IN THE UNIVERSITY OF<br>TORONTO (acquired from Windle 2006 catalogue) |
| 3 pl.  | <i>Unidentified and</i> <b>Untraced</b>   |
- COPY p<sup>375</sup>

BINDING: Bound in "late-19th-century English green roan,

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<sup>375</sup> All the details of the binding and sale of copy p derive from the Christie (N.Y.) sale catalogue of 9 April 2013, lot 64, superseding *BBS*, pp. 113, 130.

sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". The otherwise unique selection of prints "corresponds precisely with copy d (printed in sepia ...)".

*Songs* pl. 1 (the title page)

is in a previously unrecorded 2<sup>nd</sup> st. ... work with a tool has cut away some of the relief surfaces of the upper figure's left upper arm, above his head (thereby eliminating part of his left hand), and along the lower edge of his left leg and foot. Similar work appears on the lower figure's left upper arm, above and to the left of her head, and on her left upper leg and foot. A relief patch in the upper outline of her back, just below the man's right knee, has been almost completely cut away. ... I have found this 2<sup>nd</sup> st. only in other posthumous copies (e.g., copies b and h); it does not appear in late copies printed by Blake, such as Z and AA of 1826. The 2<sup>nd</sup> st. alterations may have been made by Blake's wife Catherine or Frederick Tatham after Blake's death.<sup>376</sup>

HISTORY: (1) Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) [Mrs George Madison Millard] to (2) Caroline Boeing Poole (1884-1932) [Mrs John Hudson Poole (née Boeing)]; acquired in 1977 by (3) Bernard M. Rosenthal (b. 1920), who sold it in 1979 to (4) the Vershbows;

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<sup>376</sup> R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014).

after the death of Arthur Vershbow in 2012, it was sold at Christie's (N.Y.) on 9 April 2013, lot 64 (ESTIMATE: \$100,000-\$150,000) [for \$123,750 with buyer's premium] to (5) an **anonymous** buyer.

### NEW COPY

COPY q

BINDING: Described in Quaritch Catalogues *No. 270* (March 1871), lot 35, as "high 4to. a Series of 20 Poems, *engraved on copper, and surrounded with eccentric designs, hf. bd. £2.16s, s.a. (?1830)*", and *No. 289* (April 1873), lot 14716, "high 4to. *a Series of 20 plates of very quaint execution, hf. bd. £2.2s.s.a. (? 1830)*". It probably consisted of pl. 3-27 on 25 leaves.

HISTORY: (1) Offered in Quaritch catalogue *No. 270* (March 1871), lot 35, £2.16.0, and *No. 289* (April 1873), lot 14716, at £2.2.0; (2) **Untraced**.

PLATES 1, 3, 22, 42, 49 (2)

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

### NEWLY RECORDED

PLATES 22, 28, 30, 40, 44-46, 48 ("*two states*")

BINDING: Described in Quaritch *Rough List, No. 73* (November 1885), lot 53 as "PROOFS *before the numbers, printed in tints*, small 4to. vouched by Fred. Tatham (?1820)"

HISTORY: (1) Offered in Quaritch *Rough List No. 73* (November 1885), lot 53, for £5.0.0; (2) **Untraced**.

PLATES 5 ("The Shepherd"), 20-21 ("Night" [2 plates]), 22-23 ("Spring" [2 plates]).<sup>377</sup>

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<sup>377</sup>Professor Essick tells me in 2006 that Andrew Edmunds sent him a sketch of lot 207 in the Sotheby (Belgravia) sale of 5 April 1977, which made it



BINDING: Pl. 23 was carefully trimmed to the outer margins of the inner vines above and to left and right of the babe and sheep at bottom and below the ground, removing the text and leaving a very irregular shape with dangling vines. I think that Blake himself trimmed it. Perhaps the complete leaf was somehow defective or its mate pl. 22 (Yale Center for British Art) was spoiled, and this was the way Blake salvaged it.

N.B. In *Innocence*, only pl. 5 (Yale Center), pl. 22 (Yale Center), and pl. 23 (Victoria University) were colour-printed, though prints in *Experience* (*Songs* B, G-H, T) were colour-printed about 1795.

The printed paper is pasted to a larger leaf of heavy modern green paper which in turn is on a mount with a window. The printed paper can be very carefully lifted with a spatula just far enough to determine that there is no printing or writing and probably no offset on the verso but not enough to determine the watermark, should there be one.

HISTORY: (2Ci) Pl. 23 was sold by “a Lady” at Sotheby’s (Belgravia) on 5 April 1977, lot 207, for £280 to a dealer <BBS> for (2Cii) The American Blake Foundation library; Roger Easson, one of the Foundation’s founders, placed it on consignment with John Windle in September 2006, who offered it in his *Catalogue Forty-Two: Blake Plates* (2006), lot 76 (reproduced twice, once in colour, Price On Enquiry); Acquired through John Windle in October 2008 by (2Ciii) The Library of VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

PLATES 6-7 (Harvard)

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clear that the fragmentary design was for the second plate of “Spring” (pl. 23), not the first (pl. 22) as in the catalogue and thence in *BBS* 130.

HISTORY: **(1)** Perhaps this is the copy of “the first page of ‘The Songs of Innocence’ (the Echoing Green)” lent anonymously to the **1860** exhibition at the Victoria & Albert Museum.<sup>378</sup>

PLATES 22, 28, 30, 40, 44-46, 48<sup>a-b</sup>

HISTORY: **(4)** Dr A.E.K.L.B. Bentley & G.E. Bentley, Jr <BB, BBS> gave them with the rest of their collections in October 2005 to **(5)** VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

PLATE 30

BINDING: Bound by 1857 as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839); the preface is signed in pencil by the editor “J.J.G. Wilkinson”.

HISTORY: **(1)** Acquired “From a print shop in West Street, | given me by my Bro’ in Law | M.<sup>r</sup> W.M.H. | 1857, | A.H.” (according to the pencil inscription on the verso); **(2)** Acquired by “Adelaide A.L. Hewetson.<sup>379</sup> | From her husband, with affection. | 15<sup>th</sup> Nov. 1861” (according to the ink inscription at the end of the “Preface”); **(3)** Sold at Bloomsbury Book Auctions (London) 25 November 2005, lot 746 (ESTIMATE: £200-£300) for £2,618 to **(4)** John Windle in partnership with

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<sup>378</sup>Anon., “Water-Colour Drawings at South Kensington”, *Critic*, XXII (1860), 467.

<sup>379</sup> Her address may be “Finchley Road & | 76 Wimpole St.” inscribed in pencil, perhaps in her hand, on the verso of the front free endpaper. Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson who published *The Influence of Joy upon the Workman and his Work: Illustrated by Autotype Facsimiles of Drawings by William Blake [and others]* (1880).

Maggs Brothers;<sup>380</sup> sold by John Windle in February 2006 to  
(5) *Roger Lipman*.<sup>381</sup>

PLATE 32("The Clod and the Pebble")

HISTORY: (1) A posthumous impression (perhaps from copy o) was sold at Sotheby's, 15 July 1982, lot 174 (a posthumous print [perhaps one of the disjecta membra of copy o]), for £275; (2) **Untraced.**

PLATES 42, 47

HISTORY: Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 27a-b.

PLATE a (tailpiece)

DESCRIPTION: Joseph Viscomi and R.N. Essick conclude from the ink colour (terra cotta red, used by Tatham in posthumous pulls but not by the Blakes), the flatness and evenness of the inking, the heavy printing pressure, and the slightly larger size (compared with undoubted life-time impressions) that this is a posthumous pull, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

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<sup>380</sup> All this information derives from R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 150.

<sup>381</sup> According to Essick, "Blake in the Marketplace, 2006", *Blake* (2007).

HISTORY: (3) Offered for £23 in James Tregaskis Caxton Head *Catalogue* 796 (15 October 1917), lot 3, (reduced in MS in the Essick copy to £11), *Catalogue* 810 (20 January 1919), lot 4, *Catalogue* 815 (1919), and James Tregaskis and Son Caxton Head *Catalogue* 830 (September 1920), lot 46 ... (6) Joseph Holland had it reproduced on a zinc plate<sup>382</sup> and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of *Little Tom the Sailor*; the chief distinguishing feature is "Wm Blake Sculp<sup>t</sup>" added below the design, which does not appear in the original; after Mr Holland's death in 1994, it was (7) Offered with the collection of Joseph Holland and Vincent Newton in John Windle *Catalogue* 26 (December 1995), lot 2 (reproduced in colour), Price on Enquiry, and sold to (8) John Windle, who sold it in 1995 to (9) Justin Schiller, who sold it at Christie's (N.Y.), 4 May 1999, No. 1 (reproduced in colour; ESTIMATE: \$20,000-\$30,000) for \$20,700 to (10) the print-dealer Robin Garton, who returned it in May 1999 to Christie's, who returned it to (11) Schiller, who returned it to (12) John Windle who sold it in February 2000 to (13) an **Anonymous** U.S. private collection.<sup>383</sup>

#### COPPERPLATES

HISTORY: (1) The copperplates passed from William Blake on his death in 1827 to (2) His widow Catherine (who printed a few copies watermarked 1830), and at her death in 1831 they passed to (3) Frederick Tatham, who seems to have

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<sup>382</sup>Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep".

<sup>383</sup>This History slightly supplements that in *Blake* (2000) on the basis of Robert Essick's "Blake in the Marketplace, 2000", *Blake* (2001).

acquired all her property and who printed at least pl. 29-30, 37 in 1838; all but sixteen of the plates (pl. 3, 6, 8, 16, 18, 24, 27, 29, 33-34, 36, 43, 46-48, 53) on ten pieces of copper were stolen by an Afro-Briton and sold for scrap;<sup>384</sup> the remaining copperplates were used to make electrotypes which were printed in Gilchrist, (1863, 1880), II, and then the original copperplates in turn disappeared.

### ELECTROTYPES (?1861)

The 16 electrotypes of the *Songs*<sup>385</sup> consist of 10 from *Innocence* (pl. 3, 6, 8, 16, 18, 24, 27, 34, 36, 53) and 6 from *Experience* (pl. 29, 33, 43, 46-48). These 16 electrotypes were made from “ten plates, [which were] taken off sixteen impressions [i.e., etchings] (a few having been engraved on both sides)”<sup>386</sup>.

However, one of these 16 electrotypes made from “Blake’s copper-plates”, the title page of *Songs of Experience* (pl. 29), is an imitation rather than an electrotpe of Blake’s original; it differs in a number of significant respects from the original, for instance in size, particularly in height (it is 7.05 x 11.8 vs 7.2 x 12.4 for the original) and in omitting the “1794” on the column to the right and the bun in the weeping girl’s hair.

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<sup>384</sup>“The gentleman from whom they were obtained [Tatham] had once the entire series in his possession; but all save these ten were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal” (Gilchrist, 126).

<sup>385</sup>Printed in Alexander Gilchrist, Vol. II; the description at Vol. II, p. 267, misleadingly specifies “original plates of the *Songs*” on “copper”, not electrotypes.

<sup>386</sup>Gilchrist, 27.

Of the electrotypes made from genuine *Songs* etchings, 13 are etched on the other side of *Songs* plates,<sup>387</sup> and 2 (pl. 8 and 24) have nothing on the versos (*BB* 382). These come to **10** pieces of copper, not counting the imitation pl. 29.

According to *BB* 382, nine of these *Songs* plates – (3, 51), **(6, 43)**, (16, 44), (18, 1), **(27, 33)**, (29-30), **(34, 47)**, **(36, 46)**, and **(53, 48)** – are etched back-to-back, and pl. 8 (7.7 x 11.9) and 24 (7.8 x 11.5) have nothing on the versos. These come to **11** pieces of copper, not Gilchrist's 10.

In each of these cases, an *Innocence* print is paired with one from *Experience* – except that pl. 29-30 (each 7.2 x 12.4 cm) are both from *Experience* (title-page and “Introduction”). Pl. 29-30 are taller than all other plates in the *Songs*; no other is taller than 12.0 cm. However, etchings on 10 pieces of copper suggests that pl. 29 or pl. 30 was on the verso of pl. 8 or pl. 24.

The Victoria University electrotypes average 0.42 cm thick (cumulatively 2 5/8" or 6.79 cm high). However, their weight and thickness are irrelevant as indicators of the dimensions of the originals because the electrotypes are mounted on slightly larger pieces of metal.

HISTORY: **(2Di)** Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <*BB*, *BBS*> gave their set with the rest of their collections in October 2005 to **(2Dii)** VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

### Drawings

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<sup>387</sup> Pl. **(3, 51)**, **(6, 43)**, (16, 44), (18, 1), **(27, 33)**, **(34, 47)**, **(36, 46)**, and **(5, 48)** are etched back-to-back – those represented in the electrotypes are here in **bold-face**.

*Songs* pl. 2 (frontispiece to *Innocence*)  
and pl. 4 “Introduction” to *Innocence*)

DESCRIPTION: Three drawings on 3 leaves, described in Quaritch (below) as

A PROJECTED WORK: Original Designs  
(considerably different from the published engraving):

‘Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:’--

5 verses of 4 lines each, on 1 leaf [*Songs* pl. 4  
 (“Introduction”)]

The Shepherd, a frontispiece 1 “[*Songs* pl. 2, or  
perhaps pl. 28]

An ideal Hell 1 “[Butlin #217]

-- the three Drawings in Blake’s usual rich style of  
colouring, executed *circa* 1820

No other drawing for *Songs of Innocence* is known, and  
“An ideal Hell” has not been further identified.

HISTORY: (1) They came “From the Collection of a friend of  
Blake’s”; (2) Offered at £10 in Bernard Quaritch catalogues  
(1878), lot 12,894; No. 322 (March 1879); (1880), lot 12,894;  
No. 346 (15 November 1882), lot 12,894; (October 1883), lot  
10,249; (1887), lot 10,249, £10; (3) **Untraced.**

#### CONTEMPORARY FACSIMILE

COPY Beta

HISTORY: (4) Acquired from Colin Franklin by *R.H. and  
J.E. Schaffner.*

By the courtesy of its owner, a new examination was  
made of the water-coloured thin-paper guest-leaves (mounted  
on thick-paper host-leaves watermarked J WHATMAN | 1821).

A flashlight shining through the host- and guest-leaves, the latter extensively coloured, revealed the following watermarks on the guest-leaves:<sup>388</sup>

**EEN | 0** (both “E”s and the “0” uncertain, the “0” under the first hypothetical “E”) on pl. 22, first page of “Spring”

**PINE** on pl. 54, “The Voice of the Ancient Bard”

**RUSE&** on pl. 15, “Laughing Song”

**[T]HOMAS** on pl. 12, “The Chimney Sweeper” from *Innocence* (but bound in *Experience*)

**[TU]RNER** on pl. 53, “The School Boy”

Blake used paper from the same paper-makers for his own works,<sup>389</sup> though the paper he used was thick and heavy, unlike the thin leaves bearing the watercolours for *Songs* facsimile Beta.

Works by Blake using paper with the same watermarks:

**EDMEADS & PINE** in *Jerusalem* (F), *Innocence* (Q), self-portrait (1802) (Essick), and in the 1813 printing of *Blair’s Grave*

**EEN | 9** in Butlin #792 (1820-25) as in **J GREEN 1819** in three Visionary Heads (Butlin #709, 736, 763)

**RUSE& TURNER | 1810** [and **1812** and **1815**] Butlin #757 (1820), letters of 31 January, 16 July 1826; 12 April 1827; *America* (N), *Thel* (N-O), *Europe* (I), *Urizen* (G), *Marriage* (G), *Milton* (D), *Visions* (N-P), *Songs* (T-U)

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<sup>388</sup> Pace *BBS*, 132, which says that there is no watermark on the coloured guest-leaves.

<sup>389</sup> See above.



**THOMAS** is not found elsewhere in Blake.  
**J WHATMAN | 1821** in *Ghost of Abel* (A), Illuminated  
Genesis MS, “Man Sweeping” (1822)  
**NEW COPY**

**COPY Gamma**

A previously unrecorded skilfully-hand-coloured – ?and hand-drawn – facsimile was made apparently in the late 19th or early 20th Century. It consists of the *Experience* prints (pl. 18-54) from *Songs* (T, in the British Museum Print Room) plus the rare pl. b (“A Divine Image” [7 copies known], perhaps from *Songs* [b] in the British Museum Print Room) and a list of the poems included, encased in blue paper wrappers similar to those in William Muir’s facsimiles (*Innocence* [D, 1884; A, 1927], *Songs* (U, 1885), *Experience* [A, T, 1927]).

According to R.N. Essick, “Blake in the Marketplace, 2002”, *Blake*, XXXVI (2003), it was twice unsuccessfully offered by C. Borowski on eBay electronic auction (October-November 2002, with reproductions).

**EDITIONS**

*Songs of Innocence and of Experience* [ed. **James John Garth Wilkinson**] (London, **1839**) <BB>

**REVIEW**

**Anon.** [probably **John A. Heraud**], “I. Blake’s Poetry”, *Monthly Magazine*, NS II (**December 1839**), 700-11 (Mostly summaries from 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 342-43, q.v.>

\**Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U]. With an Introduction By Edwin J. Ellis. (London: Quaritch, 1893) <BB> **B.** §*Facsimile of What Is Believed to Be the Last Replica of the Songs of Innocence and of Experience.* ([Charleston, South Carolina]: Nabu Press, 2012) 146 pp.; ISBN: 9781279004845

The 2012 edition is scanned from that of 1893.

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

§*Songs of Innocence and Songs of Experience.* (London: R. Brimley Johnson, and Guildford: A.C. Curtis, 1901) <BB #176, misdated 1911>

§*Songs of Innocence, Songs of Experience.* (N.Y. and London: G.P. Putnam's Sons, The Knickerbocker Press [c. 1903]) Ariel Booklets no. 150 9.5 x 13.9 cm, 86 pp. (plus 6 pp. list of Ariel Booklets)<sup>390</sup>

Includes "A Cradle Song" from Blake's *Notebook*.

§*Songs of Innocence and of Experience: Showing the two Contrary States of the Human Soul.* [Ed. **Ralph Fletcher Seymour.**] (Chicago: The Alderbrink Press, 1906) <BB #175> **B.** §(Chicago: Ralph Fletcher Seymour, 1906)

The title page of B is reset.

*Songs of Innocence and of Experience*, ed. **George H.**

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<sup>390</sup>The information is from R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 131.

**Cowling** (1925) **B.** (1926) **C.** (1951) **D.** (1953) ... **F.** (1958)  
**G.** (1960)

REVIEW

1925

**B.C.E. Davis**, *Review of English Studies*, III, 9  
(**January 1927**), 116 ("admirably serves its  
purpose")

*Chants d'Innocence et d'Expérience*. Tr. **M.L.** and **Philippe  
Soupault** (Paris 1927) **B.** (Paris: Les Cahiers libres, 1947)  
Poésie et Théâtre <BB #192>

An extract was published in *Nouvelle Revue Française*,  
XXVI, 152 (May 1926), 537-42. <Not in BB>

*Songs of Innocence & of Experience* [b] (London and N.Y.,  
1947) Albion Facsimiles No. 1 **B.** ([Folcroft, Pennsylvania],  
1969) <BB>

REVIEW

§**\*Mary Ellen Reisner**, "Folcroft Facsimile of the  
*Songs*", *Blake Newsletter*, X (**Spring 1977**), 130 (it  
has been "retouched")

*Songs of Innocence and of Experience* [Z] (1955), The  
William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times* [London], **2 December 1955**

§**Anon.**, *Times Literary Supplement*, **2 December 1955**,  
p. 720

§**J.D. Bodley**, *Art News*, **1955(?)**

§**K.R.J.**, *New Statesman and Nation*, **7 January 1956**,  
p. 21

§**R. Attenbury**, *Spectator*, **23 March 1956**, p. 386

§**L.W.**, *Connoisseur*, CXXXVIII (**1956**), 133-34

**Anthony Blunt**, *Burlington Magazine*, XCIX, 648

(**March 1957**), 101-2 (with two others) ("The quality of reproduction is if anything more striking than in the previous volumes and comes as near as any facsimile can to the actual subtlety of Blake's printing and colouring")

*Söngvar Sakley sisins og Ljóð lífsreynslunnar.* Tveir Ljóðaflokkar eftir William Blake. Tr. **Póroddur Guðmundsson.** (Reykjavík: Ísafoldarprentsmiðja, 1959) 8°, 119 pp., 17 pl. <BB> In Icelandic

*Songs* (pp. 7-74), "William Blake" (pp. 75-97), "Athugasem dir" (notes) (pp. 98-116).

It also includes "Drottinsborg" ("Jerusalem", presumably the lyric from *Milton*) (pp. 85-86).

*Songs of Innocence and of Experience* (1967) The William Blake Trust <BB>

### REVIEWS

§**Anon.**, *Times Literary Supplement*, **4 April 1968**, p. 334 (with another)

§**John E. Grant**, "Review Article: Blake's *Songs of Innocence and of Experience*", *Philological Quarterly*, XLVII, 4 (**October 1968**), 571-80

**Auberon Waugh**, *Spectator*, CCXX (**1968**), 46

§**Alan Weinberg**, *UNISA English Studies*, VIII (**November 1970**), 34-36 (with 2 others)

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

\**Songs of Innocence and of Experience*, ed. **Geoffrey Keynes** (1970) <BB>

The prints are reproduced in gray, and Keynes's Introduction is translated by Yang Yi in *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988).

§*Die Illuminationen zu der Songs of Innocence and of Experience = Lieder den Unschuld und der Erfahrung.* (Wiesbaden [Germany]: Limes-Verlag, 1972) 21 cm, 54 leaves In German

*Lieder der Unschuld und Erfahrung* [*Songs* (T)], ed. **Werner Hofmann** (1975) <BBS>

#### REVIEWS

§**Anon.**, *Tagesspiegel* [Berlin], **13 April 1975**, in German

§**Anon.**, *Frankfurter Abendpost Nachtausgabe*, **15 May 1975**, in German

§**Anon.**, *Oberösterreichische Nachrichten* [Linz, Austria], **24 July 1975**, in German

§**Anon.**, *Elseviers Magazine* [Netherlands], **26 July 1975**, in German

§**Anon.**, *Berliner Morgenpost*, **26 August 1975**, in German

**Detlef W. Dörrbecker**, *Blake*, XI (Winter 1977-78), 44-49

*Cançons d'Innocència i d'Experiència: Mostrant els dos estats contraris de l'ànima humana.* Versió Catalana de **Toni Turull**. Edició Bilingüe. (Barcelona: Curial, 1975) Llibres del Mall 8º, 126 pp.; ISBN: 8472560678 In Catalan

A 4-page translator's introduction is followed by English and Catalan texts on facing pages.

\**Cantos de inocencia. Cantos de experiencia.* Cronología, introducción inédita, notas y traducción de **Elena Valentí** (Barcelona: Bosch, 1977) Erasmo textos bilingües, textos

ingleses 19 cm, 129 pp.; ISBN: 847162690X In Spanish **B.** (1978) **C.** [Omits "Inédita"] ([Barcelona]: Orbés, [1998]) *Grandes Poetas In Spanish and English* Includes "Cronología" (pp. 11-17), "Introducción" (pp. 19-27), "*Canciones de inocencia y canciones de experiencia*" (pp. 28-33) "La mitología de William Blake" (pp. 34-47), "William Blake y la posteridad" (pp. 48-50), "Bibliografía" (pp. 51-53) English and Spanish texts on facing pages (pp. 54-129)

Stresses how counterculture has played a role in reassessing Blake

*Songs of Innocence and of Experience* [U] (1980), the Franklin Library Collection <BBS>

#### REVIEW

\***Alexander S. Gourlay** and **John E. Grant**, *Blake*, XXIV, 1 (**Summer 1990**), 260-61

*Songs of Innocence and Songs of Experience* (Manchester: Manchester Etching Workshop, 1983) <BBS 135>

#### REVIEWS

**Robert N. Essick**, *Blake*, XIX, 2 (**Fall 1989**), 39-52 (an admiring account which includes a valuable "thumbnail history of hand-colored [Blake] facimiles" [p. 41])

\***Joseph Viscomi**, "Recreating Blake's Illuminated Prints: The Facsimiles of the Manchester Etching Workshop", *Blake*, XIX, 2 (**Fall 1989**), 4-11 (an intimate account, stimulated by Essick's review)

§*Canciones de inocencia y de experiencia*. Ed. **J.L. Caramés** y **S.G. Corugedo**. (Madrid, 1987) In Spanish

\**Canciones de Inocencia y de Experiencia*. Edición bilingüe

y traducción de **José Luis Caramés** y **Santiago García Corugedo**. (Madrid: Ediciones Cátedra, 1987) Colección Letras Universales 68, 8º, 176 pp.; ISBN: 8437606683 In Spanish <BBS p. 137> **B.** (1995) **C.** (1999) **D.** (2003) **E.** (2006) **F.** (2009) **G.** (2012)

It consists of "Introducción" (pp. 7-51), divided into "William Blake (1757-1827)" (pp. 9-12), "Contexto" (pp. 12-20), "Ritual" (pp. 20-28), "Simbología" (pp. 28-37), "Cosmología y *Canciones de Inocencia y de Experiencia*" (pp. 37-44), "Nota a esta edición" (pp. 45-46), "Tabla de concordancias" (p. 47), "Obras de William Blake" (p. 48), "Bibliografía" (pp. 49-51) English and Spanish texts on facing pages (pp. 56-161)

According to the editors Blake identified the essence of poetry with the process of a ritual. Reproduces a few Blake designs and plates in black and white.

\**Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*]. Tr. **Yang Yi** [i.e., **Jinru Yang**]. (Changsha: Hunan Renmin Chubun Shi [Hunan Peoples Publishing House], May 1988) 8º, pp. 7, 210; ISBN: 7217003423 In Chinese

G. Kaiensi [G. Keynes], "Yinhan [Introduction]" (pp. 1-8); T.S. Ailute [T.S. Eliot], "Weillian Bulaike [William Blake]" (pp. 1-8 [bis]); "Fan zhe de hua [Translator's comments]", dated the Fiftieth Anniversary of the War of Resistance Against Japanese Aggression, 13 August 1937 (p. 204). The text consists of faint pale gray reproductions of the *Songs* from the reproduction edited by Geoffrey Keynes (1970) of the Blake Trust facsimile (1955) of copy Z, with facing translations into Chinese and followed by short comments.

§*Pesni na Nevinosta ina Iskustvoto: što pokažuvaat dve sprotivni sostojbi na čovečkata duša.* Tr. **Ivan Džeparoski.** (Skopje: Misl, 1988) 21 cm, 120 pp.; ISBN: 8615000085  
In Macedonian

\**Songs of Innocence and of Experience.* Ed. **Richard Willmott.** (Oxford: Oxford University Press, 1990) Oxford Student Texts <BBS> **B.** §(2011) viii, 200 pp.; ISBN: 9780198310785

The 2011 edition is said to be "revised".

#### REVIEW

**David Worrall**, *British Journal for Eighteenth-Century Studies*, XV (1992), 231 (a useful book)

\**Songs of Innocence and of Experience* [W]. Ed. **Andrew Lincoln.** (London, 1991) <BBS> Blake's Illuminated Books Volume 2. **B.** (Princeton, 1991) **C.** (Princeton: Princeton University Press in conjunction with the William Blake Trust, [1995]) 4°, ISBN: "0-691-069360 (cloth)" "\$59.95" [i.e., paperback, \$24.95].

These reproductions of copy W are reproduced in Geir Uthaug's Norwegian translation (1997), in *The Complete Illuminated Books*, ed. David Bindman (2000), and in facsimile in far smaller leaf size in the edition of 2006-7.

#### REVIEWS

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

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

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

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



- \***Andrew Barnet**, "From the Dark Satanic Mills", *New York Times*, **15 March 1992** (with another) ("exquisite")  
§*Wilson Library Bulletin*, LXVI (**April 1992**), 106 (with another)  
**David Fuller**, *Book Collector*, XLI, 1 (**Spring 1992**), 121-23 (with another) ("the quality of facsimile ... is excellent" [p. 121] and "some readings are exemplary")  
§*Religious Studies Review*, XVIII (**October 1992**), 321 (with another)  
**Irene Tayler**, *Blake*, XXVI, 2 (**Fall 1992**), 57 ("this is a volume that every Blakean may joy to own")  
§*Journal of English and Germanic Philology*, XCI (**1992**), 203+  
**Michael Ferber**, *Word and Image*, IX, 1 (**January-March 1993**), 87-90 (with another) (reprehends "the often automatic ambiguo-tropic readings of Lincoln")  
**Peter Kitson**, *Year's Work in English Studies*, LXXII (**1993**), 276-77 ("extremely beautiful")  
§**Jon Mee**, *Australian Journal of Art*, X (**1993**), 105-6 (with another)  
**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1992* (**1993**), 70  
**Iain Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *Songs*)  
See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5

(deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

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

§**Grevel Lindop**, *Times Literary Supplement*, 26 September 1997, 18+ (with 5 others)

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

**Deirdre Toomey**, "Printed Perfect", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

\**Songs of Innocence & of Experience* [W]. Introduction by **Richard Holmes**. (London: Folio Society, 1992) <BBS> **B.** §(London: Tate Publishing, 2007)

The "Introduction" (pp. v-xv) says that the reproductions and transcriptions are from the Blake Trust edition (1991).

§*Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul*. Illustrated by P. Ostrowski. (Wickford, Essex: Ring of Stones, July 1993) 30 cm; ISBN: 0913028908

*Songs of Innocence and of Experience*. (London: Penguin Books, 1995) 16°, 56 pp.; ISBN: 0146000935

\**Cantigas da Inocência e da Experiência: Mostrando os Dois Estados Contrários da Alma Humana*. Tr. **Manuel**

**Portela.** (Lisbon: Edições Antígona, 1994) 8°, 137 pp.; ISBN: 97922608085 In Portuguese and English

§*Chansons d'innocence et d'expérience: Songs of Innocence and of Experience.* Tr. **Armand Sedaine.** Ill. Sam Jones. (Perras-Guirec: La TILV, 1997) 26 cm, 86 pp.; ISBN: 2909159191 In French

*Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gengivelse av William Blakes etsninger, 20 I farger.* Ed. and tr. **Geir Uthaug.** (Oslo: Aschehoug, 1997) 4°, 144 pp.; ISBN: 8203177948 In Norwegian

"Forord" (pp. 5-6); "William Blake" (pp. 7-23); translation facing reproductions in black-and-white and colour from the Blake Trust facsimile (W); "Kommentarer til de enkelte dikt" (pp. 15-144).

\**Canti dell'Innocenza e dell'Esperienzache Mostranei Due Contrari Stati dell'Anima Umana* (1794). A cura di **Roberto Rossi Testa** con uno Scritto di **T.S. Eliot** [tr. **Vittorio Di Giro**]. (Milano: Tascabili, 1997) Tascabili Poesea 8°, 150 pp.; ISBN: 8877103760 **B.** (2001) 20 cm, 149 pp.; ISBN: 8877104937 **C.** (2009) 172 pp. A colour facsimile in English and Italian

Text of the *Songs* on facing pages in English and Italian. "Note ai Testi" (pp. 139-44); T.S. Eliot, "Blake", tr. in Italian (145-49).

\**Cantares de Inocencia y Experiencia: que Muestran los Dos Estados Contrarios del Alma Humana.* Version Completa. Traducción e introducción **Miguel Grinberg.** [The paper cover adds: *Incluye ilustraciones originales.*] (Buenos Aires, República Argentina: Errapar, S.A., 2000) longseller

Clásicos de Bolsillo 12º, 144 pp.; ISBN: 9507398600 In Spanish

"Introducción: William Blake: La visión es la misión" (pp. 3-30, discusses Allen Ginsberg and psychodelia and says Blake was like a hippy); 8 colour "Ilustraciones de William Blake peron *Cantares de Inocencia y Cantares de Experiencia*" (pp. 31-47).

§*Pisni\_ky Nevinnosti a Zkušnosti*. Tr. **Zden\_k Hron**. (Praha [Czech Republic]: BB Art, 2001) 16 cm, 104 pp.; ISBN: 8072574442 In Czech

§*Songs of Innocence and of Experience, London, 1794, London, 1796*. (Oakland [California]: Octavo, 2003) A CD Rom. ISBN: 9781891788895

§*Songs of Innocence and of Experience* [C] London, 1794; [Z] London, 1826. Commentary by **Stuart Curran**. 1 CD Rom. (Oakland, California: Octavo Edition, 2003) ISBN: 1891788892

The CD is 253 pp.: Commentary, Binding, Contents, and Provenance (pp. 3-18), Transcription (pp. 19-77), Images and Ephemera (pp. 78-195), Comparison (pp. 196-249), 118 images.

## REVIEW

§**Steve Clark**, *European Journal of English Studies*, VIII (2005), 255-57

§*Songs of Innocence and [of] Experience*. Photographs by Joel-Peter Witkin. Ed. and with an Introduction by **John Wood**. (Brewster, Massachusetts: "An Art Publication of Leo and Wolfe Photography, Inc.", according to the colophon, but "Published by Steven Albahari" according to the title page, 2004) ISBN: 1892733110 (trade edition, 915 copies

plus 200 copies “hors commerce”), 1892733129 (deluxe edition, 85 copies with “an original, signed platinum print”)

According to R.N. Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005), “The black and white photo illus. feature dismembered body parts, laceration, amputees, deformed infants and fetuses, decapitation, torture, cruelty to animals, hermaphrodisism, and child pornography. And that’s just in the *Innocence* section.”

See also *Innocence* (2002) and *Experience* (2002).

*Songs of Innocence and of Experience*. (Stillwell, Kansas: Digireads.com Publishing, 2005) 8°, 55 pp.; ISBN: 1420925806

§*Songs of Innocence & of Experience*. Introduction by **Richard Holmes** (London: Tate Publishing, in association with the William Blake Trust, 2006) **B.** (2007) 12°, ISBN: 9781854377296

A facsimile (each plate facing a transcription by Andrew Lincoln), much reduced in leaf-size, of the Blake Trust facsimile (1991) of copy W. “Introduction” (pp. v-xv) says that Blake “frequently got into street-brawls” and that the *Songs* have “a quality of philosophic epic” (pp. vii, xiv).

§*Songs of Innocence and of Experience*. Ed. **Ramji Lal**. (New Delhi: Rama Brothers India Pvt, 2006)

§*Songs of Innocence and [of] Experience*. Tr. **Iana Maravis**. Bilingual edition. (Bucharest: Rao Publishing, 2006) In English and Rumanian

§*Songs of Innocence and of Experience*. (U.S. and U.K.: Filiquarian Publishing LLC, 2007) ISBN: 9781599868448

§\**Songs of Innocence and Songs of Experience*, “First published 1789 [sic]”, “Republished 2008 by Forgotten Books”, “original title page” is unrelated to the one

reproduced here 27 pp., 102 reproductions

*\*Songs of Innocence and of Experience.* Edited, with a Commentary, by **Robert N. Essick**. (San Marino, California: Huntington Library, 2008) Small 4<sup>o</sup>, [viii], 185 pp., 58 reproductions; ISBN: 9780873282369

This is an adjusted reproduction<sup>391</sup> of Copy E <Huntington>, replacing the print of “The Clod & the Pebble” (which was posthumously printed and coloured in copy E) with one from *Songs* (N) <Huntington> and adding two prints omitted in Copy E: “A Divine Image” from *Songs* (h) <R.N. Essick> and the tailpiece from *Songs* (C) <Library of Congress>. The reproductions are adjusted in respect to the paper, which is slick and pale brown and quite unlike the originals. The designs are all printed back-to-back, though in Copy C pl. 1-4, 29-31 are printed on one side only, and the images are “slightly rotated and made consistent in position” (p. 177) to normalize Blake’s often careless formatting. “John Sullivan, head of the Huntington’s Photography Department ... [has produced] a level of fidelity to the original coloring not previously achieved” (p. 177).

The “Commentary and [plate by plate] Transcription” (pp. 1-173) are masterly.

See *Blake*, XLII, 3 (Winter 2008-2009), 111 for **Robert N. Essick** Corrigenda: In the reproduction of the Huntington *Songs* (E) “the paper color ... is too brown ... the original is much whiter” except for “The Tyger”; a passage in Essick’s commentary should be adjusted.

## REVIEWS

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<sup>391</sup>Not a “facsimile” as claimed on the back cover but not in Essick’s text.

\***Shirley Dent**, “Bruised without mercy”, *Times Literary Supplement*, **15 May 2009**, p. 22 (with another) (an “essential” book)

**Alexander S. Gourlay**, *Blake*, XLVI, 1 (**Summer 2012**), [57-59] (“an intellectual and critical gem” [p. (57)])

§”Honyaku William Blake no Muku to Keiken no Uta no sekei [The World of William Blake in *The Songs of Innocence and of Experience*].” Tr. **Seiichi Miyamachi**. *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo* [*Journal of the Society of Humanities, Sapporo Gakuin University*], LXXXIII (2008), 223-54. In Japanese

§\**Songs of Innocence and Songs of Experience*. ([the only location is a web-site:] Forgotten Books, 2008) viii, 58 pp.; ISBN: 9781606801598

§*Songs of Innocence and [of] Experience*. (Boston: MobileReference.com, 2008) 43 pp.; ISBN: 9781605019956  
An eBook

It includes an anon. "author biography". The same firm published *Works of William Blake* (2007).

§\**Songs of Innocence and Songs of Experience*, First published 1789 [sic], “Republished 2008 by Forgotten Books”, [www.forgottenbooks.org](http://www.forgottenbooks.org), “original title page” is unrelated to the one reproduced here 27 pp., 102 reproductions

§\**Songs of Innocence and Songs of Experience*. ([Rockville, Maryland:] Wildside Press [2009]) 64 pp.; ISBN: 9781434404169

§\**Songs of Innocence and of Experience* [Z]. Introduction by **Felicity James**. (London: Arcturus Publishing, 2009) 64 pp.; ISBN: 9781848372122

“Introduction (pp. 5-9). The colour reproductions are enlarged, rather dark, and lacking Blake’s page-numbers but including the framing lines. There is no letterpress transcription of the poems.

§*Canciones de inocencia y de experiencia*. Tr. **Nicolás Suescún**. (Caracas [Venezuela]: Ministerio del Poder Popular para la Cultura: Fundación Editorial el perro y la rara, 2009) Colección Poesía del Mundo, Serie Clásicos 21 cm, 141 pp.; ISBN: 9789801405368 In Spanish

\*ПЕЧИ НЕВИННОСТИ И ОПЫТА *Songs of Innocence and of Experience* [W] [Tr. **M. Falikman, M. Kostionova A. Kruglov, S. Liacheva, and M. Lipkin**; introductions by **Richard Holmes** (from the Folio Society edition of 1992) and **Gregory Kruzhkov**, commentary by **Sasha Dugdale**, plus an appendix which gives alternative translations](Moscow: Rudomino, 2010) 20.5 x 12.0 cm, 240 pp., 475 roubles

#### REVIEW

\***Vera Serdechnaya**, *Blake: An Illustrated Quarterly*, XLVII, 1 (**Summer 2013**), [82-83] (“For the first time in Russian, this edition reproduces the illuminated prints of the *Songs*, and all translations are new”)

§*Songs of Innocence and [of] Experience*. ([Whitefish, Montana]: Kessinger Publishing 2010) 43 pp.; ISBN: 9781161453386

§*Blake's Songs of Innocence and [of] Experience. Epilogue and other Comments by Crayola; Afterword and Commentary on the Illustrations by Rachel Lee. Illustrated by Robert Crayola*. ([No place: Robert Crayola, 2011) 26 cm, 126 pp.; no ISBN.



§\**Songs of Innocence and of Experience*. Tr. various. Introductions by **Richard Holmes** and **Gregory Kruzhev**, Commentary by **Sasha Dugdale**. ([Moscow:] British Council and All-Russia State Library for Foreign Literature, 2011)

All the translations are by new young poets. The reproductions are in colour. Apparently it was published in conjunction with the Pushkin Museum exhibition of Blake (29 November 2011-19 February 2012).

*Songs of Innocence and of Experience*[E]. William Blake Archive. Ed. **Morris Eaves**, **Robert N. Essick**, and **Joseph Viscomi** (2011)

§*Songs of Innocence and Songs of Experience--The Original Classic Edition*. (Dayboro: Emero Pub., 2012) 23 pp.; ISBN: 9781486414017 An eBook

§*Songs of Innocence and of Experience*. (London: Collectors Library, 2012) Collector's Library Illustrated in Colour Complete and Unabridged. 119 pp.; ISBN: 9781907360749

Foreword by **Peter Harness**. A facsimile of copy W, with transcriptions on facing pages.

\**Songs of Innocence and of Experience Showing [sic] the Two Contrary States of the Human Soul (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844041

Probably *Songs of Innocence and of Experience* (C or Z)  
-- see *The Complete Illustrated Books of William Blake*.

§*Songs of Innocence and Songs of Experience by William Blake* [San Bernardino, California: CreateSpace Independent Publishing Platform, 2013] [43 pp.]; ISBN: 9781483929538

§\**Facsimile of What is Believed to Be the Last Replica [sic] of the Songs of Innocence and of Experience*. (Charleston [South Carolina]: BiblioLife, 2014) 146 pp.; ISBN: 9781294573968

Perhaps this is a version of *Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U], *With an Introduction By Edwin J. Ellis* (London, 1893).

§\**Songs of Innocence & of Experience*. (London ...: Urban Romantics, 2014) ISBN: 9781910150528

The only reproduction, from "Oberon, Titania, and Puck, with Fairies Dancing" <#161>, is on the cover.

§*Songs of Innocence and [of] Experience*. (ebookfredon, [2014]) [No editor, no ISBN.]

*William Blake's Songs of Innocence and [of] Experience Illustrated by Robert Crayola "Shewing the Two Contrary States of the Human Soul"*. ([No place: No publisher; Made in the USA Middletown, DE, 18 October 2014; copyright 2011]) 4<sup>o</sup>, vi, 130 pp.; no ISBN

**Robert Crayola**. "Epilogue." P. 99 ("William Blake was referred to by other Romantic poets as 'the cool, old man' of the group. ... Had he escaped the assassin's bullet that prematurely took his life, William Blake would turn 254 this year" [i.e., 2011].)

**Rachel Yee**. "Afterword." P. 101.

**Robert Crayola**. "Note on the Afterword." Pp. 103-4.

**Rachel Yee**. "A Commentary on the Illustrations: For Elucidation and Pleasure." Pp. 105-13.

**Robert Crayola**. "Postscript to the Commentary." P. 115.

**Anon**. "An Interview with Robert Crayola." Pp. 117-19.

**Robert Crayola**. "An Interview with William Blake (via Ouija board)." Pp. 121-22.

**Anon.** "About the Author [i.e., William Blake]." P. 123.

**Anon.** "About the Artist." Pp. 125-26.

**NEW TITLE**<sup>392</sup>

### **THE SOPHOCLES MANUSCRIPT**

**BINDING:** Bound in pale reddish marbled boards over a parchment spine; by December 1995 the parchment spine had mostly perished, but the leaves were still secure. Mr John Byrne, who examined the manuscript in 1993, tells me that it was inscribed on the spine with the name of "BLUNDEN", but this has now disappeared. Many leaves were torn out close to the gutter, generally one at a time but at least once (between ff. 51-52) in a group of up to half a dozen, leaving very narrow stubs.<sup>393</sup>

**HISTORY:** (1) Apparently acquired by "Blandford" (perhaps the son of the Duke of Marlborough, known by the courtesy title of the Marquis of Blandford<sup>394</sup>), whose name is written by itself in a hand unlike those in the rest of the manuscript on the first paste-down in old brown ink; (2) Offered for sale as "3 Vol £1-0-0" (according to the note on the first paste-down); (3) Acquired (?without the two accompanying volumes<sup>395</sup>)

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<sup>392</sup> The MS had previously been referred to in print only in Peter Ackroyd, *Blake* (1995).

<sup>393</sup> F. 121 is now free, leaving no stub, raising the possibility that other now untraceable leaves may also have been removed without leaving a stub or other trace.

<sup>394</sup> The son of the Marquis of Blandford bears the courtesy title of the Earl of Sunderland, "Sunderland" is written on ff. 24<sup>r</sup>, 43<sup>v</sup>, 48<sup>v</sup>, 50<sup>r</sup>, 71<sup>r</sup>, 79<sup>r</sup>, 91<sup>r</sup>, and 114<sup>r</sup>, and "Blake" deletes "Sunderland" on f. 43<sup>v</sup>, 91<sup>r</sup>, and f. 114<sup>r</sup>.

<sup>395</sup> In Feb 1993, Mrs Blunden helped Mr Anthony Rota to search the library for the other two volumes which apparently were once with the Sophocles Manuscript, but with no success.

during the 1920s probably for its blank paper by Edmund Blunden (1896-1974), who later wrote brief autobiographical essays in it; (4) Inherited by his wife *Clare Blunden*, who in 1993 offered it for sale through Mr Anthony Rota of Bertram Rota.<sup>396</sup>

DESCRIPTION: It is a small quarto volume (16.0 x 21.0 cm) presently consisting of 191 leaves (one fly-leaf at each end on laid paper with vertical chain lines – the intervening leaves foliated 1-189 in 1993 by Mr John Byrne then of Bertram Rota) of laid paper with horizontal chain-lines (as in a quarto) bearing at the centre of the inner margins a watermark of Britannia and a crown of a type common before 1794 and a countermark of GR above a tiny cross.<sup>397</sup> These quarto

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<sup>396</sup> Neither Mr Blunden nor his wife seem to have thought the Blake names significant, for Mr Blunden scratched one out at the head of one page of his essay (f. 35<sup>r</sup>), and the volume was considered as little more than an example of Mr Blunden's writing until it was examined by Mr John Byrne and Mr Anthony Rota.

<sup>397</sup> W.A. Churchill, *Watermarks in Paper in Holland, England, France etc., in the XVII and XVIII Centuries and their Interconnection* (Amsterdam: Menno Herzberger & Co., 1935), No. 219-238, show Britannia with a staff in her hand and a shield behind her, within an oval beneath a crown, some of them (e.g., No. 221) with GR, but all are pretty distinct from that in the Sophocles MS (a reproduction of which was generously provided to GEB by Mr Anthony Rota). Edward Heawood, *Watermarks in Paper Mainly of the 17<sup>th</sup> and 18<sup>th</sup> Centuries* (Hilversum, Holland: The Paper Publications Society, 1950: Monumenta Chartae Papyraceae Historiam Illustrantia, I), No. 201-220, show a similar Britannia, and of these No. 207-210, 214-221 have a GR attached, No. 208 (n.d.), 217 (1794), and 218 (1790) being most like the Sophocles MS. The GR watermark is more common, with 24 examples in Heawood, none just like those in the Sophocles Manuscript.

The Britannia watermark (only half visible at a time) is on ff. 1-39, 106-39, 141-144, 146-49, 170-71, 174-75; and GR (half at a time) is on the rest. Normally a watermark appears on only half the leaves of a divided sheet of paper, not on each leaf, as in the Sophocles MS, but, according to Heawood, such double marks (two on the same sheet) were not uncommon.

leaves were bound with a printed octavo<sup>398</sup> volume bearing the Greek text of Sophocles,<sup>399</sup> which have offset very faintly onto facing pages showing two columns of footnotes separated by a vertical rule. On many leaves one or more 18th-Century hands wrote in old brown ink a translation (into very colloquial 18th Century English) of *Ajax* (ff. 3-22) by Sophocles, and another handmade learned annotations in English, Latin, Greek.

At apparently random intervals (including ff. 35<sup>r</sup>, 43<sup>v</sup>, 45<sup>v</sup>, 48<sup>v</sup>, 51<sup>r</sup>[?], 60<sup>r</sup>, 71<sup>r</sup>[?], 79<sup>r</sup>, 81<sup>r</sup>, 83<sup>r</sup>, 91<sup>r</sup>, 103<sup>r</sup>, 113<sup>r</sup>, 114<sup>r</sup>, 116<sup>v</sup>), generally on pages with little or no other writing,<sup>400</sup> "Blake", "W<sup>m</sup> Blake", or "William Blake" is written in old brown ink, once in mirror-writing ("BLAKE" on f. 116<sup>v</sup>), and twice in stipple ("W<sup>m</sup> Blake" on ff. 43<sup>v</sup>, 45<sup>v</sup>).<sup>401</sup> On f. 71<sup>r</sup> is an ornamental B followed by a flourish, with two drawings beneath it.

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A similar but distinct Britannia watermark with a crowned G R countermark is reproduced in *Tiriell*, ed. G.E. Bentley, Jr (Oxford: Clarendon Press, 1969), p. 53, and a fleur de lis watermark above a rectangular shield with a G R countermark is in *An Island in the Moon*).

<sup>398</sup> The size is indicated by the fact that in the outer margins of some leaves (ff. 96<sup>r</sup>, 101<sup>r</sup>, 102<sup>r</sup>, 104<sup>r</sup>, 106<sup>r</sup>, 107<sup>r</sup>, 115<sup>v</sup>, and 116<sup>r</sup>) there are regular rows of horizontal parallel lines as if of deletions, ending on the inner side in a sharply-defined vertical hiatus, suggesting that lines begun on now-missing octavo leaves continued from the now-missing leaves onto the quarto host-leaves. The size defined by the hiatus is c. 14 cm wide.

<sup>399</sup> Mr John Byrne has read the offset running-heads of *Ajax*, *Electra*, *Trachiniai*, and *Philoctetes*.

<sup>400</sup> "Blake" is written at the top of f. 35<sup>r</sup> which now bears Edmund Blunden's essay, and "Taffy Williams" is written between two "Blake"s on f. 103<sup>r</sup>. The adjacent leaves are blank. "Sunderland" is associated with the "Blake" on ff. 43<sup>v</sup>, 71<sup>r</sup>, 79<sup>r</sup>, 91<sup>r</sup>, and 114<sup>r</sup>.

<sup>401</sup> All the "Blake" signatures are reproduced in *Blake*, XXXI, 2 (1997) illustrating the essays of Michael Phillips and G. E. Bentley, Jr.

There are very small, simple, amateurish sketches in pencil or black ink on ff. 71<sup>r</sup>, 79<sup>r</sup>, 147<sup>r</sup>, 148<sup>v</sup>, 149<sup>v</sup>, 150<sup>r</sup>, 181<sup>r</sup>, 182<sup>v</sup>, and 183<sup>r</sup>.

There are two or more hands in the Sophocles Manuscript, and these are similar to but distinct from that of the poet.

Probably before Blunden acquired the book, 126 or more leaves were torn out, including all the printed Greek text.<sup>402</sup>

Edmund Blunden wrote an autobiographical essay entitled "Notes on Friends, Acquaintances &c" (one about "An occasion April 14, 1921", and another about a visit to Thomas Hardy at his Max Gate residence in 1923) on twelve blank rectos (ff. 24-37).

None of the handwriting seems to GEB to be that of the poet-artist;<sup>403</sup> presumably at least the signatures are those of one of the scores of his contemporaries named William Blake.

For arguments for and against the connection of the poet William Blake with the Sophocles Manuscript, see Michael Phillips, "William Blake and the Sophocles Manuscript Notebook" and G.E. Bentley, Jr, "William Blake and the Sophocles Enigma", *Blake*, XXXI (1997), 44-49, 65-71.

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<sup>402</sup> There are surviving stubs before f. 1 and after ff. 1 (2), 3, 5, 7, 9, 11-12, 15-16, 18 (2?), 20, 24, 38-41, 43-46, 48-49, 50 (6?), 53-56, 58-61, 64-65, 68-69, 75-81, 83-84, 86-90, 94-100, 104-5, 109-10, 114-16, 125, 127-34, 140 (3?), 141, 143-45, 146 (2), 149 (2), 150-51, 153, 154 (2), 155 (2), 157-59, 161-64, 166-71, 173-78, 182, 184-87, 189 -- numbers joined by hyphens indicate a leaf removed after each leaf.

<sup>403</sup> Mr Peter Ackroyd and Dr Michael Phillips apparently believe that at least some of the writing is by the poet-artist, and Mr Byrne, Mr Anthony Rota, and Mrs Blunden hope that it may be so.

## SPECTACLES

DESCRIPTION: A pair of iron-framed round spectacles (11.5 cm wide to the hinges, 10.6 cm for the ear-pieces), right lens - 3.25 Dioptre Spheres, left -3.50 DS, indicates that the wearer could see nearby objects well but that for objects beyond arm's length he would need spectacles.<sup>404</sup>

The very worn, dark brown cardboard case (12.9 x 4.5 cm) which has accompanied them at least since 1937 (see below) is rectangular with rounded ends; it is stamped or moulded with panels containing a stylized flowerhead. When one end is pulled away from the other it reveals a green area, and the interior of that lower or left part is blue; the interior of the upper or right part is uncoloured.

HISTORY: (1) Acquired from Mrs Blake (according to the 1937 catalogue below) by (2) Samuel Palmer, from whom they passed to his son (3) A.H. Palmer;<sup>405</sup> (4) Acquired by Lt.

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<sup>404</sup> For all the information here, I am indebted to Miss J.E. Poole, Senior Assistant Keeper, Department of Applied Art, Fitzwilliam Museum, and to R.L. Judge (optician) whose analysis she generously solicited.

The description in David Bindman, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum, Cambridge* (1970), 60, based on the examination of Dr H.L. Backhouse, is:

Temple support for side pieces. Right eye: -2.75 dioptre sphere; left eye: --2.5 dioptre sphere. Ground on inner surface, plano-convex; diameter 30 mm. There is no correction for astigmatism; this was apparently not possible in the early nineteenth century.

According to Gilchrist, 315, "He wore glasses only occasionally." No contemporary representation of Blake shows him wearing spectacles (Geoffrey Keynes, *The Complete Portraiture of William & Catherine Blake* [1977]), and there is some evidence that about 1815 he wore half-lens spectacles, which must have been replaced by the Fitzwilliam pair.

<sup>405</sup> A.H. Palmer wrote in a note still accompanying them: "These spectacles were once the property of William Blake; & were much valued by his friend and disciple Samuel Palmer. |A.H. Palmer| March 1908".

Col. W.E. Moss, who sold them at Sotheby's, 2 March 1937, lot 283 (with "an old cardboard case"); (5) Acquired by Lord Rothschild, who gave them in 1948 to (6) The FITZWILLIAM MUSEUM (M.9.1948).

### NEW ENTRY SPECTACLES AT FELPHAM

Half a pair of 19th Century spectacles, found about 1928 in a piece of rotting wood when the floor of Blake's Cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to *Mrs Heather Howell*, the owner of the Cottage.

### *There is No Natural Religion* (1794-1795)

#### Weight and Cost of Copperplates

The 19 small copperplates weighed 537.3 grams = 1¼ pounds and would have cost 8s.

Copies were apparently printed in **1794** (A-D, G, M) and **1795** (L) (Viscomi, 376); all other copies are imitations rather than Blake's originals.

Blake's final order for the work was pl. a1-9, b3-4, 12, as Viscomi demonstrates; he reproduces the work thus from copies A (pl. b12), B (pl. a9), C (pl. a4, a8, b3-4), and G (pl. a1-3, a5-7) (Viscomi, illus. 228-39).

*Songs* pl. a "may originally have been executed for *There is No Natural Religion*, series b, but rejected", according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).



The copy of *No Natural Religion* pl. a9 sold at Christie's, 29 November 1988, lot 74, as an original was returned and accepted as a facsimile (perhaps from the Pearson edition of 1886 <BBS>--see R.N. Essick, "Blake in the Marketplace, 1988", *Blake*, XXIII (1989), 4.

#### COPY B

HISTORY: (5) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929; (6) By 1977 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

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

#### COPY C

HISTORY: The three prints which Locker added to his copy on 26 July 1878 were pl. a2-3, 6 (Viscomi, 205), not pl. a2, 8-9 (as in Geoffrey Keynes and Edwin Wolf II, *William Blake's Illuminated Books: A Census* [1953]) or pl. a2-3, 5 (as in *BB* 444).

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY E

HISTORY: (3) Listed in James Tregaskis Catalogue 796 (15 October 1917), lot 2, from the Stopford A. Brooke Collection for £52 (reduced in MS in the Essick copy to £38)

... **(5)** From Mrs Ramsay Harvey, it passed by inheritance to **(6)** Mr *Giles Harvey*.<sup>406</sup>

#### COPY F

**BINDING:** According to a note by Carolyn Horton and Associates of New York City inserted at the back of the book, it was

taken apart. Leaves deacidified with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, inter leaved with acid-free tissue and re-sewed. Original paper sides re-used. Book plate preserved in mylar. New chemise constructed. Leather box treated with potassium lactate and neat's foot oil and lanolin. May, 1977 ...

The binding order is now a1, 3-4, 7-9, b3-4, 12 (Viscomi, 406).

**HISTORY:** When it was sold with the R.A. Potts Library at Sotheby's, 20 February 1913, lot 65, it consisted not of "eleven leaves" (as in *BB445*) but of eight leaves, i.e., lacking pl. a2, a5-6 (Viscomi, 406) ... **(4)** A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

It is reproduced online in the Library of Congress.

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<sup>406</sup> It was withdrawn from the Christie sale of the other Harvey Blakes (30 Nov 1993) when its authenticity was questioned on the basis of the discoveries of Professor Joseph Viscomi.

## COPY G

Partly reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online by the Pierpont Morgan Library and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY G<sup>1</sup> pl. a4, a6, b3

HISTORY: **(4Av)** John Windle, offered them [on consignment from The American Blake Foundation] in his *Catalogue Forty-Two: Blake Plates* (2006), lots 85-87 (each P.O.E.), from which they were bought by **(4Avi)** Professor Robert N. Essick.

## COPY H

Partly reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

## COPY L<sup>2</sup>

This copy does not have pl. "b2-4" (as in *BB* 80; no copy of b2 is known); the entry should read "b3-4" (Viscomi, 406).

Copy L was reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

## COPY M

Copy M is reproduced online at the Victoria and Albert Museum.

## EDITIONS

*There is No Natural Religion.* ([London: B.M. Pickering, ?1866-68]) <BBS>

The detailed evidence demonstrating that *No Natural Religion* (E-F, H-K<sup>407</sup>), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W.J. Linton for an abortive facsimile commissioned by B.M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

*There is No Natural Religion.* Privately Printed (London: Pickering and Co., 1886) <BBS>

"Copy I, one of the bogus copies, ... was the model for Pickering & Co." (Viscomi, 205).

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<sup>407</sup> However, "copies F, H, and I have five authentic impressions that were added after their initial collation. ... All impressions in ... copies [A-D, G, M] are authentic" (Viscomi, 203).

Viscomi also provides useful new information about the imitations, such as that

In copy J, "Brentano's New York" was embossed in blind on the free front endpaper of each volume. In copy K, a small sticker pasted in the lower right corner of the inside front board of volume one advertises: "R.H. Johnston / 64 Nassau St. / Elegant Books / Best Editions / At low Prices." ... both establishments were in business in the 1860s, and the former had a bindery [Viscomi, 207].

The pile of loose [imitation] *No Natural Religion* prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in *BB* 83 n1.

*There is No Natural Religion*(1971) The William Blake Trust  
<BB>

REVIEWS

§**Anon.**, "Is There a Natural Blake?", *Times Literary Supplement*, **28 April 1972**, p. 470 (with 2 others)

**Kay Parkhurst Easson**, *Blake Studies*, V, 1 (1972)  
(with another)

The prints are reproduced in *Todas las religiones son una / No hay religión*, tr. David Francisco (2014).

*Tiriel*  
(?1789)

HISTORY: **(1)** ... it was lent, apparently by Mrs Gilchrist, to Algernon Swinburne in 1864;<sup>408</sup> ... **(3)** Offered by Quaritch in Catalogue No. 243 (October 1905), lot 180, £125, and Catalogue No. 271 (January 1909), lot 194, £50, each described as ("*About 1790*"), "*neatly written in a small hand on 8 leaves; with the original blue paper wrapper*"; "the inscription on ... the original blue paper cover, 'Tiriel, MS. by

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<sup>408</sup> According to Swinburne's letter to W.M. Rossetti, 13 Oct [1864], "The one autograph ms ever entrusted to me was Tiriel" (*Uncollected Letters of Algernon Swinburne*, ed. Terry L. Meyers, Volume 1 1848-1874 (London: Pickering & Chatto, 2005), 1, 29).

Joseph Knight wrote to Swinburne on 9 Feb 1865: "My friend Purnell can lend you the volume of Blake you require. ... I will call on Sunday afternoon for the M.S." (1,31). It isn't clear whether the "volume of Blake" is the same as "the M.S." Swinburne's friend Thomas Purnell (1834-89) is not recorded in *BB*, *BBS*, *Blake* (1992 ff.), *BR* (2), or Butlin.

Mr. Blake' is in Blake's own handwriting", "The handwriting is the same, though the pen with which the last part is written is somewhat finer".

For the History of the Drawings, see Part II, Section A.

### EDITION

*Tiriel*, ed. **G. E. Bentley, Jr** (1967) <BB>

### REVIEWS

§**Anon.**, *Times* [London], **4 April 1968**, p. 334(with another)

§**H.R. Wackrill**, *Arts Review*, **14 October 1967**

§*British Book News* (**December 1967**)

§*Chronique des arts* (**December 1967**), in French

**Graham Pechey**, *Cambridge Review* (**19 January 1968**), 195-96

§**H.R. Wackrill** (bis), *British Journal of Aesthetics*, VIII (**January 1968**), 203-4

§**Anon.**, *Times Literary Supplement*, **4 April 1968**, p. 334 (with another)

**Geoffrey Keynes**, *Library*, 5 S, XXIII (**June 1968**), 172-73

§*English* (**Spring 1968**)

**I[rene] H. C[hayes]**, *English Language Notes*, VI (**Spring 1968**), 20-21

§*English Studies* (**August 1968**)

§**D.S. Bland**, *Notes and Queries*, CCXIII (**December 1968**), 474

§**Manfred Putz**, *Anglia*, LXXXIX, 2, 265

**To the Public  
(1793)**

**Weight and Cost of Copperplates**

The two copperplates of *To the Public*, of unknown dimensions, might have cost 15s.

**Upcott's Autograph Album  
(16 January 1826)**

HISTORY: (1) Made and bound in 1833 for William Upcott, listed under British Artists in *Original Letters, Manuscripts, and State Papers Collected by William Upcott, Islington* (Privately Printed, 1836), p. 46; (2) Bought by Bennet J. Beyer Inc.<sup>409</sup>

***Vala or The Four Zoas*  
([?1796-?1807])**

**EDITIONS**

*William Blake's Vala: Blake's Numbered Text*, ed. H.M. Margoliouth (1956) <BB>

**REVIEWS**

§Anon., *Times Literary Supplement*, 19 October 1956, p. 618 (with another)

§K. Raine, *New Statesman and Nation*, 3 November 1956, p. 558 (with another)

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<sup>409</sup>Anon., "Keats Love Letter Is Brought Here: Obtained for American with Unpublished Autographs of Lamb and William Blake", *New York Times*, 11 Sept 1925.

- §**Bernard Blackstone**, *Modern Language Review*, LII, 3  
(**July 1957**), 424-26
- §**George Mills Harper**, *Journal of English and Germanic Philology*, LVI, 4 (**October 1957**), 638-39
- §**F.H. Vaughan**, *Hibbert Journal*, LV (**1957**), 302-4  
(with another)
- D.V. E[rdman]**, *Philological Quarterly*, XXXVI  
(**1957**), 110-11
- §**Jean Wahl**, *Etudes anglaises*, X (**1957**), 158-60, in  
French
- §**Anon.**, *Notes and Queries*, CCII (**1957**), 89-90
- §**Martin K. Nurmi**, *Modern Language Notes*, LXXIII,  
4 (**April 1958**), 297-99
- §**R.T.F.**, *Personalist*, XXXIX (**1958**), 197-98 (with  
another)
- §**T.R. Henn**, *Review of English Studies*, X, 37  
(**February 1959**), 92-94

\**Vala or The Four Zoas*, ed. **G.E. Bentley, Jr** (1963) <BB>

#### REVIEWS

- Anon.**, *Times Literary Supplement*, **26 July 1963**, p. 579
- M.K. Nurmi**, *Philological Quarterly*, XLIII (**October 1963**), 449
- Brian O'Doherty**, *New York Times Book Review*, **1 December 1963**, p. 6
- §**Anne Kostelanetz**, *Arts Magazine* (**February 1964**)



**George Mills Harper**, "Blake's Unfinished Masterpiece in Facsimile", *Sewanee Review*, LXXII, 2 (**Spring 1964**), 326-28

**Anon.**, *Virginia Quarterly Review* (**Spring 1964**)

**Martin Butlin**, "Blake's 'Vala, or the Four Zoas' and a New Water-colour in the Tate Gallery," *Burlington Magazine*, XCI, 737 (**August 1964**)

**John E. Grant**, "Blake Original and New", *Modern Language Quarterly*, XXV, 3 (**September 1964**), 356-64 (with 2 others) ("a major scholarly accomplishment")

**K.J. Garlick**, *Modern Language Review*, LIX (**October 1964**), 642-43 (with others)

**§Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXIII, 4 (**October 1964**), 806-8

**F.W. Bateson**, *Review of English Studies*, NS XV, 60 (**November 1964**), 437-39

**Anne Kostelanetz** [bis], "Romantic Poets and Pontificators", *Minnesota Review*, IV (**1964**), 532-43 ("judicious and painstaking ... His own interpretation ... is probably valid" [pp. 534-35])

**§Raymond Lister**, *Journal of the Royal Society of Arts*, CXII (**1964**), 280

**John E. Grant** [bis], *Modern Language Review*, LIX (**1964**), 642-43 (with others)

**Marius Bewley**, *Hudson Review*, XVII, 2 (**Summer 1964**), 278-85 (with others)

**R.H. Super**, "Recent Studies in Nineteenth Century English Literature", *Studies in English Literature 1500-1900*, IV (1964), 663-85 (a "magnificent folio edition ... a prized possession in itself" [p. 665])

**Hazard Adams**, *Modern Philology*, LXII, 3 (February 1965), 266-70 ("The debt of all Blake students to Bentley is ... a considerable one" [p. 267])

§**Henri Lemaître**, "A propos de William Blake", *Etudes anglaises*, XX (July-September 1967), 289-96 (with 4 others), in French

**David V. Erdman**, "The Binding (et cetera) of *Vala*", *Library*, XIX [for 1964] (1968), 112-29 (an attack) <BB #1557>

*The Four Zoas*, ed. **Landon Dowdey** assisted by **Patricia Hopkins Rice** (1983) <BBS>

#### REVIEWS

§**Michael Patrick Hearn**, *American Book Collector*, NS V, 23 (1984), 56

§**W.J.T. Mitchell**, *Library Quarterly*, LV, 1 (January 1985), 115-17

*The Four Zoas: A Photographic Facsimile of the Manuscript with Commentary on the Illustrations*, ed. **Cettina Tramontano Magno** and **David V. Erdman** (1987) <BBS>

#### REVIEWS

- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1987* (1988), 119-20
- \***Andrew Lincoln**, *Blake*, XXII, 4 (Spring 1989), 116-20
- §**W.H. Stevenson**, "Blake's Designs", *Essays in Criticism*, XXXIX (1989), 161-68
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-11
- §**Martin Bidney**, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-23 (with another)
- Stuart Peterfreund**, *Eighteenth Century ... Bibliography*, NS XII (1994), 384

§*Czterej Zoa [The Four Zoas]: Męki Miłowania I Zazdrości Gdy Umarł Był. Osądzony Albion i Pradawni Człowiek.* Tr. **Maciej Słomczyński** (Karaków: "Zielona Sowa", 2006) 163 pp.; ISBN: 97883738928743 In Polish

§"Blake's 'The Four Zoas' Fetishized: An Experimental Hypertext." Ed. **E. William Ruegg**.  
<<http://www.1cc.gatech.edu/lio/romantic/blakefetish.nassr.htm>  
l>.

A curious version of the manuscript.

*Visions of the Daughters of Albion*  
(1793[-1818])

| TABLE |        |        |
|-------|--------|--------|
| Copy  | Plates | Leaves |

S                      1-11                      11  
**Untraced**

Weight and Cost of Copperplates

The 11 plates weighed 2,708.9 grams = 6 pounds and would have cost £4.2.6.

Copies were apparently printed in **1793** (a [proof], A-E, H-M), **1794** (F, R), **1795** (G, Q?), and **1818** (N-P) (Viscomi, 376-79).

**PRINTING:** "Copies H-M ... were certainly printed together and most likely as an issue of an edition that included copies A-E"; in copies I-M,

The copies' shared format, [green] ink color, and materials suggest they also shared a printing session. Their wiped cloud lines also indicate as much ... all these copies [A-E, H-M] share the same inking accidentals. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy L ... are also in copies H[-K, M] ..., effects impossible to duplicate except by sequential pulls.<sup>410</sup>

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<sup>410</sup> Viscomi, 113. However, what I see on his reproductions of pl. 7 in copies A-M, O-P, R is merely remains of ink incompletely wiped from the margins in patterns not definitively identical.

"The sequence of colors appears to have been raw sienna, yellow ochre, and green, with the first six impressions printed on Whatman paper and the last five on Edmeads & Pine paper" (Viscomi, 114).

VARIANT:

Pl. 7: In l. 7, "bring | Comforts into a present sorrow", "present" is emended to "prevent" in copy G (Viscomi, 398).

COPY a

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY A

HISTORY: (2) Offered in A.E. Evans and Son catalogue ([1845]), lot 719, 11 pp., "beautifully coloured by Blake himself", £4.4.0 ...

Reproduced in the William Blake Archive , ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009.

COPY B

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY C

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY D

HISTORY: (3) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

#### COPY E

HISTORY: (1) Perhaps this<sup>411</sup> is the folio copy “tinted by the Author himself” which was offered in John Bohn’s Catalogue (1843), lot 1,120, at £1.11.6 ...

Reproduced in colour in *Huntington Library Quarterly*, LVIII (1996) and online in in Huntington Digital Images and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

#### COPY F

BINDING: (1) Bound with *Europe* (A), *Song of Los* (B) and fragments of other works; (2) described in Quaritch catalogue No. 405 (December 1926), lot 242 as “Folio, 11 ll., printed in brown on one side only and FINELY COLOURED BY HAND BY BLAKE, with water-colour and opaque pigment, the frontispiece has been inlaid and a torn leaf has been skilfully repaired; loosely inserted in a volume; half morocco, UNCUT ... duplicates of the first three plates, printed in green and painted in water-colours, are inserted.”

HISTORY: **(Bi)** It was offered, still bound with other works, by Quaritch in his Catalogue No. 203 (December 1900), lot 193 and Catalogue No. 405 (December 1926), lot 242, at £525.0.0.

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<sup>411</sup>Or copies A, C-D, I-N.

It is reproduced on line by the Pierpont Morgan Library.

COPY G

HISTORY: For the Binding and History, see *Thel* (J).

Reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000) and online by Harvard Libraries.

COPY H

HISTORY: **(4)** Mrs Emerson lent it, with *Song of Los* (C) and *Europe* (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929. The volume with *Visions* (H), *Europe* (G), and *Song of Los* (H) was broken up; *Europe* (G) and *Song of Los* (H) were **(Bi)** acquired by Mrs Landon K. Thorne and given in 1972 to **(Bii)** The PIERPONT MORGAN LIBRARY. <BB carelessly omitted to note under *Visions* (H) that *Europe* (G) had been given to the Morgan Library and indeed went so far on pp. 65, 142 as to indicate that it still belonged to Mrs Thorne.>

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993).

COPY I

BINDING: Described in Quaritch catalogue No. 231 (June 1904), lot 1601, as "Folio, 11 leaves ... coloured by the hand of the artist himself; half morocco, gilt edges, with the bookplate of Thomas Gaisford".

It is reproduced online in the Yale Center for British Art and the William Blake Archive, ed. Morris Eaves, Robert N.

Essick, and Joseph Viscomi (2010).

### COPY J

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, and in *Libros Proféticos*, tr. Bernardo Santano (2013), Vol. I.

### COPY N

**BINDING:** Inscribed in pencil on the front fly-leaf: “1848 | 12 8th paid 70s | for this to | A Evans & Son | London | RT [or perhaps RL] | 4 guineas was asked for it”.<sup>412</sup>

**HISTORY:** **(2)** Bought 12 August [or 8 Dec] 1848 from A. Evans and Son, London, for £3.10.0 (£4.4.0 was asked) by RT (or perhaps RL – see the inscription above) ... **(5)** After the death of Gertrude Vanderbilt Whitney (1877-1942), daughter of Cornelius Vanderbilt and widow of Harry Payne Whitney (1872-1930), *Visions* (N)<sup>413</sup> was separated from her copy of *Urizen* (E); **(6)** *Visions* (N) was acquired as part of a private collection not related to the Whitney family by an antique dealer<sup>414</sup> (N.B. not a bookseller), who sold it to **(7)** An

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<sup>412</sup> According to John Windle as reported in R.N. Essick, “Blake in the Marketplace 2005”, *Blake*, XXXIX (2006), 148.

<sup>413</sup> *Urizen* (E) passed at the death of Gertrude Vanderbilt Whitney to Helen Hay Whitney, thence to Harry Payne Whitney’s nephew John Hay Whitney, thence to John’s widow Betsy Cushing Whitney (d. 1998), and sold with her estate at Sotheby’s (N.Y.), 23 April 1999.

<sup>414</sup> According to letters to me from Edwin Wolf 2<sup>nd</sup> and R.B. Adams of Sept and 15 Oct 1965, *Urizen* (E) and *Visions* (N) were seen in a desk drawer in



anonymous buyer who brought it in 2004 to Swann Galleries (N.Y.) where it was to be sold in April 2005, until it became embroiled in a dispute over ownership;<sup>415</sup> the anonymous individual who said he had acquired *Visions* (N) from an antique dealer and offered to sell it in 2004 at Swann Galleries (N.Y.) was sued for possession of it by a member or members of the Whitney family; the suit was settled out of court, and the book is again in the possession of a member or members of the Whitney family, who in 2005 did not plan to sell it;<sup>416</sup> Sold by the Whitney family through Sotheby's (N.Y.) "for something over \$2 million" to (8) An **Anonymous** collection.<sup>417</sup>

#### COPY O

HISTORY: Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2006).

#### COPY P

HISTORY: Reproduced in the William Blake Archive , ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2006).

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Gertrude Whitney's house after her death by Arthur Swann, then of Parke Bernet, and by Hyatt Mayor. Can *Visions* (N) have been in the desk when it was sold as an antique?

<sup>415</sup> All the post-1942 provenance here derives from Robert N. Essick's account in "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005), 148.

<sup>416</sup> The information about the lawsuit, ownership, and plan not to sell came to Essick from Christine von der Linn of Swann Galleries (now Swann). For more details about the History of *Visions* (N), see *BB* #213 and *BBS* 145.

<sup>417</sup> According to R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

## NEWCOPY

### COPY S

**BINDING:** Bound with *America* (S), *Thel* (S), *Europe* (N), and *Urizen* (K); see *America* (S).

**HISTORY:** For the provenance, see *America* (S) with which it was bound.

### PLATE 3

See Small Book of Designs (A).

### PLATES 1, 7

The prints are reproduced online in Tate Britain.

### PLATE 10 (Keynes Family Trust)

See Small Book of Designs (B)

An unidentified copy of *Visions of the Daughters of Albion* is reproduced in black-and-white, much reduced in size, in Claudia Corti, *Stupende Fantasie* (2002).

## EDITIONS

\**Visions of the Daughters of Albion* [A]. Reproduced in Facsimile. With a Note by **John Middleton Murry** (London, Toronto, and N.Y.: Dent, 1932) <BB>

Pl. 5 (and perhaps other plates) "from 'VISIONS OF THE DAUGHTERS OF ALBION,' By William Blake With an Introduction by J. Middleton Murry (Dent)" was issued as a §"Supplement to 'The Bookman,' Christmas, 1932".

REVIEW

§**Ronald Clowes**, *Connoisseur*, XC (December 1932)

\*"*Visiones de la Hijas de Albion (Visions of the Daughters of Albion).*" Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacon y Negacion*, 20 (Madrid, Noviembre de 1934), 85-104. In Spanish **B. Obras Completas**. Ed. **Margarita Aquirre, Alfonso Escudero, and Hernan Loyola**. (Buenos Aires: Losada, 1973) Vol. III C. Reprint of *Cruz y Raya* (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 265-84

The first printing in 1934 has a prefatory note in Spanish by 'C.K. CHESTERTON'.

§*Visions of the Daughters of Albion* (Pawlet, Vermont: Set & printed by Claude Fredericks ... for the pleasure of his friends, 1957) <BB #2125>

*Visions of the Daughters of Albion* (1959) The William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **8 January 1960**, p. 16

§**B[ernard] B[lackstone]**, *New Statesman and Nation*, **27 February 1960**, p. 307

\**Visions of the Daughters of Albion*. Ed., with a Commentary, by **Robert N. Essick** (San Marino, California:

The Huntington Library and Art Gallery, 2002) 4°, xviii, 80 pp., 28 prints; ISBN: 087328187X

Facsimile of copy E (pp. [viii-xviii]), transcription of copy E (pp. 3-14), "The Huntington Copy: Bibliographic and Textual Notes" (pp. 15-16), "List of Illustrations from Blake's Notebook" (pp. 19-20), Commentary (pp. 21-69), and "Bibliography: Studies of *Visions of the Daughters of Albion*" (pp. 75-78).

#### REVIEWS

§*Review of English Studies*, LIV (2003), 691+

§**Andrew Lincoln**, *Review of English Studies*, LIV, 217 (2003), 692-93

§*Reference and Research Book News*, XVIII (2003), 227+

**Catherine L. McClenahan**, *Blake*, XXXVIII (2004), 77-79 ("*Visions* could scarcely ask for a more experienced and informed editor", who has provided a "lucid" commentary)

**Andrew Wilton**, *British Journal for Eighteenth Century Studies*, XXVII (2004), 126-27

*Visions of the Daughters of Albion* copy E. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (2010).

*Visions of the Daughters of Albion* copy I. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (2010).

\**Visions of the Daughters of Albion (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844072

Probably *Visions* (J) -- see *The Complete Illustrated Books of William Blake*.

## WORKS LOST<sup>418</sup>

### Account (1800)

In his letter to Butts of 22 September 1800, Blake wrote: "My Sister will be in town in a week & bring with her your account & what ever else I can finish." No such account is known.

### Account (1802)

On 22 November 1802 Blake wrote to Butts: "I have inclosed the Account of Money reciev'd & work done", but no such account is known.

### Account Book (1804)

Blake referred in his letter to Hayley of 28 December 1804 to "my account Book in which I have regularly written down Every Sum I have reciev'd from you",<sup>419</sup> but no such account book is now known.

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<sup>418</sup>Omitting drawings (see Martin Butlin, *The Paintings and Drawings of William Blake* (1981), prints without text by Blake, and copper-plates and woodcuts (virtually all). The surviving copper-plates are chiefly Hogarth, "Beggar's Opera" (1788) <Harvard>, *America* (1793) pl. a <U.S. National Gallery>, Blake, "Canterbury Pilgrims" (1810) <Yale University Art Gallery>, *Job* (1826) <British Museum Print Room>, Dante (1826-27) <U.S. National Gallery>. Blake's surviving woodblocks are for Virgil (1821) <British Museum Print Room> and "Isaiah Foretelling the Destruction of Jerusalem" (1821?) <British Museum Print Room>.

<sup>419</sup> Joseph Viscomi, *Blake and the Idea of the Book* (1993), 250, remarks: "Blake apparently kept no ledger detailing the cost of supplies".

### **Canterbury Pilgrims subscription (1806)**

According to Gilchrist, *Life of William Blake*, "Pictor Ignotus" (1863), I, 204, "a subscription paper for an engraving of *The Canterbury Pilgrims* had been circulated by Blake's friends ... in 1806, two years before the publication of *The Grave*" (1808). No other reference to this "subscription paper" is known.

It must have been compiled either by Blake or from his information. The subscription paper cannot be "Blake's Chaucer: The Canterbury Pilgrims" ("May 15<sup>th</sup> 1809") or "Blake's Chaucer: An Original Engraving" (n.d., watermark 1810),<sup>420</sup> which silently quote from the *Descriptive Catalogue* (1809).

The date is important, for it seems to demonstrate that Blake's plan to engrave the Canterbury Pilgrims decisively preceded that of his rival Stothard.

### **Ticket of admission to Blake's exhibition of 1809-1810**

The only evidence for the existence of the ticket is in the postscript to Blake's letter of May 1809 to Ozias Humphry: "I inclose a ticket of admission if you should honour my Exhibition with a Visit".

### **"A Work on Art"**

Viscomi, 419, suggests that Blake's experimental relief plate of the figure from *Death's Door* ... may have been produced as an illustration to Blake's proposed "new Mode of Engraving" in answer to Cumberland's suggestion that

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<sup>420</sup>Copies of each belonged to Gilchrist's son.

“perhaps when done you might with a few specimens of Plates make a little work for subscribers of it--” (*BR* 311).

## **PART I APPENDIX WORKS IMPROBABLY ATTRIBUTED TO BLAKE**

### **Manuscript Newly Attributed to Blake**

#### **Inscription for Hogarth’s *Beggar’s Opera* (1790)**

DESCRIPTION: A print of Blake’s engraving for Hogarth’s *Beggar’s Opera* is enclosed in a heavy frame with a “secret” compartment in which is a manuscript description of the actors, actresses, and spectators seated on the stage as they appear in Hogarth’s painting (they are described as clad “in Scarlet”, “in Brown”, and “in blue”). The same text is printed with published versions of Hogarth’s prints.

The finished versions of Blake’s print bear the imprint “*Publish’d July 1.<sup>st</sup> 1790, by J. and J. Boydell ...*” The imprint cannot be seen because the frame covers it.

The manuscript does not appear to me to be “in Blake’s own hand” (see below). Note, for instance, that the “C” for the Hogarth print goes below the line (“Clark”, “Collection”, “Charles”, “Cock”, “Cooke”, “Conyers” [2]), while Blake’s “C” of the same date does not go below the line (“Come” [2] and “Curse”, *Tiriel* [1789?], p. 1). The “F” for the Hogarth print has a downward flourish at the right end of the cross bar (“Filch”, “Fenton”, “From”), while in Blake there is no such flourish (“For” in *Tiriel*, p. 1).

HISTORY: (1) This may be the copy in Philip C. Duschnes Catalogue Number 140 (N.Y., November 1959), lot 57,

*Beggar's Opera*, "State One", "inscribed in Blake's own hand, 'Beggar's Opera'", "the Wolpe copy", \$750; (2) The print with its frame and manuscript were acquired at Butterfield Auctions (San Francisco), 23 June 1969, by André Furlan (as Mr Furlan told me), who lent it to the Exposition au Château de Nérac (27 May-6 July 2014), where it was the only work exhibited.

### **Letter of Ozias Humphry to "D<sup>r</sup> William" 15 June 1806**

Ozias Humphry's letter to "D[ea]<sup>r</sup> William" of 15 June 1806 was associated with William Blake chiefly on the ground that what the letter calls "your Copy of my statement" which "I shall without hesitation submit ... to the Queen & all the Royal Family" may refer to the dedication of Blake's designs to Blair's *Grave* "To the Queen". However, according to Cromek's letter of April 1807 this dedication was submitted to the Queen by Cromek, not by Humphry, apparently soon after Blake's poem and design for it were made in April 1807, not in June 1806. It seems likely, therefore, that this letter from Ozias Humphry to Dear William of 15 June 1806 has nothing to do with William Blake.

### **Sophocles Manuscript**

A small notebook bears a translation of Sophocles' *Ajax* in a late 18th century hand. Interspersed at apparently random intervals are "Blake", "W<sup>m</sup> Blake", and "William Blake" in a hand or hands similar to but distinct from that of the poet. The book was acquired by Edmund Blunden, who wrote essays in it, and it was vainly offered for sale by his



**William Blake and His Circle**  
Part I: Collections and Selections

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widow Clare in 1993 through Antony Rota.

## SECTION B

### COLLECTIONS AND SELECTIONS<sup>421</sup>

#### TABLE 13

#### BLAKE'S WORKS REPRINTED IN CONVENTIONAL TYPOGRAPHY BEFORE 1863

#### ADDENDA

**1811**

"The Tyger" (*Experience*) in German in **Ariel**, "Blake, Dichter, Schwärmer, und Mahler Zugleich", *Morgenblatt für gebildete Stände* [Tubingen]

**1825 May**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book*

**1827**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book*

**1828**

§"The Lamb." *Wesleyan-Methodist Magazine*, LI (**1828**), 425

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<sup>421</sup> Here and below I ignore most mere reprints.

**1830**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

**1831**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

"The Tiger" in *Pictures, Scriptural and Historical*, ed. Mrs [Rose] Lawrence

"To the Muses", *Cameos from the Antique, or, the Cabinet of Mythology ... for the Use of Children*, ed. Mrs [Rose] Lawrence (1831)

**1832**

"Introduction" to *Innocence* in **J.B.S.**, "Despotism of Imagination", [Samuel Coate] *Atkinson's Casket, or Gems of Literature, Wit and Sentiment* [Philadelphia]

**1833**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day book* and Hone, *The Every-Day Book and Table Book*

"Edward III" (*Poetical Sketches*), "The Chimney Sweeper", "Holy Thursday", "The Lamb" (from *Innocence*), "Der Tiger" (from *Experience*), and Blake's letter of 20 September 1800 in prose translations into German in Anon., "William Blake, ein ausgezeichneter Künstler, Dichter, und Narr", *Magazin für die Literatur des Auslandes* "The Tiger" in *Pictures, Scriptural and Historical*, ed. Mrs [Rose] Lawrence

**1835**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day book* and Hone, *The Every-Day Book and Table Book*

**1837**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day book* and Hone, *The Every-Day Book and Table Book*

"Holy Thursday" (*Innocence*) was quoted in "Educational Charities", *Monthly Supplement to The Penny Magazine*

**1838**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

**1839**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

"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 (**December 1839**), 700-11 <BBS 342-43>

**1841**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

**1842**

"The Little Black Boy." *National Anti-Slavery Standard*

"The Chimney Sweeper [from *Innocence*]." *National Anti-Slavery Standard*

"Night." *National Anti-Slavery Standard*

"The Divine Image." *National Anti-Slavery Standard*

"A Dream." *National Anti-Slavery Standard*

**1843**

"The Chimney Sweeper" (*Innocence*), "The Little Boy Lost", and "The Little Boy Found", *The Child's Gem*, ed. Mrs S. Colman (1844 [i.e., **1843**])

**1844**

"The Little Black Boy." *National Anti-Slavery Standard*

**1845**

"On Another's Sorrow." *National Anti-Slavery Standard*

"On Another's Sorrow." *National Anti-Slavery Standard*

"A Little Boy Lost." *National Anti-Slavery Standard*

§"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 and Swords, **1853**) **C.** §(Stanford and Delisser, **1858**) **D.** §(N.Y.: H.B. Durand, **1862**)

**1846**

"The Chimney-Sweeper" (*Innocence*) and "On Anothers Sorrow", *Voices of the True-Hearted* (Philadelphia: J. Miller M'Kim, **1846**) under "Anti-Slavery Poems" and "Historical Eras"

"On Another's Sorrow", "Night", "The Little Black Boy", in *Poetry for Home and School*. First and Second Parts. Second Edition (Boston: S.G. Simpkins, **1846**) Pp. 49-50, 52-53, 61-62. <Harvard> [1843, 1855, and 1861 are in **BB**.]

**1847**

"The Little Black Boy" and "The Tyger" in *The Estray: A Collection of Poems* [Ed. **Henry Wadsworth Longfellow**] (Boston: William D. Taylor, **1847**) Pp. 36-37, 103-4

"Mad Song" in **Anon.** review of Southey's *The Doctor* in

*Dublin University Magazine*

“To the Muses” first stanza in Goethe, *Faust*, tr. Louis Filmore (1847)

**1848**

"Ah! Sunflower." *National Anti-Slavery Standard*, IX, 16 (14 September 1848), 64

“The Little Black Boy” in *Literary Gleanings By an Invalid* [Fanny H. Henslowe] (London: W. Newbery, 1848), p. 128

**1849**

"The Chimney Sweeper [from *Innocence*]." *National Anti-Slavery Standard*, X, 23 (1 November 1849), 92

“To the Muses” (called “The Poet Complains to the Muses of the Decline of Poetry”) in *Cameos from the Antique; or, the Cabinet of Mythology: Selections Illustrative of the Mythology of Greece and Italy, for the Use of Young Persons, and Intended as a Sequel to the Poetical Primer*. Ed. Mrs [Rose] Lawrence. Second Edition, Revised<sup>422</sup> (Liverpool: Deighton and Laughton; London: Whittaker and Co., 1849)

**1851**

“Holy Thursday” (Innocence) in J.C. Platt, “Exeter Hall” in *London*, ed. Charles Knight (1851), V, 242, and thence in *London As It Is To-Day ...* (1851), 10

**1852**

“The Tiger” (minus the last stanza) in J.H.F., “Blake the Visionary”, *True Briton*

**1853**

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<sup>422</sup> I have not seen the first edition of 1842.

“Holy Thursday” (*Innocence*) in *Illustrated Magazine of Art* [N.Y.] I (1853), 109 (from *London*, ed. Charles Knight [1851])

**1854**

"The Ecchoing Green" [called "A Summer Evening on a Village Green"], *Pictorial Calendar of the Seasons*, ed. **Mary Howitt**, 274-75

“The Lamb”, *Pictorial Calendar of the Seasons ... Embodying the Whole of Aikin’s Calender of Nature*. Ed. Mary Baker Howitt (London: Henry G. Bohn, **1854**) P. 228

§“Nurses Song” (*Innocence*), “The Lamb”, “The Poet and the Child” [i.e., “Introduction” to *Innocence*], and “The Tyger”, in *A Poetry Book for Children*, ed. J.C. (**1854**), 12, 13, 88

**1857**

“My Silks” (*Poetical Sketches*), “The Tiger”, “The Little Black Boy” and “The Chimney Sweeper” (*Innocence*), “The Garden of Love”, and “On Another’s Sorrow” (*Experience*), in *The Household Book of Poetry*, ed. Charles Dana, Fifth Edition (N.Y. and London: D. Appleton and Company, **1857**), 74, 90, 162, 388, 785-6) <BBS 166>

**1858**

“On Another’s Sorrow”, “Night”, “The Little Black Boy” in *Gleanings from the Poets, For Home and School ... A New Edition, Enlarged* (Boston: Crosby, Nichols, and Cooper, **1858**)<sup>423</sup> Pp. 49-50, 52-53, 61-62. <Harvard>  
“The Tiger”, “The Chimney Sweeper”, “The Little Black

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<sup>423</sup> The copyright date is 1850. BB #280 has editions of 1855 and 1862. See *Poetry for Home and School* (**1846**) with the same poems and page-references.

Boy", "The Garden of Love", and "On Another's Sorrow" (in Dana, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

1859

"The Little Black Boy" in Household Book, ed. **Charles Anderson Dana (1859)**, 102

"The Tiger", "The Chimney Sweeper", "The Little Black Boy", "The Garden of Love", and "On Another's Sorrow" (in Dana, Fifth Edition, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

1860

"The Tiger", "The Chimney Sweeper", "The Little Black Boy", "The Garden of Love", and "On Another's Sorrow" (in Dana, Fifth Edition, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

"The Chimney Sweeper" (?1860) (Sudbury Leaflet)

1861

"The Piper" [i.e., "Introduction" to *Innocence*], *Folk Songs*, ed. **John Williamson Palmer** (N.Y.: Charles Scribner; London: Sampson Low, Son, and Company, **1861**) **B**. (N.Y., 1861) <BB #281>

"The Tiger", "The Chimney Sweeper", "The Little Black Boy", "The Garden of Love", and "On Another's Sorrow" (in Dana, Sixth Edition, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

"Introduction to 'Songs of Innocence'", "The Lamb", "The Divine Image", "The Echoing Green", "On Another's Sorrow" in *Poetry for School and Home, from the Best Authors*, ed. **Thomas Shorter** (London: T.J. Allman,



**1860**), 1-2, 26, 139, 170-71

§"The Lamb." *Light for Early Days (Hymns and Verses)*  
(London: S.M. Haughton; Wertheim and Co.; Book  
Society, **1861**), 6. **B.** §(London: Darton and Hodge,  
[1866])

**1862**

"The Ecchoing Green", *Pictorial Calendar of the Seasons*, ed.  
**Mary Howitt (1862)**, 274-75

§"The Lamb." *A Poetical Reading Book*, ed. W. M'Gavin  
(Glasgow, **1862**), 7



## NEW EDITIONS AND REPRINTS

\**A Águia e a Toupeira: Poems de William Blake.* Tr. [ & c ]  
**Hélio Osvaldo Alves.** Coleção Citânia [No.] 2 (Guamarães:  
Pedra Formosa, 1996) Tall 8º, xxv + 106 pp.; ISBN:  
9728118120 In Portuguese

Translation of *Songs, Visions, America, Europe, Song of  
Los*, and brief selections from *Vala, Jerusalem*, and *Milton*.

§\**Alle Religionen sind Eins & Es gibt keine Naturbedingte  
Religion.* Edited with a commentary by **Christian W.  
Bernhard** (Vienna: Archetyp Verlag, 2011) 96 pp.; ISBN:  
9783902746016 In German

There are colour reproductions, some of them enlarged,  
those of *No Natural Religion* from several copies and lacking  
pl. 1b, with German translations of *All Religions are One* and  
*There is No Natural Religion*.



*\*All Religions Are One & There Is No Natural Religion (Illuminated Manuscript [sic] with the Original Illustrations of William Blake).* (e-artnow, 2013) ISBN: 9788074844126

*All Religions are One* (A) must be from the unique copy in the Huntington Library, and *There is No Natural Religion* are probably from copies C or F -- see *The Complete Illustrated Books of William Blake*.

§*A tapasztalás dalai* (1993). In Hungarian  
Apparently an edition of Blake.

§"Ah! Sunflower." *National Anti-Slavery Standard*, IX, 16  
(14 September 1848), 64.

§*Ah! Sun-Flower* [from *Experience*] ([1980]) Poster illustrated and printed by Paul Peter Piech

§*Ancient of Days: Selected Poetry of William Blake*. Ed. **Roy Taylor** (Bramhall [Cheshire]: Cool Publications, 2004) An eBook, 602 KB ISBN: 9781844810772

§*The Angel* [from *Experience*] ([1981]) Poster illustrated and printed by Paul Peter Piech in 80 copies

§*Antología Bilangüe*. Tr. and Introduzione **Enrique Caracciola Trejo**. 3.d ed. (Madrid: Alianza Editorial, 2012) El Libro de Bolsillo 18 cm, 300 pp.; ISBN: 9788420658502 In Spanish (previously published in 1987, 1996, 2002)

Perhaps this is the same as his *Visiones* (1974, 1987,

1996).

ArtCyclopedia<sup>424</sup> (<http://www.ArtCyclopedia.com>) searches by artist's name at institutional web-sites (e.g., 41 Blake images at the Art Gallery of New South Wales, Sydney) and ImageBase reproduces online the Blakes held in 2009 by

**Number                      Institution**  
**of Repro-**  
**ductions**

- 1 Ackland Art Museum (University of North Carolina)
- 25 Albertina (Vienna, Austria)
- 1 Art Gallery of Greater Victoria (Victoria, British Columbia)
- 41 Art Gallery of New South Wales (Sydney, N.S.W., Australia)
- 3 Art Institute of Chicago
- 1 Brighton Museum and Art Gallery
- 4 British Museum Print Room
- 1 Brooklyn Museum
- 110 California Legion of Honor Museum (San Francisco)
- 2 Christchurch Art Gallery (New Zealand)
- 1 Cincinnati Art Museum
- 42 Cleveland Museum of Art
- 1 Courtauld Museum of Art (London)
- 1 Dallas Museum of Art
- 707 Fitzwilliam Museum (Cambridge University)
- 98 Fogg Museum (Harvard University, Cambridge,

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<sup>424</sup> The ArtCyclopedia reproductions include very competent works by Benjamin Blake whose works were sometimes confused with those of the poet: Still Life (1823) and Interior with Figures and Still Life (1826).

- Massachusetts)
- 1 J. Paul Getty Museum
  - 1 Glencairn Museum ([Bryn Athyn], Pennsylvania)
  - Hunterian Museum and Art Gallery (Glasgow University)
  - 65 Indianapolis Museum of Art
  - Manchester Art Gallery
  - 21 Metropolitan Museum (N.Y.)
  - 1 Minneapolis Museum of Art
  - 13 National Gallery of Art (Washington, D.C.)
  - 11 National Gallery of Scotland
  - 176 National Gallery of Victoria (Melbourne, Australia)
  - 2 New Art Gallery(Walsall, England)
  - 91 New York Public Library
  - 12 Philadelphia Museum of Art
  - 8 Pierpont Morgan Library (N.Y.)
  - 2 Princeton University Library
  - 173 Tate (London)
  - 1 Texas (University of – Harry Ransom Center)
  - 38 Victoria and Albert Museum (London)
  - 11 Whitworth Art Gallery (Manchester)

**Artstor Digital Library**  
**Online Reproductions**<sup>425</sup>

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<sup>425</sup> Artstor has more than 1,500,000 images from 150 collections including Bodley, the Frick Collection, Harvard, Metropolitan Museum of Art (N.Y.), National Gallery (Washington, D.C.), and Yale. It is free through registered institutions.

*Auguries of Innocence: Selections from William Blake* (N.p.: CCAC Press, December 1974) C. 5" x 5".

Five pages of the "Auguries" are "Printed by Sally Wood".

§*Auguries of Innocence* (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 26 copies

*Auguries of Innocence: A Poem* (Providence [Rhode Island]: Ziggurat Press, 1997) 26 cm, 27 pp., no ISBN. 20 copies

Walter Feldman, "Introduction". The prime feature of this edition, produced in 20 copies, is the series of non-representational designs on embossed copper.

§*Básně: Vidě ní dcer Albionových – Orkovonarození – Konec tajemství – Stvo\_eni – Pláč Eniony – Losov vinn\_lis – Hrbová jeskyně* [*VISIONS OF THE DAUGHTERS OF ALBION, and Portions from Several Other Prophetic Books*]. Tr. **Arnošt Vančěk** (Praha [Czech Republic]: J. Picka, 1939) 40 pp., 38 copies, illustrations by Mirro Pegrassi <BBS> **B.** (1945) In Czech

"Blake no Kotoba [Blake's Proverbs]." Tr. **Soetsu (Muneyoshi) Yanagi**. *Shirakaba* [*The White Birch*], V (1914), 99-109. **B.** \**Blake no Kotoba*. Tr. **Soetsu (Muneyoshi) Yanagi** (Tokyo: Sobunkaku, 1921) 103 pp., 36 reproductions <BB> C. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), Vol. V <BSJ> In Japanese

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's "William Blake, Kunstler, Dichter und religiöser Schwärmer", *Vaterländisches Museum*, II (1811), 107-31.

Presumably the book incorporates his “Blake no kotoba”, *Shirakaba* [*White Birch*], V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)

§*Blake*. Tr. **Miha Avanzo** (Ljubljana: Mladinska Kniga, 1978) Lirika, 42 21 cm, 113 pp. In Slovenian

\**Blake* (London: Henry Frowde [1911]) 24° (7 x 9.7 cm), 66 pp., not paginated, in shot silk covered boards (Victoria University in the University of Toronto) <BB #336, BBS p. 148>

The half-title calls it "Songs of Innocence and Other Poems", the title under which it is recorded in *BB*.

### **Blake Concordance OnLine**

Professor Nelson Hilton has created a **Blake Concordance Online** which is accessible at ([http://www.english.uga.edu/Blake\\_Concordance](http://www.english.uga.edu/Blake_Concordance)). It is based on *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1988), which has been re-arranged in approximately chronological order.

The concordance uses a computer program (written in Perl) to accept a pattern of characters or characters and "wild cards", to match that string line-by-line against the more than fifty thousand lines of the data file, and to return any lines containing a match. Each returned line is identified as to work, print, or page (e.g., *Europe* pl. 6), and page in the Erdman edition on which it appears. Either of these identifiers

may be entered on a separate screen to retrieve the larger context of a matched line.

Browsers which are "frame-enabled" may have all four (resizable) screens (two input, two result) in a single window.

E-mail links make possible the reporting of errors to the concordance editor, for correction of the online database.

A description of its workings by Nelson Hilton is in *Blake*, XXXIII (1999), 11-16.

The **Blake Concordance Online** is an alternative to *A Concordance to the Writings of William Blake*, ed. David V. Erdman et al (1967), which is keyed to *The Complete Writings of William Blake*, ed. Geoffrey Keynes (1957).

\**Blake Jojoshisho* [*Blake Lyrics*]. Tr. **Bunsho Jugaku**. Iwanami Bunko. 15th Printing (Tokyo: Iwanami Shoten, 1997) 116 pp.; ISBN: 4003221710 In Japanese

The first printing was in 1931, the 14th in 1990. <BBS>

§*Blake no kotoba* [*Aphoristic Words from Blake*]. Ed. **Soetsu Yanagi** (Tokyo: Sobun Kaku, 1921) 36 reproductions. In Japanese

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's "William Blake, Kunstler, Dichter und religiöser Schwärmer", *Vaterländisches Museum*, I (1811), 207-31.

Presumably the book incorporates his "Blake no kotoba", *Shirakaba* [*White Birch*], V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)

§*Blake: Poems. Selected by Peter Washington* (1994) **B.** (N.Y.: Knopf Random House, 2014) 250 pp.; ISBN:

9780375712555

§*Blake: Poezje wybrane* [*Blake: Selected Poems*. Selected and tr. **Z(ygmunt) Kubiak**] (Warszawa: Ludowa Spółdzielnia Wydawnicza, 1991) In Polish

\**the Blake Project: Spring*. Ed. **Finn Coren** (Oslo: Bard Records, [1997]). 20 pp.

A handsomely illustrated little brochure (12 x 12 cm) with 20 texts from the *Songs* plus "Memory, hither come" (called "Melancholy") from *Poetical Sketches* and the Jerusalem lyric from *Milton*, created to accompany the CD recordings of Finn Coren which have been ecstatically reviewed in the music press: "Thunderingly brilliant!" (*Arbeiderbladet*), "Absolutely magnificent" (*Rogaland Avis*), "a sensation" (*BEAT Magazine*).

#### REVIEW

**Thomas Dillingham**, *Blake*, XXXII, 2 (Fall 1998), 49-50 (in his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive")

*Blake shi Xuan* [*Selections of Blake's Poems*]. Tr. **Wenbin Zhou** (Taipei: Wuzhou chupan she, 1966) In Chinese

It includes poems from *Poetical Sketches* (14), *Songs of Innocence* (17), *Songs of Experience* (15), and others (17).

\**Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tonno Kekkon* [*Blake's Poems:*] *Songs of Innocence*,



*Songs of Experience, The Marriage of Heaven and Hell.* Tr. **Kochi Doi** (Tokyo: Heibonsha, 1995) Heibonsha Raiburari: Heibonsha Library 174 pp. ISBN: 458276120 In Japanese

*Innocence, Experience, and The Marriage* are on pp. 12-163 (with translator's notes on pp. 60-61, 157-63), and Masakazu Yoshimura, "Kaisetsu--'Shikon' to Genius i tsuite [A Commentary – on 'Poetic Genius' and Genius]" on pp. 165-74. The translations are reprinted from *Sekai Meishi Shutasei* 9 [*Collections of World's Excellent Poems*], Vol. 9 (Tokyo: Heibonsha, 1959) and *Sekai Meishishu* 1 [*World's Excellent Poems*], Vol. 1 (Tokyo: Heibonsha, 1969). Doi's translation of the *Marriage* appeared in *Eigo Seinen: The Rising Generation*, LXVII (1927). <BB>

\**Blake Shishu: Taiyaku* [*Blake's Poetry: A Translation printed side by side with the English text*] Ed. **Shoichi Matsushima** (Tokyo: Iwanami Shoten, 2004) 345 pp., 16 reproductions; ISBN: 40022217729 In Japanese and English

*Songs of Innocence and of Experience, The Book of Thel*, portions of *The Marriage of Heaven and Hell, Visions of the Daughters of Albion*, portions of *Poetical Sketches*, extracts from The Pickering Manuscript, with a short biography of Blake. A handy, pocket-size collection for a beginner.

#### REVIEW

**Masashi Suzuki**, *Igirisu Romanha Kenkyu* [*Essays in English Romanticism*], 29/30 (2006), 114-118 In Japanese

*Blake: Selected Poems.* Ed. **Mike Davis** and **Alan Pound** (Oxford: Heinemann Educational Publishers, 1996)

Heinemann Poetry Bookshelf. 12°, viii, 168 pp.; ISBN: 04351500820

Davis and Pound, "Introduction" (pp. v-vi)--it is aimed at A-level students. The text is on the right with notes on facing versos. "Background" (pp. 132-37), "Chronological Table" (pp. 138-39), "Cultural and Literary Background" (pp. 140-47), "Critical Approaches" (pp. 148-57), topics for "Essays" (pp. 158-59), "Writing an Essay on Poetry" (pp. 160-61), Virginia Graham, "A Note from a Chief Examiner" (pp. 162-63), and "Select Bibliography" (pp. 164-66).

"Blake Shohin Shoyaku [Translation from Blake's Shorter Poems]." Tr. **Yukimasa Kodama**. *Joshi Sei Gakuin Tankidaigaku Eibungakkai 5-shunen Kinen Ronshu* [*Joshi Sei Gakuin Junior College, The English Literary Society, The Collection of Papers on the Fifth Anniversary*] (March 1973), 86-93. In Japanese <BSJ>

*Blake: The Complete Poems*; see *The Poems of William Blake*, ed. **W.H. Stevenson**

*A Blake Trilogy*. (Stanbrook Abbey, Worcestershire, 1981)

A folder with three 4-page "booklets", each with a short quotation from Blake, printed at the Stanbrook Abbey Press.

*Blake's "America: A Prophecy" and "Europe: A Prophecy": Facsimile Reproductions of the Illuminated Books* (Dover, 1983)

REVIEWS

**D.V. E[rdman]**, *Romantic Movement ...  
Bibliography for 1983 (1984)*, 26-27  
**Jenijoy La Belle**, *Blake*, XIX, 2 (Fall 1985), 83-84  
(with another)

Blake's Illuminated Books (The William Blake Trust).<sup>426</sup>  
Volume I: *Jerusalem*, ed. **M.D. Paley** (1991) <BBS>  
Volume II: *Songs of Innocence and of Experience*, ed.  
**Andrew Lincoln** (1991) <BBS>  
Volume III: *The Early Illuminated Books*, ed. **Morris  
Eaves, Robert N. Essick, and Joseph Viscomi**  
(1993)  
Volume IV: *The Continental Prophecies*, ed. **D.W.  
Dörrbecker** (1995)  
Volume V: *Milton a Prophecy and the Final Illuminated  
Books*, ed. **Robert N. Essick and Joseph Viscomi**  
(1993)  
Volume VI: *The Urizen Books*, ed. **David Worrall** (1995)

§[*Blake's Poems*] (Moskva, 1982) In Russian  
A. Zveryev, "Velichie Bleika [The Greatness of  
Blake]" (pp. 137-40). It is apparently the same essay which  
appears on pp. 5-32 of Blake's [*Poems*] (Moscow, 1978).

*Blake's Poems and Prophecies*; see *The Poems and  
Prophecies of William Blake*, ed. Max Plowman

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<sup>426</sup> N.B. The new Blake Trust publications carry the names of the Tate Gallery or Princeton University Press as publishers for the Blake Trust.

*\*Blake's Poetry and Designs: Authoritative Texts, Illuminations in Color and Monochrome, Related Prose, Criticism.* Ed. **Mary Lynn Johnson** and **John E. Grant**. (N.Y. and London: Norton, [1980]) A Norton Critical Edition 112 plates, 32 in colour <BBS> **B. Blake's Poetry and Designs: Illuminated Works, Other Writings, Criticism.** Second Edition. Ed. **Mary Lynn Johnson** and **John E. Grant** (N.Y. and London: W.W. Norton and Company, [2007, copyright 2008]) Tall 8°, xxvi, 628+ pp., 102 reproductions (16 in colour); ISBN: 97802393924985

**1980:** "Preface" (pp. xxiii-xxvii); "Chronology of the Life and Times of William Blake" (pp. xxviii-xxxviii); maps of "Blake's Britain", "Blake's London", and "The Holy Land" (pp. xxxix-xlii); "A Note on the Texts" (pp. xliii-xlv); plus "Criticism" excerpted from **Coleridge**, **Lamb**, **J.T. Smith**, **Tatham**, **Crabb Robinson**, **Samuel Palmer**, **Jean Hagstrum** (*William Blake: Poet and Painter*), **M.K. Nurmi** (*Blake's Marriage of Heaven and Hell*), **Martin Price** (*To the Palace of Wisdom*), **D.V. Erdman** ("America: New Expanses"), **Harold Bloom** (*The Visionary Company*), **E.J. Rose** ("The Symbolism of the Opened Center ..."), plus whole essays by **T.S. Eliot**, **Northrop Frye** ("Blake's Treatment of the Archetype"), **R.H. Gleckner** ("Point of View and Context in Blake's *Songs*"), and **Irene Tayler** ("The Woman Scaly"), pp. 481-601.

See **Mary Lynn Johnson** and **John E. Grant**, "The Norton Critical Edition of Blake: Addenda and Corrigenda", *Blake*, XVI, 2 (Fall 1982), 107-10.

**2008:** “Preface to the Second Edition” (pp. xi-xii); “Introduction” (pp. xiii-xv); “Key Terms” (pp. xxv-xxvi); Illuminated Works (pp. 1-352); “Other Writings” (pp. 353-493); “Criticism”: “Comments by Contemporaries” (497-517, as in 1980 but omitting **Lamb** and adding **Robert Hunt**, “*From Mr Blake’s Exhibition (1809)*”, “Twentieth and Twenty-First-Century Perspectives” (pp. 519-98, **Frye** and **Nurmi** continued from 1980; **Bloom’s** *Visionary Company* replaced by his *Blake’s Apocalypse*; and Hagstrum, Price, Erdman, Rose, T.S. Eliot, Gleckner, and Tayler replaced by excerpts from **Allen Ginsberg**, *Paris Review* [1966]; **W.J.T. Mitchell**, “Dangerous Blake”; **Joseph Viscomi**, “[Blake’s Relief Etching Process: A Simplified Account]” “Condensed and adapted from *The Art of William Blake: Illuminated Prints* [Manchester Etching Workshop, 1983]; **Stephen C. Behrendt**, “‘Something in My Eye’: Irritants in Blake’s Illuminated Texts”, *Blake in the Nineties*, ed. Clark and Worrall; **Alicia Ostriker**, “Desire Gratified and Ungratified: William Blake and Sexuality”; **Nelson Hilton**, from his *Literal Imagination*; **Jon Mee**, *Dangerous Enthusiasm*; **Saree Makdisi**, *William Blake and the Impossible History of the 1790s*; **Julia Wright**, *Blake, Nationalism, and the Politics of Alienation*; **Morris Eaves**, “The Title-Page of The Book of Urizen” from *William Blake: Essays in Honour of Sir Geoffrey Keynes*, ed. Paley and Phillips; and **V.A. De Luca**, “A Wall of Words: The Sublime as Text”); “Textual Technicalities” (pp. 599-602); “William Blake’s Life and Times: A Chronology” (pp. 603-10); “Selected Bibliography” (pp. 611-16); plus maps at front and back of “Blake’s Britain”, “The Holy Land”, and “Blake’s London”.

The second edition is thoroughly revised both in text and apparatus. This is an admirable edition.

#### REVIEWS

§**Anon.**, *Choice*, XVII (1980), 536

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1979* (1980), 75-76

\***Michael Fischer**, *Blake*, XIV, 4 (Spring 1981), 215-216

**James Rovira**, *College Literature*, XXXVI, 4 (November 2009), 229-31 ("By all standards this is the best edition of Blake available on the market today" [i.e., in print])

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2010), 638

\**Blake's Selected Poems*. Selected by **David and Virginia Erdman** (N.Y.: Dover Publications, Inc., 1995) Dover Thrift Editions 8°, ix, 83 pp. ISBN: 0486285170

Anon., "Note" (pp. iii-iv) says that "Mr. and Mrs. Erdman have brought together a valuable collection of Blake's work" selected from *Poetry and Prose*, ed. D.V. Erdman (1965) which "attempts to follow the lyrical impulse of the poet through the various phases of his writing ... from youth to middle age".

*Blake Shishu (The Poems of Blake)*. Tr. **Bunsho Jugaku** (Tokyo, 1950) 225 pp. **B.** (1968) 168 pp. <BB #2345A-B> **C.** (Tokyo: Iwanami Shoten, 2013) 448 pp.; ISBN: 9784003221730. With plates reproduced by the hands of

Jugaku. In Japanese

*La boda del Cielo y el Infierno*. (Primeros libros proféticos)  
Versión Castellana con Introducción y Notas por **Edmundo Gonzalez-Blanco** (Madrid: Editorial Mundo Latino, 1928)  
In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": *Marriage, All Religions are One*, and *There is No Natural Religion*; "Leyendas Simbolicas": *Tiriel, Thel*, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporaneos": "A Song of Liberty" [from the *Marriage*] and *The French Revolution*; "Los Cosmogonia y los Grandes Simbolos": *Urizen, Ahania, The Book of Los, The Song of Los*, and *Europe*.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and *Premiers livres prophétiques*, tr. Pierre Berger (1927). <BB>

The Spanish translation by N.N. (1947) seems to be adapted from this translation.

N.B. BB #113 did not notice that it includes Blake texts besides the *Marriage* of the title-page.

"The Book of Blake." Pp. 2-276 of *Poetic Prophets: The definitive guide to the two greatest visionaries of the Romantic Age*. Ed. **Joseph Vogel** (N.Y., Lincoln [Nebraska], and Shanghai: iUniverse, Inc., 2006) 24 cm, xxxv, 556 pp.; ISBN: 9780595677030

An anthology with no indication of the source of the texts.

§*The Book of Thel, and The Marriage of Heaven and Hell* ([United Kingdom:] Dodo Press, 2008) 6 x 9 cm, 45 pp.; ISBN: 1409936643

\**Los bosques de la noche (Poemas, Canciones y epigrammas)*. Edición bilingüe y anotada de Jordi Doce (Madrid, Buenos Aires, Valencia: Collección la Cruz del Sur, septiembre 2001) 8º; no ISBN In Spanish

It consists of "Introducción" (pp. 7-42); "Cronología" (pp. 43-48); "Nota a la edición" (pp. 49-50); "Bibliografía consultada" (pp. 51-55); lyrical poems in English and Spanish on facing pages (pp. 56-242); "Notas a los poemas" (pp. 243-54); "Correspondencia escogida" (pp. 255-88); "Blake y sus contemporaneos" (pp. 289-328).

§"Božeska podoba [Divine Image]." Tr. **Anon.** *Ruske slovo* [Novi Sad], 37 (2009), 12. In Ukrainian

§*Bu lai ke shi xuan [Selected Poems of William Blake]*. Tr. **Kejia Yuan** and **Liangzheng Zha** (Beijing: Wai yu jiao xue yu yan jiu chu ban she, 2011) 21 cm, 153 pp.; ISBN: 9787513513944 In Chinese

### **British Library Online Reproductions**

The British Library online has 111 images (16 October 2013) including

"The Phoenix to M<sup>rs</sup> Butts"



[Swinburne], *William Blake A Critical Essay*, a draft watercolour for the title page or cover

### British Library online

*Discovering Literature: Romantics and Victorians*

Under Blake, the collection is very miscellaneous, many items having nothing to do with Blake. For Blake it includes

*Songs of Innocence and of Experience* (1923 Liverpool facsimile—the Library does not have an original coloured copy of the *Songs*)

Malkin, *A Father's Memoirs* (1806), only pp. xxviii-xxx with "Holy Thursday" from *Innocence*

Blake letters of 23 December 1796, 18 August 1799, 18 December 1808

Blake's Notebook seems to be entire though *Vala* is not.

There are associated essays:

\***Linda Freedman**, "Blake's two chimney sweepers"

\***Linda Freedman**, "Looking at the manuscript of William Blake's 'London'"

\***Andrew Lincoln**, "William Blake's radical politics"

\***George Norton**, "An introduction to 'The Tyger'"

\***George Norton**. "William Blake's Chimney Sweeper Poems: A Close Reading"

\***Michael Phillips**, "The title page of William Blake's *Songs of Innocence*"

\***Julian Walker**, "William Blake and 18<sup>th</sup>-century children's literature"

\***Julian Walker**, "The music of William Blake's poetry"

There are also accompanying lessons.

### **British Museum Department of Prints and Drawings**

The British Museum Department of Prints and Drawings has free but somewhat circumscribed access to its "2,055,624 objects". Of these, 1,741 are related to Blake, though many have no images yet, and a significant number are not concerned with our Blake. For instance, there are three very professional watercolours of landscapes in Wales (1794-1798) (c. 30 x 20 cm) by a William Blake "perhaps of Newhouse, Glamorgan", and a silver watch "case made [in 1786] by William Blake" of 5 Staining Lane (1778) and 28 Whitecross Street (1781).

§*Can I see another's woe* [from "On Another's Sorrow", *Experience*] ([1979]) Poster illustrated and printed by Paul Peter Piech in 25 copies

§*O casamento de céu e do inferno e outros escritos*. Tr. **Alberto Marsicano** (Porto Alegre [Brasil]: L&PM, 2007) 136 pp. In Portuguese

\*"Catalogue descriptif des scenes, inventions historiques et poétique." Tr. **Christine Savinel**, *Cahiers du Musée national d'art moderne*, 56/57 ([Musée Pompidou, Paris] 1996), 189-209.

A translation of Blake's *Descriptive Catalogue* and prospectus "To the Public".

§*\*Chants d'Innocence; Le Mariage du Ciel et de l'Enfer; Chants d'Expérience*. Tr. **Bernard Pautrat** (Paris:

Rivages, 2010) Rivages Poche Petite Bibliothèque No. 676  
224 pp.; ISBN: 978274362079X In French

§\**Chants d'Innocence; 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: 9782743620790 In French

"The Chimney-Sweeper." *The Chimney Sweeper's Friend, and Climbing-Boy's Album*, ed. **James Montgomery (1824)**  
<BB #238>

The Blake section is reprinted in William Hone's  
*Every-Day Book, and Table Book (1825 ff.)*

REVIEWS referring to Blake

**Anon.**, "Art. VIII. *The Chimney Sweeper's Friend, and Climbing-Boys Album* ... Arranged by James Montgomery ... Price 9s. London, 1824", *Eclectic Review*, NS XXI (**June 1824**), 558-62 ("The Chimney Sweeper" is quoted from Montgomery and characterized as "wild and strange, like the singing of a 'maid in Bedlam in the spring', but it is the madness of genius" [pp. 559-60]) <BBS 339>

**Anon.**, *Spirit of the English Magazines* [Boston], N.S., I, 8 (**15 July 1824**), 307-8 <California [Berkeley]> (Reprinted from the "Eclectic Review" [**June 1824** <BBS 339> see BR (2) 396])

§"The Chimney Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard*, III, 1 (**9 June 1842**), 2.

“The Chimney Sweeper” (*Innocence*) "The Little Boy Lost", and "The Little Boy Found". [Engraved title page:] THE CHILD’S GEM 1844. | T.H. CARTER & CO  
[Typeset title page:] THE | CHILD’S GEM.<sup>427</sup> | A  
HOLIDAY GIFT. | EDITED BY | MRS. S. COLMAN. | -  
| BOSTON: | T.H. CARTER AND COMPANY. | 118½  
WASHINGTON STREET. | - | 1844 [copyright date  
**1843**<sup>428</sup>] Pp. 64, 85-88.

A pretty 16mo; an ad at the end gives the price as 38¢. Blake's long lines are given as two lines each. On p. 88 is a vignette of a child playing a tambourine.

Pamela Chandler Colman published other Blake poems in *Boys’ and Girls’ Magazine* (**1843**), *Little Keepsake* for 1844 (Boston, **1843**), *The Child’s Gem* for 1845 (Boston, **1844**), *Boys’ and Girls’ Library* (**1844**) <BBS 147-48, 151-52, 157>--see Raymond H. Deck Jr, “An American Original: Mrs. Colman’s Illustrated Printings of Blake’s Poems, 1843-44”, *Blake*, XI (1977), 4-18.

“The Chimney Sweeper” (*Innocence*) "The Little Boy Lost", and "The Little Boy Found". [Engraved title page:] THE CHILD’S GEM 1844. | T.H. CARTER & CO  
[Typeset title page:] THE | CHILD’S GEM.<sup>429</sup> | A

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<sup>427</sup> BBS 157 (under "The Little Boy Lost") gives the title as *The Child's Gem for 1845*, ed. Mrs Pamela Chandler Colman (Boston, 1844).

<sup>428</sup> The copy in Victoria University in the University of Toronto is inscribed “Mary | Christmas Tree. | 1843” and “Mary C. Green | by her | affec parents Dec<sup>r</sup> 25 1843”.

<sup>429</sup> BBS 157 (under "The Little Boy Lost") gives the title as *The Child's*

HOLIDAY GIFT. |EDITED BY |MRS. S. COLMAN. |-  
|BOSTON: | T.H. CARTER AND COMPANY. |118½  
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§"The Chimney Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard*, X, 23 (1 November 1849), 92.

"The Chimney Sweeper From 'Songs of Innocence' [and Anon.] The Blind Boy at Play." *Sudbury Leaflets* Poetical Series No. 47. (Sudbury: J. Wright, "Price 1s. per 100 post free, or 25 for 4d." [n.d., ?1860]) 8°, 1 leaf

The Blake text is somewhat adjusted. Neither poem is included in *Sudbury Leaflets: Poetry and Prose, Original*

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*Gem for 1845*, ed. Mrs Pamela Chandler Colman (Boston, 1844).

<sup>430</sup> The copy in Victoria University in the University of Toronto is inscribed "Mary | Christmas Tree. | 1843" and "Mary C. Green | by her | affec parents Dec<sup>r</sup> 25 1843".

*and Selected* (London: A.W. Bennett; Sudbury: J. Wright, 1864).

"Chimney Sweeper's Song" [from *Innocence*]. Pp. 128-29 of *The Illustrated Book of Songs for Children*. Ed. **H.L.L.**, Author of "Hymns from the Land of Luther" [i.e., **Jane Laurie Borthwick** (1813-97)] (London, Edinburgh, N.Y.: T. Nelson and Sons, [1863]) <**R.N. Essick**>**B.** Another, slightly-revised, issue, some ornaments different <**Huntington**> Square 8<sup>o</sup>

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T.L. Hatley [who] has kindly provided a number of new airs, and revised the whole" (p. vi).

§*The Chimney Sweeper*. Illustrated by Paul Peter Piech (Bushey Heath: Taurus Press [c. 1968])

*A Choice of Blake's Verse*. Ed. **Kathleen Raine** (London, 1970) <**BB** #240> **B.** §(London: Faber and Faber, 1989)

*The Clouded Hills: Selections from William Blake*, ed. **Catharine Hughes** (1973) <**BB**>

#### REVIEWS

§**Anon.**, *Book World* [*Washington Post*], VII (12 August 1973), 13

§**Anon.**, *Books & Bookmen*, XIX (December 1973), 110

**Morris Eaves**, *Blake Newsletter*, VIII, 4 (Spring 1975), 139-40 (with another)

*The Complete Graphic Works of William Blake*, ed. **David Bindman** (1978, 1986) <BBS>

REVIEWS

§**Tom Phillips**, *Times Literary Supplement*, 24 March 1978, pp. 349-50 (with 2 others)

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anon.**, *New Yorker*, 20 November 1978, p. 238

§**P. Southcott**, *Art & Artists*, XIII (1978), 489

\***G.E. Bentley, Jr.**, "God's Plenty", *Blake*, XIV, 3 (Winter 1980-81), 161-63

**Joseph Wittreich**, *Eighteenth Century ... Bibliography*, NS IV (1981), 282-83

\**The Complete Illuminated Books* With an introduction by **David Bindman** With 393 reproductions, 366 in colour (London: Thames and Hudson in Association with The William Blake Trust, 2000) 4°, 480 pp., 393 reproductions; ISBN: 050051048 B. §(N.Y.: Thames and Hudson, 2001) Paperback C. (2005) ISBN: 9780500282458 [Paperback distributed in Canada by Penguin] D. §(London: Thames and Hudson, 2009) ISBN: 9780500600252+

**John Commander**. "Foreword." P. 6.

**David Bindman**. "Introduction." Pp. 7-11.

Reproductions of Blake's works in Illuminated Printing, each preceded by a bibliographical description.

Pp. 17-405. (The reproductions from the Blake Trust series [1991-1995],<sup>431</sup> on very glossy paper, are of *All Religions are One* [A], *There is No Natural Religion* [G, I, L], *Songs of Innocence and of Experience* [W], *The Book of Thel* [J], *Marriage of Heaven and Hell* [F], *For the Sexes: The Gates of Paradise* [F], *Visions of the Daughters of Albion* [G], *America* [H], *Europe* [B] plus pl. 3 [K], *The Song of Los* [A], *The First Book of Urizen* [D], *The Book of Ahania* [A], *The Book of Los* [A], *Milton* [C], *Jerusalem* [E], *The Ghost of Abel* [A], *On Homers Poetry* [A], and "Laocoon" [B].)

Transcripts of Blake's Texts. Pp. 405-80.

#### REVIEWS

**\*Francis Gilbert**, "A book that all may read, at last: It is more than 200 years late, but Francis Gilbert welcomes an affordable edition of William Blake's illuminated books", *Times* [London], **8 November 2000**

**Anon.**, *Globe and Mail* [Toronto], **25 November 2000**, pp. D48-49 **\*Jon Mee**, "Revisions of the Prophet", *Times Literary Supplement*, **1 December 2000** (with the Tate exhibition) (Bindman's book is "a wonderful achievement") §*New York Times Book Review*, CV (**3 December 2000**), 20 (with another)

§*Macleans*, CXIII (**11 December 2000**), 54

§**G. Ingle James**, *Burlington Magazine*, CXLIII, 1176 (**March 2001**), 171

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<sup>431</sup> Except for *For the Sexes: The Gates of Paradise* which is taken from the 1968 Blake Trust volume.



§**Richard Edmonds**, “Antiques and Collecting: A Lifelong Search for Truth and Beauty: Exquisite Books of William Blake’s Works Are More than Mere Additions to Your Library. They Are an Investment for the Future, says Richard Edmonds”, *Birmingham Post* [England], **26 May 2001**

\***Leo Carey**, "Books Current: 'The Author & Printer W Blake'", *New Yorker*, **9 April 2001**, p. 18 (with 2 others) (makes one feel "that Blake ultimately created a medium that was as extravagant and bizarre as his message")

§**G. Ingle James**, *Burlington Magazine*, CXLIII (2001), 171

\**The Complete Illuminated Books of William Blake (Unabridged)--With All the Original Illustrations.* (e-artnow, 2013) ISBN: 9788074844034

"Images are taken from books in the Lessing J. Rosenwald Collection of the Library of Congress."

The Library of Congress collection includes *America* (E), *Book of Ahania* (A\*), *Book of Thel* (F\*, H\*, O\*), *Europe* (E\*), *First Book of Urizen* (G\*), *For Children: The Gates of Paradise* (A, D), *For the Sexes: The Gates of Paradise* (K), *Ghost of Abel* (A), *Jerusalem* (I), *Marriage of Heaven and Hell* (D\*), *Milton* (D\*), *Song of Los* (B\*), *Songs of Experience*, *Songs of Innocence* (B\*), *Songs of Innocence and of Experience* (C\*, Z\*), *There is No Natural Religion* (C\*, F\*), *Visions of the Daughters of Albion* (J\*) -- \* = coloured.

The e-artnow series also includes *All Religions are One*, the only copy of which is in the Huntington Library,

*Das Verloren Paradies*, the only complete and undivided set of which is in the Huntington Library <#529>, and the engravings for *Job* (1826), and Blair's *Grave*, copies of all of which are in the Library of Congress.

*The Complete Illuminated Books* omits *Book of Los*, the only copy of which is in the British Museum Print Room.

*The Complete Poems*, ed. **Alicia Ostriker** Harmondsworth: Penguin Book, 1977) Penguin English Poets. **B.** §(1981) <BBS A-B> **C.** §(2004) Penguin English Poets  
2004 has revisions of "Further Reading".

#### REVIEWS

§**Nicholas Barker**, *Times Literary Supplement*, **17 March 1978**, p. 320

§**David Bindman**, *Burlington Magazine*, CXX (1978), 418-21

§**M.D.**, *English*, XXVII (1978), 200-1

\***John Kilgore**, *Blake*, XII, 4 (Spring 1979), 268-70

*The Complete Poems of William Blake*, ed. **W.H. Stevenson**, Second Edition (1989)

#### REVIEW

**David Fuller**, *Review of English Studies*, N.S., XLII, 168 (November 1991), 612 ("this second edition improves what was already a tremendous achievement of annotation")

*The Complete Poetry and Prose of William Blake*; see *The Writings of William Blake*, ed. **Geoffrey Keynes** (1925)

*The Complete Poetry and Prose of William Blake*; see *The Poetry and Prose of William Blake*, ed. **D.V. Erdman** (1965 ff.)

*The Complete Writings of William Blake*; see *The Writings of William Blake*, ed. **Geoffrey Keynes** (1925)

*\*The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los.* Ed. **D.W. Dörrbecker** (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 4. 4<sup>o</sup>; ISBN: 18543715451

The work consists of colour reproductions of *America* (H), *Europe* (B), and *Song of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), DWD, "Foreword" (p. 7), "The Continental Prophecies" (pp. 13-24), and explanations of "Themes and Contexts", "The Designs", "Plates, Printing[s], and Contexts" for *America* (pp. 27-79), *Europe* (pp. 141-206, 210-16), and *The Song of Los* (pp. 287-323), followed by "Notes to Blake's Text" (pp. 127-38; 267-83; 347-54) and two Appendices: "The Designs in Europe and 'The History of England'" (pp. 206-7) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (pp. 207-10).

"Substantial portions" of the editor's *The Song of Los: The Munich Copy and a New Attempt to Understand*

Blake's Images", *Huntington Library Quarterly*, LII (1989), 43-73, "have been adapted and revised" here.

The publication is a major accomplishment.

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

#### REVIEWS

**Ian Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Continental Prophecies*)

See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**Michael Tolley**, *Blake*, XXX, 2 (**Fall 1996**), 54-57 (an admirable "variorum edition")

**Barthélemy Jobert**, *Revue de l'Art*, No. 112 (**1996**), 78, in French (with 2 others) (*The Continental Prophecies* are barely mentioned)

**Irene Chayes**, *Wordsworth Circle*, XXVII (**1996**), 200-1 (with another) ("Needless to say, Dörrebecker's work in his several editorial roles is admirable" [p. 201])

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (**1998**), 397-98 (quotes the

comment in "William Blake and His Circle ...  
1995", *Blake*, XXIX [1996])

§*AB Bookman's Weekly*, C (1997), 19+ (with another)  
**Michael Phillips**, *Burlington Magazine*, CXXXIX  
(1997), 338-39 (with 9 others) (all six Blake  
Trust publications are "extraordinarily faithful to  
the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, **26  
September 1997**, 18+ (with 5 others)

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17  
(**March 2000**), 22-24 (with 8 others)

**Deirdre Toomey**, "Printed Perfect", *Yeats Annual*,  
No. 14 (**2001**), 360-64 (with 5 others) (The  
Blake Trust volumes are produced "to an almost  
unbelievably high standard" [p. 361])

*A Cradle Song*. (September 1970)

According to the colophon, "50 copies of the  
CRADLE SONG have been printed by Simon Rendell at the  
Yellowsands Press, Bembridge School."

§*A Cradle Song* ([Vermillion, South Dakota:] The  
Menhaden Press, 1981)

\**Ct.E Khe: Selected Verse* (Moscow: Progress Publishers,  
1982) 8°, 558 pp.; no ISBN In Russian and English

[Introduction] (pp. 5-33).

The texts include *Poetical Sketches*, *Songs of  
Innocence and of Experience*, lyrics, Ballads (Pickering)  
Manuscript, *Thel*, *Marriage*, *Visions*, *French Revolution*,

*America, Europe*, and excerpts from *Milton* (English facing Russian), with a "Kommentary" (pp. 497-555).

§*The Definitive William Blake*. Poetry Collection (Kindle Edition – April 8, 2008) B. §\**The Definitive William Blake Poetry Collection Illustrated with Art by William Blake* ([No place, no publisher: ?2009]) 195 pp.; ISBN: 9781449568665

§*El demonio es parco: aforismos*, Selected and tr. **Heriberto Yépez** (México city: Editorial Verdehalago, 2006) 69 pp.; ISBN: 97896891023103 In Spanish

Yépez, "Introducción" (pp. 7-15)

*Todas la religiones son una* (pp. 19-21)

*No hay ninguna religión natural* (pp. 23-26)

*De Las bodas del cielo y el infierno* (pp. 27-34)

"Augurios de la inocencia" (pp. 35-40)

"Laocoonte" (pp. 41-46)

"Los comentarios proféticos de W. Blake" (pp. 47-56)

"*Sobre la poesia de Homero*" (pp. 57-58)

"*Sobre Virgilio*" (p. 59)

§*A Divine Image*. Illustrated by Paul Peter Piech (Bushey Heath: Taurus Press [c. 1970])

§"The Divine Image." *National Anti-Slavery Standard*, III, 7 (**21 July 1842**), 28.

*The Divine Image* ([?N.Y., ?1948]) <BBS dates it ?1949> **B.**  
§*The Divine Image* (N.Y., 1949). **C.** *The Divine Image*.  
Printed by Valenti Angelo for the Zamorano-Roxburghe  
joint meeting, San Francisco 1976.

A and B bear a note: “25 copies printed and  
illuminated by Valenti Angelo” (1897-1982).

§*The Divine Image* (Bushey Heath, Herts: Taurus Press,  
1974) Broadside illustrated by Peter P. Piech, 50 copies

§*The Divine Image*. Printed and Designed by **Linda  
Landers** ([?London]: Spoon Print Press [2011]) 59 cm, 8  
pp.

§*Divine Images: The Words of William Blake*. Edited and  
with an introduction by **Jude Rawlins** ([Thornhill, Ontario:]  
Hampstead House Press, 2005) 105 pp.

§"A Dream." *National Anti-Slavery Standard*, <sup>III</sup>, 17 (**29  
September 1842**), 68.

*The Early Illuminated Books: All Religions are One, There  
is No Natural Religion, The Book of Thel, The Marriage of  
Heaven and Hell, Visions of the Daughters of Albion*. Ed.  
**Morris Eaves, Robert N. Essick, and Joseph Viscomi**  
(Princeton: The William Blake Trust/Princeton University  
Press, 1993) Blake's Illuminated Books Volume 3 4<sup>o</sup>;  
ISBN: 0691033870 **B.** §(Princeton: Princeton University  
Press, 1998) ISBN: 0691001472 (paperback).

The text consists of colour reproductions (with transcripts on facing pages or below the reproductions) of *All Religions are One* (A), *There is No Natural Religion* (parts of G and I, all of L), *The Book of Thel* (J), *The Marriage of Heaven and Hell* (F), and *Visions of the Daughters of Albion* (G), plus David Bindman, "General Editor's Preface" (p. 7), M.E., R.N.E., J.V., "Foreword" (p. 8), "Introduction" (pp. 9-15), "A Note on Texts and Variants" (pp. 16-17), and for each text an essay on "Plates and Printings" (21-41, 71-86, 113-40, 225-42, largely derived from Viscomi), "Supplementary Illustrations", and "Notes" for *Thel*, *Marriage*, and *Visions* (pp. 108-10, 208-22, 275-78)--but no index. The argument concerning *There is No Natural Religion* is particularly original and important.

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

#### REVIEWS

**Alan G. Artner** (of the *Chicago Tribune*), *Santa Barbara News-Press*, **13 February 1994**, p. H3 (with another) ("superb reproductions")

**Kenneth Baker**, *San Francisco Examiner & Chronicle*, **13 February 1994** (with another)

**Richard Wendorf**, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) (the two Blake Trust reproductions are "extremely handsome" [p. 669])

**Michael Ferber**, *Blake*, XXIX, 3 (Winter 1995-96), 88-90 ("an altogether splendid volume", with



"the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [p. 88])

**Ian Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Early Illuminated Books*)

See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**S.L.M.**, *Gazette des Beaux-Arts*, 138<sup>e</sup>, Année (1996), 19, in French (with another) (the series is "une magnifique collection")

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 322 ("splendid")

**Dennis M. Welch**, *English Studies*, LXXVIII (1997), 90-93 (with 2 others) (all the volumes display "consistently meticulous" scholarship)

**Paul Cantor**, *Huntington Library Quarterly*, LIX, 4 (January 1998), 557-70 (with 2 others) ("The reproductions ... are as good as modern technology will allow", and the "editions have been prepared" with commendable "care and thoughtfulness" [pp. 558, 570])

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake

Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")  
 §**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 5 others)  
 §**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (**March 2000**), 22-24 (with 5 others)  
**Deirdre Toomey**, "Printed Perfect", *Yeats Annual*, No. 14 (**2001**), 360-64 (with 5 others) (the Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

§*Earth's Answer*. (Madley, Hereford: Five Seasons Press [1980s]) Broadside, 44 x 32 cm

["The Ecchoing Green", called] "A Summer Evening on a Village Green" by William Blake the Painter. Pp. 274-75 of *Pictorial Calendar of the Seasons Exhibiting the Pleasures, Pursuits, and Characteristics of Country Life for Every Month in the Year and Embodying the Whole of Aikin's Calendar of Nature Embellished with Upwards of One Hundred Engravings on Wood*. Ed. **Mary Howitt** (London: Henry G. Bohn, **1854**) <*R.N. Essick*> B. (**1862**) <*R.N. Essick*>

The first stanza of the poem is omitted. This printing of "The Ecchoing Green" has designs related to Blake's but no indication of where Mary Howitt saw an original copy.

§*Ecrits prophétiques des dernières années, suivis de Lettres*.  
Tr. **Pierre Leyris** ([Paris:] Editions José Corti, 2000) Texts  
in English and French

It includes extracts from *Jerusalem* (bilingual),  
*Laocoon* (French), *The Ghost of Abel* (French), “The  
Everlasting Gospel” (bilingual), annotations to various  
works, and a selection of letters.

**“The Edition of the Works of Wm. Blake”**  
**printed by William Muir**  
**at “The Blake Press at Edmonton”**  
**(1884-1936) <BB, BBS>**

A unique, very Blakean watercolour “Title Page by  
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 *Songs of Innocence*, *Songs of Experience*,  
*Visions*, *Thel*, *Marriage*, *Milton*, *No Natural Religion*, *Gates*  
*of Paradise*, and *Urizen* bound by Zaehnsdorf (1890,  
£7.10.0).<sup>432</sup> It omits *America*, *Europe*, *Song of Los*, *On*  
*Homer*, and *Little Tom the Sailor*

“Proposal for the Publication of the Prophetic Books  
and the Songs of Innocence and of Experience of W.  
Blake”, by John Pearson [c. 1884], 4 pp., lists as “Now  
Ready” only *Visions* and *Thel* <BB> and a §second issue,  
4 pp., by J. Pearson and Co (c. 1884) lists as “Now Ready”

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<sup>432</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.

*Visions, Thel, Songs of Innocence* and "The Act of Creation".

The Rev Mr Arthur Chichester Crookshank (1889-1958) acquired from Quaritch most of the Muir facsimiles, many of them identified as "M<sup>r</sup> Muirs Master Copy", which he bequeathed to the East Sussex Record Office <WSRO>. All these Master Copies have notes made in Quaritch's shop ("Q"), and some have notes by Muir ("M") as well. In the record below, the details not in *BB* and *BBS* are given **in bold face**, and the copy reproduced is given within parentheses "(A)".

*America* (A)

Q: "copied from an original [A] lent to Mr Muir by M<sup>r</sup> Quaritch in 1905. It is now in the U.S.A. **24 copies were sold by Mess<sup>rs</sup> Quaritch.**" <WSRO>

REVIEW

*Athenaeum* (9 April 1887) ("As good as it can be")

**Ancient of Days** [*Europe* pl. 1] (D)<sup>433</sup>

M: "Fifty copies ... were sold by Mr Quaritch (at 21/- each – All numbered) **between 18<sup>th</sup> May 1885 and 14<sup>th</sup> August 1919[.] P.S. Reference to documents shows me that the above statement is not quite correct, M<sup>r</sup> Pearson had sold nine copies before M<sup>r</sup> Quaritch began"; "Coloured**

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<sup>433</sup> The note appears on the verso of the last leaf of the first version of *Thel* with which it is bound. A duplicate uncolored copy of *Europe* pl. 1 is marked "rough proof" "Corrected from life".

**from an original by Blake in the British Museum."**  
<WSRO>

***Book of Thel* [first version] (D)**

M: "Copied from British Museum Copy [D]"; "Fifty Copies of this Book (all numbered) were produced and sold in 1884-90 at £2.2 0[.] M<sup>r</sup> Pearson sold the first twenty copies between October 1884 and April 1885. At that date he retired from business because 'he found that he had £20,000 and he did not want more'[.] He introduced me to M<sup>r</sup> Quaritch, who continued the work'.] **He received and sold the remaining thirty copies between 27<sup>th</sup> April 1885 and 8<sup>th</sup> September 1890[.]**" <WSRO>

***Book of Thel* [second version] (J)**

Q: "24 copies have been sold"; M: "This copy of Thel [J] is coloured from one that M<sup>r</sup> Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [Amy Lowell, c. 1900], so it is now in the U.S.A." With it are duplicates of pl. 2, 4, 6-7 identified (M) on a separate leaf: **"The four pages just before this are from originals [from the Small Book of Designs] in the B.M. print Room | They were coloured by [Miss] E.J. Druiitt"** as in colour-printing. <WSRO>

***Book of Thel* [third version] (A)**

**"The Beckford copy"** (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E.W. Hooper in 1891. Both the Second and Third Versions in the WSRO have

inscriptions on the designs: Pl. 2 (title page): **"Lives [?Loves] of the plants<sup>434</sup> in Summer"**; pl. 4: **"Flowers personified"**; pl. 6: **"Spring"**; pl. 7: **"Fallen seeds protected by the earth | Autumn"**. The Third Version also has a note: **"Perhaps Beckford got these titles from Blake when buying the Book"**, though this copy of the book was in the Cumberland sale of 1835 before Beckford obtained it. <WSRO>

### REVIEW

*Athenaeum* (23 August 1884) ("Nothing could well be better than that before us")

James Tregaskis, *Caxton Head Catalogue* 676 (11 October 1909), lot 93 (£15.15.0), offered Muir's facsimile of *The Book of Thel* executed completely by hand, "red morocco, gilt borders, gilt edges" [n.d.] [apparently not the Lister-Essick copy bound in olive brown morocco, edges not gilt].

### *Europe* (A, D, c]

Q: **"with 2 pp. added from Blakeana ... 50 copies were sold by Messrs Quaritch | 'Blakeana' was a vol of scraps[;] the Macgeorge fragment is now in U.S.A."** Part of this volume of Blakeana <BB 339-41> was sold by Quaritch in 1886 to William Muir, and the rest was sold by Quaritch to B.B. Macgeorge by 1906 and acquired by George C. Smith of the United States by 1927.<sup>435</sup> <WSRO>

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<sup>434</sup> Part II (1789) of Erasmus Darwin's *Botanic Garden* was called "The Loves of the Plants".

<sup>435</sup> Another copy of Muir's *Europe* is inscribed: "This is an uncolored

REVIEW

**Anon.**, *Athenaeum*, No. 3153 (**31 March 1888**), 410  
(*Europe* "has been facsimiled in an admirable manner" by Muir; "Blake could not possibly have understood what he wrote, and probably did not intend to mean anything")

*The First Book of Urizen* [B]

REVIEW

**Anon.**, *Athenaeum*, No. 3170 (**28 July 1888**), 137

*For the Sexes: The Gates of Paradise* (F)

M: "About **20 copies have been made and sold[,] the Text [is] printed W Muir**" (the text is in fact printed from movable type). <WSRO>

*Marriage of Heaven and Hell* [Second Version] (F)

M, "Forest Gate May 1920": "This is a careful copy of a copy by Chatto & Windus c. 1864 <BB> From the Original [F] that belonged to D.G. Rossetti." "This copy is facsimiled after the Dante Gabriel Rossetti Copy-- The titles given to the plates are after the Beckford copy [A]."<sup>436</sup> "20 copies have been sold". The inscriptions are: Pl. 1 (title page): "Union of the Elements"; pl. 2: "Earth"; pl. 3: "Fire"; pl. 4: "Water"; pl. 5: "Air"; pl. 11: "Dawn"; pl. 14: "The Body of Hector"; pl. 15: "Genius"; pl. 16: "Ugolino"; pl. 20: "A Dream";<sup>437</sup> pl. 21: "Satan

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copy of Europe | It is of no special value | M<sup>r</sup> Muir offers it for your acceptance." <WSRO>

<sup>436</sup> The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the *Marriage* made from copy A.

<sup>437</sup> Inscribed at the bottom in Muir's Brown ink: "The Background

**addressing the Sun"**; pl. 24: **"Arbitrary Power"**. It is reproduced from a colour-printed copy, and the only colour-printed copy is F, which was bought by R.M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) "belonged to D.G. Rossetti". <WSRO>

***Marriage of Heaven and Hell [Third Version] (I)***

M: "M<sup>r</sup> Muirs Master Copy of the **Fitzwilliam** Heaven & Hell | **about five copies were sold[.] The original is in the Fitzwilliam Museum Cambridge**". **"Copied in April 1886 by J.D. Wallis from the original in the Fitzwilliam Museum at Cambridge.** | Note the letter press should all be printed in red, not in yellow". The title page verso is inscribed in pencil "Richard Edward Kerrick | August 31<sup>st</sup> 1856" as in copy I. "Coloured thus £4.4.0". It bears annotations from the Beckford copy. <WSRO>

REVIEW

*Athenaeum*, (28 August 1886) ("Mr. Quaritch generously lent to Mr. Muir to copy his beautiful original [A] .... No other copies can rival that before us")

***Milton***

REVIEW

*Athenaeum* (26 June 1886) ("made from the very choice copy [A] in the British Museum ...

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should be quite smooth | The reds in the Serpent should be brighter".



[showing] remarkable excellence and rare fidelity")

### *Songs of Experience*

The first copy of Muir's facsimile of *Songs of Experience* was coloured after Copy T in the British Museum Print Room and sent in October 1884 to *The Times* (according to Muir's letter of 28 November 1885 to the editor of *The Times* in the collection of R.N. Essick), but the other copies were coloured after Copy U <BB 422>.

#### REVIEW

*Athenaeum* (28 August 1886) ("as nearly as possible right as a facsimile")

### *On Homer's Poetry* [and] *On Virgil* [C?]

According to Keri Davies' thesis "William Blake in Contexts" (2004), 268, "Muir's facsimile [(Edmonton, 1886)] and that printed with Herbert R. [sic] Horne, 'Blake's Sibylline Leaf on Homer and Virgil', *Century Guild Hobby Horse*, II (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate", though BB 488, 836 imply they are the same.

#### REVIEWS

§Anon., *Athenaeum*, No. 2964 (16 August 1884), 216 ("The reproduction of the outlines is simply perfect")

§Anon., *Athenaeum*, No. 3203 (16 March 1889), 351-52 ("Their verisimilitude is absolute")

### *Song of Los* (A)



"This is M<sup>r</sup> Muir's Master Copy of the Song of Los copied from the original in the British Museum [A] | **21 copies were sold by Mess<sup>rs</sup> Quaritch.**" <WSRO>

REVIEW

*Saturday Review* (**29 August 1885**) ("we trust that ... [Mr Muir] ... will consult the British Museum example [A]")

***There is No Natural Religion* (A, H, L)**

M: "M<sup>r</sup> Muir's Master Copy of No Nat Relig | **50 copies were sold** | I do not know where the original is now". Facing pl. b12 ("God becomes as we are that we may be as he is") is a quotation from Irenaeus about the phrase (see *William Blake's Writings* [1978], 14). On the first flyleaf is a transcription of *All Religions are One* with a note: "This little book is copied from illustrated leaves in the possession of the Linnell family ... W Muir"; Muir never made a facsimile of *All Religions are One*. <WSRO>

REVIEW

*Athenaeum* (**26 June 1886**) ("reproduced with equal success" to that of *Milton*)

***Visions of the Daughters of Albion***

REVIEW

*Athenaeum* (**16 August 1884**) ("We can hardly expect to see finer transcripts of the plates in any published form")

§\**Eldfängd Glädje*. Tr. **Jonas Ellerström** (Lund: Bakhåll,

2007) 22 cm, 78 pp.; ISBN: 9789177422709 In Swedish

§*Escritos de William Blake*. Tr. **Alberto Mariscano** and **Regina de Barros Carvalho** (Gô) (Porto Alegre, Rio Grande do Sul: L&PM Editores [1984]) *Rebeldes and Malditos*, 7 21 cm, 140 pp. In Portuguese

It includes William Butler Yeats, "William Blake e a imaginação" ["William Blake and the Imagination", *Ideas of Good and Evil* (1903)] and T.S. Eliot, "Blake" [from *The Sacred Wood* (1920)].

Presumably it is the same as §*O casamento de céu e do inferno e outros escritos*, Tr. **Alberto Marsicano** (Porto Alegre [Brazil]: L&PM, 2007).

*The Essential Blake*; see *The Portable Blake*

*Eternity* (San Francisco: Goat Hill Printing, 1975) 12.2 x 9.6 cm, 11 gray leaves (4 of them blank)

The poem is "He who binds to himself a joy". Colophon: "300 copies [in paper covers]. The calligraphy, design, and binding are by Thomas Ingmire .... 40 copies have been hand bound in hard covers. The printing is by Goat Hill Printing Co. San Francisco."

§*Eternity* (Berkeley, California: Mayacamas Press, 1993) Broadside 35 x 28 inches

It is "He Who Binds to Himself a Joy".

§*Eternity is in Love with the Productions of Time* (Tarrytown [N.Y.]: Rectory Basement Press [1980])

Postcard format broadside, 15 x 10 cm

It is a Keepsake of the 1980 Annual Conference of the American Printing History Association. The title is from *Marriage* pl. 7. On the verso are Chinese characters in orange.

§*Europe* | *Lambeth 1794* | *Printed by Blake*.

An anonymous watercolour adaptation of *Europe* pl. 2 (title page) on laid paper showing a kneeling naked man(?) with a curling serpent (as in *Europe* pl. 2) growing from his head. Offered on E-Bay December 2013.

§*El Evangelio Eterno*. Tr. **Evelio Riojas Robles** (Mexico [City]: Ediciones Arsenal, 2006) 47 pp.; ISBN: 9709425736 In Spanish

*The Everlasting Gospel* / *L'évangile éternel*, tr. **Joëlle Abitbo** (1981) In French <BBS>

#### REVIEW

**Krzysztof Z. Cieszkowski**, *Blake*, XVI, 2 (Fall 1982),  
128-29

*The Everlasting Gospel & Other Poems*. Ed. **Sasha Newborn** (Santa Barbara [California]: Bandana Books, 2011) 8°, 68 pp.; ISBN: 9780942208078

The "Other Poems" are *There is No Natural Religion* (pp. 35-37), *All Religions are One* (pp. 38-39), and *The Marriage of Heaven and Hell* [which of course are not "Poems"] (pp. 40-68).

According to the Preface (pp. [i-ii]), "This text has been modernized where practicable, replacing antiquated usages such as *thee* and *thine* with *you* and *your*. More problematic in editing for modern readers is Blake's use of 'man' and 'men' to describe humanity. In his visual art, Blake portrays men and women with a clear eye, but, fair warning: his language is not as equitable."

*Experience: A Poem by William Blake* (N.Y.: The Saturday Press, 1930) 8°, 4 unnumbered pp.

The poem is 22 lines from *Vala* beginning "What is the price of Experience". According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930."

*\*Favorite Works of William Blake: Three Full-Color Books* ([N.Y.:] Dover Publications [1997?]) 12°; ISBN: 0486290867

*Favorite Works of William Blake* is merely a box containing the Dover *Songs of Innocence* (1971) <BB>, *Songs of Experience* (1984) <BBS>, and *The Marriage of Heaven and Hell* (1994).

§*Fellow Labourers in the Great Vintage*. ... ([Buffalo, N.Y.: Institute of Further Studies, 1968) Broadside, 27 cm

The quotation is from *Milton* pl. 25, l. 17.

**Fitzwilliam Museum (Cambridge University)**  
**Online Reproductions**

"The Accusers" (final state)

*For the Sexes: The Gates of Paradise* (L)

§\**The Fly: Poem.* Ed. **Yuri M. Skovorodnikov** ([No place]: Skovorodnikov Books, 1997) 13 cm, 18 pp.; no ISBN

\**Four Songs of Innocence.* Music by H. Walford Davies (London: Novello and Company, 1900)

§*The Four Zoas* [Nights 1-2 only] ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) Large Type Edition 16 pt Bold 69 pp.; ISBN: 1425083021

§*The Four Zoas.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 38 pp. [sic]; ISBN: 9781169191105

§*From the Preface to MILTON, 1804-1808* ([San Francisco]: Arion Press, 2004) No ISBN

A holiday greeting card.

§*The Gates of Paradise: For Children, For the Sexes.* Introductory volume by **Geoffrey Keynes** with Blake's preliminary sketches 3 vols. (London, 1968) The William Blake Trust <BB #48> **B.** (1968) 4 vols.

Vol. IV has five plates from *For the Sexes* (G, L).

The prints of *For the Sexes* are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

**Glasgow University Library**

## Online Reproductions

### *Europe* (B)

§*Golden Thoughts of William Blake* (Glasgow: D. Bryce and Son [1894?]) *Golden Thoughts Series*, 62

## Google Art Project Online Reproductions

| Institution  | Number<br>of Items          |
|--|-----------------------------|
| Art Gallery of South Australia                         | 1 ( <i>Job</i> pl.)         |
| Cincinnati Art Museum                                  | 1                           |
| Minneapolis Institute of Arts                          | 1                           |
| Pierpont Morgan Library                                | 1 ( <i>Job</i> watercolour) |
| Museum of Fine Art (Boston)                            | 1                           |
| Museum of Fine Art (Houston)                           | 9 ( <i>Job</i> pl.)]        |
| National Gallery of Art (Washington,<br>D.C.)          | 1                           |
| National Gallery of Victoria<br>(Melbourne, Australia) | 5                           |
| Philadelphia Museum of Art                             | 1                           |
| Tate Britain   | 3                           |
| Yale Center for British Art                            | 536                         |

§*The Grey Monk*. (Berkeley, California: Arif Press, 1974)  
Broadside, 250 copies

## Harvard Libraries

### **Online Reproductions<sup>438</sup>**

“Blake’s Chaucer: An Original Engraving”(C)

*The Book of Thel* (J)

*The First Book of Urizen* (F)

*Marriage of Heaven and Hell* (G)

*Songs of Innocence and of Experience* (I)

*Visions of the Daughters of Albion* (G)

§"He who bends to himself a joy." (Shanty Bay, Ontario : Shanty Bay Press, 2002-2007) Broadside, limited to 50 copies

§*Jerusalem ("And Did Those Feet in Ancient Time"). Stanzas from William Blake's "Prophetic Books" Set to Music by C. Hubert H. Parry* (London: J. Curwen and Sons [copyright 1916]) Curwen Edition, No. 40009 Two conjugate leaves

§*The Healing Power of Blake: A Distillation.* Ed. **John Diamond**, M.D. (Bloomington [Illinois]: Creativity Publishing, [copyright] 1998). **B.** Second Printing (March 1999). Sideways 8°, [180 unnumbered] pp.; ISBN: 1890995037 **C.** §(Square One Publishers, 2007)

Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (p. [3]); "Preface" (pp. [5-7]); "Introduction" (pp. [9-12]); quotation about Blake's death (p.

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<sup>438</sup> Most copies of Blake’s original works in Harvard are not reproduced online.



[174]); statement about "The purpose of poetry" (p. [176]); statement about the editor (p. [178]). "No other poet, perhaps no other person, can through his writings ... so raise our Life Energy, the Healing Power within us" as Blake, and "for this reason ... I have used him, more than all the other poets ... as an essential component of my healing practice" (p. [6]). The excerpts are mostly from Blake's prophecies, and "I have taken many liberties with them, even versifying his prose" and repunctuating the text (p. [11]).

#### REVIEWS

**Anon.**, *Book Reader*, **Fall-Winter 1999-2000**, p. 18 (a one-paragraph summary)

**Patricia Neill**, *Blake*, XXXIV, 3 (**Winter 2000-2001**), 95 (the practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For \$14.95, that's not a bad deal")

§*Helvedts Proverber* [*Proverbs of Hell*] (København, 1950) 26 pp. In Danish

§*Die Hochzeit von Himmel und Hölle* [und] *Ausgewälte Dichtungen* (Erfstadt: Area Verlag, 2005) 8°, 192 pp.; ISBN: 3899964292 In German

*The Marriage of Heaven and Hell*, "Auguries of Innocence", *The Book of Thel*, *Visions of the Daughters of Albion*, *America*, *The Book of Los*, *The Book of Urizen*, *The Book of Ahania*, *Europe*, and selections from *The Four Zoas* entitled "Los und Enitharmon", *The Marriage* tr. **Lillian Schacherl** (see *Marriage*, ed. Sir Geoffrey Keynes, German tr. by Lillian Schacherl (1975) <BBS 100>, the rest reprinted

from *William Blake: Ausgewählte Dichtungen*, tr. **Adolph Knoblauch** (1907). <BB>

*\*Holes in the Texture of Time: "Unwearied, labouring and weeping, he kept the Divine Vision in time of trouble": A reading of William Blake from his notebooks, letters and prophetic works* (Hastings, East Sussex: Hastings Arts Pocket Press: a co-operative effort of artists and writers, [?1994]) Pickpockets N° 22. Square 12°, 16 pp.; ISBN: 1873422

A collection of excerpts.

“Holy Thursday” (*Innocence*). Pp. 67-68 in [**Jane and Ann Taylor**], *City Scenes* (1818, 1823, 1828) <BB, BBS> ....

1828 NEW LOCATION: South Carolina

The anonymous print in 1818 and 1823 (image 7.3 x 5.5 cm), described in *BB* merely as “crude”, differs from that in 1828 (image 7.1 x 4.4 cm); in 1818, 1823 the girls follow the boys, while in 1828 the boys follow the girls.<sup>439</sup>

§*How can the bird that is born for joy sit in a cage & sing* [from “The School Boy” in *Innocence*]. ([1979]) Broadside illustrated and printed by Paul Peter Piech in 25 copies

*“how do we know but ev’ry bird that cuts the airy way, / Is an immense world of delight clos’d to your senses five?”*

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<sup>439</sup> Details of the prints were first reported in R.N. Essick, “Blake in the Marketplace 2011”, *Blake*, XLIV (2011), 26-27.

*From 'the marriage of heaven and hell'.*" (London: spoon print press, 2002) A folded leaf in the shape of a bird with designs by Linda Anne Landers

**Huntington Library  
Online Reproductions**

*All Religions are One* (A)

*America* (I)

*The Book of Thel* (L)

*Europe* (L)

*For the Sexes: The Gates of Paradise* (F)

*Ghost of Abel* (C)

*Song of Los* (E)

*Songs of Experience* (N)

*Songs of Innocence* (I)

*Songs of Innocence and of Experience* (E)

*Visions of the Daughters of Albion* (E)

*I asked [a thief ...]* (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard Six

The poem is printed on pink post-card size stiff paper.

*§If the Doors of Perception Were Cleansed* ([Mount Carmel, Connecticut:] Ives Street Press, 1983) 8 x 8 cm, 4 pp. A broadside

*\*The Illuminated Blake: All of William Blake's Illuminated Works with a Plate-by-Plate Commentary* by **David V. Erdman** (Garden City, N.Y., 1974) <BB> **B.** *\*The Illuminated Blake: Blake's Complete Illuminated Books. ...*

(N.Y., 1992) <BBS> C. §(N.Y.: Dover, 2007) ISBN: 97680486272344

B is an "unabridged and slightly corrected" reprint of A.

The "Introduction" (pp. 1-10) is reprinted on pp. 107-11 of §*A Book of the Book: Some Works & Projections about the Book & Writing*. Ed. Jerome Rothenberg and Steven Clay (N.Y.: Granary Books, 2000)

#### REVIEWS

§**Lincoln Kirstein**, *Nation*, CCXIX (16 November 1974), 503-4

§**Lawrence Lipking**, *Princeton Alumni Weekly*, 19 November 1974

§**Hugh Luke**, "Another Blake", *Prairie Schooner*, XLVIII, 4 (Winter 1974-75), 367-68

§**W.H. Stevenson**, "Blake Illuminated", *Studies in Romanticism*, XIV (Spring 1975), 201-5 (with another)

§**Annette S. Levitt**, *Wordsworth Circle* VI, 3 (Summer 1975), 139-42

**Edward J. Rose**, *Blake Newsletter*, IX, 2 (Fall 1975), 50-54

\***Brian Alderson**, "Blake in the original", *Times* [London], 22 December 1975, p. 9 (with 2 others)

§**Dewey R. Faulkner**, "Starry Wheels and Living Forms", *Yale Review*, LXIV (Winter 1975), 271-74 (with another)

§**Gene Bernstein**, *American Quarterly*, XXXI (1975), 372-74

- G.E. Bentley, Jr.**, "Visions of Blake", *University of Toronto Quarterly*, XLIV (1975), 251-58
- I.H. C[hayes]**, *English Language Notes*, XIII (1975), 30
- §**Florence Sandler**, *Western Humanities Review*, XXIX (1975), 301-3 (with another)
- §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975), 48-49 (with 3 others)
- §**W.H. Stevenson** [bis], "Blake Illuminated", *Essays in Criticism*, XXV (1975), 372-77
- §*Times of India Magazine*, **1 October 1976**, pp. 6-8 (with another)
- §**Kenneth Garlick**, *Notes and Queries*, NS, XXIII (1976), 379
- §**Duncan Macmillan**, *Apollo*, CIV (1976), 142-43
- §**William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-44 (with 3 others)
- §**David Bindman**, *Burlington Magazine*, CXIX (1977), 451-52 (with 2 others)
- §**P.M. Dunbar**, *Yearbook of English Studies*, CVII (1977), 269-71
- §**Leonard W. Trawick**, *Studies in Burke and His Time*, XVIII (1977), 57-60
- §*Bookwatch*, XIV (1993), 5

§*Infant Joy & The Blossom* ([No place]: Cherub Press, 1981) Miniature book 5.2 x 6.0 cm, 4 pp., 240 copies.<sup>440</sup>

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<sup>440</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 131.

*In England's green and pleasant land.* Illustrated by Julie Haigh ([No place:] Bradford and Ilkley Community College, 1986) 4°, 14 loose leaves printed on one side only, in a portfolio; no ISBN

The "Jerusalem" lyric from *Milton* with "A collection of illustrations suggested by William Blakes [sic] *From Milton* [sic] comparing his satirical comments of the Eighteenth Century dawn of industrialization to the Political climate of England in the 1980's", "limited edition of 20" copies.

*The Indispensable Blake*; see *The Portable Blake*

§*Jerusalem ("And Did Those Feet in Ancient Time"). Stanzas from William Blake's "Prophetic Books" Set to Music by C. Hubert H. Parry* (London: J. Curwen and Sons [copyright 1916]) Curwen Edition, No. 40009 Two conjugate leaves

§*Innocenza e Crudeltà: Liriche.* Tr. **Angelo Zanon Dal Bo** (Milano: Edizioni Accademia, 1976) 21 cm, 306 pp. In Italian

["Introduction" to *Innocence*], "The Tiger", "The Blossom", "The Angel." *Nightingale Valley: A Collection ...*, ed. Giraldu [William Allingham] (London, **1860**). Pp. 54-55, 95-96, 116-17, 235. <BB 491>

"Note J" (pp. 275-76) to "The Tyger" remarks:

It remains to add that for the version of "The

Tiger," here presented [pp. 95-96], differing somewhat from those hitherto published, use has been made of a MS. book of Blake's [the Notebook], belonging to a friend of the editor [D.G. Rossetti], full of the oddest chaos of verses, drawings, and memoranda [pp. 275-76.]

In "The Tyger", Allingham has added punctuation, altered spelling, omitted ll. 15-18, 21-24 of the etched version, altered "fire" to "ardour" (l. 6), "& what" to "'form'd thy" (l. 12, "What dread hand? & what dread feet?", as in *Songs* (P) <BB 400, "Formed thy">), and "he" to "God" (l. 19, "Did he smile his work to see?"). "& what" was altered in MS to "Formed thy" in the manuscript alteration in *Songs* (P), whose ownership between 1833 and 1931 is not known. (All the information from Note J here derives from R.N. Essick.)

§*Izabrana Dela* [*Selected Works*] Tr. **Dragan Purešić**. (Belgrade: Plato, 2007) In Serbian

§\**Izabrana Poezija i Proza* [*Selected Poetry and Prose*]. Tr. **Dragan Purešić** (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

*Izbrannoe* [*Selections*] Perevodakh [tr.] **S. Marshaka** (Moskva, 1965) In Russian <BBS 147, 167> **B. \***(Moskva:

Olma Press, 2000) 12°, 176 pp., 17 reproductions; ISBN: 5224013828 In Russian

Marshak, "Vilyam Bleik (1757-1827)", pp. 7-26.

*Jerusalem, Selected Poems and Prose*, ed. **Hazard Adams** (1970) <BB>

REVIEW

**Thomas H. Helmstadter**, *Blake Studies*, IV, 2  
(Spring 1972), 163-66

*Jerusalem*. With wood engravings by Linda Anne Landers. This edition is limited to [100] copies printed and signed by the artist at the Spoon Print Press, London, 199[5]. Narrow 8°, 6 leaves plus covers **B.** §(1996)

The text is the hymn from *Milton*. The numbers in brackets in the titles and colophon above are supplied in manuscript. The handsome designs are unrelated to Blake's.

The 1996 version has two more plates than that of 1995.

*Jerusalem* ([?London:] Spoon Print Press, 20[06]) 11 prints folding out in different directions, 60 copies

Not related to the earlier edition of the song from *Milton*; 60 copies signed by Linda Anne Landers.

§*Jerusalem* ("And Did Those Feet in Ancient Time"). *Stanzas from William Blake's "Prophetic Books" Set to Music* by C. Hubert H. Parr (London: J. Curwen and Sons [copyright 1916]) Curwen Edition, No. 40009 Two



conjugate leaves

§"Kristalna odaja [The Crystal Cabinet]." Tr. **Tanja Bakić** (Vijest [Montenegro], 24 December 2011), p. 2. In Montenegrin

*The Lamb*. A Christmas Greeting to their friends printed by Betty & Ralph Sollitt at The Redcoat Press, Westport, Conn. [1952] A folded sheet making 4 leaves; text only.

*The Lamb*. Designed and printed by Linda Anne Landers ([London:] Spoon Print Press, [1998]) Narrow 8°, 6 decorated leaves in a decorated cover, 100 copies printed

*The Lamb* ([No place:] Designed and printed by Linda Anne Landers at Spoon Print Press [2001]) Very tall 8°, 6 decorated leaves; no ISBN

A hundred copies were printed with decorations by Linda Anne Landers. This is distinct from her 1998 edition of *The Lamb*, much larger, with different designs, and set in much larger type.

§*The Lamb with Other Verses*. Illustrated by John C. Staples and M.E.E. (London: Hildesheimer and Faulkner; N.Y.: Geo. C. Whitney, [c. 1890])

The front cover calls it *The Lamb, The Piper, by W. Blake. And Other Verses*. The other poems are the "Introduction" to *Innocence* and excerpts from Wordsworth's "Intimations Ode". The illustrations are terrible, according to R.N. Essick.

*\*Lauschet der Stimme des Barden!* Tr. and ed. **Bernhard Langer** (Fulda, Germany: Gallimathias, 1995) Memories 7 55 pp.; ISBN: 3925654062 In German and English

Langer, "Bio-Graffiti" (pp. 3-5). Selections from *Poetical Sketches*, *Songs*, and *All Religions are One* are given in parallel English and German texts (pp. 6-51).

### **Library of Congress (Rosenwald Collection)** **Online Reproductions**

*America* (E)

*America* pl. a-c

*Book of Ahania* (A)

*Book of Thel* (F)

*Book of Thel* (H)

*Book of Thel* (O)

*Europe* (E)

*First Book of Urizen* (G)

*For Children: The Gates of Paradise* (A)

*For Children: The Gates of Paradise* (D)

*For the Sexes: The Gates of Paradise* (K)

*The Ghost of Abel* (A)

*Jerusalem* (I)

*Jerusalem* pl. 8-9, 19-20, 38<sup>a-b</sup>, 48, 50, 58, 78

Letters of 2 July 1802, 30 January 1803, 28 September and 4 December 1804, [4 August 1824], [February 1827]

*Marriage of Heaven and Hell* (D)

*Milton* (D)

“The Order in which the Songs of Innocence and Experience ought to be paged”

*Song of Los* (B)

*Songs of Innocence* (B)

*Songs of Innocence and of Experience* (C)

*Songs of Innocence and of Experience* (Z)

*There is No Natural Religion* (C)

*There is No Natural Religion* (F)

*Visions of the Daughters of Albion* (J)

§\**Libri Profetici*. Introduzione, Traduzione et Note di **Roberto Sanesi** (Milano: Guanda, 1980) 22 cm, xxxi, 213 pp. **B.** (1986) Tascabili Bompiani 400 19 cm, 225 pp.; ISBN: 884521303X <BBS> **C.** (1987) L'Altra Biblioteca 13 8°, 184 pp.; ISBN: 8877100486 <BBS> **D.** (Milano: Tascabili Bompiani, 1995) xxxv, 225 pp.; ISBN: 8845226115 **E.** (Milano: Fabbri, 1997) I Grandi Classici della Poesia 20 cm., xxix, 225 pp. **F.** Con 9 Illustrazioni dell'Autore (Milano: SE [1997]) Conoscenza Religiosa, 1 23 cm, 180 pp.; ISBN: 88771103566 In Italian and English

In 1987 are Roberto Sanesi, "Repertorio" (pp. 155-72), "Nota ai Testi" (pp. 173-80). The text (derived from Sampson [1913]) consists of facing English and Italian pages of *Thel*, *Marriage*, *Visions*, *America*, *Europe*, *Urizen*, *Ahania*, *Song of Los*, and *Book of Los*.

\**Libros Proféticos* I [-II]. Introducción **Patrick Harpur**. Traducción y Prefacios [plus, in Vol. II, "Glosario"] **Bernardo Santana** (Girona, España: Atalanta, 2013) Colección Imaginato vera 80 [Vol. I, 84 Vol. II] 4°, 704 pp. (Vol. I), 618 pp. (Vol. II); ISBN: 9788494094156 (Vol. I), 9788494227622 (Vol. II) 127 colour reproductions in Vol. I and 72 in Vol. II.

### Volume I

**Patrick Harpur.** "Introducción a los *Libros proféticos* de William Blake." Pp. 9-22.

[**Barnardo Santano.**] "Prefacio del traductor." Pp. 23-27.

"Bibliografía de William Blake en español." Pp. 28-29.

"Prefacio" to each Blake work.

The English texts face those in Spanish

*Tiriel* (pp. 31-60), (with 7 [of 9] reproductions, *El libro de Thel* (pp. 61-80), with 8 reproductions [B, E, or K] (including 2 colour prints from the British Museum Print Room [= BMPR]), *El matrimonio de cielo e infierno* (pp. 81-123) (with 16 [of 27] reproductions from copy D including 2 colour prints from the BMPR), *Visiones de la hijas de Albion* (pp. 151-91), with all 11 reproductions from copy J (plus 2 colour prints from the BMPR), *America: Profecía* (pp. 193-235), with all 18 reproductions from copy M?, *Europa: Profecía* (pp. 237-74), with 15 of 18 reproductions from copy E, *El [primer] libro de Urizen* (pp. 277-342), with all 28 reproductions from copy A (plus a colour print from the BMPR), *El libro de Ahania* (pp. 343-74), with 3 (of 6) reproductions from copy A, *El libro de Los* (pp. 375-94), with 4 (of 5) reproductions from copy A, *El cantar de Los* (pp. 395-414), with 7 (of 8) reproductions from copy B (plus a colour print from the BMPR), and *Vala, o los cuatro Zoas* (pp. 415-701), with 6 (of 146) reproductions.

### Volume II

\**Milton: poema en dos libros* (pp. 9-162), with 22 (of 50) reproductions from copy D; *Jerusalén: la Emanación del*

*Gigante Albión* (pp. 163-517) with 50 (of 100) reproductions from copy I; "Glosario" (pp. 519-616).

**Bernardo Santana**, "Glosario" (largely from Damon, *A Blake Dictionary*).

### REVIEWS of Vol. I

- \***Jesús García Calero**, "William Blake, el hombre que vio el lado oscuro de la modernidad", *ABC* (Cultura) [Madrid], **19 November 2013** In Spanish
- \***Iván Pintor Iranzo**, "El paraíso de William Blake, recobrado", *La Vanguardia* (Cultura/s") [Barcelona], **4 December 2013**, pp 6-7 (with Kathleen Raine, *Golgotha* in Spanish) In Spanish
- \***Antonio Colinas**, "Blake. Libros proféticos I, *El cultural* (El Mundo) [Madrid], **6 December 2013**, pp. 12-13 and Fernando Armbrur, "Blake el oscuro", p. 13 In Spanish
- \***Adriana Díaz-Enciso**, "El método de profecía de William Blake da española Ediciones Atalanta publica per vez primerva una versión intregra de los Libros Proféticos de William Blake en formato linguë, con traducción de Barnardo Santana", *Mileno* [Mexico (City)], "**7/12/2013**", online, very long, In Spanish. **B.** "William Blake's Method of Prophecy", on the Blake Society web-site (a "vast and outstanding ... feat"; "All the illustrations are neatly and faithfully produced"; "this edition of William Blake's books in Spanish is one of the most important events in that language for decades")

\***Fernando Castanedo**, "Clamor en el desierto", *El Pais* (Babelia) [Madrid], **7 December 2013**, p. 8  
In Spanish

\***Adriana Diaz Enciso**, "El método de profecía de William Blake", *Milenio* (Laberinto) [México city], **7 December 2013**, pp. 1-3 In Spanish

**REVIEWS of Vol. II**

\***Maica Rivera**, "Cómo ser William Blake", *Leer*, No. 249 (**February 2014**), pp. 76-77 In Spanish

\***Antonio Lucas**, "Delirios de un visionario", *El Mundo* [Madrid], **22 April 2014**, pp. 37-39 In Spanish

§*The Lilly* (Bushey Heath, Herts: Taurus Press, 1975)  
Broadside illustrated by Peter P. Piech, 25 copies

*Lines From The Auguries of Innocence by William Blake*  
(Bembridge [Isle of Wight: Privately printed], October 1968) 12°, 8 pp. (plus covers)

"Thirty copies of this pamphlet have been printed by W.J. Washington at The Yellowsands Press October MCMLXVIII"; a pretty little work in Red and Black with agreeable illustrations printed at a school press.

§"The Little Black Boy" by Blake the painter. *National Anti-Slavery Standard*, II, 40 (**10 March 1842**), 160.

§"The Little Black Boy." *National Anti-Slavery Standard*, V, 28 (**12 December 1844**), 112

§"A Little Boy Lost." *National Anti-Slavery Standard*, VI, 17 (25 September 1845), 68.

§*Llibres profètics de Lambeth, I: profecies polítiques*. Versió i próleg de **Miquel DescLOT** (Barcelona: Proa, 1987) Els llibres de l'Ossa Menor, 147. 91 pp.; ISBN: 8475881785 In English and Catalan

The poems are *Visions of the Daughters of Albion*, *America*, and *Europe*.

\**Libros proféticos I*. Tr. **Bernardo Santano** (Vilaür (Gerona): Atalanta, 2013) Colección Imaginatio vera 80, in 4º, 704 pp.; ISBN: 988494094156 In Spanish

Contains **Patrick Harpur**, "Introducción a los Libros proféticos de William Blake" (pp. 9-22); **Bernardo Santano**, "Prefacio del traductor" (pp. 23-27); "Bibliografía de William Blake en español" (pp. 28-29); *Tiriel* (pp. 31-60); *El libro de Thel* (pp. 61-80); *El matrimonio de cielo e infierno* (pp. 81-123); *La Revolución francesa* (pp. 125-59); *Visiones de las hijas de Albion* (pp. 161-91); *América: Profecía* (pp. 193-235); *Europa: Profecía* (pp. 237-74); *El [primer] libro de Urizen* (pp. 277-342); *El libro de Ahania* (pp. 343-74); *El libro de Los* (pp. 375-94); *El cantar de Los* (pp. 395-414); *Vala, o los cuatro Zoas* (pp. 415-701); "Créditos" pp. 702-3 (credits for works reproduced).

Illustrated hardcover volume (first of two) with twelve works by Blake; brief individual introductions by **Bernardo Santano**; Blake in English and Spanish on

facing pages; includes significantly illustrated plates, leaving out those mainly with text (e.g., of *Marriage* [D] it reproduces 13/27 plates: 1-5, 10-11, 14-15, 16, 20-21, 24); Announces forthcoming second volume with *Milton*, *Jerusalem* and a Glossary (for 2014). An imposing edition

REVIEWS, all in Spanish

- \***Jesús García Calero**, “William Blake, el hombre que vio el lado oscuro de la modernidad”, *ABC (Cultura)* [Madrid], **19 November 2013**
- \***Iván Pintor Iranzo**, “El paraíso de William Blake, recobrado”, *La Vanguardia (Culturas)* [Barcelona], **4 December 2013**, pp. 6-7 (with Kathleen Raine’s Spanish edition of *Golgonooza*)
- \***Antonio Colinas**, “Blake. Libros proféticos I”, *El cultural (El Mundo)* [Madrid], **6 December 2013**, pp. 12-13 and **Fernando Aramburu**, “Blake el oscuro,” p. 13
- \***Fernando Castanedo**, “Clamor en el desierto”, *El País (Babelia)* [Madrid], **7 December 2013**, p. 8

§*London* (Bushey Heath, Herts: Taurus Press, 1976)  
Broadside illustrated by Peter P. Piech, 25 copies

*London*. Wood Engravings by Paul W. Nash (London: The Strawberry Press, 1995) 5 pp.; ISBN: 1872333184

The words "William Blake" are "signed by the author by spirit pen, through Madam Casarosa of Tooting", according to the colophon.



§*Love's Secret: Illustrated by Claud Lovat Fraser*  
([London:] Curwen Press and Poetry Bookshop, [1920?])  
Rhyme Sheet 16.5 x 35 cm

§"Luda pjesma i druge pjesme [Mad Song and Other  
Poems]." Tr. **Tanja Bakić**. *Ars* [Montenegro], No. 4  
(2010), 59-65. In Montenegro

*The Lyrical Poems of William Blake*, ed. **John Sampson**,  
introduction by **Walter Raleigh** (1905, 1906, 1921, 1926  
<BB #275A-D>, N.Y.: Brentano's [?c. 1926], 1935) <BB  
#275E> §(London: Senate, 1995) **F.** (Charleston [South  
Carolina]: Bibliolife, 2009) ISBN: 97811563979561  
1995 One version of the Senate edition has "Satan in His  
Original Glory" on the front cover, and another has Linnell's  
portrait of Blake.

#### REVIEWS

**Lewis Nathaniel Chase**, "The Lyric Poems of  
William Blake. Another View of Prof. Walter  
Raleigh's Introduction to Them – Influences That  
Affected Blake's Genius", *New York Times*, **25**  
**August 1905**

**Anon.**, "Poetical Works of William Blake. | A  
Noteworthy New Edition of the Writings of the  
Inspired Engraver and Lyrist--The Story of  
Career. Published by arrangement with The  
London Times", *New York Times*, **12 April 1906**,  
p. BR258 (mostly about Blake; it does not refer

to the edition<sup>441</sup> except to quote Raleigh)  
 §**Anon.**, *Times Literary Supplement*, **13 April 1906**  
 (with another)  
**Lewis Nathaniel Chase**, *New York Times*, **25 August**  
**1906**, p. BR520

*§The Marriage of Heaven and Hell: Office Drawn from the Lyric and Prophetic Work of William Blake (1727-1827) for Use of St. Mark's in-the-Bourie* (N.Y.: 1920s)

*Matrimonio del Cielo y el Infierno*. Traducción y prólogo de **Diego Arenas** (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979) Colección Aves de Arca. 94 pp. <**BBS** §**serroneously listed as if it included only the Marriage, as on the title page**>

The text includes not only the *Marriage* but also *Visiones de las hijas de Albión* and "El viajero mental". The "Prologo" is pp. 9-20.

*§El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Tr. **Soledad Capurro** (Madrid, 1979) Colección Visor de Poesía Vol. 87 **B.** (Madrid, 1983) 210 pp. <**BBS**> **C.** §3<sup>a</sup> edic (1997) **D.** §4<sup>a</sup> edic (2001) **E.** Prólogo de **Luis Cernuda**. 5<sup>a</sup> edic (2003) ISBN: 8475220878

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<sup>441</sup> The work referred to could be *The Poetical Works of William Blake*, ed. **John Sampson** (1905) or *The Poetical Works of William Blake*, ed. **Edwin J. Ellis** (1906).

Luis Cernuda, "William Blake" is reprinted from *Pensamiento poético en la lirica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958)

*El Matrimonio* appeared by itself in 1977.

The translation is from the Keynes text, "aceptada generalmente como edición canónica".

§A *Memorable Fancy*. Illustrated by Linda Anne Landers (London: Spoon Print Press, 2002)

§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 Martín, graveur sur bois, Christine Tacq, eaux-fortes (Thame: p's & q's Press; Paris: Azul Éditions, 2007) 21 x 28 cm, 24 pp.; no ISBN In English and French 66 copies

**Metropolitan Museum of Art (N.Y.)**  
**Online Reproductions**

*Jerusalem* pl. 1

*Songs of Innocence and of Experience* (Y)

\**MILTON A POEM and the Final Illuminated Books: The Ghost of Abel, On Homer's Poetry [and] On Virgil, Laocoön*. Ed. **Robert N. Essick** and **Joseph Viscomi** (London: The William Blake Trust/The Tate Gallery, 1993) Blake's Illuminated Works Volume 5 4<sup>o</sup>; ISBN: 1854371215

David Bindman, "General Editor's Preface" (p. 6); R.N.E., J.V., "Foreword" (p. 7); "*Milton a Poem*: Introduction" (pp. 9-41); reproduction of *Milton* (C) and

additional prints (pp. 43-107); "The Printed Text of Milton" (p. 110) and transcript with notes (pp. 111-217); "The Final Illuminated Works: Introduction" (pp. 220-43): reproductions of *Ghost of Abel* (A), *On Homer* (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-52), plus "The Texts" (p. 253) and transcriptions (pp. 254-77).

The prints are reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

#### REVIEWS

**Artner, Alan G.** (of the *Chicago Tribune*), *Santa Barbara News-Press*, **13 February 1994**, p. H3 (with another) ("superb reproductions")

**Kenneth Baker**, *San Francisco Examiner & Chronicle*, **13 February 1994** (with another)

**Richard Wendorf**, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) (the 2 Blake Trust reproductions are "extremely handsome" [p. 669])

**Dennis M. Read**, *Blake*, XXIX, 3 (Winter 1995-96), 91-92 ("there is much to praise, little to question, and less to criticize in this splendid volume" [p. 92])

**Iain Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *MILTON ... and the Final Illuminated Books*)

See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**David Worrall**, *Year's Work in English Studies* for 1993 (**1996**), 323 ("splendid")

**S.L.M.**, *Gazette des Beaux-Arts*, 138<sup>e</sup> Année (**1996**), 19, in French (with another)(the series is "une magnifique collection")

**Dennis M. Welch**, *English Studies*, LXXVIII (**1997**), 90-93 (with 2 others) (all the volumes display "consistently meticulous" scholarship)

**Paul Cantor**, *Huntington Library Quarterly*, LIX, 4 (**January 1998**), 557-70 (with 2 others) ("The reproductions ... are as good as modern technology will allow", and the "editions have been prepared" with commendable "care and thoughtfulness" [pp. 558, 570])

**Michael Phillips**, *Burlington Magazine*, CXXXIX (**1997**), 338-39 (with 8 others) (all 6 Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 5 others)

§*Clio*, XXVI (**1997**), 449+

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (**March 2000**), 22-24 (with 6 others)

**Deirdre Toomey**, "“Printed Perfect”", *Yeats Annual*, No. 14 (**2001**), 360-64 (with 5 others) (The Blake

Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

*\*Milton: Ein Gedicht Mit einer Reproduction des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring* (Wien [Austria]-Lana [Italy]: edition per procura, 1995) 8°, 294 pp., 52 reproductions; ISBN: 3901118233 In German

It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile of copy D (1967), except that (1) Only 12 prints (mostly full-page designs) are in colour, the rest being in black-and-white;(2) The rectos in the original are mostly printed here as versos; and (3) Pl. 2 from Copy B is added. In addition there are "Editorischer Hinweis" (p. 60); translation of *Milton* (pp. 61-125); "'Gottes Wege': Ein Nachwort" (pp. 129-81); "Kommentar": "'Merkt meine Worte wohl': Ein Gang durch Blakes Gedicht *Milton*" (pp. 185-270); \*"Anhang: Eine Vision des Jüngsten Gerichts" (reproduction of the "Vision of the Last Judgment" design in the U.S. National Gallery, with an elaborate overlay identifying the figures); "Vorbemerkung" (pp. 275-76), and a translation of the description of the "Vision of the Last Judgment" from the *Notebook* (pp. 226-92), plus "Anmerkungen" (pp. 293-94).

#### REVIEW

**Angela Esterhammer**, *Blake*, XXXIII (1999), 24-27  
(with another) ("Möhring's translation of *Milton* is excellent" [p. 26])

§*Milton suivi de Le Jugement Dernier*. Tr. **P. Leyris** (Paris: Joseph Corti, 1999) In French

REVIEW

\***Mark Porée**, *Quinzaine littéraire*, No. 764 (1999), 19-22 (with 2 others), in French

§*Mi-shire [From the Poetry of] vilyam blak*. Tr. **Joshua Kochav** (Tel Aviv: Ofir, 1968) In Hebrew

**Pierpont Morgan Library and Art Gallery  
Online Reproductions**

*America* (A)

*Book of Los* (B)

*Book of Thel* (C)

*Descriptive Catalogue* (N) title page

*Europe* (b)

*Europe* (G)

*First Book of Urizen* (B)

*Jerusalem* (F)

"Joseph of Arimathea Among the Rocks of Albion" (J)

**Letters**

14 April 1800

[12 September 1800] ("My Dearest Friend")

12 March 1804

*Marriage* (F)

*On Homer* (F)

Pickering Manuscript

*Songs of Innocence* (e or n), uncoloured

*Songs of Innocence* (D)

*There is No Natural Religion* (G)  
*Visions of the Daughters of Albion* (F)

**Museum of Fine Arts (Boston)**  
**Online Reproduction**

"The Accusers"

*\*Mushin no Uta, Ushin no Uta: Blake Shishu: Songs of Innocence and of Experience* [: *Blake's Poems*]. Tr. **Bunsho Jugaku** (Tokyo: Kadokawa Shoten, 1999) Kadokawa Bunko [Kadokawa Library Edition] 206 pp., 54 reproductions; ISBN: 40422794017 In Japanese

The book consists of *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell* (pp. 9-202) plus a short essay by Shinichi Nakazawa, "Hachikiresona Muku [Overflowing Innocence]" (pp. 203-6).

Jugaku's translations of Blake's *Songs* appeared as *Muzen no Uta* [*Songs of Innocence*] (1932), *Munyo no Uta* [*Songs of Experience*] (1935), *Blake Jojoshisho* [*Selected Romantic Lyrics*] (1931-1957) revised in *Blake Shoshi* (1950, 1968). His translation of *The Marriage* first appeared in the first edition (1931) of *Blake Jojoshisho* [*Blake Lyrics*]; in the revised editions (1940-1997), the *Marriage* was omitted.

The 55 prints include 26 in colour of *Innocence* and 28 of *Experience* (27 in colour).



*§My fingers emit spark of fire with expectations of my future labours* [from letter of 16 September 1800] ([1982]) Poster illustrated and printed by Paul Peter Piech

*§My Pretty Rose Tree* [from *Experience*]. ([1981]) Poster illustrated and printed by Paul Peter Piech

"The Nakedness of woman is the work of god." Proverb Number 25 of 70 Proverbs of Hell from William Blake's *The Marriage of Heaven and Hell*. Dry point etching and acrylic by Robert Shetterly (Ellsworth, Maine: Dry-trap printing by The Borealis Press, 1992) Blake and Shetterly Series  
A folded card with a design not related to Blake.

*§Napišu Básne Kytkám na Lysty*. Tr. **Zdenek Hron** (Praha [Czech Republic]: \_eskolovenenskys Spisovatel, 1981) Klub P\_atel Poezie. Vyb\_rová \_ada 205 pp. <BBS> **B.** *§Napišu Verse*. Second edition (1996) 198 pp.; ISBN: 8071850616 and 988071850618 In Czech

**National Gallery of Art  
(Washington, D.C.)  
Online Reproductions**

The U.S. National Gallery of Art has 347 Blake images, but only 158 are reproduced, mostly prints (132, including 50 for *Job* and 15 for Dante).

**National Gallery of Victoria (Melbourne)  
Online Reproductions**

*Europe* pl. 11 (called pl. 8)

*First Book of Urizen* pl. 21 (called "Los, Enitharmon and Orc", i.e., *Europe* pl. 11)  
*Jerusalem* pl. 51  
*Songs of Innocence* (Y) pl. 13, 16, 18-19, 23-24, 35

**New York Public Library**  
**Online Reproductions**<sup>442</sup>

*America* [L, Berg Collection]  
*Europe* [F, Berg Collection]  
*Milton* [C]

§"Night." *National Anti-Slavery Standard*, III, 3 (23 June 1842), 12.

§*Night* by William Blake. Illustrated by **Roberta F.C. Waudby** (London: The Medici Society [1930s]) 4 leaves including wrappers.

The poem is from *Innocence* pl. 20-21. Roberta Waudby also illustrated *The Piper* (i.e., "Introduction" to *Innocence*, pl. 4) <BBS 160>.

*Obra Poetica*. Tr. [**Pablo Mañé Garzón**. Intro. **Mariano Vazquez Alonso**. Rev. **E. Caracciolo Trejo**] (Barcelona: Ediciones 29, 1992) Coleccion "Ucienza", Vol. [3] 8º, 261 pp.; ISBN: 8471753413

Garzon, "Prologo" (pp. 13-19); Alonso, "Introduccion" (pp. 21-38); it includes *Poetical Sketches*, *Tiriel*, *Songs*,

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<sup>442</sup> Under "NYPL Digital Gallery". Under Blake it includes some miscellaneous engravings and some not related to the poet.

Notebook, *French Revolution, Marriage, and Visions*, plus "Nota cronologica", and a very few notes.

The pagination and ISBN suggest that it is not the same as *\*Obra Poética*, tr. Pablo Mañé Garzón (Barcelona: Ediciones 29, 1997), 166 pp., 19 cm; ISBN: 8471754266

The copyright date for Ediciones 29 is 1980, apparently referring to *Obra Completa en Poesia*, tr. **Pablo Mañé Garzón** (1980), Libros Rio Nuevo <BBS>

§*\*Obra Poética*. Tr. **Pablo Mañé Garzón** (Barcelona: Ediciones 29, 1997, Primera edición en esta colección: 1992) 166 pp., 19 cm; ISBN: 8471754266 **B.** §Segunda edición (1998) **C.** §Tercera edición ... (2001) **D.** Cuarta edición (2004) 8°, 258 pp.

In the 2004 printing are Pablo Mané Garzón, "Prólogo" (pp. 13-19) and Mariano Vázquez Alonso "Introducción" (pp. 12-40).

The ISBN codes indicates that this edition is distinct from the three editions of *Poesía Completa*, tr. Pablo Mañé Garzón (... 1984, 1986; 1986; 1980-1995).

*Obras Completas en Poesia: Edición Bilingüe*. Tr. **Pablo Mañé Garzón** (Madrid, 1980) Libros Rio Nuevo, 30 In Spanish and English <BBS> **B.** (1984)

In *Poesia Completa* (1999), the same strange collection of works (but lacking *Visions of the Daughters of Albion*) appears in a slightly altered translation attributed to **Francesc LL. Cardona**.

This is apparently distinct from §*Poesía completa*. Traducción de Pablo Mañé Garzón [2 vols.?] (Barcelona: Libros Rio Nuevo, 1980) In Spanish and English.

*Œuvres de William Blake*, tr. **Pierre Leyris**, Vol. I (1974), Vol. II (1977), Vol. III (1980), [Vol.] IV: *Vala ou les Quatre Vivants, et Annotations à divers ouvrages*, tr. **Jacques Blondel** (1983) In French <BB,BBS>

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**Claude Jannoud**, *Le Figaro*, **29 June 1974**, p. 8, in French, tr. Kathryn R. [Kremen] Gabriella in *Blake Newsletter*, VIII, 4 (**Spring 1975**), 121 <BB #A1953>

§**Anon.**, *Quinzaine Littéraire*, CXC (**1-15 July 1974**), 7-9, in French (with a survey of “Blake en Français”)

§**Françoise Wagener**, *Le Monde*, **12 July 1974**, p. 16, in French (with an interview with Leyris)

**Anon.**, “Tigre! Tigre! burning bright”, *Times Literary Supplement*, **26 July 1974**, p. 796 (praise) In French <BB #A1035>

§**Claude Jannoud**, *Le Figaro*, **29 June 1974**, p. 8, in French; tr. Kathryn R. [Kremen] Gabriella, *Blake Newsletter*, VIII, 4 (**1975**), 121 <BB #A1953>

§**Françoise Moreau**, *Nouvelle Revue française*, No. 303 (**1 April 1978**), 137-38, in French

§**David Fuller**, *Durham University Journal*, LXXVII, 1 (**December 1984**), 118-19

§**Peter Marshall**, *Etudes anglaises*, XXXVIII (**1985**), 235-36, in French

§**Jean-Pierre Jossua**, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331 (all 4 volumes) in French

§**Martin Bidney**, *Blake*, XXIII, 2 (Fall 1989), 79-80 (Vol. IV)

§**Jean-Pierre Jossua**, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331, in French

§*Ol mi-shire blak ve-kits* [Duplicate title-page: *More from the Poetry of Blake and Keats.*] Tr. **Joshua Kochav** (Tel Aviv: Ofir, 1980) In Hebrew <BBS>

§"On Another's Sorrow." *National Anti-Slavery Standard*, V, 38 (20 February 1845), 152.

§"On Another's Sorrow" "from Songs of Innocence and of Experience [not published in America]." *National Anti-Slavery Standard*, V, 20 (15 May 1845), 200

§*Pesni Nevinnosti opyta.* [Tr. **Sergeia Stepanova**, *Kommentari Aleksandry Glebouskoi*] (Sankt-Peterburg: Severo-Zapad, 1993) 270 pp. In Russian

**Philadelphia Museum of Art  
Online Reproductions**

"The Accusers" (3H)

*Europe* pl. 14

*Jerusalem* pl. 99

*Milton* pl. 13

*Songs* (o) pl. 29 (frontispiece to *Experience*), pl. 52 ("To Tirzah")

*The Piper* ["Introduction" to *Innocence*]. Designed and Illustrated by Roberta F.C. Waudby (London: The Medici Society [1930s]) <BBS 160, dating it c. 1980 rather than the 1930s when Waudby flourished>

*\*Poemas do Manuscrito Pickering Sequidos d'Os Portões do Paraíso.* Tr. **Manuel Portela** (Lisbon: Edições Antígona, 1996) 8º, 77 pp.; ISBN: 9726080630 In Portuguese

Translation of the Pickering MS and *For the Sexes: The Gates of Paradise*.

*Poemas Proféticos y Prosas:* Versión y prólogo de **Cristóbal Serra**(Barcelona: Barral Editores, 1971) <BB #A282§, erroneously giving "Christobal" and 1941>

§*Poemas y prosas. Simbolos y fuentes.* Selected and tr. **Cristóbal Serra** (Palma de Mallorca: Edicions Cort, 2010) In Spanish

§*\*Poeme si Gravuri: Poems and Gravas* [sic]. Ed. **Cicerone Theodorescu** (Bucaresti: Crater, 1999) 22 cm, 127 pp.; ISBN: 9739029647 In Romanian

*Poèmes choisis.* Tr. **Madeleine L. Cazamian** (Paris: Aubier, 1944) Collection Bilingues des Classiques In French <BB misdates it 1943> **B.** §(Paris, 1950) <BB> **C.** *Poems*

|*Poèmes*. Tr. M.L. Cazamian (Paris: Aubier-Flammarion, 1968) Bilingue Aubier Flammarion [11] <BB #297 and BBS 161, list it separately from *Poèmes Choisis*> **D. William Blake**. Ed. **M.L. Cazamian** (Madrid: Ediciones Júcar, Feb 1984) Colleccion Los Poetas, 51 8°, 208 pp.; ISBN: 8433430513 In Spanish <BBS>

In 1943, the Introduction is pp. 9-92. The selections, facing each other in English and French, include *Songs*, *Thel*, *Urizen*, "The Everlasting Gospel", and extracts from *The Marriage* and *Milton*; in 1968 the poems are on facing pages (pp. 90-311); in 1984, the "Antologia" with selections, English facing Spanish, tr. Cristóbal Serra, are from the *Songs*, "Auguries of Innocence", *Marriage*, *Visions*, [*Vala*], *Milton*, *Jerusalem*, and "The Everlasting Gospel" (pp. 121-201).

In 1968 are "Introduction" (pp. 7-84), "Notes" (pp. 313-14), "Termes, Usités dans la Cosmogonie de Blake" (pp. 315-16).

In 1984 are the "Introduccion", tr. **Marie-Christine del Castillo** and **Abelardo Linares** (pp. 9-118), and "Bibliografia Esencial" 1863-1951 (pp. 213-14). For many years, this was probably the best known text of Blake in Spanish.

Chapter 5 of the Introduction is translated into Japanese in *Bokushin: Bungaku Kikan: Faunus* [*The Quarterly of Literature*], No. 5 (January 1976) [Special Issue:] *William Blake yogen: to shinpi no sho: William Blake* [*The Books of Prophecy and Mystery*] <BBS>

*Poems* (London: David Campbell Publishers Ltd, 1994) Everyman's Library Pocket Poets 12°, 283 pp.; ISBN: 1857157109 **B. Poems** (N.Y. and Toronto: Alfred A. Knopf,

1994) Everyman's Library Pocket Books 17 cm, 283 pp.; ISBN: 978067946331

A "selection by **Peter Washington**" (p. 4) with no added matter whatever except "Contents" and "Index of First Lines". It does not seem to be significantly related to previous Everyman editions of *Poems & Prophecies*, ed. **Max Plowman** (1927 ff) <BB>, revised by **Geoffrey Keynes** (1959 ff.) <BB>, introduction by **Kathleen Raine** (1975 ff.) <BBS>, revised as *Selected Poems* by **P.H. Butter** (1982 ff.) <BBS>.

§\**Poems*. Selected by **James Fenton** ([London]: Faber and Faber, 2010) Pp. xxiv, 95 ISBN: 9780571236039 Also published as an E-book

Fenton, "Introduction".

§[*Poems*] (Moscow, 1978) In Russian

**A. Zveryev**, "[The Greatness of Blake]" (pp. 5-32); **G. Yakovleva** (reprinted in [*Literary Review*], V [1979], 75-76); **N. Starosel'skaya**, "[Between the Epochs]" (reprinted in *Inostrannaya [Foreign] Literatura*, XII [1980], 232-33).

*Poems* ([No place:] Minizauber Edition, [2001?]) 14 pp. (2 x 1.45 cm); no ISBN In German

25 copies of this tiny work were printed, probably by Sybille Maier.

\**Poems*. Selected and Introduced by **Patti Smith** (London: Vintage Books, 2007) 8°, xiii, 173 pp.; ISBN:



9780099511632**B.** ([No place]: Paw Prints, 2008) ISBN:  
9781439584477

“Introduction” (pp. xi-xiii): “He is a messenger and a god himself.”

The text of the *Poems* includes letters.

§*Poems* ([?Ottawa]: eBooksLib, 2010) 23 pp.; ISBN:  
9781412188609

*Poems and Letters*, ed. **J. Bronowski** (1958 ff.) <*BBS*>

REVIEW

§**Anon.**, *Times Literary Supplement*, **24 October 1958**, p.  
610

*The Poems & Prophecies of William Blake*. Ed. **Max Plowman** (1927) Everyman's Library. **B.** §(1934) **C.** (1945) **D.** *Poems and Prophecies*. [Ed. **Max Plowman**] (1950) **E.** *Blake's Poems and Prophecies*. Ed. **Max Plowman** (1954) **F.** Supplementary Notes, Select Bibliography, and Revisions to the Notes by **Geoffrey Keynes** (1959) <*BB*> **G.** (London: Dent; N.Y.: Dutton, 1963) Everyman's Library No. 792. 12° **H.** (1965) **I.** (1970) **J.** (1972) **K.** [Introduction by **Kathleen Raine**] (1975) **L.** (1978) **M.** (1984) **N.** (1991) <*BB*, *BBS*>

REVIEWS

§**Herbert W. Horeville**, “William Blake Comes Into His Own”, *New York Times*, **1 August 1926**

**Richard Le Galliene**, “Thunderous Visions of Titanic Half-formed Worlds”, *New York Times*, **19 September 1926**

§**Anon.**, *Times Literary Supplement*, **11 August 1927**  
(with 3 others)  
§**George Sampson**, *Observer*, **1927(?)** (with 6 others)  
**D.W. Dörrbecker**, *Blake*, XXVI, 3 (**Winter 1992-93**),  
82

*Poems and Prose*. Introduction by **Robert Van de Weyer**  
(London: Harper Collins, 1997) Fount Classics 12°, xii, 123  
pp.; ISBN: 0006280315  
"Introduction" (pp. vii-x).

*Poems by William Blake*. Ed. **Alice Meynell** (London, 1911)  
Red Letter Library. **B.** *Poems*. Introduction by **Alice Meynell** (London and Glasgow [1927]) <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.

*Poems of Blake*, ed. **Laurence Binyon** (1931) <BB>  
REVIEW

§**E.M. Forster**, *Books* [N.Y.], **31 August 1931**, p. 1

*The Poems of William Blake*. Ed. **W.B. Yeats** (London, 1893)  
The Muses Library **B.** (N.Y., 1893) **C.** (London and N.Y. [1905]) **D.** *Mr. William Butler Yeats Introduces the Poetical Works of William Blake* (London, 1910) Books that Marked Epochs **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 and 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.

G The Carlton House edition lacks the introduction present in all other printings.

J In the 2002 edition, Paulin's introduction is pp. xi-xvii.

#### REVIEWS

§ **John Wren-Lewis**, *New Statesman*, 22 August 1969, p. 249

§ **Anon.**, *Choice*, VII (December 1969), 1390

§ **Patrick Murray**, *Studies* [Dublin], LIX (1970), 215-18

*Poems of William Blake*, ed. **John Sampson** (1921) <BB> **B.** (London: Studio Editions, 1995) ISBN: 05980769

#### REVIEW

§ **Anon.**, *Times Literary Supplement*, 1 December 1921

*The Poems of William Blake With [12] Illustrations from Blake's Illuminated Books*. Ed. **Aileen Ward** (Cambridge [England], 1973) The Limited Editions Club 40 S, No. 9 <BBS> **B.** (Norwalk, Connecticut: Heritage Press, 1995) 4°, xxiv, 290 pp., no ISBN

\**Poems of William Blake*. Selected by **Amelia H. Munson** (N.Y., 1964) <BB> **B.** Illustrations by William Blake. Collector's Edition Bound in Genuine Leather (Norwalk, Connecticut: The Easton Press [1999]) 139 pp.

“William Blake” (pp. 1-9).

\**The Poems of William Blake*. Ed. **W.H. Stevenson**. Text by **David V. Erdman** (London: Longman, 1971) Longman's Annotated English Poets **B.** (London: Longman, 1972) <BB #296A-B> **C.** *Blake: The Complete Poems*. Ed. W.H. Stevenson (London and N.Y. Longman, 1989) Longman Annotated English Poets <BBS 149> **D.** Third Edition (Harlow [England], London, N.Y., Boston, San Francisco, Toronto, Sydney, Tokyo, Singapore, Hong Kong, Seoul, Taipei, New Delhi, Cape Town, Madrid, Mexico City, Amsterdam, Munich, Paris, Milan: Pearson Longman, 2007) Longman's Annotated English Poets 8°, xxv, 929 pp., 24 reproductions (including 3 on the covers); ISBN: 9781405832809 **E.** Third Edition (Abington [Oxon]: Routledge, 2014) ISBN: 9781403832809

**John Barnard** and **Paul Hammond**, “Note by the General Editors” (pp. x-xi), “Preface” (pp. xiii-xvi), “Chronological Table of the Life and Work of William Blake” (pp. xvii-xxii), “Appendix: Doubtful and Spurious Attributions” (pp. 914-15) (“To the Nightingale” and “The Felpham Rummer”), Indices of “Titles and First Lines” (pp. 916-26), of “Notes and Relevant Passages” (pp. 927-28), and of “Prose Quotations”. The “Poems” include *The Marriage of*

*Heaven and Hell* and, for the first time, *There is No Natural Religion* and *All Religions Are One*.

The text is still modernized, and poems after 1807 have been rearranged. "The heart and lungs of the edition ... are ... the headnotes [which] have been largely rewritten ... [and] The footnotes [which] ... have been scoured and revised" (p. xiv). The headnotes and footnotes are admirable: humane, learned, crucially informative.

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**John Dixon Hunt**, "Learning Blake's visionary language on one's own", *Times* [London], **26 July 1971**, p. 8

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)

**Anne Kostelanetz Mellor**, *Blake Newsletter*, VI, 1 (Summer 1972), 32-33

§**John Beer**, *Notes and Queries*, NS XX, 8 (August 1973), 305-7 (with 2 others)

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 7-8

§**David Fuller**, *Review of English Studies*, XLII, 168 (November 1991), 612

§**Ira Livingston**, *English Language Notes*, XXVIII, 3 (1991), 61-63

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1990* (1991), 90

§**David Fuller**, *Review of English Studies*, XLII (1992), 177-79

**Edward Larrissy**, *Notes and Queries*, CCXXXIX [NS IV], (1994), 404-5 (with another) (Stevenson has normalized Erdman's text and dropped Erdman's

name from the title page, but his notes are  
"indispensable")

**François Piquet**, *Etudes anglaises*, XLVII (1994), 478,  
in French (an account of the "nouveau" of the  
second edition)

*Poems of William Blake*. Ed. **Peter Ackroyd** (London:  
Sinclair Stevenson, 1995) 8°, 109 pp.; ISBN: 1856195627

"Introduction" (pp. vii-ix)

#### REVIEW

\***Alberto Manguel**, "Genius of Blake revealed:  
Ackroyd makes it clear we owe the poet a great  
many revelations about our senses", *Globe and  
Mail*, [Toronto] **13 January 1996**, p. C20 (with  
another)

\**The Poems of William Blake* ([No place (England), or  
publisher, 2002 or 2003]) Faerie Queene Library. 7  
unnumbered leaves 2.7 x 2.0 cm, no ISBN

A miniature edition, consisting of "The Tyger" plus 2 pp.  
about Blake.

§*Poems of William Blake* [San Bernardino, California:  
CreateSpace Independent Publishing Platform, 2013] 65 pp.  
ISBN: 9781482717655

§*Poems of William Blake--The Original Classic Edition*  
(Daboro: Emero Pub., 2012) An e-Book

*Poèmes/Poems*; see *Poèmes Choisis*, ed. **Madeline L. Cazamian**

*The Poems, with Specimens of the Prose Works.* With a Prefatory Notice, Biographical and Critical, by **Joseph Skipsey** (London: Walter Scott, 1885) The Canterbury Poets <BB #298A> **B.** §([?1885]) **C.** (London: Walter Scott; N.Y.: Thomas Whittaker; Toronto: W.J. Gage and Co., 1888) **D.** §([?1899]) **E.** (London, Felling-on-Tyne, N.Y., and Melbourne, [?1904]) The Canterbury Poets <BB #298B> **F.** §([Charleston [South Carolina]: BiblioBazaar, 2010) 296 pp.; ISBN: 9781141086689 **G.** §([Memphis, Tennessee]: General Books, 2010) 304 pp.; ISBN: 9781154815450

1885 In the first edition there are framing lines around all text, and some title page words printed in red.

[?1885] The second edition has the title page reset and no framing lines or red printing,

1888 The 1888 edition has lines printed in red.

[?1899] The ?1899 edition has no framing lines.

§\**Poesía Completa: Edición Bilingüe.* Tr. **Pablo Mañé Garzón** (Barcelona, 1980) Libros Rio Nuevo No. 29-30. Sería Vol. 21-22. 2 vols. **B.** §\*Corregida y revisada por **E. Caracciolo Trejo** (Barcelona, 1984) 2 vols. **C.** §(Barcelona, 1992) 320 pp. <BBS> **D.** (Barcelona: Ediciones 29, 1995) Libros Rio Nuevo XIV 8º, 463 pp.; ISBN: 8471753723 In Spanish and English

In 1995, Pablo Mané Garzón, "Prologo" (pp. 15-21); Mariano Vazquez Alonso, "Introduccion" (pp. 25-42), poems (English and Spanish on facing pages) from *Poetical Sketches*,

*An Island in the Moon, Thel, Tiriel, Innocence, Experience, Notebook, The French Revolution, and Visions*, plus, oddly in an edition of Poesía, *The Marriage of Heaven and Hell* (pp. 45-463). Of course most of Blake's poetry is omitted in this edition of his "Poesía Completa".

The ISBN number indicates that this is a different edition from Mané's *Poesía Completa* of ... 1984 and 1986.

§\**Poesía Completa*. Edición Bilingüe. Prólogo, **Pablo Mañé [Garzon]**; introducción **Mariano Vázquez Alonso**; corrección y revisión, **E. Caracciolo Trejo**; [traducción, **Pablo Mañé**]. [Second edition] (1984) C. §(Barcelona: Ediciones 29, 1986) 2 vols., 15 cm, 452 pp.; ISBN: 8471751860 In Spanish

The ISBN number indicates that this is a different edition from Mané's *Poesía Completa* (1980, 1984, 1992, 1995) and his *Obra Poética* (1992, 1997).

§*Poesía Completa* [traducción, **Pablo Mañé Garzón**] ([Madrid]: Hyspamérica, 1986) Biblioteca personal 4 21 cm, 246 pp.; ISBN: 8459912175 In Spanish

The ISBN numbers and the pagination indicate that this is a different edition from Mañé's *Poesía Completa* (... 1984; 1986 and 1980, 1984, 1992, 1995) and his *Obra Poética* (1997).

*Poesia Completa*; see *William Blake: Poesia Completa*

*Poesía completa*. Prólogo, **Pablo Mañé [Garzon]**; introducción, **Mariano Vázquez Alonso**; corrección y revisión.



**E. Caracciolo Trejo** (Barcelona: Ediciones 29, 1986), Río nuevo, 2 vols., 452 pp.; ISBN: 8471751860 <BBS>...**D. §**(Barcelona, 1995)

*Poesía completa.* Versión, prólogo y presentación **Francesc LL. Cardona** Doctor en Historia y Catedrático (Barcelona: Edicomunicación, 1999) Colección Cultura 8º, 286 pp.; ISBN: 847672893X In Spanish

“William Blake, Vida y obra” (pp. 5-8), “Poesía completa” (pp. 9-278) consisting only of *Poetical Sketches*, *Island in the Moon* (poems only), *Thel*, *Tiriel*, *Songs*, Rossetti MS poems, *French Revolution*, and *Marriage of Heaven and Hell*.

The work seems to be a very slightly altered version of *Obras Completa en Poesía*, tr. Pablo Mañé Garzón (1984) with the same strange list of titles (though lacking *Visions of the Daughters of Albion*).

§*Poesía Completa.* Tr. **Andrés Maldonado** (Buenos Aires: Editorial Cygnus, 2012) 256 pp.; ISBN: 9789872398446 In Spanish

§*Poesía romántica inglesa: Blake, Wordsworth, Taylor* [?Samuel Taylor Coleridge<sup>443</sup>] y otros. [Tr. **M(arià). Manent y Juan G. de Luaces**] (Barcelona: Orbis, 1983) Historia universal de la literatura, 92. 141 pp.; ISBN: 8475303838 In Spanish B. §1988. Biblioteca de clásicos universales, 21

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<sup>443</sup> Note that in Spain STC would be listed as Taylor Coleridge, Samuel.

§*Poesie*. Introduzione di **Sergio Perosa**; tr. **Giacomo Conserva** (Roma: Newton Compton, 1976) Paperbacks Poeti, 45 19 cm, 197 pp. <BBS 162> **B.** (Roma: Grandi Tascabili Economici Newton, 1991) Grandi Tascabili Economici, 93 22 cm, 197 pp. In Italian **C.** 3 ed. (Roma: Newton, 2003) Grandi Tascabili, Economici 22 cm., 198 pp.

§*Poesie*. Tr. **G. Conserva** (1991) 8°, 208 pp. In Italian

§*\*Poesie* (Novare: De Agostini, 2005]) I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian

§*Poesie e visioni: Maledizione e veggenza dell'ultimo dei bardi* (1996) 8°, 144 pp.; ISBN: 8871229142 In Italian

§*Poetic Genius*. Ed. **Steve Ricketts** (Guelph, Ontario: Rickman Press, 2004) 8°, 66 pp.; ISBN: 980973174779

A selection of Blake's lyrics, from the *Songs*.

*\*The Poetical Works of William Blake, Lyrical and Miscellaneous*. Ed. **William Michael Rossetti** (London, 1874) The Aldine Edition of the British Poets <BB> **B.** \*(London, 1875) <BB> **C.** \*(Boston, 1875) **D.** §(1879) **E.** \*Third Edition. (London, 1888) **F.** §(1882) **G.** §(1883) **H.** (London: George Bell and Sons, 1885) **I.** §(1888) **J.** §(1893) <BBS A-M> **K.** §(London: George Bell and Sons, 1905) **O.** §(1906) **L.** (\*1911) <BB> **M.** §(1913) **N.** (London, 1914) Bohn's Popular Library <BBS N-P> **O.** §(1924)

An edition previously unrecorded between those of 1880 and 1890, called "The Aldine Edition" on the spine of the publisher's cloth.

*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 Press, 2010) 7.4" x 9.8", 432 pp.; ISBN: 9781177688857

The Penguin edition of Blake's *Selected Poems* (1996) was apparently selected from John Sampson's edition (1913).

#### REVIEWS

§**Paul Elmer More**, "William Blake", *New York Evening Post*, **1905**, reprinted as pp. 212-138 of his *Shelburne Essays: Fourth Series* (1906) <BB #2244>

§**Anon.**, *Times Literary Supplement*, **13 April 1906** (with 2 others)

§**Anon.**, *Times Literary Supplement*, **5 February 1914**

*The Poetical Works of William Blake, Lyrical and Miscellaneous*, ed. **William Michael Rossetti** (1874-1914) <BB>

#### REVIEW

[**Coventry Patmore**], "Blake", *St. James Gazette*, **31 March 1887**; reprinted as pp. 97-102 of Patmore's *Principle in Art, etc.* (1889, 1890) <BB #2368>

*The Poetical Works of William Blake*, ed. **Edwin J. Ellis** (1906) <BB>

## REVIEWS

**Anon.**, “Poetical Works of William Blake: A Noteworthy New Edition of the Writings of the Inspired Engraver”, *New York Times*, **21 April 1906**, “Published by arrangement with the London Times”

**§Anon.**, “William Blake”, *Times Literary Supplement*, **11 January 1907** (with 3 others)

*§The Poetical Works of William Blake: Lyrical and Miscellaneous* [1874]. Ed. **William Michael Rossetti** ([Whitefish [Montana]: Literary Licensing LLC, 2014) 372 pp.; ISBN: 9781498054133

*The Poetical Works of William Blake, Including the unpublished French Revolution together with the Minor Prophetic Books and Selections from The Four Zoas, Milton & Jerusalem.* Ed. **John Sampson** (London, Edinburgh, Glasgow, N.Y., Toronto, Melbourne and Bombay, 1913) Oxford Edition. **B.** (1914) **C.** (1915) **D.** (1925) **E.** (1928) **F.** §(1934) **G.** (1938) **H.** §(1941) **I.** §(1943) **J.** Photographically Reprinted (Oxford, 1947) **K.** §(1948) **L.** §(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 162> **T.** §[No editor named] ([Memphis, Tennessee]: General Books, 2010) 6” x 9”, 270 pp.; ISBN: 9781153250368

## REVIEW

1905

§**G. Gregory Smith**, *Modern Language Review*, I, 4  
(July 1906), 343-45

*Poetry and Prose of William Blake*, ed. **Geoffrey Keynes**; see *Writings*

*The Poetry and Prose of William Blake*. Ed. **David V. Erdman**. Commentary by **Harold Bloom** (1965) **B**. [Second Printing], 1966) **C**. Third Printing. **D**. Fourth Printing (1970) <BB #304A-D> ... **F**. *The Complete Poetry and Prose of William Blake*. Newly Revised Edition (Berkeley and Los Angeles: University of California Press, 1982) **G**. *The Poetry and Prose of William Blake* (N.Y., 1982) **H**. (1988) <BBS 162> **I**. *The Complete Poetry and Prose of William Blake. With a New Foreword and Commentary by Harold Bloom*. Ed. **David V. Erdman** (Berkeley: University of California Press, 2008) 1022 pp., 6" x 9"; ISBN: 97800520256378 **J**. §*Complete Poetry and Prose of William Blake*. Ed. **David V. Erdman** and **Harold Bloom** ([No place]: Paw Prints, 2011) ISBN: 9781448776375

The 1988 edition is available online both at [http://www.english.uga.edu/Blake\\_Concordance](http://www.english.uga.edu/Blake_Concordance) and at <http://www.blakearchive.org.uk/cgi.bin/nph.1965/blake/erdman/erd>.

In the 2008 printing, only the 1½ pp. “Foreword” is new.

See Wayne C. Ripley, “Erdman’s Pagination of *The Four Zoas*”, *Blake*, XXXVI (2003), 140-43: The renumbering of *Vala* pp. 19-21, 87-90, 105-16 in the Erdman-Magno reproduction [1987] is followed “inconsistently” in the text and ignored “completely” in the notes to Erdman’s edition of

*The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.

See **Erdman**, "Improving the Text of *The Complete Poetry & Prose of William Blake*", *Blake*, XX, 2 (Fall 1986), 49-52

See **Blake Concordance Online**, which is based on it.

### REVIEWS

1965

§**F.W. Bateson**, *New York Review of Books*, **28 October 1965**, pp. 24-25

§**Aileen Ward**, *Herald Tribune* [N.Y.], **23 January 1966**, pp. 4, 14 (with another)

§**Robert Kirsch**, *Los Angeles Times*, **4 February 1966**  
**John E. Grant**, *Philological Quarterly*, XLV, 3 (**July 1966**), 533

§**Michael J. Tolley**, *Southern Review* [Adelaide], II (**1967**), 269-77 (with 4 others)

§**Richard Moore**, "Two New Editions of Blake", *Poetry*, CXI, 4 (**January 1968**), 263-66 (with another)

1970

§**Rodney M. Baine**, *Georgia Review*, XXV (**Fall 1971**), 380-81

§*Prairie Schooner*, XLIV, 3 (**Fall 1970**), 276

1982

§**Anon.**, *Choice*, XX (**1982**), 424

§**Anon.**, *Malahat Review*, No. 63 (**1982**), 248

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, VIII (**1982**), 386-87

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1982 (1983)*, 84

**Santa Cruz Blake Study Group**, *Blake*, XVIII, 1 (Summer 1984), 4-31

For a reply, see **D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1984 (1985)*, 112

§**Peter A. Taylor**, *Queen's Quarterly*, XCI (1984), 719-22 (with another)

2008

\***Shirley Dent**, "Bruised without mercy", *Times Literary Supplement*, **15 May 2009**, p. 22 (with another) (an "essential" book)

*Poetry by William Blake* (Winterport, Maine: Borrower's Press, 1978) A thumb-sized book (1.5 x 2.0 cm), 300 copies

REVIEW

**G.E. Bentley, Jr.**, "The Least Blake", *Blake* XVI (Winter 1981-82), 148

§*Poetry of William Blake*. Preface by **P.K. Roy** (Jaipur, India: ABD Publishers, 2006) vi, 353 pp.; ISBN: 8183760503 **B.** (Jaipur [India]: ABD Publishers, 2010) an eBook 353 pp.; ISBN: 9788183760508

The text seems to include all of *Milton* and *Jerusalem*.

§"Poezija [Poetry]." Tr. **Tanja Bakić**. *Plima plus* [Montenegro, No. 53-54 (2006), 101-09. In Montenegrin

*A Poison Tree* (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard 21.

The poem is printed on post-card size stiff paper.

*The Portable Blake*, ed. **Alfred Kazin** (1946) **B.** *The Indispensable Blake* (1950). **C.** *The Portable Blake* (1953). **D.** *The Essential Blake* (1968). ... **U.** *The Portable Blake* (1974). <BB> **V.** \**The Essential Blake*. Ed. **Stanley Kunitz**. (N.Y.: Ecco Press, 1987) *The Essential Poets Volume 4* 12°, ix, 92 pp.; ISBN: 0880011386 (paperback) <BBS> **W.** §(N.Y.: Fine Communications, 1996) 112 pp.; ISBN: 1567311598 **X.** *Selected with an Introduction by Stanley Kunitz* (N.Y.: HarperCollins, 2007) 12°, xxiv, 101 pp.; ISBN: 100060887931

The “Introduction” is reprinted as “An Introduction to William Blake”, pp. 36-88 of his *The Inmost Leaf: A Selection of Essays* (N.Y.: Harcourt, Brace and Company, 1955) <BB #1991 misdates it 1941>

*The Portable Blake* is the basis for *Zwischen Feuer und Feuer: Poetische Werke*, tr. Thomas Eichhorn (1996).

2007 Daniel Halperin, “Foreword” (pp. xiii-xiv); Kunitz, “Introduction” (pp. xv-xxii).

#### REVIEWS

§**Lloyd Frankenberg**, “Commanded by Spirits: The Portable Blake”, *New York Times*, **23 March 1947**

**Northrop Frye**, “Blake on Trial Again”, *Poetry: A Magazine of Verse*, LXIX (1947), 223-28 (with another) **B.** Pp. 185-88, 446-47 of *Northrop Frye on Milton and Blake* (2005)

**Northrop Frye** (bis), *University of Toronto Quarterly*, XVII (1947), 107. **B.** P. 189 of *Northrop Frye on Milton and Blake* (2005) (quite different from the review in *Poetry*)



\***E.B. Murray**, *Blake*, XXIV, 4 (**Spring 1991**), 145-52  
(with 2 others)

§*Primeros libros proféticos: Poemas*. Prólogo y traducción de **Augusti Bartra** (Mexico [City], 1961) Colección Poemas y ensayos. 1993 pp. In Spanish. <BBS> **B.** §[Second Edition] (Mexico [City]: Universidad Nacional Autónoma de Mexico, 1990) 193 pp.

§*A Printing-House in Hell: A Memorable Fancy* (Pittsburgh: The Laboratory Press, 1930) Students' Project (Carnegie Institute of Technology Library Press) Specimen No. 103 Broadside 35 x 20 cm. designed and composed by Menno L. Schrock.

§\*"Profecia poética e tradução." Translation and commentary on *America* by **Walter Carlos Costa**. Universidade Federal de Santa Catarina [Brazil] doctoral dissertation, 2012. In Portuguese

The commentary compares the translation with that of Manuel Portela.

*The Prophetic Writings of William Blake*, ed. **J.D. Sloss** and **J.P.R. Wallis** (1927), B. (1957), C. (1964)

REVIEW

1927

**Bernard E.C. Davis**, *Review of English Studies*, III, 9  
(**January 1927**), 99-101 ("the only really  
satisfactory comment on this subject--a  
treatment of each symbol separately and upon

its own merits ... the editors are to be  
congratulated")

§*The Prophecies of William Blake*. Ed. **John Wood**,  
Photographs by Mitali Dobrowner ([South Denis,  
Massachusetts]: Stephen Albahari, 21s Editions, 2012) 42 x  
53 cm, no ISBN

"The Deluxe Edition of the Prophecies of William Blake  
is limited to thirty-nine copies .... Each book is accompanied  
by three loose prints from a selection of twelve, nine of which  
are bound".

*The Prophetic Writings of William Blake*, ed. **J.D. Sloss** and  
**J.P.R. Wallis** (1926, 1957, 1964)<BB>

#### REVIEWS

§**Anon.**, *Times Literary Supplement*, **22 January 1926**, p.  
493

§**J.C. Squire**, *Observer*, **20 May 1926**

§**S. Foster Damon**, *Saturday Review of Literature*, **4  
December 1926**, pp. 357-58 (with another)

§**P. Berger**, *Revue anglo-américaine*, IV (**1926**), 66-68,  
in French

§**Benjamin Brawley**, *North American Review*, CCXXIII,  
833 (**December 1926-February 1927**), 704-6

**Thomas Wright**, "William Blake", *Reader*, II (**1926-27**),  
27-31 <BB #3019>

§**M.O. Percival**, *Journal of English and Germanic Philology*,  
XXVII, 1 (**January 1928**), 85-87

§*Review of English Studies*, III, 9 (**January 1927**), 99-  
101

§*Prorockè Knihy*. Tr. **Zdeněk Hron** (Praha [Czech Republic]: BB. Art, 2002) 15 cm, 103 pp.; ISBN: 8072577468 In Czech

\**Prosa Escogida: Prólogo, selección y traducción* de **Bel Atreides** (Barcelona: DVD ediciones, April 2002) Colección Los Cinco Elementos, 21 190 pp.; ISBN: 8495007681 In Spanish

"Prólogo" (pp. 7-14) and "Bibliografía" (pp. 181-83). The Blake texts are *All Religions are One, There is No Natural Religion, Marriage, Descriptive Catalogue*, "Vision of the Last Judgment", "Prólogos en prosa de *Jerusalén*", and "Cartas" (some letters of 1799-1805).

#### REVIEWS

**Angel Rupérez**, "Conquistas iluminadas", *El País (Madrid)*, **25 de mayo de 2002**, 3 pp., in Spanish (with another)

\***Ramon Andrés**, "Paraíso sin sueños" *El Periódico [Barcelona]*, **28 de junio del 2002**, 26, in Spanish (with another)

§\**Prose & Prophecy: Selections from the Prose and Prophetic Books of William Blake* (Franklin [New Hampshire]: Hillside Press, 1964) 6 cm, xvi, 52 pp., 375 copies <BB #310, here amplified>

The poems are from *Innocence, Experience*, and Blake's Notebook. [The cover designs are by Jessie M. King.<sup>444</sup>]

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<sup>444</sup> Robin De Beaumont, "Towards a check-list of books illustrated by Jessie M. King, 1875-1949", *Private Library*, 2S, X, 3 (Autumn 1977), 99-122.

§*Proverbes de l'enfer: calligraphie Lalou*. Tr. **Angela Esdaile** (1996) ISBN: 2841030601 In French and English  
Text from the *Marriage*.

§*Proverbs of Hell* (Ellsworth, Maine: Borealis Press, [?1992])  
A series of cards with dry-point etchings by Robert Shetterly.

§*Proverbs of Hell*. Images by James Putnam Abbott (N.p: Blurb, 2014) ISBN: 9781320905183

\**Proverbs O Hell Fae the Merriage o heevin and hell, 1793 bi William Blake* Translated ti Scots bi **William Hershaw** ([Fife:] Scievin Press, 1988) Small 4°, Echt pp. and covers, no ISBN  
In Scots

\**Public Address: Zu einer deutschen Ausgabe der dicterischen Gesamtwerke von William Blake (1757-1827)* Tr. **Hans-Ulrich Möhring** (Loppenhausen: Möhring, (Marz, 1993) In German

A selection from the illuminated books.

§*Pu-lai-k'o shih hsuan: Chou Wen-ping i* (Taipei: Wu Chou, mia 62, 1973) 121 pp. In Chinese

§*\*een Rhapsodie, Samengesteld uit den Geschriften van William Blake en uit de Geschriften over hem met een Vertaling van Het huwelijk van Hemel en Hel en Het Eeuwige Evangelie*. Tr. **E.J. Welz** and **B.W. Visser** ('s Graveland [Holland]: De Driehoek, 1949) , 20 cm, 144 pp. In Dutch

Translation of *The Marriage of Heaven and Hell* and  
“The Everlasting Gospel”.

§*Roof'd in from Eternity*. Tr. **Dieter Löchle** (Tübingen,  
Germany: Galerie Druck & Buchhandlung Hugo Frick, 1995)

Translations from the Lambeth books, with a  
commentary, to accompany an exhibition at the Tübingen  
University Library (April-May 1995) of the translator's  
drawings, paintings, and prints based on Blake's imagery.

*The Rossetti Manuscript: Cradle Song* (Millburn: The Post-  
Haste Press, 1933)

"Ten copies were printed".

§*The Romantic Poets: William Blake*. Foreword by **Philip  
Pullman**. Ed. **Nicholas Wroe** ([?London]: The Guardian  
[2010]) 26 pp. No 7 in a series of 7, ed. Philip Oltermann No  
ISBN

**Pullman**, “Foreword” (pp. 5-7).

§“Sakupljenirukopisi [The Pickering Manuscript]” Tr. **Tanja  
Bakić**. *Ars* [Montenegro], No. 3 (2011), 80-91. In  
Montenegrin

*The School Boy. Decorations by Cecil Rhodes* ([London:]  
Curwen Press and Poetry Bookshop, [1920?]) The New  
Broadside, No. 6 19.2 x 35.4 cm

Only 4 lines of the poem are given.

§... [sic] *The Schoolboy: From a poem by William Blake* (No

place: No publisher, no date) New broadside [No. 6].  
Decorations by Cecil Rhodes [not the founder of De Beers].

§*Selected Poems* ([Raleigh, North Carolina:] Sweetwater Press, 2007) Copyright Cliff Road Books. 144 pp.; ISBN: 9781581737226

§*Selected Poems by William Blake* [San Bernardino, California: CreateSpace Independent Publishing Platform, 2013] 40 pp. ISBN: 9781483928876

§*Seçme şiirler* [*Poems*]. Tr. **Tozan Alkan** (Istanbul: Bordo Siyah Klasik Yayınlar, 2005) 105 pp.; ISBN: ISBN: 9789751233335 In Turkish

*Seconds Livres prophétique*, tr. **Pierre Berger** (1930) In French<BB>

#### REVIEW

§**Anon.**, *Times Literary Supplement*, **1 June 1933**, p. 376

"Seishin no Tabibito: 'The Mental Traveller'." Tr. **Koji Toki**. *Uriika: Eureka*, V, 9 (1973), 158-59. In Japanese <BSJ>

§*Select Poems of William Blake* (Edinburgh: the Royal Blind Asylum and School, 1920) In "interpoint braille"

I have records of works in braille called §*Selections from the Poems of William Blake* (Edinburgh: SPB, 1920) <BBS>and §*Selections from William Blake* (Edinburgh: Royal Blind School, 1920). It seems likely that these are all the same work, variously transcribed.

*Selected Poems of William Blake*, ed. **F.W. Bateson** (1957)

REVIEW

**V. de S. Pinto**, *Review of English Studies*, NS, IX, 35  
(**August 1958**), 345-46 ("The notes are generally  
acute and helpful", but "Mr. Bateson under-  
estimates the value of Blake's longer poems")

\**Selected Poems*. Ed. **P.H. Butter** (London, Melbourne,  
Toronto: Dent, 1982) Everyman's Library. ISBN:  
0460011251 (pbk) **B.** §(1986) **C.** §(1988) **D.** §(1989) **E.**  
(London: J.M. Dent; [Rutland] Vermont: Charles E. Tuttle,  
1991) The Everyman Library <BBS> **F.** (London: J.M. Dent;  
"Vermont": Charles E. Tuttle, 1993) 12°; ISBN: 0460873091  
**G.** (1994) **H.** §(Penguin, 1996) Everyman's Poetry. 20 cm,  
xx, 107 pp.; ISBN: 9780460878005 **I.** (London: Phoenix  
Poetry, 2003) 8°, [vi], 144 pp.; ISBN: 0753816555

"[Chronology of] Blake's Life" (pp. ix-xii in 1982;  
expanded as "Chronology of Blake's Life and Times", pp. xii-  
xxi in 1993-94) "Introduction" (pp. xiii-xxvii in 1982; pp. xiii-  
xxvi in 1991; pp. xxii-xxxiii in 1993-94), "Notes" (pp. 195-263  
in 1982; pp. 205-63 in 1991; pp. 181-248 in 1993-94). "I have  
taken as my base text Max Plowman's edition of Blake's Poems  
and Prophecies, and have emended ... mainly the punctuation"  
(p. xxix of 1982; p. xxxv of 1994; the 1991 edition is said to be  
"revised" (p. [iv])). The "New Edition" of 1993-94 adds "Note  
on the Author and Editor" (pp. x-xi), "Note on the Text and this  
Selection" (pp. xxxiv-xxxvi in 1993), "Glossary" (pp. 249-51),  
"Blake and his Critics" [a summary] (pp. 252-63), "Further  
Reading" (pp. 264-65 in 1993), and a little more Blake text.

The text is significantly different from that of the previous Everyman edition called *Poems & Prophecies*, ed. **Max Plowman** (1927 ff) <BB>, revised by **Geoffrey Keynes** (1959 ff.)<BB>, introduction by **Kathleen Raine** (1975 ff) <BBS>, and quite different from the Everyman edition of *Poems*, ed. **Peter Washington** (1994).

An "abridged edition", omitting the editor's name, was published as *\*Songs of Innocence & Experience* (London: Phoenix, 1996).

### REVIEWS

§**D. J. Enright**, "Visions and Particulars", *Times Literary Supplement*, **14 January 1983**, p. 29

For a correction, see **P.H. Butter**, "William Blake", *Times Literary Supplement*, **4 February 1983**, p. 109 (*pace* Enright's review, "Sooner murder an infant ..." means that "it is better to murder the infant desire...", not the infant itself) <BBS 430>

§**Bernard Beatty**, *British Journal for Eighteenth-Century Studies*, VII (1984), 130

§**F[rançois] P[iquet]**, *Etudes anglaises*, XXXVII (1984), 363-64

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 80

*Selected Poems*. Ed. **Stanley Gardner** (London: University of London Press, 1962) The London English Literature Series **B.** (1965) <BB #315A-B> ... **D.** §Fourth Impression. (1973)



§*Selected Poems* (London: Bloomsbury Publishing, 1994)  
Bloomsbury Poetry Classics **B.** (N.Y.: St. Martin's Press,  
March 1995) 12°, 127 pp.; ISBN: 0312119372

A "Selection by **Ian Hamilton**", mostly of lyrics.

*Selected Poems* (N.Y.: Gramercy Books, 1995) 8°, 224 pp.,  
ISBN: 051712367 **B.** §Introduction by **Christopher Moore**,  
N.Y.: 1995 (N.p.: State Street Press, 2002) 224 pp.; ISBN:  
0681741767

Christopher Moore, "Introduction" (pp. 11-14).

\**Selected Poems* (London, N.Y., Ringwood [Victoria,  
Australia], Toronto, Auckland: Penguin Books, 1996)  
Penguin Popular Classics 12°, x, 242 pp.; ISBN: 0140622195

Lyric poems plus *Tiriel* and *Thel* apparently selected  
from *Poetical Works*, ed. **John Sampson** (1913). <BB>

§*Selected Poems*. Scelta dei Testi a Traduzione Francese di  
**Georges Bataille**: *Poèmes choisis*; Versione Italiano di  
**Giuseppe Ungaretti**: Poesie Scelte a Cura di **Annamaria  
Laserra** (Torino [Italy]: Einaudi [1996]) Scrittori Tradotti da  
Scrittori, 69 Serie Trilingue, 10 17 cm, 224 pp.; ISBN:  
8806139215 Text in English, French, and Italian.

English and French texts are on facing pages with Italian  
in footnotes. Georges Bataille, "William Blake", tr. **Andrea  
Zanzotto** (pp. 85-114); Georges Bataille, "Frommenti su  
William Blake" (pp. 149-63); Georges Bataille, "Lettore e  
traduttore di William Blake", tr. Annamaria Leserra (pp. 165-  
217); A.L., "Nota bibliographica" (pp. 218-20).

\**Selected Poems* (London: CRW Publishing, 2004)  
Collector's Poetry Library 12°, 159 pp.; ISBN: 1904919278

**Peter Harness**, "Introduction", pp. 9-12.

\**Selected Poems*. Edited and with an Introduction and Notes by **G.E. Bentley, Jr** (London [&c]: Penguin Books, 2005 [i.e., 2006]) 8°, xxxv, 362 pp.; ISBN: 9780140424461

The work consists of "Introduction" (pp. xi-xxxi), "A Note on the Texts" (pp. xxxii-xxxv), "Selected Poems" (pp. 1-304), "Bibliography" (pp. 305-8), "Institutions with Major Collections of Blake's Original Books and Manuscripts [*and Paintings and Drawings*]" (p. 309), and "Notes" (pp. 310-54). "Of course the illustrations that accompanied most of these poems are missing, though some of the most important ones are described in the Notes" (p. xxviii).

Previous Penguin editions include *William Blake*, ed. **Jacob Bronowski** (1958-85) <BBS>, *The Portable Blake*, ed. **Alfred Kazin** (1976) <BBS>, *Complete Poems*, ed. **Alicia Ostriker** (1977, 1981) <BBS>, still in print, *Songs of Innocence and of Experience* (1995), and *Selected Poems* (1996).

§*Selected Poems* ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) Large Type Edition 16pt Bold 8°, 150 pp.; ISBN: 1424055370

§*Selected Poems* ([?Boston]: Adamant Media Corporation, 2006) Elibron Classics series 4°, 149 pp.; ISBN: 0543895068

*Selected Poems of William Blake*, ed. **Basil de Selincourt**  
(1927) <BB>

REVIEW

§**Anon.**, *Times Literary Supplement*, 24 November 1927

\**Selected Poems of William Blake*. Ed. **F.W. Bateson**  
(London: Heinemann, 1957) **B.** §Reprinted with Corrections  
(1961) **C.** §(1963) **D.** §(1964) **E.** (1965) **F.**  
(1966)<BB>**G.** §(1968) **H.** §(1969) **I.** §(1971) **J.** §(1974)  
**K.** (1976) The Poetry Bookshelf

"Introduction" (pp. xi-xxx); the "Notes" (pp. 91-140) are  
original and illuminating.

REVIEWS

§**John Wain**, *Observer*, 18 March 1957

§**Anon.**, *Times Literary Supplement*, 12 April 1957, p.  
228 (severe)

**Frederick W. Bateson** and **Geoffrey Keynes**,  
"Selections from Blake", *Times Literary  
Supplement*, 26 April 1957 (**Bateson**), and 10 May  
1957, p. 289(**Keynes**) <BB 739>

§**Grace Banyard**, *Contemporary Review*, CXCI (1957),  
320

§**W[alter] M. C[rittenden]**, *Personalist*, XXXIX  
(1958), 421-22

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII  
(1958), 142

§**Désirée Hirst**, "New Light on William Blake", *Month*,  
NS, XIX (1958), 33-37 (with another)

§**V. de S. Pinto**, *Review of English Studies*, NS, IX, 35  
(August 1958), 345-46

[*Selected Poems of William Blake*]. Tr. **Yuan Kejia**<sup>445</sup> et al.  
(Beijing: Beijing's People's Literature Press, 1957) 176 pp.  
In Chinese

[*Selected Poems of William Blake*]. Tr. **Zha Liangzheng**  
(Beijing: People's Literature Press, 1957) In Chinese

§*The Selected Poems of William Blake*. Introduction, notes,  
and bibliography by **Bruce Woodcock** (Ware: Wordsworth  
editions, 2000) The Wordsworth Poetry Library

See also *The Works of William Blake with an  
Introduction and Bibliography* [no editor named] (Ware,  
Hertfordshire: Wordsworth Editions Ltd, 1994) The  
Wordsworth Poetry Library

§*\*Selected Poems of William Blake* (Taipeh: Bookman Books,  
2007) 21 cm, xi, 367 pp.; ISBN: 9789574451791 [Editor not  
named in WorldCat]

*Selected Poetry*, ed. **W.H. Stevenson** (1988) <BBS>

#### REVIEWS

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography  
for 1988* (1989), 116

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90),  
123

§*Selected Poetry*. Ed. **Michael Mason** (Oxford and N.Y.:  
Oxford University Press, 1996) World's Classics. **B.** (1998)

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<sup>445</sup> Probably this is the same as Yuan, K'o-chin (1957) in *BB* #3063.

Oxford World's Classics 12°, xvi, 311 pp.; ISBN: 0192834894 C. §(2008) xii, 311 pp.

"Introduction" (pp. vii-xii: "How should the modern reader approach William Blake?" [p. vii]); "Notes" (pp. 270-303).

This seems to be the same as his *William Blake* (1994) in the Oxford Poetry Library.

*Selected Poetry and Prose*, ed. David Fuller; see *William Blake: Selected Poetry and Prose*

*Selected Poetry and Prose of William Blake*. Ed. **Northrop Frye** (1953) <BB>

Frye's "Introduction" (pp. xiii-xxviii) is reprinted on pp. 221-36, 448-50 of *Northrop Frye on Milton and Blake* (2005).

REVIEW

**D.V. E[rdman]**, *Philological Quarterly*, XXXIII (1954), 106

*Selected Poetry and Prose*, ed. **David Punter** (1988) <BBS>

REVIEWS

§**Michael Baron**, *English*, XXXVII (1988), 262-8 (omnibus review)

§**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-30

\***E.B. Murray**, *Blake*, XXIV, 4 (Spring 1991), 145-52 (with 2 others)

\**Selected Works*. Ed. **David Stevens** (Cambridge: Cambridge University Press, 1995) Cambridge Literature 8°, 144 pp., ISBN: 0521485460

Judith Baxter, "Cambridge Literature" (p. 5): it was "prepared for students in schools and colleges"; David Stevens, "Introduction" (pp. 6-7); each poem has a section of "Activities and approaches", and at the end are Resource Notes (pp. 126-44).

*Selections from the Symbolic Poems of William Blake*, ed. **Frederick E. Pierce** (1915) <BB>

REVIEW

**John Gould Fletcher**, "Yale Discovers Blake", *Poetry*, XX (1917), 315-20 <BB #1622>

*Selections from the Symbolic Poems of William Blake*. Ed. **Frederick E. Pierce** (New Haven and 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 Poetical Works* (Edinburgh: Royal Blind School, 1920)] Folio, perforated in Braille.

Based on the [?Sampson] edition from London: Oxford University Press.

§*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

## REVIEWS

§Anon., *New York Times*, **25 June 1893**

**William Butler Yeats**, “The Writings of William Blake”, *Bookman*, IV (1893), 146-47; *The Uncollected Prose by W.B. Yeats* [Vol.] I: First Reviews and Articles 1886-1896, ed. John P. Frayne (London, 1970), pp. 280-83; §(N.Y., 1970) (Yeats has “hard things” to say of it in comparison to his own “correct text”: “What excuse can be offered for an inaccurate edition like this one?”) <BB #3052, BBS 692>

§*Selections of William Blake’s Proverbs of Hell* (San Francisco: Thomas Ingmire of the Scriptorium St Francis, 1975) 350 copies

\**Sete Livros Iluminados*. Tr. **Manuel Portela**(Lisboa [Portugal]: Antígona, 2005) 8º, 175 pp., 32 good colour reproductions; ISBN: 9726081815 In Portuguese and English

Manuel Portela, “Introdução: Oficina Gráfica & Forja Divina: a gravura como cosmogonia” (pp. 5-22); “Notas da Introdução” (pp. 23-24); “Notas Textuais” (pp. 25-31); “Pequeno glossário mitológico de William Blake” adapted from Damon’s *Blake Dictionary* (1965) (pp. 159-73) – with a loose leaf of “Errata”.

*All Religions are One, There is No Natural Religion, The Book of Thel, America, Europe, Song of Los, and Book of Los* are given, with English and Portuguese on facing pages.

*Seven Poems from Blake's "Songs of Innocence."* Decorated in Colours by G. Spencer Watson. Set to Music by Geoffrey Gwyther (London: The Poetry Bookshop,<sup>446</sup> [1921]) 4°

The poems are "Piping Down the Valleys Wild" ["Introduction"], "The Shepherd", "Nurse's Song", "Spring", "Opportunity" ("He who bends to himself a joy", of course **not** from *Innocence*), "Infant Joy", and "Night", sold either separately or "The set complete in Decorated Portfolio". The very simply coloured designs are unrelated to Blake's.

*\*Several Questions Answered: Lyrics and Ballads from Manuscripts [by] William Blake "Born 28th Nov 1757 & has died several times since."* (Apollo, California: [Andrew Smith], 1999) iv, 42 pp., no ISBN

**Andrew Smith**, "Introduction".

§*The Shepherd* ([Berkeley Heights, New Jersey: The Oriole Press, ?1932]) 4 pp. "with cordial greetings of the season 1932-3".

§*The Shepherd*. [Illustrated by **Linda Anne Landers**] ([London]: Spoon Print Press, 2012) 39 cm, 5 leaves, no ISBN

§*The Sick Rose* (Bushey Heath, Herts: Taurus Press, n.d.) Broadside illustrated by Paul P. Piech. 200 copies

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<sup>446</sup> The address for The Poetry Bookshop is 35 Devonshire Street, Theobalds Road, but a printed note pasted into "The Shepherd" (in the copy in the Victoria University of the University of Toronto) gives the "*Present Address* 38 Gt. Russell St. London W.C.1".



*Song* ["How sweet I roam'd" from *Poetical Sketches*]. Designed, [decorated,] printed and made by Linda Landers (London: Spoon Print Press, 2001) Tall 8° with 7 fold-out leaves

*Songs of Innocence* (London: Arthur L. Humphreys, 1911) Square 12°, with paper covers (as on the title-page) folded over paste-board <BB #155, mistakenly listed under *Songs of Innocence*>

Despite the title, the text includes poems from *Songs of Experience* and Blake's Notebook. There are seven charming pasted-on sepia vignettes on india paper, apparently from 18th century engravings, the initial letter to each poem is printed in red, "A Poison Tree" in *Experience* (pp. 56-57) is entitled "Christian Forbearance" (as in Notebook p. 114), and "A Cradle Song" (from Notebook p. 114) is inserted in *Experience* without Blake's authorization.

*Songs of Innocence and [of] Experience: Pecniy Neviynostiy iy Opiyta* (St. Petersburg: Severo-Zapad, 1993) 12°; ISBN: 5835202318 In Russian and English

**A. Glebovskaya**, "Predvareniye" (pp. 5-23); English and Russian texts of the *Songs*, *Thel*, *Marriage*, and "The Mental Traveller" on facing pages, plus "Kommentaree" (pp. 226-67).

*Songs of Innocence & [of] Experience* (London: Phoenix, 1996) Square 16°, [vi], 58 pp.; ISBN: 1857995414

The text of the *Songs* and poems from the *Notebook* and the Pickering MS is apparently taken from *Selected Poems*

[ed. P.H. Butter] (1981) <BBS>[which in turn is taken from *Poems & Prophecies*, ed. Max Plowman (1927)]. <BB>

*Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul.* Engraved by Derek Cowan (Cumberland [British Columbia]: Cowan and Tetley, 2001) Edition of Twenty Horizontal folio, 13 leaves printed on one side only, no ISBN

Text and un-Blake-like white-line designs for three poems from *Innocence* and eleven from *Experience*.

*Songs of Innocence and [of] Experience with Other Poems By W. Blake and Some Copyright Poems Not in Any Other Edition* [Ed. **R.H. Shepherd**] (London: Basil Montague Pickering, 1866)**B.** (1868) <BB>**C.** §(Charleston [South Carolina]: Bibliolife, 2009) 126 pp.; ISBN: 9781143261688 **D.** §([Charleston [South Carolina]: BiblioBazaar, 2010) 126 pp.; ISBN: 9781143261688

1866 The copy in the Essick Collection bears the vainglorious bookplate and inscription of Richard C. Jackson about

Gilchrist's so called life of Blake in 1863. ... such was my father's disgust at Gilchrist's Journalistic performance, that he would not allow him to use any of his Blakean material.<sup>447</sup>

No significant Blakean material has been traced to R.C. Jackson's father.

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<sup>447</sup> "Gilchrist's Journalistic performance" presumably refers to his essays in *The Eclectic Review*, *Literary Gazette*, and *Critic*.

## REVIEW

1866

**Anon.,** *North American Review*, CVIII, 223 (**April 1869**), 641-46 (with 2 others)

*Songs of Innocence* [pl. 3, 6, 8, 16, 18, 24, 27] and *Songs of Experience* [pl. 29, 33-34, 36, 43, 46-48, 53] (Manchester [England]: Manchester Etching Workshop, 1983)

Printed by Paul Ritchie from the electrotypes in the Victoria & Albert Museum consisting of(1) 40 copies of a “Facsimile Edition” hand-coloured in imitation of *Songs* (B) and(2)35 copies of a “Monochrome Edition” with two copies of pl. 34 watercoloured after copies B and T. <BBS>

According to a flyer of “Aug. 2005”, Jacqueline Marshall (of Lymm, Cheshire), “a colourist for the Manchester Etching Workshop” edition of the *Songs*, still has “a few prints [which] were never coloured” and which she would be “willing to colour ... to order ... from, my own master set”: Two complete sets at £2,500, plus individual prints of all save “The Divine Image” at £60 (“A Cradle Song” pl. 1) to £300 (“The Little Girl Found” pl. 2, which “takes well over five hours” to colour).

*\*Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions* (Orlando: Flying Horse Editions, University of Central Florida, 2009) 2 octavo-size paper covered “volumes” (13.9 x 19.4 cm), within a huge hinged double clam-shell box (132.5 x 37 cm), 33 copies printed, \$1,950

The text-volume entitled *\*William Blake. Songs of*

*Innocence and of Experience (1794): A Note on Production* consists of **Anon.**, [introduction] in the third person (pp. 5-8) and **Michael Phillips**, “A Note on Production” (pp. 9-34), with sections on “Relief Etching” (pp. 18-22), “Printing the Facsimile” (pp. 23-24), “Ink” (pp. 25-26), “Paper” (pp. 27-30), and “Wrappers” (p. 31), most of it “abstracted” (p. 33) from his “The Printing of Blake’s *America a Prophecy*”, *Print Quarterly*, XXI, 1 (March 2004), 18-26. It is largely based on John Jackson [and William A. Chatto], *A Treatise on Wood Engraving* (1839). The plates were printed by “Dennis Hearne at Flying Horse Editions”.

The facsimile “volume” consists of a folded unmarked leaf with string through three stab-holes plus 18 unsewn reproductions (pl. 1, 3, 8, 12, 16-19, 24, 29, 33, 37-38, 42-43, 46-47, b) printed mostly in yellow ochre or grey (pl. b).

#### REVIEW

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 104-10 (with another) (an important review; “it is certainly a handsome object”)

*\*Songs of Innocence and of Experience 1794. Lessing J. Rosenwald Collection Library of Congress Archive of the making of A Portfolio of Eighteen Facsimile Impressions Flying Horse Editions, 2009* ([London: “Designed and printed by Simon Rendell”], 2010) 4°, 36 pp., 3 copies printed<sup>448</sup>

Michael Phillips, “Introduction” (pp. 3-8), followed by “Checklist of Contents” [51 items] (pp. 9-15), in order “to record ... the Flying Horse Editions facsimile” (2009) (p. 31).

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<sup>448</sup> However, the gift-inscription by Michael Phillips in the copy in Victoria University in the University of Toronto says that this copy is “out of series”.

It is about the title pages of *Innocence* and *Experience* (*Songs* pl. 3, 29), apparently designed to accompany “three discs [not included here] that provide a photographic record of the contents” (p. 9).

*Songs of Innocence and Experience and Other Works*, ed. **R. B. Kennedy** (1972)<BB>

REVIEW

§**David Jay**, “Minimum Meddling”, *Times Educational Supplement*, 23 April 1971 (in part a review)

*Songs of Innocence and [of] Experience The Book of Thel*. ([No place<sup>449</sup>]: Dodo Press [2005]) Narrow 4°, 45 pp.; ISBN: 1406502200

According to the back cover, “Blake was himself a follower of Unitarian philosophy.”

§*Songs of Innocence and of Experience and The Book of Thel*(Cirencester: The Echo Library, 2005) 8°, 53 pp.; ISBN: 1847020216 **B.** (2007) ISBN: 9781406825343

This is distinct from the work with the same title published by Dodo Press (2005), 45 pp., and a different ISBN.

*Songs of Innocence And Other Poems* (London: Samuel Bagster and Sons Limited, [1911?]) <BB #336, here amplified> 24°, 125 pp. (plus 3 integral pp. of advertisements), no editorial matter

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<sup>449</sup> It was “Printed in the United States”, but the address is <www.dodopress.co.uk>.

The contents are mostly "Ideas of Good and Evil" (pp. 57-125).

§*Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*. Tr. **Yuriko Doi** ([?Tokyo]: Heibonsha Library, 1995) Small 8°, 174 pp.; ISBN: 4582761208 In Japanese

*Songs of Innocence and [of] Experience with Other Poems* [Ed. R.H. Shepherd] (1866) **B.** (1868) <BB>

#### REVIEW

§*North American Review*, CVIII, 223 (**April 1869**), 641-646

§*Songs of Life*. Illus. Mark Sheeky (N.p.: Pentangle Books, 2014) ISBN: 9780957194724

*Spring*. Spoon Print Press with wood engravings by Linda Ann Landers (London: Circle Press, 1993)

A sheet folded to make four-leaves with a cover; 25 of the 150 copies are coloured by the artist.

§*Stichi [Poems]*. Perevod s angliiskogo. [Ed. **A. Zveryev**] (Moskva, 1978) 324 pp. In Russian

A. Zveryev, "Zhizn i pesia Bleika [Life and Poetry of Blake]" (pp. 5-32); G. Yakovleva (reprinted in *Literaturnoe Obozrenyie* [*Literary Review*], V [1979], 75-76); N. Starosel'skaya, "Mezhdu epocham [Between the Epochs]" (reprinted in *Inostrannaya [Foreign] Literatura*, XII [1980], 232-33).

*Stikhi [Poems]* Tr. **S. Marshkom, V. Toporov, A. Sergeif, V. Mikushevich** (Moscow: Eksmo-Press, 1982) 12° In Russian and English

§\**Syner og Fakta: Lyrik, "Profetiske bøger" og prosa.* Med forord af **Jørgen Sonne** (København: Gyldendal, 1987) 161 B. §(1998) Klassikerbiblioteket 23 cm, 161 pp.; ISBN: 9788798218883 In Danish

**Tate Britain**  
**Online Reproductions**<sup>450</sup>

*Book of Thel* pl. 7

*Europe* pl. 6-7 fragments

*First Book of Urizen* pl. 2, 7, 11-12, 17, 19, 23

*Marriage* pl. 6

*Songs* pl. 1, 3, 22, 42, 48 (2 copies)

*Visions of the Daughters of Albion* pl. 1, 7

§*Tenison, robert herik, edgar alan po, vilyam blak, vilyam ernst henli, heinrikh heine* [Duplicate title-page: *Alfred Tennyson, Robert Herrick, Edgar Allan Poe, William Blake, William E. Henley, Heinrich Heine. New Translations into Hebrew*] Tr. **Samuel Friedman.** (Tel Aviv: S. Friedman, 1986)

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<sup>450</sup> N.B. The plate-numbers assigned to works in Illuminated Printing in the Tate catalogue do not correspond to those in *Blake Books* and have been altered here.

*These Metres Meet: Six Poems by William Blake* (San Francisco: The Pentad Press, 1975) 4°, 10 pp.

The poems are all from *Songs of Experience*.

§*Tiger Tiger Burning Bright Journal: Famous Manuscripts, the Tyger*. Cover Art by Cheryl Casey (N.p.: Create-Space Independent Publishing Platform, 2014) 6 x 9", 200 pp.; ISBN: 9781500839703

Blake's poem is followed by "lined pages ... for creative writing, personal reflection, song writing, wherever the imagination leads."

"To the Muses." CAMEOS | FROM THE ANTIQUE; | OR, THE | CABINET OF MYTHOLOGY: | SELECTIONS ILLUSTRATIVE | OF THE | MYTHOLOGY OF GREECE AND ITALY, | FOR THE USE OF CHILDREN, | AND INTENDED AS | A SEQUEL TO THE POETICAL PRIMER. | = | BY MRS. LAWRENCE. | - | "The task is a humble one, but not mean; for to lay the first stone of | a noble building is no disgrace to any hand." | - | LIVERPOOL: EVANS, CHEGWIN AND HALL, CASTLE-STREET; | AND | LONGMAN, REES & CO., LONDON. | - | 1831. <Bodley, Harvard, *Biblioteca La Solana*>

B. ...*for the Use of Young Persons* ... Second Edition, Revised. (Liverpool: Deighton and Laughton; London: Whittaker and Co., **1849**) <*Blake*, XLIV, 1 (Summer 2010), 12>

In 1831, "To the Muses" is re-titled "THE POET COMPLAINS TO THE MUSES | OF THE DECLINE OF POETRY", and the author is identified only on Contents p. xii: "The Poet's Complaint to the Muses ..... *Blake 75*".



According to the Preface (p. [v]), Rose Lawrence had to “alter and modify them [the poems] as might best suit their peculiar purpose”. All her modifications seem to be merely stylistic (“ancient” for “antient”, “crystal” for “chrystal”, “heaven” for “Heav'n”, “poesie” for “Poetry!”, l. 12) except “now” for “do” (l. 15) and “bottom” (l. 10) for “bofom”. The last alteration was presumably made from motives of delicacy, though even “bottom” could be the subject of risible adolescent fancy. She also added a footnote to “Ida’s”: “A mountain of Crete.”

The only previous reprint of “To the Muses” was in [H.C. Robinson], *Vaterländisches Museum* (1811) (BR (2) 585), but there the even-numbered lines are not indented as they are in *Poetical Sketches* (1783) and *Cameos* (1831).

The evidence is not clear, but the obscurity of *Vaterländisches Museum* and the fact that Rose Lawrence indents even-numbered lines, as Blake did but Robinson did not, suggests to me that she is quoting directly from *Poetical Sketches* (1783).

“The Tiger.” P. 102 of *Pictures, Scriptural and Historical, or, the Cabinet History: with Poetical Selections, Religious and Moral, for the Use of Children, Intended as a Sequel to the Poetical Primer*. Ed. **Mrs [Rose] Lawrence** (Liverpool: Evans, Chegwin and Hall; London: Longman, Rees and Co., 1831) B. §(1833)

Apparently these were poems with which she has amused her son. She didn’t remember “The Tyger” very well.

"Tiger (The)" and "The Little Black Boy". Pp. 36-37, 103-4 of *The Estray: A Collection of Poems*. [Ed. **Henry Wadsworth Longfellow**] (Boston: William D. Taylor, **1847**)

*The Tiger. Illustration by Theodore Ross and printed by Carl J.H. Anderson, Franklin Printing Company, Philadelphia. The paper is Linweave, Text, White Antique Finish* ([No place:] Linweave Limited Editions, 1931) A sheet folded to make 4 leaves with a strange design

§*Tigře, Tygře, žhavě žhneš*. Tr. **Zdeněk Hron** (Praha: Dokořan, 2010) Mocca 15 cm, 75 pp.; ISBN: 9788073633066 In Czech.

Illustrations by Vojtěch Domiátol.

§*Tiikeri (The Tyger)* ([Helsinki?], 2002) In Finnish

A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

\**tiriél, el libro de thel*. edición crítica de **jordi doce** (santa cruz de tenerife: artemisaediciones, 2006) clásica 8º, 160 pp., 18 black-and-white plates including all 9 known designs for *Tiriél* and *Thel* (H); ISBN: 8496374394

Doce, "en los valles de har" (pp. 7-29); text in English and Spanish on facing pages of *Tiriél* (pp. 42-83) and *Thel* (pp. 111-29); notas (pp. 105-10, 149-55).

#### REVIEWS

§**Jaime Siles**, "Imagen y visión", *ABCD las artes y las letras*, **25 March 2006**, in Spanish

§**Luis Muñiz**, "Blake, al comienzo", *La Nueva España*,

**29 June 2006**, in Spanish

“To the Muses” (called “The Poet Complains to the Muses of the Decline of Poetry”) in *Cameos from the Antique; or, the Cabinet of Mythology: Selections Illustrative of the Mythology of Greece and Italy, for the Use of Young Persons, and Intended as a Sequel to the Poetical Primer*. Ed. Mrs [**Rose**] **Lawrence**. Second Edition, Revised (Liverpool: Deighton and Laughton; London: Whittaker and Co., **1849**), pp. 75-76. <Bodley>

Blake is named only in the contents. In l. 10, "Beneath the bosom of the sea", Lawrence gives "bottom" for Blake's "bosom", a variant I have not noticed elsewhere. The poem is not in Malkin; it seems to have been first printed in conventional typography by H.C. Robinson (1811) (*BR* (2) 585).

There were earlier editions of *Cameos* in 1831, 1833, and 1834, but I do not know whether they included "To the Muses".

*\*Todas la religiones son una, No hay religión natural*. Tr. **David Francisco** (Zaragoza: Pregunta Ediciones, 2014) 12º, 80 pp; ISBN: 9789894304422 English text with Spanish translation on versos facing reproductions.

*Todas la religiones son una* (pp. 7-27); *No hay religión natural* (pp. 29-69).

**David Francisco**, "Nota a la edición" (pp. 71-73).

§*Trentadue poesie* (1997) I miti poesia 44 ISBN: 8804432225 In Italian

§*The Tiger* [sic]. In *Linweave Limited Editions, MCMXXXI* ([Springfield (Massachusetts): Linweave Association, 1931).

The book is "a collection of Linweave limited editions on sample papers, [44] p. on double leaves", 32 cm, with plates. For the individual design, see *Blake* (2006).

§*Two Songs: Infant Sorrow & Infant Joy* ([Oldham, England]: Incline Press [2005]) 20 cm, 4 leaves.

Colophon: "Designed, set & printed by Christopher Anagnostakis, Graham Moss & Kathy Whalen ... July 2005 ... An edition of two hundred sixty copies".

§*The Tyger*. Illustrated by Bertz Golantz, designed by Michael McCurdy (Lincoln, Massachusetts: The Penmaen Press, 1975) Broadside in 324 copies

*The Tyger*. "All the images in this book made and printed by Linda Anne Landers at SPOON PRINT PRESS, London, This is number [5]", with a separate folded cover sewn at top and bottom 15.1 x 16.7 cm, 16 cardboard pp., no ISBN <VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO>

Transcription and decorations.

§*Tyger Tyger* (Bushey Heath, Herts: Taurus Press, 1972) Broadside illustrated by Paul P. Piech. 75 copies

§*Tyger Tyger* (Bushey Heath, Herts: Taurus Press, 1973) B. (1976) C. (1976) Broadside illustrated by Paul P. Piech, 75 copies

*The Tyger*. Illustrated by Neil Waldman (San Diego, N.Y., London: Harcourt Brace and Company, 1993) 4<sup>o</sup>; ISBN: 0152923756

Sixteen leaves bear two transcriptions of Blake's poem, the first of them illustrated with designs unrelated to Blake's.

REVIEWS

§*Booklist*, XC (1993), 6202

§*Library Talk*, VII, 7 (May 1994), 38

§*Horn Book Guide*, V (1994), 152

§*School Library Journal*, XL (1994), 18

§*Emergency Librarian*, XX (January 1995), 48

*The Tyger* (2002)

A folded envelope held by a Japanese bone fastener with, pasted inside, a fold-out leaf with Blake's poem and new designs, inscribed "2002" and "Linda Anne Landers".

§*The Tyger: O tygres*. Tr. **Augusto de Campos** (Sao Paulo: [no publisher], 1977) 8 pp. In English and Portuguese

\**Tygrys i inne wiersze* [*The Tyger and other verse*]. W przekładzie i z komentarzami **Tadeusza Ślawka** ([Katowice:] Sfera, 1993) 12<sup>o</sup>, text on pp. 5-21; ISBN: 8390099403 In Polish

§*Überfliegen* [Geschnitten; Michael Hoffmann] ([Elsterberg, Germany: P. Zaumnseil], 1994) 55 cm (very large), 19 leaves  
**B.** (Hartkirchen [Germany]: K. Schmid, 1994) In German

§\**Udvalgte Skrifter* (København Thaning & Appel, 1970) 166 pp. In Danish

\**The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los*. Ed. **David Worrall** (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 6 4°, ISBN: 185437155X **B.** §(Princeton: Princeton University Press, 1998) ISBN: 0691001464 (pbk)

The work has colour reproductions of *Urizen* (D), *Ahania* (A), *Book of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), David Worrall, "Foreword" (p. 7), "Introduction: Blake's Urizen Books" (pp. 9-15) and accounts of "Themes and Contexts" and "The Designs" for *Urizen* (pp. 19-59), *Ahania* (pp. 153-63), *Book of Los* (pp. 195-204) and "Notes to the Text" for *Urizen* (pp. 128-43), *Ahania* (pp. 184-90), and *Book of Los* (pp. 218-24), plus "The Book of Urizen: variants" (pp. 144-46) and "Copy D: a bibliographical description" (p. 147), "The variant copies of Urizen analysed" (p. 148), "Plate Sequences in Known Copies of *Urizen*" (pp. 148-49), and "Bibliographical Description" of *Ahania* (pp. 191-92).

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

#### REVIEWS

**Iain Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Urizen Books*)

See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**Barthélémy Jobert**, *Revue de l'Art*, No. 112 (1996), 78, in French (with 2 others) (barely mentioned)

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 5 others)

**Alexander S. Gourlay**, *Blake*, XXXII (1998-99), 76-77 ("a thoroughly creditable performance" [p. 76])

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

**Deirdre Toomey**, "Printed Perfect", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

§*Versei* (1977). In Hungarian

§\**Versek és Prófeciák* [*Poems and Prophecies*]. Ed. **Miklós Szenczi** (Budapest: Európa Kiadó, 1957) In Hungarian

A generous selection, including lyrics, *Thel*, *Visions*, *America*, *Europe*, *Urizen*, *Song of Los*, *Ghost of Abel*, and

substantial passages from *Vala, Milton, and Jerusalem*; the translators included **Sándor Weöres**.

§\*"El Viajero Mental (The Mental Traveller)." Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacion y Negacion*, VII (1934), 107-9. In Spanish **B.** (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 285-89.

### **Victoria and Albert Museum Online Reproductions**

*All Religions are On* (M), pl. a2-6, a8-9, b4, b12  
*There is No Natural Religion*, pl. 1

\**Videniia strashnogo suda* [*Vision of the Last Judgement*]. Tr. **V. Chukhno** (Moskva: Eksmo Press, 2002) 8°, 384 pp., 64 reproductions (including 16 from *The Gates of Paradise* and all of *Job*); ISBN: 5040096712 In Russian

An anthology derived from *The Portable Blake*, ed. Alfred Kazin (1946), *Poems of William Blake*, ed. W.B. Yeats (1978), and *Poems and Prophecies* [sic] [ed. Max Plowman] (Everyman, 1927).

Preface (pp. 7-15), Chronology (pp. 367-82).

§\**Viliyam Balayki: bih rivayet; William Blake Rendered into Persian* by duktar **Mahdi Mishgini** (Vancouver: M. Mishgini, 2000) 500 pp. In Persian with citations in English

§*Visiones*. Tr. **Enrique Caracciolo Trejo** (Mexico [City]: Editorial Era, 1974) Biblioteca Era: poesia. **B.** *Antologia*



*bilingüe*. Ed. & tr. Enrique Caracciolo Trejo. (Madrid: El Libro de Bolsillo Alianza Editorial, 1987) 8°, 237 pp.; ISBN: 8420602388 <BBS> C. (1996) In Spanish and English

In the 1987 and 1996 editions, the text of *Visiones* is slightly revised, and "Por razones de espacio" *Vala*, *Milton*, and *Jerusalem* are omitted. In 1987 and 1996 the work consists of E.C.T., "Introducción" (pp. 9-14), "Bibliografía sugerrida" (pp. 15-16), "Vocablos de sentido especial en la cosmogonia de Blake" (pp. 223-26), "Cronologia de William Blake" (pp. 227-29), "Situación de William Blake" in literary history (pp. 231-32), plus texts (English and Spanish on facing pages) of *Poetical Sketches*, *Songs*, *Thel*, *Marriage*, *America*, *Urizen*, and "The Everlasting Gospel" (pp. 11-221).

§\**Visioni di William Blake*. Tr. **Giuseppe Ungaretti**. [Ed. **Mario Diacono**] (Milano: A. Mondadori, 1965) Lo Specchio, I poeti del Nostro Tempo 20 cm, 544 pp. **B.** Introduzione di **Aldo Tagliaferri** (Milano: A. Mondadori, 1973) Oscar 19 cm, xxv, 395 pp. **C.** (1980) Oscar, 1030, 15 **D.** (1993) Oscar Poesia, 79 ISBN: 8804374039 In Italian

#### REVIEWS

§**Anon.**, *Times Literary Supplement*, **19 May 1966**, p. 458

**Claudio Gorlier**, "Il Blake di Ungaretti", *Paragone*, No. 196 (1966), 142-45, in Italian <BB #1712>

§*The Voice of the Ancient Bard* (London: Spoon Print Press, 1994) 4 leaves.

Illustrated by Linda Ann Landers.

§*Walking Round Cambridge with William Blake: Auguries of Innocence illustrated by Rose Harries* (Oldham: Incline Press, [2008]) 27 cm, 160 copies

The illustrations are scenes of modern street life in Cambridge correlated to “Auguries of Innocence”.

**Whitworth Art Gallery  
Online Reproductions**

"The Accusers" (I)  
*Europe* pl. 1

§*Wieczna Ewangelia. Wybór pism. [The Everlasting Gospel: A Selection]*. Selected and tr. **Michał Fostowicz** (Wrocław: Pracownia "Borgis", 1998) In Polish

§*Wiersze i pisma Williama Blake'a [Poems and Writings of William Blake]*. Selected and tr. **M. Fostowicz** (Kraków: Miniatura, 2007) In Polish

*William Blake*, ed. **Jacob Bronowski** (1958)<BB>

REVIEW

§**Anon.**, “Blake the Revolutionary,” *Times Literary Supplement*, 24 October 1957

*William Blake*. Ed. **Michael Mason** (Oxford and N.Y.: Oxford University Press, 1988) The Oxford Authors <BBS, q.v.> **B.** §(1992) **C.** (1994) The Oxford Poetry Library 8<sup>o</sup>; ISBN: 0192823051 **D.** (§(1995) **E.** §(1998) Oxford World's Classics

"Introduction" (pp. vii-xii), "Notes" (pp. 270-303). The "Introduction" urges readers "to read beyond *Songs of Innocence and Experience* [sic]" and embark on Blake's "blank-verse narrative writing" (pp. xi, x)

This seems to be the same text as Mason's *Selected Poetry* (1996) World's Classics and (1998) Oxford World's Classics, though with different ISBN.

#### REVIEWS

- D.W. Dörrbecker**, *Blake*, XXII, 2 (Fall 1988), 38-39  
§**Michael Baron**, *English*, XXXVII (1988), 262-68 (an omnibus review)  
§**David Fuller**, *Durham University Journal*, L (1988-89), 321-22  
§**Anon.**, *UNISA English Studies*, XXVII, 1 (1989), 80 (very brief)  
§**L.M. Findlay**, *Notes and Queries*, NS XXXVI (1989), 519-21  
§**P.D. McGlynn**, *Choice*, XXVI (1989), 1152  
§**Edwina Burness**, *English Studies*, LXXI, 5 (October 1990), 455-62 (with 5 others)  
§**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-58  
§**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-30  
§**Philip Davis**, "With Fear and Trembling", *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)  
§**François Piquet**, *Etudes anglaises*, XLIII (1990), 226-27, in French  
§**Brian Wilkie**, *Modern Language Review*, LXXXV, 2 (1990), 418

**E.B. Murray**, *Blake*, XXIV, 4 (Spring 1991), 145-52  
(with 2 others)

"William Blake." Pp. 51-154 of *Twarde Dnosnu: Tradycja romantyczna w poezji języka angielskiego* [*The Romantic Tradition in Poetry in English*]: *Blake, Wordsworth, Coleridge, Shelley, Keats, Longfellow, Tennyson, Fitzgerald, Hardy*. Tr. and ed. **Zygmunt Kubiaka** (Kraków: Oficyna Literacka, 1993) 8°; ISBN: 8385158634 In Polish

Lyrics chiefly from *Poetical Sketches*, *Songs*, and the *Notebook*.

§*William Blake*. Tr. **George Bataille**, dessins de André Masson (Saint Clément de Rivière: Fata Morgana, 2008) 18 x 25 cm, 71 pp.; ISBN: 9782851947178+ In French

*William Blake: An Introduction*, ed. **Anne Malcolmson** (1967)  
<BB #359>

#### REVIEW

**G.E. Bentley, Jr.**, "Blake Scholars and Critics: The Texts", *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)

§*William Blake: Écrits prophétiques des dernières années suivis de lettres*. Tr. **Pierre Leyris** (Paris: Librairie José Corti, 2000) 195 pp. In French and English **B.** Second edition. (2000) Domaine Romantique ISBN: 9782714307095

\**William Blake: a Friends' Centre Saturday School April 29th 1978* ([Brighton: Ray Watkinson, 1978]) 4°, 10 pp.

A souvenir for a one-day Blake course consisting of 10 pages plus brown paper covers (with a xerox affixed), 5 xeroxed images, quotations from *The French Revolution*, *America*, and *Vala*, "William Blake – chronology" (2 pp.), and "William Blake: a bibliography" (1 p.).

**William Blake Archive** <[www.blakearchive.org](http://www.blakearchive.org)>

N.B. Reproductions in the William Blake Archive are accompanied by transcriptions of texts and notes by Morris Eaves, Robert N. Essick, and Joseph Viscomi.

Cumulation

*All Religions are One* (A)

*America* (A, B, E, F, I, M, O)

*Book of Ahania* (A)

*Book of Los* (A)

*Book of Thel* (B, D, F, G, H, I, J, L, N, O, R)

Descriptions of Milton, *L'Allegro* and *Il Penseroso*  
watercolours (Morgan Library)

"Enoch Walked with God"

*Europe* (A, B, D, E, G-H, K)

*First Book of Urizen* (A-D, F, G)

*For Children: The Gates of Paradise* (D)

*For the Sexes: The Gates of Paradise* (D)

*Ghost of Abel* (A)

*An Island in the Moon* (Fitzwilliam Museum)

*Jerusalem* (E)

"Laocoön" (B)

Large Book of Designs (A)

In 2014 the Archive added Blake's letters for 1800-1805

and 1825-1827, with transcriptions and notes. These consist of

### **Reproductions of Manuscripts**

| <b>Reproductions</b> |      | <b>Reproductions</b>  |                           |
|----------------------|------|-----------------------|---------------------------|
| <b>Date</b>          |      | <b>Location of MS</b> | <b>from</b>               |
| <b>printed texts</b> |      |                       |                           |
| 6 May                | 1800 | HARVARD               | 18 Feb 1800<br>Gilchrist  |
| 2 July               | 1800 | LIBRARY OF CONGRESS   | 26 Nov 1800<br>Gilchrist  |
| 1 Sept               | 1800 | <i>Essick</i>         | 26 Oct 1803<br>Gilchrist  |
| 12 Sept              | 1800 | MORGAN                | 2 April 1804<br>Gilchrist |
| 14 Sept              | 1800 | MORGAN                | 4 May 1804<br>Gilchrist   |
| 16 Sept              | 1800 | HUNTINGTON            | 28 May 1804<br>Gilchrist  |
| 21 Sept              | 1800 | YALE                  | 23 Oct 1804<br>Gilchrist  |
| 19 Oct               | 1800 | MORGAN                | 18 Dec 1804<br>Gilchrist  |
| 30 Jan               | 1803 | LIBRARY OF CONGRESS   | 22 Jan 1805<br>Gilchrist  |
| 14 Jan               | 1804 | HARVARD               | 4 June 1805<br>Gilchrist  |
| 27 Jan               | 1804 | HARVARD               |                           |
| 23 Feb               | 1804 | BRITISH LIBRARY       |                           |
| 12 March             | 1804 | MORGAN                |                           |
| 16 March             | 1804 | MORGAN                |                           |
| 7 April              | 1804 | HARVARD               |                           |

|          |      |                     |
|----------|------|---------------------|
| 27 April | 1804 | MORGAN              |
| 22 June  | 1804 | MORGAN              |
| 7 Aug    | 1804 | <i>Essick</i>       |
| 28 Sept  | 1804 | LIBRARY OF CONGRESS |
| 4 Dec    | 1804 | LIBRARY OF CONGRESS |
| 22 March | 1805 | HARVARD             |
| 27 Nov   | 1805 | HARVARD             |
| March[?] | 1825 | HUNTINGTON          |
| 7 June   | 1825 | HUNTINGTON          |
| 11 Oct   | 1825 | HUNTINGTON          |
| 10 Nov   | 1825 | HUNTINGTON          |
| 31 Jan   | 1826 | HUNTINGTON          |
| 5 Feb    | 1826 | HUNTINGTON          |
| 31 March | 1826 | MORGAN              |
| 19 May   | 1826 | HUNTINGTON          |
| 16 July  | 1826 | HUNTINGTON          |
| 29 July  | 1826 | HUNTINGTON          |
| 1 Aug    | 1826 | HUNTINGTON          |
| 27 Jan   | 1827 | HUNTINGTON          |
| Feb      | 1827 | HUNTINGTON          |
| Feb      | 1827 | LIBRARY OF CONGRESS |
| 15 March | 1827 | FITZWILLIAM         |
| 12 April | 1827 | FITZWILLIAM         |
| 25 April | 1827 | HUNTINGTON          |
| 3 July   | 1827 | HUNTINGTON          |
| 15 Aug   | 1827 | HUNTINGTON          |

**Chronologically Appropriate Letters Missing  
from the William Blake Archive**

1 April 1800 *Lady Antonia Radcliffe*

|          |          |  |
|----------|----------|--|
| 17 April | 1800     | <i>Keynes Family Trust</i> (to Blake)      |
| 22 Sept  | 1800     | WESTMINSTER PUBLIC LIBRARY                 |
| end Sept | 1800     | WESTMINSTER PUBLIC LIBRARY                 |
| 2 Oct    | 1800     | WESTMINSTER PUBLIC LIBRARY                 |
| Autumn   | 1800     | YALE                                       |
| 10 May   | 1801     | WESTMINSTER PUBLIC LIBRARY                 |
| 31 July  | 1801     | FOLGER (letter to Blake)                   |
| 11 Sept  | 1801     | WESTMINSTER PUBLIC LIBRARY                 |
| 7 Oct    | 1801     | FITZWILLIAM                                |
| 10 Jan   | 1802     | WESTMINSTER PUBLIC LIBRARY                 |
| 22 Nov   | 1802     | WESTMINSTER PUBLIC LIBRARY                 |
| 22 Nov   | 1802 bis | WESTMINSTER PUBLIC LIBRARY                 |
|          | 1802?    | <i>New Quarterly Magazine</i> (1874), 475  |
| 25 April | 1803     | WESTMINSTER PUBLIC LIBRARY                 |
| 6 July   | 1803     | WESTMINSTER PUBLIC LIBRARY                 |
| 16 Aug   | 1803     | WESTMINSTER PUBLIC LIBRARY                 |
| 19 Sept  | 1803     | Sotheby, 28 May 1878, lot 4                |
| 7 Oct    | 1803     | HARVARD                                    |
| 13 Dec   | 1803     | MAINE HISTORICAL SOCIETY                   |
| 21 March | 1804     | PENNSYLVANIA HISTORICAL SOCIETY            |
| 31 March | 1804     | TRINITY COLLEGE (Hartford,<br>Connecticut) |
| 16 July  | 1804     | YALE                                       |
| 9 Aug    | 1804     | Sotheby, 20 May 1878, lot 32               |
| 28 Dec   | 1804     | PENNSYLVANIA HISTORICAL SOCIETY            |
| 19 Jan   | 1805     | HAVERFORD                                  |
| 17 May   | 1805     | Sotheby, 20 May 1878, lot 25               |
| 11 Dec   | 1805     | <i>Keynes Family Trust</i>                 |
| 6 April  | 1826     | YALE 2 July 1826 Anon.                     |
| 5 July   | 1826     | HUNTINGTON                                 |



|          |        |  |
|----------|--------|--|
| 14 July  | 1826   | MORGAN   |
| 4 Nov    | 1826   | FITZWILLIAM  |
| ]25 Nov  | 1826   | NATIONAL LIBRARY OF SCOTLAND (to<br>Blake)                               |
| 29 Dec   | 1826   | TEXAS  |
| 18 March | 1826   | BERG COLLECTION (New York Public<br>Library)                             |
| 25 Nov   | 1827   | FITZWILLIAM  |
|          | [1827] | George Cumberland note Huntington<br>about Blake's and Cumberland's card |

*Marriage of Heaven and Hell* (B, C, D, E, F, G, H, I, K-M)  
*Milton* (A-D)

*On Homer's Poetry* (B, F)

"The Order in which the Songs of Innocence and of  
Experience ought to be paged and placed" (Library of  
Congress)

Pickering [Ballads] Manuscript (Morgan Library)

Small Book of Designs (A)

*Song of Los* (A, B, C-E)

*Songs of Innocence* (B, G, L, U)

*Songs of Innocence and of Experience* (A-C, E, F, L, N, R,  
T, V, Y, AA)

*There is No Natural Religion* (B, C, G, L)

*Visions of the Daughters of Albion* (a, A-B, C, E, J, O-P)

### Engravings

12 Large Colour Prints (23 prints)

Blair's *Grave* (Schiavonetti's engravings) and Blake's  
engraving of "Death's Door"

John Flaxman, *Compositions from ... Hesiod* (1817)

Hayley, *Ballads* (1805), 5 prints

Hayley, *Designs to a Series of Ballads* (1802), 14 prints

Stedman's *Surinam* (1796), two sets of Blake's 16 engravings,  
one with contemporary commercial colouring

Mary Wollstonecraft, *Original Stories from Real Life* (1791).  
10 monochrome washes and the 1791 and 1796 editions  
of the book,

Young, *Night Thoughts* (1797), coloured copy I (Huntington)  
and an uncoloured copy

### **Catalogues of Blake Holdings in**

Ashmolean Museum (Oxford)

Birmingham Museum and Art Gallery

British Library

British Museum (London)

R.N. Essick (Altadena)

Fitzwilliam Museum (Cambridge)

Fogg Museum (Harvard University)

J. Paul Getty Museum (Los Angeles)

Glasgow University Library

Houghton Library (Harvard)

Huntington Library and Art Gallery (San Marino)

Library of Congress (Washington, D.C.)

The Louvre (Paris)

Metropolitan Museum (N.Y.)

Museum of Fine Arts (Boston)

National Gallery of Art (Washington, D.C.)

National Gallery of Victoria (Melbourne)

New York Public Library

Pierpont Morgan Library (New York)

Royal Institution of Cornwall

Tate (London)  
Victoria & Albert Museum (London)  
Victoria University Library in the University of Toronto  
Whitworth Art Gallery (Manchester)  
Yale Center for British Art (New Haven)

### Miscellaneous

a biography of Blake by Denise Vuttee and the editors, with  
109 reproductions

Alexander S. Gourlay, glossary of Blake terms<sup>451</sup>

chronology of Blake's life and works

**\*Joseph Viscomi**, "Illuminated printing", *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003),  
37-62, was incorporated in the Archive with almost 90  
additional reproductions

In 2005 the Archive was "designated an Approved  
Edition by the Modern Language Association", its first "seal"  
of an electronic work.

See *The Cynic Sang: The (Un)Official Blog of the  
William Blake Archive*.

### REVIEWS &c

**\*Karen C. Blansfield**, "Tyger, tyger, byte by byte: A UNC-  
CH professor is helping a hypertext database that  
will make the art and poetry of William Blake  
accessible as never before", *OIT Review: Office of  
Information Technology University of North  
Carolina at Chapel Hill (Spring-Summer 1995)*,  
12-14

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<sup>451</sup> See also Alexander Gourlay, "Glossary of Terms, Names, and Concepts  
in Blake", pp. 272-287 of *The Cambridge Companion to William Blake*, ed. Morris  
Eaves (2003).

§**Guernsey, Lisa.** "Searchable Archive Zooms In on William Blake's Illuminated Books." *Chronicle of Higher Education Information Technology* (17 September 1997)

§**Julia Bryan,** "Blake Unbound", *Endeavours* [University of North Carolina] (Fall 1997) (about the electronic William Blake Archive at the University of Virginia)

**M. Hamel-Schwulst,** *Choice, Current [Web] Review for Academic Libraries*, XXXV, Supplement (1998), 72

**Morris Eaves, Robert N. Essick, and Joseph Viscomi,** "William Blake Archive Update", *Blake*, XXXII (Winter 1998-99), 87 (announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive'")

**Sally McGrane,** "'Fearful Symmetry' Now in Pixels Bright", *New York Times*, 22 July 1999 (a long, well-informed promotional release on the first phase of the electronic "William Blake Archive" at the University of Virginia)

**Karl Kroeber,** "The Blake Archive and the Future of Literary Studies", *Wordsworth Circle*, XXX, 3 (Summer 1999), 123-25 (he is concerned with "dramatizing and extending major implications of Johnson's essay",<sup>452</sup> especially for undergraduates [p. 123])

**Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum,** "Standards, Methods,

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<sup>452</sup> Mary Lynn Johnson, "The Iowa Blake Videodisc Project: A Cautionary History", *Wordsworth Circle*, XXX (1999), 131-35.

and Objectives in the William Blake Archive: A Response", *Wordsworth Circle*, XXX, 3 (**Summer 1999**), 135-44 (a response to Cooper and Simpson)  
**B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

§**Editors and Staff of the William Blake Archive.**

"The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG Digi-News*,<sup>453</sup>  
IV, 1 (**February 2000**)

**Andrew Cooper** and **Michael Simpson**, "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive", *Wordsworth Circle*, XXXI (**2000**), 63-68 (a continuation of the debate in *Wordsworth Circle* [1999]; though Cooper and Simpson are "avid users of the Archive", they think Eaves, Essick, Viscomi, and Kirschenbaum seem "myopic" [p. 63])

**Stuart Curran**, "The Blake Archive", *Text*, XII (**1999**), 216-19 (while it has a "skilful and copious search engine" and "the Blake world is indeed fortunate to have its three most illustrious scholars pool their knowledge" thus [pp. 217, 218], Curran has some caveats about the "Welcome Page")

\***H[itchcock], S[usan] T[ Tyler]**, "A Romantic of the 21st century." *C[harlottes]ville Weekly*, **20-26 February 2001**, p. 29 ("now, thanks to a project spearheaded by UVA's Institute for Advanced Technology in the Humanities, we can fill our

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<sup>453</sup> The OCLC journal *RLG DigiNews* ceased publication on 15 April 2007 and no longer seems to be searchable.

computer screens with the visionary creations of William Blake")

\***Anon.**, "The William Blake Archive", *Among Friends of Jackson Library* (2001), 8 (a very brief description)

\***Joseph Viscomi**, "Digital Facsimiles: Reading the William Blake Archive", *Computers and the Humanities*, XXXVI (2002), 27-48, reproductions of 24 objects **B**. Also accessible in his "Collected Essays on Blake and His Times", q.v. ("The Archive's exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake's own than any collected edition has provided" [p. 47])

**Karl Kraus**, "'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi", *Studies in Romanticism*, XLI, 2 (Summer 2002), 143-99 (the essay is also accessible electronically <<http://www.rc.umd.edu>> and repeated in §**Kari Kraus**, "'Once Only Imagined'", *Romanticism & Complexity*, ed. Hugh Roberts [College Park, Maryland: University of Maryland Press, 2001] Romantic Circles Praxis Series An electronic text, no pagination.) (In the "interview" "conducted via email", Viscomi says:

“the Archives’ full impact on scholarship has yet to emerge” [pp. 144, 172])

**\*Morris Eaves, Robert N. Essick, and Joseph Viscomi**, "The William Blake Archive: The Medium, When the Millennium is the Message", Chapter 14 (pp. 219-33) of *Romanticism and Millenarianism*, ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, **2002**) (it is "an outline [of] the discoveries we have made and the new things that are now" possible)**B**. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

**Stuart Peterfreund**, *European Romantic Review*, XIII (2002), 472-76

**Steven E. Jones**, "The William Blake Archive: An Overview", *Literature Compass*, III, 3 (**February 2006**), 409-16 On line <[www.Blackwell-compass.com](http://www.Blackwell-compass.com) and [www.Blakewell-synergy.com](http://www.Blakewell-synergy.com)> (it includes the history of the Archive from 1996 and a summary of its intentions and practices)

**MERLOT English Editorial Board**, MERLOT  
Multimedia Educational Resource for Learning and  
Online Teaching), **25 November 2010**

§*William Blake: Auguries of Innocence. Illustrated under the direction of Dorothy Pennick Mattice, with a Preface by Mattice* (Bristol, Tennessee: King College, 1974) "about three hundred copies" printed by G.P. Winship, Jr. 14 pp.; no ISBN

§William Blake: *MILTON, ZAŚLUBNINI NIEBAI PIEKLA*  
[*William Blake: MILTON and THE MARRIAGE OF HEAVENAND*

**William Blake and His Circle**  
Part II: Drawings and Paintings, Individual Authors

*HELL*]. Tr. **W(ieslaw) Juszczak** (Kraków: Universitas, 2001)  
In Polish

§ *William Blake Od mi-shire ve-Keats* [*More Poems by Blake and Keats*]. [Tr. **Joshu Kochov**] (Tel Aviv: Ofir, 1980) 32 pp. In Hebrew

§ \**William Blake para Niños = William Blake yo tsja ts' ittr'i.* / William Blake en español, *kja Tñangiche*, **Carlos Lopez Beltran**, en Mazahua *kja* [Tr. **Carlos López Beltrán** and **Fausto Gudarrama**.] Ilustraciones [by] Roberto Rebora (Mexico [City]: Del Rey Momo, 2001) Literatura Infantil 18 cm, 24 pp.; ISBN: 970186185X “Texto en español y mazahua” Fiction

Note Thomas Wright, *Blake for Babes: A popular illustrated Introduction to the Works of William Blake* (1923) <BB>.

§ *William Blake: Poems*. Ed. **James Fenton** (London: Faber and Faber, 2010) Poet-to-Poet Series 20 cm, xxiv, 95 pp.; ISBN: 970571236039 **B.** § (London: Faber, 2011) ISBN: 9780571275524 **C.** § \**William Blake, Dichter Kupferstecher Maler England*. Ed. **James Fenton**. (London: Faber and Faber, 2010) Poet-to-Poet Series 95 pp.; ISBN: 9780571236039 In German

*William Blake[:]* *Poesia Completa*. Tr. **Francesc Ll. Cardona** (Barcelona: Edicomunicación, 1999) 286 pp.; ISBN: 847672893X In Catalan



The poems here are a selection, not completa.

§\**William Blake*. [Poesiealbum Band 153, ausgewählt und eingerichtet am 29. Juli bis 1. August 2012.] Ed.[?] **Bernd Jentsch** (Flamersheim: Chidher-Verl., 2012) 20 cm, 117 pp., no ISBN In German

\**William Blake: Poetry for Young People*. Ed. **John Maynard**. Illustrations by Alessandra Cimatoribus (N.Y.: Sterling Publishing Co., 2007) Stories for Young People 4°, 48 pp.; ISBN: 9780806936475

\*“Introduction.” Pp. 4-9. The illustrations would give the heeby-jeebies to the children I know. The poems include head-notes and helpful annotations such as “Tyger – tiger” and “groand – groaned”.

*William Blake: Selected Poems*, ed. **Denis Saurat** (1947)  
<BB>

#### REVIEW

[**R.J. Lynd**] “John O’London”, “The Fame of Blake”,  
*John O’London’s Weekly*, LVI (1947), 601;  
reprinted in Lynd’s *Books and Writers* (1952), 62-  
66 <BB #2154>

*William Blake: Selected Poetry*, ed. **Michael Mason**; see  
*Selected Poetry*

\**William Blake: Selected Poetry and Prose*. Ed. **David Fuller** (Harlow [England], London, N.Y., Reading [Massachusetts], Toronto, Don Mills [Ontario], Sydney, Tokyo, Singapore, Hong Kong, Seoul, Taipei, Cape Town,

**William Blake and His Circle**  
Part II: Drawings and Paintings, Individual Authors

Madrid, Mexico City, Amsterdam, Munich, Paris, Milan:  
Longman, 2000) Longman Annotated Texts 8°, xii, 376 pp.;  
ISBN: 0582307392 PPR; 0582307406 CSD **B.** §Revised  
Edition (Harlow: Pearson, Longman, 2008) xii, 376 pp.;  
ISBN: 9781408204139

"Introduction" consisting of "Versions of Blake" (pp. 1-11), "Poetry and Designs" (pp. 11-18), and a very interesting section on "Modernizing Blake's Text" (pp. 18-26). Each poem is preceded by a description of the design and a critical summary.

REVIEW  
2008

§**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXIV (2010), 638

§*William Blake A Selection of Poems and Letters*. Ed. **J. Bronowski**. (Harmondsworth: Penguin Books, 1958). The Penguin Poets D42 **B.** (1961) **C.** (1964) **D.** §(1965) **E.** §(1966) **F.** §(1968) **G.** §(1969) **H.** §(1970) **I.** §(1971) **J.** §(1972) **K.** (1973) **L.** §(1975) **M.** §(1976) **N.** §(1977) **O.** §(1978) **P.** §(1979) **Q.** §(1980) **R.** §(1982) **S.** §(1983) **T.** §(1984) **U.** §(1985) <BBS> **V.** (1986) The Penguin Poetry Library

REVIEW

§**Anon.**, *Times Literary Supplement*, 24 October 1958, p.  
610

§*William Blake: Versek és Prófeciák* [*Poems and Prophecies*]. Ed. [and tr.?] **Miklós Szenczi** (Budapest: Európa, 1959) In Hungarian

§*William Blake: Wiersze i Poematy* [*William Blake: Poetic Works*]. Ed. **Krzysztof Pulawski** (Isabelin: Świat Literacki, 1997) In Polish

*William Blake's Laöcoon: A Last Testament* (1976) The William Blake Trust <BBS>

REVIEW

**Charles Ryskamp**, *Times Literary Supplement*, 1 April 1977, p. 413

*William Blake. Selected by Peter Butter* (N.Y.: Barnes and Noble, 2003) 12<sup>o</sup>, [vi], 154 pp.; ISBN: 0760749027

See *Selected Poems*, ed. **Peter Butter** (1982, 1986, 1988, 1989, 1991, 1993, 1994, 1996, London: Phoenix Poetry, 2003.

§*William Blake: Selected Poetry and Letters*. Ed. with an Introduction by **J.M. Beach** (Austin [Texas]: West by Southwest Press, 2012) 234 pp.; ISBN: 9781479155026

*William Blake with wood engravings by Linda Anne Landers* [colophon:] "This edition is limited to 100 copies, printed and signed by the artist at SPOON PRINT PRESS, London 199[4]" 11.5 x 15 cm., 4 leaves plus covers.

The text is "Voice of the Ancient Bard" [*Songs* pl. 54].

**William Blake and His Circle**  
Part II: Drawings and Paintings, Individual Authors

*William Blake's Works in Conventional Typography*, ed. **G.E. Bentley, Jr** (1984) <BBS>

REVIEW

**Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS  
X (1989), 558-59

*William Blake's Writings. Volume I: Engraved and Etched Writings. Volume II: Writings in Conventional Typography and in Manuscript.* Ed. **G.E. Bentley, Jr** (Oxford: Clarendon Press, 1978 [i.e., Special edition for Sandpiper Books Ltd., 2001])

An unaltered reprint. <BBS>

For corrigenda to pp. 1647 and 1648, see Letters of 25 July 1815 (from Josiah Wedgwood) and 8 September 1815 (to Josiah Wedgwood).

REVIEWS

**Grevel Lindop**, *Critical Quarterly*, XXI (Autumn 1979), 86

**Graham Reynolds**, *Apollo*, XCI (February 1980), 169  
("essential to those for whom every jot and tittle of Blake's writings was essential")

**Désirée Hirst**, *Review of English Studies*, NS XXXI, 124 (November 1980), 475-77

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1979* (1980), 69-70

**Jean-Jacques Mayoux**, *Etudes anglaises*, XXXIII (1980), 466-67, in French

**E.B. Murray**, *Blake*, XIV, 3 (Winter 1980-81), 148-161

**John Beer**, *Modern Language Review*, LXXVI (1981), 676-82

**John E. Grant**, "Review Article: Who Shall Bind the Infinite and Arrange It in Libraries? *William Blake's Writings and Blake Books*", *Philological Quarterly*, LXI (Summer 1982), 277-304 (with another)

**E.J. Rose**, *Studies in Romanticism*, XXI, 2 (Fall 1982), 509-14

**Michael Gassenmeier**, *Anglia*, CII (1984), 248-59 (with another)

*Works by William Blake: Songs of Innocence* [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 #368, BBS p. 169>

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>454</sup> and in *Chatto and Windus List of Books* (October 1876),<sup>455</sup> omitting the Lamb quotation.

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<sup>454</sup> It is bound with Edward Lee Childe, *The Life and Campaigns of General Lee* (London: Chatto and Windus, 1875) <Michigan> and with other Chatto and Windus publications of 1875 and 1876.

<sup>455</sup> Bound with [William Hurrell Mallock], *The New Republic* (London: Chatto and Windus, 1877) <Harvard> and other Chatto & Windus publications. It does not appear in *A List of Books Published by Chatto & Windus* (May 1874) bound with [John Camden Hotten], *The Slang Dictionary* (London: Chatto & Windus, 1874) <Michigan> or in Chatto and Windus lists after 1877.

## William Blake and His Circle

### Part II: Drawings and Paintings, Individual Authors

This seems to be the *Works by William Blake*, reproduced from copies of Blake's poems in the British Museum Print Room. However, there are important differences. *Works by William Blake* omits *Milton*, *Jerusalem*, *The Marriage of Heaven and Hell*, and "&c", it was not coloured, and the individual poems were not separately issued in "a series". The *Marriage* was probably omitted because it had been reproduced in 1868 by John Camden Hotten, whose stock was taken over by Chatto and Windus.<sup>456</sup> Further, the Chatto and Windus Lists do not suggest that the work was "for Private Circulation". And after 1876 "Blake's Works" no longer appeared in Chatto and Windus lists, though Swinburne's *William Blake: A Critical Essay* (London: Chatto and Windus, 1868) was advertised in all these lists.

Chatto and Windus had 100 sets of "Blake reproductions" printed on 17 November 1877 and bound on 26 January 1878 <BBS 169>. Plainly the *Works by William Blake* dated 1876 was not ready for distribution until 1878.

*Jerusalem* was probably omitted from *Works by William Blake* because an uncoloured facsimile of it was published by John Pearson in 1877 (see BBS 88).

"A List of Books Published by Chatto & Windus" (London, December 1874)<sup>457</sup> advertises

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<sup>456</sup> 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 and Windus published a transcription of *The Marriage* with an Introduction by Francis Griffin Stokes in 1911.

<sup>457</sup> It is bound at the end of Charles Wareing Bardsley, *English Surnames, Their Sources and Significations Second Edition* (London: Chatto and Windus, 1875) <Virginia> and *More Puniana; or, Thoughts Wise and Other-Whys*, ed. Hon.

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,"<sup>458</sup> "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 list is substantially reprinted in a 32-page Chatto and Windus "List ..." of "July 1876". The 1876 version included, as the 1874 List did and as the *Works* did not, *Marriage*, *Milton*, and *Jerusalem* and like it claimed, as the *Works* did not, to "be issued both coloured and plain". It also added "[*In Preparation.*]"

*Works of William Blake, Poetic, Symbolic and Critical.* Ed. **Edwin John Ellis** and **William Butler Yeats**. In Three Volumes (London; Quaritch, 1893) <BB>

For Quaritch's business records of the edition, see February 2007 Charles Cox Catalogue and G.E. Bentley, Jr.,

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Hugh Rowley (London: Chatto and Windus, 1875).

Another copy is bound with Boccaccio, *The Decameron*, ed. Thomas Wright (London: Chatto and Windus, n.d.) <Victoria University in the University of Toronto>.

For other details of the *Works*, see Morton D. Paley, "A Victorian Blake Facsimile", *Blake*, XV, 1 (Summer 1981), 24-27.

<sup>458</sup> Note that the erroneous singular "Vision" is found in both the Chatto and Windus *List* and in *Works by William Blake*.

**William Blake and His Circle**  
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“The Publication of Ellis and Yeats, *The Works of William Blake* (1893)”, *Blake*, XLII (2008-2009), 109-11.

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>.

REVIEWS

*Book World*, **1 July 1891** (announcement)

Quaritch, *Rough List* (**end of March 1892**), 41

(announcement of *The Poetic Books of William Blake* "in two volumes" with "a series of 500 facsimiles of Blake's engraved works, by W. GRIGGS, assisted by Mr. EDWIN J. ELLIS", in "500 of the ordinary issue, and 150 copies on Large Paper")

*Methodist Times*, **5 January 1893** (“We have just seen the proof-sheets”)

*Times* [London], **19 January 1893** (based on a flyer)

*Saturday Review*, **4 February 1893** (praise with reservations)

**Joseph Bennett**, "Music of the Day", *Daily Telegraph* [London], **4 February 1893** (chiefly about music in Blake)

**Lionel Johnson**, “The Works of William Blake”, *Academy*, No. 1112 (**1893**), 163-65. **B.** Reprinted as “William Blake” in pp. 81–90 of his *Post Liminium: Essays and Critical Papers*, ed. Thomas Whitmore (London: Elkin Mathews, 1911) <BB gives *Limum*>



§*Athenaeum*

§*Daily Telegraph* [London]

§*Speaker*

§*Standard* [London]

§*Sun* [N.Y.]

§*Theosophist*

§*Tribune* [N.Y.]

**William Norman Guthrie**, "William Blake: *The Mystic*", *Sewanee Review*, V (1897), 438-56 <BB #1765>

*The Works of William Blake with an Introduction and Bibliography* (Ware, Hertfordshire: Wordsworth Editions Ltd, 1994) The Wordsworth Poetry Library 8°, xviii, 332 pp.; ISBN: 1853264121

Anon., "Introduction" (pp. v-ix), "Further Reading" [5 entries] (p. x). The "Works" consist of poetry only (except for the *Marriage*); *Vala*, *Milton*, and *Jerusalem* are represented by selections only.

§*Works of William Blake*. (Boston: MobileReference.com, 2007) ISBN: 1605011789

*Works of William Blake, Poetic, Symbolic and Critical*. Ed. **Edwin John Ellis** and **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>.

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§*The Works of William Blake, Poetic, Symbolic, and Critical, With Lithographs of the Illustrated Poetic Books and a Memoir and Interpretation.* Ed. **Edwin John Ellis** and **W.B. Yeats** [1893] (BilioBazaar, 2014) Volume II [i.e., Vol. I?] 452 pp.; ISBN: 9781295800438; Volume 2, 454 pp.; ISBN: 9781294642190 [Volume III with the lithographs is not listed.]

§*Works: Opere.* Tr. **Mihai Stroe**. 2 vols. (Lași: Institutul European, 2006) ISBN: 9789736114410 In Romanian and English

Vol. I: The Prophetic Books: *Vala, or The Four Zoas* / Cărțile profetice: *Vala sau Cei Patro Zoa*; Vol. II: Illuminated Prophetic Books: *Milton* / Cărțile profetice iluminate: *Milton*.

*The Writings of William Blake*, 3 vols., ed. **Geoffrey Keynes** (1925); *Poetry and Prose of William Blake*, ed. **Geoffrey Keynes** (1927-1975); *The Complete Writings of William Blake*, ed. **Geoffrey Keynes** (1957 ff.) <BB #370, 303> N. *Poetry and Prose of William Blake* ([Philadelphia]: Wharton Press, 2008) ISBN: 9781409792253

REVIEWS

1925

§**Thomas Wright**, *New Statesman*, **22 August 1925**, pp. 517-28

§**Anon.**, “The Complete Blake”, *Times Literary Supplement*, **8 October 1925** (with another)

§**P. Berger**, *Langues modernes*, XXIII (1925), 575-76,  
in French

§**S.C. Chew**, *Nation*, 2 June 1926, pp. 611-12

§**Bernhard Fehr**, *Beiblatt*, XXXVII (1926), 321-32, in  
German (with others)

**1927**

**Anon.**, "Shorter Notices. Blake's Work, Law, and  
Bible Studies", *Times* [London], 5 August 1927, p.  
13 (with another)

§**Anon.**, *Times Literary Supplement*, 11 August 1927  
(with 3 others)

§**B.S.**, *Nottingham Gazette*, 26 August 1927 (with 3  
others)

\***Herbert L. Matthews**, *New York Times*, 30 October  
1927 (with 2 others)

§**George Sampson**, *Observer*, 1927(?) (with 6 others)

**1957**

**Anon.**, "Blake's Own Words", *Times* [London], 24  
October 1957, p. 13 ("a volume of beauty,  
scholarship, and inestimable value")

§**Anon.**, *Times Literary Supplement*, 1 November 1957,  
p. 658

**Geoffrey Keynes**, "The Nonesuch Blake", *Times  
Literary Supplement*, 8 November 1957, p. 673  
<BB 851, q.v.>

**Horace Gregory**, *New York Times Book Review*, 24  
November 1957, pp. 5, 42

For objections, see **Carl Colodne**, **John E.  
Grant**, and **Stephen A. Larrabee**, "Blake", *New  
York Times Book Review*, 5 January 1958<BB

**William Blake and His Circle**  
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- #1412>, and **Gregory**, "A Reply", *New York Times Book Review*, **5 January 1958**<BB #1744>
- §**Désirée Hirst**, *New Statesman*, **30 November 1957**  
(with another)
- W.W. Robson**, *Spectator*, CXCIX (**6 December 1957**),  
pp. 806-808 (with 2 others) <BB #2495>
- For protests, see **William Empson**, **Geoffrey Keynes**, **W.W. Robson**, **Philip Sherrard**, **G.W. Digby**, **John Wain**, "Kidnapping Blake", *Spectator*, CXCIX (**13, 20, 27 December 1957**),  
833, 869-70, 894; CC (**3, 10 January 1958**), 18,  
47 <BB>
- §**J[acob] Bronowski**, "The Mind of Blake", *Listener*, **5 December 1957** (with another)
- Meg Greenfield**, "The Prophetic Visions of William Blake", *Reporter*, XVIII (**9 January 1958**), 38-40,  
42, 44 <BB #1742>
- D.V. E[rdman]**, *Philological Quarterly*, XXXVII  
(**1958**), 144
- §**Hazard Adams**, *American Scholar*, XXVII, 2 (**Spring 1959**), 257-64
- §**L. Bonnerot**, *Etudes anglaises*, XII (**1959**), 357-58, in  
French
- Robert F. Gleckner**, "Blake, Bacon, Dante, and Sir  
Geoffrey Keynes", *Criticism*, I (**1959**), 265-70  
(shrewd and valuable)
- §**John Holloway**, "English Blake," *Spectator*, **1 April 1966**, pp. 407-8

- §**Anon.**, *Times Literary Supplement*, **18 August 1966**,  
p. 752
- John E. Grant**, *Philological Quarterly*, XLVI, 3 (**July 1967**), 327-28
- §**Michael J. Tolley**, *Southern Review* [Adelaide], II (**1967**), 269-77 (with 4 others)
- §**Richard Moore**, "Two New Editions of Blake", *Poetry*, CXI (**January 1968**), 263-66 (with another)
- §**Vivian de Sola Pinto**, *Modern Language Review*, LXIV (**1969**), 404-7 (with others)
- Robert N. Essick**, *Blake Studies*, VI, 1 (**Fall 1973**), 103-6

**Yale Center for British Art  
Online Reproductions**

| <b>Blake Work</b>                        | <b>Yale Accession Number</b> |
|--|------------------------------|
| <i>America</i> (M)                       | B1992.8.2 (1-18)             |
| <i>The Book of Thel</i> (B)              | B1978.43.1334-1341           |
| <i>The Book of Thel</i> (R)              | B1992.18.3 (1-8)             |
| <i>Descriptive Catalogue</i> (J)         |                              |
| <i>Europe</i> (A)                        | B1992.8.4 (11-17)            |
| <i>Europe</i> pl. 1                      | B1992.8.1 (108)              |
| <i>First Book of Urizen</i> (A)          | B1992.8.5 (1-27)             |
| <i>First Book of Urizen</i> (C)          | B1978.43.1419-1444           |
| <i>For Children</i> (E)                  | B1978.43.1484-1501           |
| <i>For the Sexes</i> (G)                 | B1992.8.6 (1-20)             |
| <i>Jerusalem</i> (E)                     | B1992.8.1 (1-100)            |
| <i>Jerusalem</i> pl. 28                  | B1992.8.1 (105)              |
| "Man Sweeping the Interpreter's Parlour" | B1981.25.769                 |

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|   |                    |
|---|--------------------|
| <i>Songs of Innocence</i> (G)                   | B1992.8.12 (1- )   |
| <i>Songs of Innocence and of Experience</i> (F) | B1992.8.13 (1- )   |
| <i>Songs of Innocence and of Experience</i> (L) | B1978.43.1546-1579 |
| <i>There is No Natural Religion</i> (B)         | B1992.8.15 (1-9)   |
| <i>Visions of the Daughters of Albion</i> (I)   | B1978.3.1580-1585  |

§*Yongguk Nangnam sisa* = *Selected English Romantic Poems --William Blake oe.* Ed. **Sisa Yongosa** (Seoul: T'ukpyols: Sisa Yongosa, 1990) 247 pp. In Korean

\**Zem Mirtes Koka* [*Under the Myrtle Tree*]. [Tr. **Olga Lisovska**] (Riga: Liesma, 1981) 203 pp. In Latvian  
**Tamara Zalite**, "Viljams Bleiks" (pp. 5-14); **O. Lisovska**, "Komentari" (pp. 103-4).

*Zwischen Feuer und Feuer: Poetische Werke.* Tr. and ed. **Thomas Eichhorn**; afterword by **Susanne Schmid** (Munich: Deutscher Taschenbuch Verlag, 1996) 501 pp.; ISBN: 342302397X In German and English **B.** (2012) dtv Taschenbücher 501 pp.; ISBN: 9783423135993

Bi-lingual selections from *Poetical Sketches* to "The Everlasting Gospel" (omitting the long prophecies) derive from *The Portable Blake*, ed. Alfred Kazin (1946); there is also a chronological table, a short bibliography, and Schmid's "Nachwort" (pp. 439-90).

## REVIEW

**Angela Esterhammer**, *Blake*, XXXIII (1999), 24-27  
(with another) (Eichorn's "translations, especially  
of lyric poetry, sound good" [p. 24])

## **APPENDIX**

### **Writings Improbably Alleged to Be by Blake**

#### **“Directions for Landscape Painting”**

An undated 8-page 12<sup>o</sup> set of “Directions for ‘Landscape Painting’”, on preparing a palette, reproducing the effects of shadows, bark, &c, signed “W B”, is attributed to the poet and partly reproduced in the Anderson Galleries (N.Y.) auction catalogue of 3 April 1928, lot 13. The handwriting is quite unlike that of the poet, and I see no plausible connection with him besides the initials.

#### **LETTER**

##### **1811 April 24**

A letter of Wednesday 24 April [1811] from “W.B.” declining to buy “the little picture of the Pope” is reproduced and attributed to the poet in the American Art Association catalogue of 13-14 March 1928, lot 37 (said to have been sent to Blake’s “old friend John Thomas Smith”). I am confident that the letter is not by the poet and suspect that it is by William Beckford.

**Part II**  
**REPRODUCTIONS OF DRAWINGS**  
**AND PAINTINGS**  
**Section A**  
**ILLUSTRATIONS OF INDIVIDUAL**  
**AUTHORS**

**BIBLE**  
EDITIONS OF DRAWINGS

See 1957, *William Blake's Illustrations to the Bible*

The William Blake Archive reproduced 20 Bible watercolours and 19 temperas in 2010; 33 illustrations New Testament subjects in 2011; and 5 temperas and 11 watercolours in 2012.

**\*Bahktipada, Swami.** *The Bible Illustrated; Illustrations by William Blake & Francesca de Hollander; Introduction on Blake, Notes on the Paintings, and Bibliography* by **Krzysztof Cieszkowski** (New Vrindabar [West Virginia]: Palace Pub, 1994) Illuminated Scriptures of the World ISBN: 0932215335

***Genesis***  
**(1826-1827)**

*Genesis: William Blake's Last Illuminated Work.* Edited, with a Commentary, by **Mark Crosby** and **Robert N. Essick**. With an Essay by **Robert R. Wark** (San Marino, California:



Huntington Library, Art Collections, and Botanical Gardens, 2012) Folio, xxx, 58 pp., 23 reproductions (including 11 leaves of facsimile); ISBN: 9780873282475

The work consists of:

The manuscript (11 leaves); this "is the first complete reproduction in color and the first in the size of the original" (p. 23).

"Transcription of Blake's Genesis Manuscript" (pp. 1-6)

"Notes to the Transcription" (pp. 7-10)

"Substantive Differences between Blake's Genesis Manuscript and the King James Bible" (pp. 11-13) (Blake's transcription of Genesis i-iv is fascinating both for what it adds, e.g., "the Lord God formed Man <sup>^</sup>Adam<sup>^</sup> of the dust of the ground <sup>^</sup>adamah<sup>^</sup>" [ii, 7]), and for what it omits, e.g., "and God saw that it was good" [Genesis i, 18, 25].)

**John Murdoch**, "Foreword to Robert R. Wark's Essay" (p. 16)

"Editors' Note to Wark's Essay" (p. 16)

**Robert R. Wark**, "Blake's Illuminated Manuscript of Genesis" (pp. 17-22)<sup>459</sup> (Wark comments that the unusual Gothic script of the text of Genesis i-iv is not formed very fastidiously.)

Commentary by the Editors:

"Blake and the Genesis Tradition" (pp. 23-27)

"Blake's Patron, John Linnell" (pp. 28-30)

"The Manuscript" (pp. 31-46) (Crosby and Essick identify "six layers of writing and letter-coloring .... With

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<sup>459</sup> Wark's essay was written and set up in type in 1974 for the American Blake Foundation series of Materials for the Study of William Blake and then abandoned. The only known proofs of the essay are in the collections of Robert N. Essick and Victoria University in the University of Toronto.

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every layer, Blake reformatted and thus re-conceptualized his preliminary intentions" [p. 32].)

"Notes to the Editors' Commentary" (pp. 47-52)

This is a meticulous, fascinating, and fruitful facsimile

REVIEW

**Morton D. Paley**, *Blake*, XLVIII, 2 (**Fall 2014**) [pp. 20-25] (primarily an analysis of Blake's manuscript)

***Job***

**(1824-1826)**

EDITIONS OF DRAWINGS

*Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile* With an introduction by Laurence Binyon and Geoffrey Keynes (N.Y.: Pierpont Morgan Library, 1935) <BB>

69 of the 134 prints are reproduced in *Blake's Illustrations for the Book of Job* (1995).

REVIEWS

§**Anon.**, *Times Literary Supplement*, **6 June 1935**, p. 359

**Elisabeth Luther Cary**, "The Years Bring New Honors to Blake", *New York Times Magazine*, **20 October 1935** <BB>

§**Royal Cortissoz**, "A Monument to the Genius of Wm. Blake", *New York Herald Tribune*, **20 October 1935**

§**Leonard L. Mackall**, "William Blake's 'Job' Illustrations", *New York Herald Tribune*, **20 October 1935**

- Elisabeth Luther Cary**, "Reproducing Blake's 'Book of Job'", *New York Times*, **27 October 1935**, p. X9  
§**Anon.**, "Illustrations of the Book of Job by William Blake", *Fine Prints*, IV, 9 (**November 1935**)  
§*Burlington Magazine*, LXVI, 392 (**November 1935**), 233-34  
§**Frank Jewett Mather**, *Saturday Review of Literature*, **18 January 1936**, p. 16  
§**Hofer, Philip**, *Parnassus*, VIII, 1 (**January 1936**), 28

The imitations of the Job designs known as The New Zealand set are reproduced on the web-site of the Yale Center for British Art (accession numbers: B1992.8.7 (1-22)).

*Illustrations of the Book of Job Reproduced in Facsimile from the original "New Zealand" set made about 1823-4, in the possession of Philip Hofer (1937)*

REVIEWS

- Rhoda Shapiro**, *Journal of Bible and Religion*, VI, 4 (**Autumn 1938**), 239-40  
§**Anon.**, *Times Literary Supplement*, **25 December 1938**, p. 976 (with 2 others)  
§**H.R. Wackrill**, *London Mercury*, XXXVII (**1938**), 346

*The Book of Job Illustrated by William Blake*, ed. **Michael Marqusee** (1976) <BBS>

REVIEW

- Jeffry Spencer**, *Blake*, XII, 2 (**Fall 1978**), 154

*William Blake's Illustrations of the Book of Job* (1987)  
William Blake Trust, 3 boxes:

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- A *William Blake's Illustrations of the Book of Job: The Engravings and related material*, ed. **David Bindman et al**
- B *William Blake's Illustrations of the Book of Job: The Plates*, ed. **Bo Lindberg**
- C *Colour version of William Blake's Book of Job designs from the circle of John Linnell: Facsimiles of the New Zealand and Collins sets and the Fitzwilliam plates*, ed. **Bo Lindberg and David Bindman**<BBS>

REVIEWS &c

- \***Arnold Fawcus**, "Blake's Job", *Illustrated London News*, CCLXIV (**December 1976**), 63, 65-67 (about the exhibition at the Victoria & Albert and the "astonishingly accurate", "almost perfect" three-volume facsimile of *Job* to be published by [his] Trianon Press "next year") <BBS 469>
- §**Anon.**, *Book Collector*, XXXV (**1976**), 362-65 (announcement)
- §**Andrew Wilton**, *Times Literary Supplement*, **14 August 1987**, p. 879
- §**Morton D. Paley**, *Burlington Magazine*, CXXIX (**November 1987**), 747-48
- §**David McKitterick**, "Job and the Blake Trust", *Book Collector*, XXXVI (**1987**), 305-20
- \***Martin Butlin**, *Blake*, XXII, 3 (**Winter 1988-89**), 105-10
- Anon.**, *Romantic Movement ... Bibliography for 1987* (**1988**), 114-15 (based on the prospectus)

*\*Blake's Illustrations for the Book of Job* (N.Y.: Dover Publications, Inc., 1995) 4°, pp. iv, 60; ISBN: 0486287653

Anon., "Publisher's Note" (pp. iii-iv) says that the 69 reproductions from 134 prints in the Pierpont Morgan edition (1935) include all the Linnell watercolours, selections from the Butts and New Zealand sets, "a selection of the drawings", and all 22 engravings.

**BLAIR, Robert**  
***The Grave***  
**(1805)**  
**DRAWINGS**

Rosenbach's acquisition card records: "Inserted are two original sketches by Blake drawn on both sides of a sheet of paper. The more complete one is in ink and the one on the verso is in pencil. This one has a small part cut off and lacking. It is probably a tentative drawing of plate VI ["The Soul Hovering"] in the book as the idea differs very slightly. Also inserted is an engraving by Blake extracted from another book. AN EXTREMELY FINE COPY. 12/29 OXRNS [\$225.00]". These drawings are apparently not in Butlin.

Angel with a trumpet <Butlin #611>, "Gambols of Ghosts" <#636>, and "Widow Embracing the Turf which Covers Her Husband's Grave" for Blair's *Grave* <#633> are reproduced on the web-site of the Yale Center for British Art (accession numbers: B1975.4.44; B1978.18; B1975.4.1026)

John Flaxman wrote on 18 October 1805:

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Mr Cromak has employed Blake to make a set of 40 drawings from Blair's poem of the Grave 20 of which he proposes [to] have engraved by the Designer .... the most Striking are, The Gambols of Ghosts according with their affections previous to the final Judgment--A widow embracing the turf which covers her husband's grave--Wicked Strong man dying--the good old man's Soul recieved by Angels--

[BR (2)207]

On 27 November 1805 Blake wrote that he "produced about twenty Designs which pleasd [Cromek] so well that he ... set me to Engrave them".

These drawings Cromek promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square.<sup>460</sup> Later he carried them with him on his Northern tour to solicit subscriptions to his edition of *The Grave*, exhibiting them in July 1806 at the shop of "Messrs. Knott and Lloyd, Birmingham" (BR (2) 226) and in November 1807 "at Mr Ford's, Bookseller, Market-street-lane", Manchester.<sup>461</sup> In April 1807 Cromek said that he showed "Blake's Drawings for 'The Grave' [not the engravings] ... to the Queen & Princess at Windsor" (BR (2) 238).

Cromek had twelve of the designs engraved by Schiavonetti (not Blake), but then the twenty watercolours

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<sup>460</sup> First and Second Prospectuses (both November 1805); see BR (2) 210-212, 214-215.

<sup>461</sup> *Manchester Gazette*, 7 Nov 1807 (BR (2) 248).

virtually disappeared from the public record. We know that Mrs Cromek offered them for sale for £30 in 1813 after her husband's death (*BR* (2) 315) and that they were sold at an Edinburgh auction in 1836 for £1.5.0,<sup>462</sup> but then they vanished entirely. Scarcely anything was known of them for almost two centuries.

Suddenly in the summer of 2001 nineteen of the twenty missing designs reappeared.<sup>463</sup> In them the predominant colour is pale blue. Those later engraved are very close indeed to the prints, though the critic for *The Anti-Jacobin* complained in November 1808 that "the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial" (*BR* (2) 274).

BINDING: The mounted drawings were loose in a red morocco portfolio with a buckle and a stamped label: "DESIGNS FOR | BLAIR'S GRAVE"; the lining paper is watermarked "BEILBY & KNOTTS 1821". It does not now bear the title given in the 1836 auction: "Black Spirits and White, Blue Spirits and Grey".

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey), with matching framing lines around the designs. Watermarks on the mounts

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<sup>462</sup> "Thomas Sivwright and the Lost Designs for Blair's *Grave*", *Blake*, XIX (1985-86), 103-6.

<sup>463</sup> The descriptions below of the designs themselves are from the essay by Martin Butlin entitled "New Risen from the Grave: Nineteen Unknown Watercolours by William Blake" for *Blake*, XXXV (2002), 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.

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are faintly-perceptible: RUSE | 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13).

On most of the unengraved designs (No. 13-14, 16-19), "Not" is inscribed on the versos.

The designs for Blair's *Grave* are as follows; the first 19 untitled and unnumbered watercolours are in the cache discovered in 2001. The order of No. 1-12 here is that of the engravings in the printed version.

1 The title page drawing is inscribed "The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806", while the etched version reads: "*THE* | GRAVE, | A Poem. | *Illustrated by twelve Etchings* | Executed | *BY* | LOUIS SCHIAVONETTI, | *From the Original* | Inventions | *OF* | WILLIAM BLAKE. | 1808." Notice that the engraver named on the watercolour is Schiavonetti, not Blake as in the first Prospectus (November 1805). When the design was engraved as the title-page of the 1808 *Grave*, it was called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title-page design in Crome's first Prospectus (November 1805), and this design is first named in his advertisement in the *Manchester Gazette* for November 1807 as the ninth design (*BR* (2) 248). This design was plainly lettered after the second Prospectus (November 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs



exhibited at the Royal Academy in the early autumn of 1805.

There are sketches for this title page design, mostly variants, untraced (Butlin #609-10, 617), Yale Center for British Art (#611, 19.8 x 10.4 cm, acquired by Butts), British Museum Print Room (#612, 11.6 x 9.2 cm, acquired by Butts; #613, 42.5 x 31.0 cm, the latter "on thin card"), the Pierpont Morgan Library<sup>464</sup> (formerly Mrs Seth Weyhe Dennis) (#614), the late Gregory Bateson (#615), and the Huntington (#616).

- 2 Engraved as "Christ Descending into the Grave" (called "The Descent of Christ into the Grave" in "Of the Designs" No. I in *The Grave* [1808]).

Sketches are in the British Museum Print Room (Butlin #621) and untraced (#622).

- 3 Engraved as "The meeting of a Family in Heaven" (called "A Family Meeting in Heaven" in "Of the Designs" No. XI).

A sketch is in the British Museum Print Room (Butlin #623).

- 4 Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).

- 5 Engraved as "Death of the Strong Wicked Man" ("The Strong and Wicked Man Dying", No. IV).

A sketch is in the Victoria & Albert (Butlin #624<sup>r</sup>).

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<sup>464</sup> The leaf with sketches for an alternative title page (two versions, recto and verso) was given in 2001 by Gertrude Weyhe Dennis to the Pierpont Morgan Library (according to R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX [2006], 154).

## William Blake and His Circle

### Part II: Drawings and Paintings, Individual Authors

- 6** Engraved as "The Soul hovering over the Body reluctantly parting with Life" ("Of the Designs" No. VI omits the last 4 words).

Sketches are in the Tate (Butlin #625) and untraced (#626-28).

- 7** Engraved as "The descent of Man into the Vale of Death" ("Of the Designs" No. II).

A sketch (24.2 x 26.6 cm, acquired by Butts) is in the British Museum Print Room (Butlin #638).

- 8** Engraved as "The Day of Judgment" ("The Last Judgment", No. XII)

- 9** Engraved as "The Soul exploring the recesses of the Grave" ("Of the Designs" No. VII).

A sketch is in the British Museum Print Room (Butlin #629).

- 10** Engraved as "The Death of The Good Old Man" – the old man's hand is on "THE | NEW | TESTAMENT" as in the engraved version ("The Good Old Man Dying", No. V).

A sketch is untraced (Butlin #631).

- 11** Engraved as "Death's Door" ("Of the Designs" No. III). The design is very close indeed to Schiavonetti's engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate of "Death's Door".

Two sketches for it are untraced (Butlin #630, 632).

- 12 Engraved as "The Reunion of the Soul & the Body", "The Re-Union of Soul and Body", No. X.
- 13 "A touchingly innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City ... inscribed 'Friendship' on the mount by an unknown hand", as in the first Prospectus (November 1805).
- 14 "An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings ... [inscribed on the mount in a hand different from 'Friendship'] 'The Grave Personified--Unfinish'd'. The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for *The Grave*" (Butlin #616). The design is very powerful and surprising; the figure with poppies in her hand occupies almost all the space, and there are grieving figures on each side of her feet. This may be "A characteristic Frontispiece" which is listed in Cromek's first Prospectus (November 1805).<sup>465</sup>

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<sup>465</sup> A "Design for the frontispiece to Blair's Grave" was sold with 17 other unidentified Blake drawings and prints at Christie and Manson, 25 March 1859, No. 119\* (£2.8.0 to Nosedá) (not in Butlin). The frontispiece to *The Grave* (1808) was Thomas Phillips's portrait of Blake, but the first Prospectus (Nov 1805) advertised "A characteristic Frontispiece".

In the same 1859 sale, No. 120-21 were "Time, and three others, by W. Blake" (£1.11.6 to Evans) and "Scene from the Revelation, by W. Blake" (£1.2.5 to

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On the verso is an exceedingly faint pencil design of hands in the air and a head, probably by Blake--or Robert Blake as David Bindman suggests. Beside it are fragments of pasted-on paper with different chain and wire lines.

- 15 "A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book ... accompanied by two children". It is very like the design (reversed) for "The Garden of Love" (*Songs* pl. 44) (Butlin #137<sup>r</sup>, dated by him 1780-85).
- 16 "Christ leading the blessed souls into Heaven", related to Butlin #624<sup>v</sup>.
- 17 "two young adults standing by an open grave in a churchyard with a Gothic church on the left ... the young girl pointing at the 'high-fed worm', 'surfeited on the damask cheek' of the deceased 'Beauty'. The male figure is presumably the stripling who has been enamoured of her".
- 18 "eight exquisite air-borne female figures, two, accompanied by six cherubs, rising above a crescent moon, while the others soar up and encircle them; together they hold the thread of life. This allusion to the Fates is presumably based on the line, in the midst of a

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Evans). One may be "A Life Study: Time" lent by Alexander Macmillan to the Burlington Fine Art Club exhibition (1876), No. 245 <Butlin #866> and not traced since, and another might be "Pity" which was described as a "Subject from the Revelation of St. John" in the 1876 exhibition, No. 38 <#311>. (Other Blake illustrations of Revelation are Butlin #514, 517-22, 524, 639-48.)

long passage on the horrors of suicide on page 18, that reads 'Our time is fix'd, and all our days are number'd!'"

Below on the mount are two illegible pencil lines.

- 19 "The Gambols of Ghosts according with their Affections previous to the final Judgment", as described in Flaxman's letter. "The watercolour is essentially the same [as Butlin #636] except that Blake has differentiated more clearly between the figures of the 'wicked', in the spiral ascending from the bottom left-hand corner up the right-hand margin to the top of the composition, and the 'good' characters who emerge from their tombs in the lower right-hand corner and process into the Gothic arch of the church on the left. The 'wicked' characters are largely preoccupied with fighting each other or resisting being dragged from their tombs; in addition there is a strangely negative baptism scene in the upper right-hand corner in which an old man clutches a resisting child while dipping his left hand into a bowl of water held by two apparently angelic figures. The 'good' ghosts are noticeably passive with their lowered heads, some concentrating on the pages of a book, again possibly the Bible. The semi-circle of figures around the yew tree are frantic rather than ecstatic."

The watercolour is far clearer and more detailed than the very rough sketch (Butlin #636, watermarked IHS IxVILLEDARY); the baptism is indeed very strange.

A sketch is untraced (Butlin #637).

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### Part II: Drawings and Paintings, Individual Authors

- 20 The twentieth design, not included among those discovered in 2001, is probably the one of "A widow embracing the turf which covers her husband's grave" (Butlin #633, on old mount), which Flaxman described in his letter of October 1805; like the other 19 designs, it is largely in blue, mounted, with three framing lines round it. The first clear record of it is in 1876. Apparently therefore Cromek did not own it. Perhaps it was somehow exchanged for "Death Pursuing" (No. 21 below).

A sketch is in the British Museum Print Room (Butlin #634).

- 21 Cromek owned at least two more Blake drawings for *The Grave*. The first is the original design for the title page inscribed "A Series of Designs: | Illustrative of | The Grave. | A Poem by Robert Blair. | Invented & Drawn by William Blake | 1806" (Butlin #616, Pl. 853). This design was probably among those exhibited by Cromek in the autumn of 1805.

In his "Memorials", T.H. Cromek wrote:

The original design for the frontispiece, still in my possession, was suppressed, one much finer substituted. It is a pen outline, slightly shaded with Indian ink, and blue, & represents a soul rising from the tomb, on

which Blake has written, very neatly, [the]  
title.<sup>466</sup>

Elsewhere in the Memorials T.H. Cromeek quoted a letter of 26 August 1862 which he wrote to Edwin C. Ireland:

I possessed three fine specimens of  
Blake's Drawings ... among which was the  
drawing of the Frontispiece to Blair's Grave,  
bearing on it, in Blake's own writing, the date  
1806 ....<sup>467</sup>

This description of the design fits fairly accurately the watercolour in the Huntington (Butlin #616, pl. 853).<sup>468</sup>

This is clearly the drawing called by Butlin "A Spirit Rising from the Tomb" (Butlin #616; 20.5 x 24.0 cm; now in the Huntington) on which Blake wrote: "A Series of Designs: Illustrative of The Grave a Poem by Robert Blair. Invented & Designed by William Blake".<sup>469</sup>

The third Blake drawing in T.H. Cromeek's collection is not known.

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<sup>466</sup> "Memorials" transcribed in the 2008 catalogue, p. [8].

<sup>467</sup> "Memorials" p. 33 (2008 Catalogue p. [23]).

<sup>468</sup> However, Butlin's provenance does not allow for T.H. Cromeek's ownership of it: Catherine Blake? Frederick Tatham? Sotheby, 29 April 1862, lot 159 (with others) sold to Smith; B.B. Macgeorge catalogue (1912), sold at Sotheby's 1 July 1924, lot 123 (with others); ... given to the Huntington in 1946.

<sup>469</sup> Butlin does not connect this title page design with T.H. Cromeek. The provenance he gives is ?Mrs Blake, ?Frederick Tatham; ?Sotheby sale of 29 April 1862, lot 159 (with others) for 7s. T.H. Cromeek's "Memoir" of his father suggests that most if not all of these attributions are wrong. The correct provenance is given in Essick, *The Works of William Blake in the Huntington Collections* (1985), 122-23.

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- 22 The second additional Blair design Cromeck owned is entitled in the first Blair Prospectus (November 1805) "Death Pursuing the Soul through the Avenues of Life" (Collection of Professor R.N. Essick; Butlin #635, mounted on "card"), inscribed on the verso: "Illustration to 'Urizen',<sup>470</sup> a poem by William Blake – who also made this drawing. It belonged to my father[.] T.H. Cromeck". Cunningham, who lived with the Cromecks in 1810, described it in 1830 as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (*BR* (2) 638). The mistaken association with *The First Book of Urizen*<sup>471</sup> may explain why Mrs Cromeck did not sell it with the other Blair designs.
- 23 "A Destroying Deity: A Winged Figure Grasping Thunderbolts" (Butlin #778) passed from Mrs Blake to Tatham.
- 24 "Churchyard Spectres Frightening a Schoolboy" (Butlin #342) acquired by Mrs Gilchrist and recently by R.N. Essick, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

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<sup>470</sup> T.H.Cromeck wrote of a visit he made to the British Museum Print Room about 1863:

I looked over Blake's 'Urizen' [D] a very mad work. It is the first part only, and does not contain the subject which I have by him and which I was told by Mr. Frost [William Edward Frost (1810-77)] A.R.A. formed one of the illustrations.

<sup>471</sup> See Dr. Elizabeth B. Bentley, "Urizen in New York City", *Blake*, XXXIII(1999), 27-30.



- 25** Blake's dedication for his *Grave* designs (April 1807; Butlin #620, British Museum Print Room) was refused by Cromek in his letter of May 1807.

A sketch for it is in the Victoria & Albert (#624<sup>v</sup>).

- 26** "A Figure Ascending in a Glory of Clouds" (U.S. National Gallery of Art; Butlin #619) may be for *The Grave*.

The watercolours which Cromek exhibited in 1805 were probably the original title page (No. 22 here) plus 18 of the 19 watercolours discovered in 2001 (No. 2-19 here) and "The Widow embracing her Husband's Grave". The drawings he exhibited in 1806-1807 probably substituted the second title page design for the first.

They include three of the designs mentioned by Flaxman in October 1805 (No. 5, 10, 19) but not the fourth, "The Widow embracing her Husband's Grave", which was listed in Cromek's first Prospectus (November 1805).<sup>472</sup>

#### PAPER SIZES OF THE DRAWINGS

|                                |    |                  |
|--------------------------------|----|------------------|
| 133.2 x 28.5 cm <sup>473</sup> | 14 | 20.3 x 29.8 cm   |
| 223.0 x 12.4 cm                | 15 | 17.5 x 23.5 cm   |
| 324.0 x 14.0 cm                | 16 | 23.75 x 12.85 cm |
| 414.7 x 23.5 cm                | 17 | 19.6 x 13.35 cm  |
| 520.4 x 25.5 cm                | 18 | 23.6 x 17.6 cm   |
| 615.8 x 22.7 cm                | 19 | 27.3 x 21.7 cm   |
| 723.5 x 13.5 cm                | 20 | 15.4 x 20.8 cm   |
| 827.4 x 22.2 cm                | 21 | 24.0 x 20.5 cm   |

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<sup>472</sup> It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.

<sup>473</sup> The size of the mount.

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|                   |    |                |
|-------------------|----|----------------|
| 923.3 x 11.7 cm   | 22 | 11.4 x 24.7 cm |
| 1020.2 x 25.87 cm | 23 | 20.6 x 29.7 cm |
| 1123.8 x 13.7 cm  | 24 | 17.9 x 11.6 cm |
| 1223.9 x 17.45 cm | 25 | 23.8 x 30.2 cm |
| 1323.9 x 17.6 cm  | 26 | 18.8 x 22.9 cm |

HISTORY: Blake made “a set of 40 drawings from Blair’s poem of the Grave 20 of which he [Cromek] proposes [to] have engraved by the Designer and to publish them” (according to Flaxman’s letter of 18 October 1805); (2) Cromek bought twenty drawings for £21 (according to his letter to Blake of May 1807), commissioned Louis Schiavonetti to engrave them, and published them in 1808; after Cromek’s death in 1812 the drawings, copperplates, and copyright passed to (3) His widow Elizabeth Hartley Cromek, who promptly sold the copperplates and copyright for £120 (*BR* (2) 315) to Ackermann (who published the prints in 1813 and 1826); she vainly offered the watercolours on 3 February 1813 through William Roscoe “with other curious Drawings of his, valued at thirty Pounds and likely to sell for a great deal more if ever the man should die”; (4) The 19 watercolours were acquired by an anonymous buyer who had a red morocco portfolio made for them after 1820; (5) Sold in the auction by Tait of Edinburgh from the *Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints ... of the Late Thomas Sivright, Esq. of Meggetland and Southouse*, 1-16 February 1836, lot 1835 (“Volume of Drawings by Blake Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’”<sup>474</sup>)

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<sup>474</sup> This title was not with the designs when they were rediscovered in 2001.

for £1.5.0; **(6)** Acquired by John Stannard (1794-1882), watercolour artist of Bedford, from whom it passed to his son **(7)** Henry John Stannard (1840-1920), watercolour artist, thence to his grandson **(8)** Henry John Sylvester Stannard (1870-1951), and from him to **(9)** John's great-grandson, **(10)** "and then a nephew in Glasgow",<sup>475</sup> "The portfolio was finally sold [as 19 coloured prints] in 2000, as part of a small family library, to **(11)** Caledonia Books, a general second-hand bookshop in Glasgow ... run by Maureen Smillie" who offered them at £1,000; in April 2001 the portfolio was acquired by **(12)** Dr Paul Williams of Fine Books, Ilkley, Yorkshire, who associated Jeffrey Bates of the Leeds bookshop of Bates and Hindmarch with the purchase; the portfolio was offered for £2,000,000 (later raised to £4,200,000 plus £700,000 tax) to the Tate Gallery, but the sale was held up by a law-suit initiated by Caledonia Books (claiming that the portfolio had not been purchased but simply taken on approval); the suit was resolved when Messrs Williams and Bates agreed to share the profits with Caledonia Books, and the portfolio was abruptly sold for £6,000,000 in February or March 2005 through Libby Howie to **(13)** "Marburg BVI", variously said to be a Swiss corporation, a U.S. collector with a castle in Scotland, and a consortium of Middle Eastern investors; the export of the drawings was stopped by the British Arts Minister Estelle Morris until 30 May, extended to 30 September 2005, to enable a British institution to purchase the drawings, valued at

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<sup>475</sup> Martin Bailey, "From £1,000 to £10 million in two years for newly discovered Blake watercolours", *Art Newspaper*, which I have seen only online at <http://theartnewspaper.com/news/article.asp?idart=11037>; this is the source for all the Stannard provenance and some details of the sales in 2001-2003.

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£8,800,000 in the Reviewing Committee Report of 16 March 2005

<[http://213.225.138.141:/resources/assets//R/revcom\\_case043\\_note\\_doc\\_6927.doc](http://213.225.138.141:/resources/assets//R/revcom_case043_note_doc_6927.doc)>; the 19 watercolours were sent to Switzerland<sup>476</sup> for “a family trust registered in the British Virgin Islands”<sup>477</sup> and then to Sotheby’s (New York), who displayed them in Paris, New York, Los Angeles, and Chicago, and sold them on 2 May 2006:

| Num-<br>ber | Watercolour                         | Price       | Buyer                          |
|-------------|-------------------------------------|-------------|--------------------------------|
| 1*          | Title page                          | \$ 650,000  | <b>Anon.</b> <sup>478</sup>    |
| 2*          | “The Meeting of a Family in Heaven” | \$ 500,000  | <b>Sievking</b> <sup>479</sup> |
| 3*          | “Death of the Strong Wicked Man”    | \$1,400,000 | <b>Anon.</b> <sup>480</sup>    |

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<sup>476</sup> The details above are from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 154. For publicity connected with the sale, see 2 May 2006 under Catalogues below.

<sup>477</sup> Martin Bailey, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, 16 March 2006, online.

<sup>478</sup> Essick, “William Blake in the Marketplace Blake, 2006”, *Blake*, XL (2007), writes: “I have not been able to confirm the rumor in the New York art world that the purchaser was Salander-O’Reilly Galleries, New York, acting for David Thomson, Toronto ... the son of [the late] Kenneth Roy Thomson, 2<sup>nd</sup> Baron Thomson of Fleet”. The drawing did not go with the Thompson Collection to the Art gallery of Ontario (Toronto).

<sup>479</sup> Hinrich Sieveking was “probably acting for the Winterstein Collection, Munich”, according to Essick, “Blake in the Marketplace, 2006”, *Blake*, XL (2007).

<sup>480</sup> For the Louvre; see Melikian below.

- |     |   |             |                                 |
|-----|---|-------------|---------------------------------|
| 4   | "The Grave Personified"   | \$ 800,000  | <b>Price</b> <sup>481</sup>     |
| 5   | "While Surfeited upon thy<br>Damask Cheek" – young couple<br>by a grave | \$ 520,000  | <b>Bought in</b> <sup>482</sup> |
| 6*  | "The Reunion of the Soul and<br>Body"                                   | \$ 900,000  | <b>Anon.</b>                    |
| 7*  | "The Soul Hovering over the<br>Body"                                    | \$ 520,000  | <b>Bought in</b>                |
| 8*  | "The Descent of Man into the<br>Vale of Death"                          | \$ 480,000  | <b>Bought in</b>                |
| 9*  | "The Last Judgment"   | \$1,100,000 | <b>Bought in</b> <sup>483</sup> |
| 10* | "Death's Door"  | \$ 750,000  | <b>Bought in</b>                |
| 11* | "The "Soul Exploring the<br>Recesses of the Grave"                      | \$ 550,000  | <b>Rothmans</b> <sup>484</sup>  |
| 12  | "The Gambols of Ghosts"   | \$ 520,000  | <b>Bought in</b>                |
| 13* | "The Counsellor, King,<br>Warrior, Mother, & Child<br>in the Tomb"      | \$ 500,000  | <b>Bought in</b>                |
| 14* | "The Death of the Good Old<br>Man"                                      | \$ 700,000  | <b>Bought in</b>                |
| 15  | "A Father and Two Children<br>Beside an Open Grave"                     | \$ 280,000  | <b>Anon.</b>                    |

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<sup>481</sup> H. Charles Price and Jessie Price, of Dallas, Texas.

<sup>482</sup> That is, it did not meet the unpublished reserve price and was not sold.

<sup>483</sup> "The Day of Judgment", not sold at the 2 May 2006 Sotheby sale, was seen on the wall of Sam Fogg's book and antique shop, 15d Clifford Street, London, but was, according to Fogg, "not presently for sale" (R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI [2008]).

<sup>484</sup> Florence and Noel Rothman, who, according to Essick, "Blake in the Marketplace, 2006", *Blake*, XL (2007), "over the last 25 years assembled the finest Blake collection in private hands".

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Part II: Paintings and Drawings

|     |  |            |                              |
|-----|--|------------|------------------------------|
| 16  | “Heaven’s Portal Wide<br>Expand to Let Him In” | \$ 280,000 | <b>Essick</b>                |
| 17  | “Our Time Is Fix’d”                            | \$ 270,000 | <b>Anon.</b>                 |
| 18* | “Christ Descending into the<br>Grave”          | \$ 280,000 | <b>Parker</b>                |
| 19  | “Friendship”                                   | \$ 270,000 | <b>Parker</b>                |
| 20  | Portfolio                                      | \$ 4,200   | <b>Windle</b> <sup>485</sup> |

\* = engraved by Louis Schiavonetti for Blair’s *Grave* (1808).

In June 2008 “The Death of the Good Old Man” was acquired from Libby Howe via John Windle by **Robert N. Essick**. “The Gambols of Ghosts” is “no longer available” (as Libbie Howie told John Windle on 1 May 2008<sup>486</sup>), presumably meaning that it had been sold to a private customer. Marburg Ltd, “headquartered in Tortola, British Virgin Islands, retains legal title to ‘Whilst Surfeited Upon Thy Damask Cheek’, ‘The Descent of Man into the Vale of Death’, and ‘The Counsellor, King, Warrior, Mother & Child in the Tomb’”. The drawings are in London under bond – that is, they have not been officially imported.<sup>487</sup>

Two of the watercolours at the Sotheby (N.Y.) 2 May 2006 sale, "The Soul Hovering over the Body Reluctantly

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<sup>485</sup> The portfolio was sold in July 2006 by Windle to “a California private collector”, according to Essick, “Blake in the Marketplace, 2006”, *Blake*, XL (2007).

<sup>486</sup> R.N. Essick, “William Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

<sup>487</sup> Robert N. Essick, “Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

Parting with Life" [bought in at \$520,000] and "Death's Door" [bought in at £750,000] were offered anonymously through David Benrimon Fine Art (N.Y.) in early 2012 (price on request).<sup>488</sup>

The 20 watercolours for Blair's *Grave* (the 19 auctioned in May 2006 plus "The Widow Embracing the Turf") were reproduced in The William Blake Archive in 2006.

### EDITIONS

*\*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) William Blake Trust Folio, 96 pp. 186 copies, 36 with replica portfolio*

In the de luxe edition, the watercolours are reproduced, loose, backed with stiff pasteboard, in a red leather portfolio like that in which they were found in 2001. They are enclosed with the bound text in a handsome black shot-silk-covered box.

The text volume consists of

**John Commander.** "Foreword." P. 6. (This is "possibly the last major publication" of the William Blake Trust.)

**Martin Butlin.** "Editor's Acknowledgements." P. 7.

**Morton D. Paley.** "William Blake and Robert Blair's The Grave." Pp. 8-12. (About the evolution of Blair's poem.)

**\*Martin Butlin.** "The History of Blake's Illustrations to The Grave." Pp. 13-19.

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<sup>488</sup> Information from R.N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013).

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\*[**Martin Butlin.**] “The Newly Discovered Watercolours.” Pp. 21-28.

\*[**Martin Butlin.**] “The Watercolors: Catalogue and Commentary.” Pp. 29-69. (It reproduces all the 19 new watercolours plus others.)

Bibliography. P. 70.

Appendix 1: “The Grave [facsimile] with Blake’s Dedicatory Verses from Cromek’s 1809 [sic] edition (Reduced to sixty-seven percent).” Pp. 71-80.

Appendix 2: “Schiavonetti’s Engravings for Cromek’s Edition 1808.” Pp. 81-94.

Appendix 3: “Blake’s Rejected Engraving for ‘Death’s Door’ Reproduced Same Size as the Original Proof in the Possession of Robert N. Essick.” P. 95.

REVIEWS

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 103-10 (with another) (“The reproductions ... are excellent” [p. 104])

\***Kelly Grovier**, “Gambols in the graveyard: William Blake’s ‘Watercolour Inventions’”, *Times Literary Supplement*, 17 June 2011, pp. 14-15 (“this lavish edition ought to reignite questions about the proprietary nature of cultural treasures and whether private interest should always be permitted to trump the public good”)

Blake's "Harper and Other Drawings" with preliminary



sketches for *America* and *Europe* on the verso<sup>489</sup> was acquired in October 2015 from Lowell Libson via John Windle by *R.N. Essick*.

### ***Blake-Varley Sketchbooks*** ***Folio***

In his biography of Blake in his *Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830) (BR, 497), Allan Cunningham described "a large book filled with drawings", which included "Pindar as he stood a conqueror in the Olympic games", Corinna, Lais the Courtesan, the "task-master whom Moses slew in Egypt", Herod, and "a fiend" who "resembles ... two men ... a great lawyer, and a suborner of false witnesses".<sup>490</sup> Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais.<sup>491</sup> The leaves are very similar in size: Pindar 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; Lais 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

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<sup>489</sup> Not in Butlin because not discovered until 2010.

<sup>490</sup> Butlin #710, 708, 711, 696, 706 (another version of the Task Master), 762 – Herod <#706>, Pindar <#710>, and "A Fiend" <#762> could not be traced in 1981.

<sup>491</sup> A drawing inscribed by Varley "The Egyptian Task master who was killed & Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" <Butlin #696> differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42 cm), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.

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Further, the drawings are on paper bearing the watermark W TURNER & SON,<sup>492</sup> and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume.

BINDING: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna", "Herod", "Lais and Pindar",<sup>493</sup> "Pindar at the Olympic Games", "The Task Master Slain by Moses", "A Fiend", and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family",<sup>494</sup> and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games".

HISTORY: (1) About 1820,<sup>495</sup> Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of

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<sup>492</sup> The watermark is not known for Pindar (#710) which has not been recorded since 1942.

<sup>493</sup> The number "45" on "Lais and Pindar" <#711> added by Adam White seems to match the "45" added to the Wat Tyler counterproof <#740> when White inscribed it "given me by [Varley's brother-in-law] J.W. Lowry may 27. 1854". Both drawings may have been part of White's extra-illustrated Gilchrist (1863) along with his "Lais" <#712>, Boadicea(?) <#718>, Edward III(?) <#736>, The Lute Player and Profile of a Man <#760> -- and perhaps *Marriage* pl. 20.

<sup>494</sup> W.M. Rossetti in Gilchrist (1880), II, 262, #70.

<sup>495</sup> Pindar and Lais is inscribed by Linnell "drawn by Blake Sept 18. 1820".

Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (#711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (#710) in the collection of Ruthven Todd (last recorded in 1942)--the rest are **Untraced**.

### **Blake-Varley Sketchbook** **Large**

HISTORY: (1) Sold posthumously for William Mulready (John Varley's brother-in-law) at Christie's, 28 April 1864, lot 86 [to Kempton for £5.5.0]; (2) Acquired by Lionel Robinson from whom it passed "by descent" to (3) An Anonymous Owner, who offered it at Christie's, 21 March 1989,<sup>496</sup> the whole catalogue devoted to this work, all the Blake drawings reproduced (ESTIMATE: £450,000), not sold, loaned it to the Tate Gallery 1992-1998, and sold it at Sotheby's, 8 April 1998, \*lot 151 (ESTIMATE: £200,000-£300,000), for £216,000 to (4) An anonymous buyer, i.e. Mr **Alan Parker**, who lent "Milton When Young" anonymously to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 257.

### **BUNYAN, John**

#### *Pilgrim's Progress*

HISTORY: Blake's Bunyan designs were offered by the Frick Collection (N.Y.) (along with a design for *Paradise Regained*) at Sotheby's (London), 14 November 1996, lot 243 (ESTIMATE: £260,000-£340,000), the designs reproduced in colour in

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<sup>496</sup> Not 1983 as in *BBS*, though the date is correct in the main entry on p. 306. The connection of Mulready and Robinson is recorded in the 1998 catalogue.

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various sizes, bought in, and sold to an Anonymous British collector,<sup>497</sup> i.e., Mr **Alan Parker**, who lent them anonymously to the Petit Palais exhibition of 2 April-29 June 2009.

EDITIONS OF DRAWINGS

*The Pilgrim's Progress. Illustrated with 29 watercolour paintings by William Blake now printed for the first time.* Ed. **G.B. Harrison**. With a new introduction by **Geoffrey Keynes** (N.Y., 1941) Limited Editions Club <BB> **B.** §(Norwalk, Connecticut: The Easton Press, 2007)

The 2007 edition is a debased reproduction of that of 1941.

**Colour Prints (Large)**

All 12 Large Colour Prints are reproduced in the catalogue of the Tate Blake exhibition (9 November 2000-11 February 2001).

**DANTE**  
***Divine Comedy***  
**(1824-1827)**

The Dante drawings at the Fogg and Tate are reproduced online through ArtCyclopedia.

EDITIONS OF DRAWINGS

*William Blake: Illustrations to THE DIVINE COMEDY of Dante* (1922) Da Capo Press reprint (1968) <BB>

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<sup>497</sup> For behind the scenes details, see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).

REVIEWS

**Morton D. Paley**, *Blake Newsletter*, III (15 December 1969), 62-64 (with another)

**Martin Butlin**, *Burlington Magazine*, CXI, 798 (September 1969), 570

§**Geoffrey Grigson**, *Apollo*, XC (1969), 352

§**C. Ryskamp**, *Master Drawings*, VIII (Spring 1970), 56

\**La Divina Comedia*. Prólogo de **Marcial Olivar**; La Divina Comedia en la Literatura Español, por **Francisco José Alcántara**, Ilustraciones de William Blake (Barcelona: Mateu [1967]) Toda para Muchos 155 **B**. (Barcelona: Ediciones Nautica, 1968) <§*BBS* 208, listed erroneously under engravings>. **C**. (1969) **D**. §[4<sup>th</sup> edition] (Barcelona: Nauta, [1974]) 21 cm **E**. §(Barcelona: Nauta, D.L., 1987) Clásicos (Ediciones Nauta) v. 14-15 2 vols. ISBN: 8427811448 **F**. (1989) In Spanish

There are 35 reduced-size black-and-white reproductions of Blake's watercolours.

*Blake's Dante: The Complete Illustrations to the Divine Comedy*, ed. **Milton Klonsky** (1980) <*BBS*>

REVIEWS

§**Tom Phillips**, *Times Literary Supplement*, 13 February 1981, p. 169

§**Anon.**, *Art Express*, September/October 1981 (with 2 others)

§**Anon.**, *Choice*, XVIII (1981), 1094

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 79

**Ron Padgett**, *Drawing*, II (1981), 134-35

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§**George Quasha**, "The Infernal Method," *Parabola*, VI,  
1 (1981) (with 2 others)

\**Inferno*. Tr. **Henry Francis Cary**. Introduced by **Robin Hamlyn** with Illustrations by William Blake (London: The Folio Society, 1998) Large 4°, xviii + 151 pp., 32 well-reproduced colour plates; no ISBN **B**. Second Printing. With Illustrations by William Blake (London: The Folio Society, 2004) 4°, 153 pp., 32 colour reproductions

\**The Divine Comedy: Die Göttliche Komödie: La Divine Comédie*. Ed. **David Bindman**. Traduction en français: **Nicholas Powell**; Übersetzung ins deutsche: **Inge Hanneforth** (Paris: Bibliothèque de l'image [2000]) Oblong 4°, 223 pp., 103 colour reproductions; ISBN: 2909808939 ("Edition in english"); 2909808947 ("Deutsche ausgabe"); 29099808718 ("Édition en français" [but the copy in Victoria University in the University of Toronto is tri-lingual in English, French, and German]) **B**. §\**La divina comedia = la divina commedia = de goddelijke komedie* (Paris: Bibliothèque de l'image, 2000) 222 pp., ISBN: 2909808955 (Italian); 2909808963 (Spanish); 2909808971 (Dutch)

A "Introduction: William Blake's Watercolours to the Divine Comedy", "Einleitung: William Blakes Aquarelle für Göttlichen Komödie", "Introduction: Les Aquarelles de la Divine Comédie de William Blake" including (in three languages) "The History and Division of the Watercolours" and "Bibliographical Notes" (pp. 4-19, in three columns), plus all 7 Dante engravings (greatly reduced in size) plus reduced colour

reproductions of all 103 watercolours, with tri-lingual descriptions of them.

Reproductions of Blake's watercolours for Dante were added to the William Blake Archive in 2005.

§\*Dante. *The Inferno*. Tr. **Hiroshi Tanaka** (Tokyo: [no publisher], 2003)

Reproduces 61 of Blake's watercolours, much reduced in size.

§\**William Blake's Divine Comedy Illustrations: 102 Full-Color Plates*. (Mineola, N.Y.: Dover, 2008) ISBN: 9780486464299

\**Los dibujos para la DIVINA COMEDIA de Dante*. Ed. **Sebastian Schütze** and **Maria Antonietta Terzoli** (Cologne [Germany]: Taschen, 2014) Folio (29.5 x 40.5 cm), 324 pp.; ISBN: 9783836555166 Reproduces all 102 watercolours and all 7 prints In Spanish Also available in English, French, German, and Italian

Maria Antonietta Terzoli, "El más allá de Dante: entre mitología clásica y teología cristiana" (pp. 6-31)

Sebastian Schütze, "Dos maestros del "visibile parlare": Dante y Blake" (pp. 32-51)

Sebastian Schütze, "William Blake. Catálogo de los grabados" (pp. 310-17)

\**William Blake: The Drawings for Dante's Divine Comedy*. Ed. **Sebastian Schütz** and **Maria Antonietta Terzoli**

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(Munich: Taschen, 2015) 324 pp., 102 enormous reproductions, 28.5 x 39.6 cm (with 14 fold-out leaves)

REVIEW

§**Tim Smith-Laing**, "Watery deeps: William Blake drew out the poetic nuances of Dante's *Commedia* in masterfully handled watercolour", *Apollo*, CLXXXI (March 2015), 629, 208-9

**ENOCH**  
([1824-27])

HISTORY: Offered in E. Parsons and Sons Catalogue 37 (1921), lot 22, at £89.5.0

The Enoch drawings are in the online catalogue of The National Gallery of Art (Washington, D.C.), some of them reproduced in 2013.

**GRAY, Thomas**  
*Poems* (1790)  
**Watercolours** (1797)

WORK REPRODUCED: POEMS | BY | MR. GRAY. | [Designs | by] | - | [William Blake] | A NEW EDITION. | - | LONDON: | PRINTED FOR J. MURRAY, (No. 31.) | FLEET- | STREET. | MDCCLXXXX [1790] Pp. 1-2, 43-142, 145-58<sup>498</sup>  
LEAF SIZE of printed text: c. 9.2 x 15.7 cm

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<sup>498</sup> Blake's copy lacks the "Advertisement" and the "Short Account of Gray's Life and Writings" (Gray, pp. 3-42), the title leaf of the "Epitaph on Mrs. Clarke" (pp. 143-44), the notes at the end (pp. 159 ff.), and the seven 1790 engravings.



LEAF SIZE of watercoloured leaves: 32.5 cm x 42 cm

WATERMARK of watercoloured leaves: 1794 | J  
WHATMAN<sup>499</sup>

BINDING: The 58 leaves are loose, with neither stab nor stitching holes, suggesting that it was never bound in its present state.

The watercolour leaves may have been trimmed on the outside margins, for the designs are curiously curtailed on the outer margins of pp. 65, 74, 96-97, 99, 103-4, 110, 115, [116], [119], 120, 125, [128], [133], and [149].

DESCRIPTION: Fifty-eight leaves of *Poems by Mr. Gray* (1790) were cut down<sup>500</sup> and glued, with a very narrow overlap, onto the rectos of windows cut into leaves of 1794 | J WHATMAN paper, probably left-overs of the paper he was given for his illustrations to Young's *Night Thoughts* (1797). The Gray title page is surrounded by six neat red lines (the second and sixth lines thick), and above and below each line of type is a thin red line. The subsequent printed Gray leaves are surrounded by a carefully-drawn red line as close as possible to the inserted leaves. (On about half the pages,<sup>501</sup> the watercolour overlaps the red frame and the text-page a trifle, indicating that the watercolours were added after the text leaves were glued in.)

Most of the printed Gray leaves have a pencil "+" beside

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<sup>499</sup> The same paper was used for Blake's drawings for Young's *Night Thoughts* (apparently provided by the publisher Richard Edwards) and for Blake's *Vala*.

<sup>500</sup> On p. 100, the catchword – "Fell – is mostly cut off.

<sup>501</sup> On pp. 51, [55], 58, 61, 66-68, 70-73, [77], 79-80, [81-82], 84-87, 89, 91, [95], 96, 98-102, 106, 110, [111], 112-14, [119], 120-21, [126], 127, 130-31, [135], 138, 141, [145], 146, [147], [149], 150, 152-53, 155-56.

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the text illustrated<sup>502</sup> to indicate the subject of the watercolour.

On Gray p. [106], titles for “The Fatal Sisters”, title 4 is on a tiny piece of paper glued over something else.

There is a good deal of browning on the text but not on the watercolours.

On most leaves the watercolour designs implicitly extend beyond the margins.

FINGERPRINTS:<sup>503</sup> There are brownish-rust coloured fingerprints, perhaps made from animal glue, on **top of** the text (never on the watercolours):

The title page, above, below, and to the right of “A NEW EDITION”

Gray p. 58: “Ode on a Distant Prospect of Eton College, after “jee, how all around’em wait”

Gray p. [62]: Captions for “A Long Story”, beneath “riding on Flies”

Gray p. [76]:Captions for “Ode to Adversity”, above “thy suppliants”

Gray p. [107]: Captions for “The Fatal Sisters”, over “ORCADES”

Gray p. [158]: Poem “To M.<sup>rs</sup> Anna Flaxman”, above and below “William Blake”, four fingers of the right (?) hand, the clearest of them all.

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<sup>502</sup> There are two lines marked on pp. 51 and 98 and none on pp. 44, 52, 67, 145, 157.

<sup>503</sup> The only previous reference to Blake fingerprints I have found (through Google Books) is in *Blake Books* (1977), 217 (not in the index), which locates them on the title page, Gray pp. 58, 158, “and occasionally elsewhere” in the Gray volume.

If the fingerprint colour comes from animal glue, almost certainly the fingerprints were made when the printed text was being glued to the large leaves awaiting Blake's watercolours, that is, by November 1797 (see below).

No other example of Blake's fingerprints has been identified in print.

The date at which the fingerprints appeared must be after c. 1797 when Blake made his watercolours for Gray.

Of course we cannot be certain that the fingerprints which appear near "William Blake" in Blake's poem "To M.<sup>rs</sup> Anna Flaxman" are those of the poet-artist. They could, for example, be those of Catherine Blake who, it is believed, often helped her husband with simple tasks such as gluing the printed leaves of Gray into the windows cut in the paper used for Blake's watercolours.<sup>504</sup>

Whether the fingerprints are those of Blake or his wife, they give an extraordinary sense of immediacy in the creative process.

**BLAKE'S MANUSCRIPT INSCRIPTIONS:** In some, probably most cases, Blake's writing on blank text-pages was added after the watercolour for that page was completed. In one case, p. [54], the list of designs overflows the printed text-box, and No. 8-10 are on the leaf for the watercolour. In this

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<sup>504</sup> The leaves for Blake's watercolours (1795-96) illustrating Young's *Night Thoughts* were made in a way very similar to that used in the illustrations for Gray's *Poems*. The printed leaf was cut from the host volume (often eliminating or curtailing catchwords and MS line-numbers) and glued to a window cut in the leaf for the watercolour, and a red line was meticulously drawn round the cut-out leaf, with several red lines on title pages. However, the *Night Thoughts* leaves bear no fingerprint. Apparently the large leaves already had printed text mounted in them when they were given to Blake.

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case, at any rate, the watercolour preceded the list of designs.

On p. [158], Blake **(1)** wrote the poem to Mrs Anna Flaxman on the blank verso of the printed text box; **(2)** glue fingerprints were left *on top of* the manuscript poem, probably in the process of **(3)**gluing the printed leaves onto the windows of the large leaves for the watercolours. In this case, the manuscript probably preceded the watercolour.

DATE OF WATERCOLOURS: In early November 1797, Nancy Flaxman wrote that “Flaxman has employ’d him [Blake] to Illuminate the works of Grey for my library—“.<sup>505</sup> George Cumberland was probably referring to the Gray designs when he wrote that “Blake made 130 draw.<sup>gs</sup> for Flaxman for 10.10.—“.<sup>506</sup>

HISTORY: **(1)** Commissioned for £10.10.0 by John Flaxman before November 1797; **(2)**Sold with Flaxman's library at Christie's, 1 July 1828, lot 85 [£8.8.0 to (William) Clarke]; **(3)** Acquired by William Beckford, from who it passed to his daughter **(4)** Susan, who married the 10th Duke of Hamilton, from whom it passed to **(5-8)** the 14th Duke of Hamilton, who sold it in 1966 through Sotheby's to **(9)** Mr and Mrs Paul Mellon; Paul Mellon gave it in 1977 to **(10)** The Yale Center for British Art.<sup>507</sup>

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<sup>505</sup> BR (2) 80. In Sept 1805 Nancy said that “Mr T” (Joseph Thomas) “wishes as a great favor the loan of Blake’s Gray to amuse himself with promising that it shall not go from his chamber or be wantonly shewn to anybody[;] he wishes to make a few copies from it” (BR (2) 207).

<sup>506</sup> BR (2) 246, after June 1807. There are 116 designs for Gray.

<sup>507</sup> The first published reference to them (aside from 1828 catalogue and Gilchrist [1863, 1880]) is in H.J.C. Grierson, “Blake’s Designs for Gray. Discovery in Hamilton Palace”, *Times*, 4 Nov 1919, p. 15. They were erratically recorded by

Blake's watercolours for Gray are reproduced in colour in the William Blake Archive in 2005.

See Gray Inscriptions on Designs under Writings.

### EDITIONS

*William Blake's Designs for Gray's Poems, Reproduced Full-Size in Monochrome or Colour ...* With an Introduction by **H.J.C. Grierson** (1922) <BB>

### REVIEWS &c

\***Anon.** "Blake and Gray." *Bookseller*, **15 January 1922**, pp. 171-72 (a puff)

\***A. Clutton-Brock**, "New Blake Designs: Illustrations to Gray", *Times* [London], **4 May 1922**, p. 16

§**Anon.**, *Glasgow Herald*, **4 May 1922**

§\***Anon.**, "Blake's Designs for Gray's Poems", *Periodical*, VIII, 115 (**15 May 1922**)

**Archibald G.B. Russell**, *Burlington Magazine*, XLI, 235 (**October 1922**), 198 ("Too much praise cannot be bestowed upon Oxford University Press for the admirable manner in which the volume is produced"; Grierson's preface is "thoughtful and discerning")

\**William Blake's Water-Colour Designs for the Poems of Gray*, Introduction and Commentary by Geoffrey Keynes, Kt. (London, 1972) The William Blake Trust <BB> **B.** \**Blake's*

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W.M. Rossetti in Alexander Gilchrist, *Life of William Blake* (1863), I, 255 (114 designs) and (1880), I, 275 (118 designs).

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*Water-Colours for the Poems of Thomas Gray With Complete Texts* (Mineola [N.Y.]: Dover Publications, Inc., 2000) 4°, ix pp. of text, 116 reproductions; ISBN: 0486409449 <BB>C. §(2007) ISBN: 9780486409443

The Dover edition is a reproduction of the Blake Trust edition, reduced to an eighth the size (32 x 42 cm vs 9.2 x 16.4 cm) of the Blake Trust facsimile (a fact not mentioned in the printed text), omitting Keynes's "Introduction" (pp. 1-6) and "Commentary" (pp. 9-28), and adding an anonymous "Publisher's Note" (pp. iii-iv).

REVIEWS, &c

\***Arnold Fawcus**, "Unknown watercolours by William Blake", *Illustrated London News*, CCLIX (December 1971), 45-46, 49-51 (about the Gray designs to be exhibited at the Tate and the "perhaps dangerously accurate" Blake Trust facsimile [made by Mr Fawcus's Trianon Press]) <BB #C1593>

\***Arnold Fawcus** (bis), "Blake: Lost and Found: *Horizon* presents for the first time in America [sic] one of the major art rediscoveries of recent years: Blake's illustrations for the poems of Thomas Gray", *Horizon*, XIV (1972), 112-20 (a one-page description by the publisher of the Gray facsimile, complete with price ["\$1,378"] and address of the publisher, plus 8 reproductions in colour) <BB #A1593>

**Morton D. Paley**, *Blake Newsletter*, VI, 1 (Summer 1972), 33-34

- §**J. Canaday**, *New York Times Book Review*, III  
(**December 1972**), 90  
§**Anon.**, *Books & Bookmen*, XVIII (**March 1973**), 96  
§**G.E. Bentley, Jr.**, “The Accuracy of the Blake Trust Gray  
Catalogue”, *Blake Newsletter*, VI, 4 (**Spring 1973**),  
95-96  
§**Kenneth Garlick**, *Apollo*, NS XCVIII (**July 1973**), 71  
**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (**Spring**  
**1974**), 155-64 (with 5 others)  
**Janet Warner**, *Blake Studies*, VI, 2 (**1975**), 203-4

\*[*Poems of Thomas Gray With Watercolour Illustrations by William Blake* (London: The Folio Society, 2013)]<sup>508</sup> Folio (32.4 x 42.2 cm) pp., 117 illustrations including Flaxman’s portrait of Blake; no ISBN Limited to 1,020 copies (1,000 for sale)

Colophon: “reproduced from the originals held at the Yale Center for British Art ... by Dot Gradations, Wickford, Essex, and printed by Appl, Wemding, Germany, on [thick, heavy, unwatermarked] Natural Evolution paper ... bound by Zanardi, Padova, Italy, in Nigerian goatskin leather with cloth sides ... the endleaves are of Curious Metallics gold leaf backed with Nettuno Carruba”, 1,020 copies (1,000 for sale)

It is in a fitted box (36.6 x 46.4 x 8.3 cm) with \***Irene Tayler**, *Blake's Illustrations to the Poems of Gray*, ed. **Martin Butlin**. (London: The Folio Society, 2013), q.v. The facsimile is so faithful that it represents clearly the show-through of printed text.

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<sup>508</sup> There is no separate Folio Society title page; the title here is from the cover; the imprint is by inference.

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The folio flyer has 20 illustrations.

REVIEW

**\*G.E. Bentley, Jr**, "Shades of Gray", *Blake: An Illustrated Quarterly*, XLVIII, 3 (**Winter 2014-15**), [20-23] (Compares the different reproductions of Blake's designs for Gray, concluding that "none of these printed works is a facsimile", but "the Folio Society edition seems to me distinctly the most reliable". There is a record and reproduction of the four fingerprints on p. [158], probably those of William or Catherine Blake.

For the review of Tayler's book, see Tayler)

Blake's watercolours, first added to the William Blake Archive in April 2005, were made available fully searchable in September 2014.

**HAYLEY, William**  
*Designs to a Series of Ballads*  
(1802)

Blake's sketch for "The Eagle" is reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress.

**HEADS OF THE POETS**  
(1800-1803)

Reproduced online by ArtCyclopedia under Manchester City Art Gallery.



**MILTON, John**

***Comus***

**(1801)**

The Thomas-Huntington set was reproduced in the William Blake Archive in 2007.

**John Milton, *Comus*, illustrated by Blake, ed. Darrell Figgis (1926) <BB>**

REVIEWS

§Anon., *Times Literary Supplement*, 1 April 1926

§Anon., *Glasgow Herald*, 1 April 1926

§Anon., *Daily Telegraph*, 7 April 1926

**“On the Morning of Christ’s Nativity”**

**(1809)**

The drawings were reproduced in the William Blake Archive and in the 6 July-31 October 2004 Wordsworth Trust exhibition catalogue of *Paradise Lost: The Poem & Its Illustrations*, in the Petit Palais exhibition catalogue of 2 April-29 June 2009 and, online, by ArtCyclopedia under Whitworth Art Gallery.

Reproductions of the Butts set were added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2008.

***Paradise Lost***

**(1807)**

The Small, Thomas set (Huntington Library and Art Gallery) (1807) is reproduced in J.M.Q. Davies, "Blake's

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*Paradise Lost* Designs Reconsidered", in Deirdre Coleman and Peter Otto, ed., *Imagining Romanticism* (1992), pp. 143-81, and in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

*Paradise Lost: A Poem in Twelve Books* with a Preface by **Peter Ackroyd**, an Introduction by **John Wain** and Illustrations by William Blake (London: The Folio Society, 2003) 4<sup>o</sup>, no ISBN

Ackroyd's "Preface" (pp. ix-x) is about Milton and Blake, Wain's Introduction about Milton. The reproductions are from the larger, Butts set (Butlin #536).

*Thirteen Watercolor Drawings by William Blake Illustrating PARADISE LOST by John Milton. The first facsimiles printed at full scale in full color from the original works in the collection of The Henry E. Huntington Library and Art Gallery, San Marino, California with descriptions and commentaries by Robert N. Essick and John T. Shawcross* to accompany the edition of *Paradise Lost* published in 2002 by The Arion Press text edited by John T. Shawcross and with an introduction by Helen Vendler (San Francisco: The Arion Press, 2004) Folio (43.0 x 55.6 cm), 30 unnumbered leaves loose in a portfolio, limited to 426 copies; no ISBN

Reproductions of the Thomas set of illustrations to *Paradise Lost* plus the Huntington's large "Satan, Sin and Death".

The commentaries by Essick are corrected from his *William Blake at the Huntington* (1994).

*\*Supplemental announcement to the prospectus for The Arion Press edition of PARADISE LOST ... Now offered with a portfolio of Thirteen Watercolor Drawings by William Blake ...* (San Francisco: The Arion Press [2004]) wide 8°, the 15 colour reproductions include all thirteen in the portfolio

The portfolio of Blake watercolours from the Huntington (2004), limited to 400 copies, is offered at \$1,300, the portfolio and Shawcross edition of *Paradise Lost* (2002) together at \$2,500. An Arion Press Price List (November 2008) gives the same prices, as does an advertisement in the *New York Review of Books*, 18 December 2008.

The portfolio is a companion to *Paradise Lost: a Poem in Twelve Books The Author John Milton*. Ed. John T. Shawcross, Introduction by Helen Vendler (San Francisco: Printed by Andrew Hoyem at The Arion Press, MMII [2002]) xxxiv + 396 pp.; no ISBN.

Reproductions were added in 2008 to the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

§*Das verlorene Paradies*. Tr. Hans Heinrich Meier (Stuttgart: Reclam Philipp, 2008) 20 cm.; ISBN: 9783150106709+ In German

§*\*Das Verloren Paradies (Paradise Lost) mit Illustrationen von William Blake*. Tr. Adolf Böttger. (e-artnow, 2014) 448 pp. ISBN: 9788026808794 In German.

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Perhaps a silent translation of the edition of 1906 <BB #390>.

The only complete and undivided set of Blake's illustrations to *Paradise Lost* is in the Huntington Library -- see *The Complete Illustrated Books of William Blake*.

***Paradise Regained***  
**(1825)**

"The First Temptation" from the *Paradise Regained* series was sold by the Frick Collection to an *Anonymous* British collector--see Bunyan (above).

**EDITION OF THE DRAWINGS**

The drawings were reproduced in 2003 in the William Blake Archive.

**Poems in English**

**EDITIONS OF THE DRAWINGS**

*Poems in English with Illustrations by William Blake* [2 vols.] (London, 1926) <BB> **B.** *Miscellaneous Poems, Paradise Regain'd, & Samson Agonistes* (London: Nonesuch Press, 1926 [i.e., Temecula, California: Reprint Services Corp, 1994])

The 1994 printing is one volume of the Keynes edition silently reprinted in monochrome (not in two colours as on the 1926 title page). Note that the 1994 publication (ISBN: 0781273757, 2 vols. announced in *Books in Print* as published in August 1992) bears no indication of the true (i.e., 1994)

publication date, the place of publication, or the publisher's name. (The publisher told GEB that the companion-volume of *Paradise Lost*, announced for August 1992, would be published in May 1995.)

The designs for "On the Morning of Christ's Nativity" (Huntington set), *L'Allegro* and *Il Penseroso* (Mr Van Sinderen [Morgan]), *Comus* (Huntington), and *Paradise Regain'd* (Mr Riches [Fitzwilliam]) are very badly reproduced from the sharp and clear 1926 Black-and-White versions.

#### REVIEW

§**Anon.**, *Times Literary Supplement*, 26 August 1926

#### *Tiriel*

#### **WATERCOLOURS**<sup>509</sup>

All 12 watercolours <Butlin #198> were **(1)** Probably sold by Catherine Blake, **(2)** Acquired by Frederick Tatham, who sold them to **(3)** Joseph Hogarth, who sold them at Southgate's, 7-30 June 1854, second evening, lot 643: "Twelve elaborate subjects, designed to illustrate a Work, the subject unknown", for £3 to **(4)** Morley; **(5)** Acquired by Elhanan Bicknell, who sold them at Christie's, 29 April-1 May 1863, third day, lots 377-88; **(6)** dispersed

#### **"Tiriel Supporting the Dying Myratana and Cursing his Sons"**

<#198 1>

HISTORY: **(1)** Bicknell sale, lot 387, £2.4.0, to **(2)** James Leathart (d. 1896); **(3)** Acquired by Percival W. Leathart, who lent it to the Carfax exhibition (1906), lot 76a; **(4)** Acquired by

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<sup>509</sup> The history of the *Tiriel* watercolours derives almost entirely from Butlin.

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Mrs Leathart who lent it to the British Museum exhibition (1957); **(5)** Sold anonymously at Sotheby's, 19 May 1958, lot 13 (reproduced), for £250 to Agnew's for **(6)** Lady Melchett, who sold it at Christies, 9 November 1971, lot 72 (reproduced), for £6,300 to Baskett and Day for **(7)** Paul Mellon, who gave it to **(8)** the Yale Center for British Art.

"Tiriell Supporting Myratana" <#198 1> is reproduced online by the Yale Center for British Art (accession number: B1977.14.1450).

**"Har and Heva Bathing, Mnetha Looking On"**

<#198 2>

HISTORY: **(1)** Bicknell sale, lot 381, 9s to **(2)** S. Bicknell; **(3)** Sold by H.P. Horne with all his British drawings through Robert Ross of Carfax for £2,400 to **(4)** Edward Marsh, who bequeathed it in 1953 to **(5)** the Fitzwilliam Museum.

**"Har, Heva and Mnetha"**

<#198 3>

HISTORY: **(1)** Bicknell sale, lot 377, for 9s to **(2)** Noseda; **(3)** untraced.

**"Har Blessing Tiriell while Mnetha Comforts Heva"**

<#198 4>

HISTORY: **(1)** Bicknell sale, lot 378, for 10s to **(2)** Jupp; **(3)** Matthew B. Walker sold it in 1913 to **(4)** the British Museum Print Room

**"Har and Heva Playing Harps"**

<#198 5>

HISTORY: **(1)** Bicknell sale, lot 383, for 12s to **(2)** S. Bicknell; **(3)** untraced

**"Blind Tiriell Departing from Har and Heva"**

<#198 6>

HISTORY: (1) Bicknell sale, lot 382, for £1.1.0 to (2) James Leathart; (3) Acquired by William Bell Scott who lent it to the Burlington Fine Arts Club exhibition (1876) and bequeathed it in 1890 to (4) Miss Alice Boyd, who sold it at Sotheby's, 14 July 1892, lot 917, for £8 to (5) Quaritch, who offered it at £16.16.0 in his *Rough List* 127 (August 1892), lot 917, *No.* 62 (June 1893), *Miscellaneous Catalogue* (November 1893), and *Catalogue 11* (June 1894); (6) sold anonymously at Sotheby's, 15 June 1960, lot 12, for £115 to Agnew's for (7) Lady Melchett, who sold it at Christie's, 9 November 1971, lot 73 (reproduced) for £4,200 to Baskett and Day for (8) Robert N. Essick.

**"Tiriel, Upheld on the Shoulders of Ijim, Addresses His Children"**

<#198 7>

HISTORY: (1) Bicknell sale, lot 386, for 16s, to (2) Hodgson; (3) D.J. Percy sold it at Christie's, 15 April 1890, lot 96 (as "Figures"), for £2.4.0 to (4) the Victoria and Albert Museum.

**"Tiriel Denouncing His Sons and Daughters"**

<#198 8>

HISTORY: (1) Bicknell sale, lot 385, for £1.13.0 to (2) Jupp; (3) acquired by Mrs Lucy Graham Smith; (4) Acquired by the Hon. Anthony Asquith; (5) Sold before the sale at Hodgson's in 1942 to Geoffrey Keynes.

A graphite study for *Tiriel* [Tiriel denouncing <Butlin #199>] is reproduced online by the Whitworth Art Gallery.

**"The Death of Tiriel's Sons"**

<#198 9>

HISTORY: (1) Bicknell sale, lot 380, for 5s to (2) [Joseph] Hogarth; (3) Untraced.

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**"Tiriel Led by Hela"**

<#198 10>

HISTORY: (1) Bicknell sale, lot 384, for 15s. to (2) James Leathart; (3) Acquired by Percival W. Leathart who lent it to the Carfax exhibition (1906); (4) Acquired by Mrs Leathart; (5) sold anonymously at Sotheby's, 19 May 1958, lot 14, for £260 to (6) Francis Edwards, who sold it to (7) Philip C. Duschnes, who offered it in his *Catalogue 140* (November 1959), lot 58, for \$1,350 and sold it to (8) Mrs Louise Y. Kain.

**"Har and Heva Asleep with Mnetha Guarding Them"**

<#198 11>

HISTORY: (1) Bicknell sale, lot 379, for 13s to (2) Jupp; (3) Acquired by Mrs Lucy Graham Smith; (4) Acquired by the Hon. Anthony Asquith; (5) Sold before the sale at Hodgson's in 1942 to Geoffrey Keynes.

**"Hela Contemplating Tiriel Dead in a Vineyard"**

<#198 12>

HISTORY: (1) Bicknell sale, lot 388, for £1.11.6 to (2) James Leathart; (3) acquired by Percival W. Leathart who lent it to the Carfax exhibition (1906); (4) acquired by Mrs Leathart by 1957; (5) sold anonymously at Sotheby's, 19 May 1958, lot 15, for £270 to Jacob Swartz, who sold it to (6) Dr T.E. Hanley; (7) acquired by John and Paul Herring who lent it to the British Museum Print Room exhibition (1957).

The nine known designs are reproduced in black-and-white in Jordi Doce's translation of *Tiriel, el libro de thel* (2006).



**VIRGIL**  
***The Pastorals***  
**Drawings**  
**(1821)**

**A Cumulative List**

- "Thenot Remonstrates with Colinet" <Butlin #769 1>  
FITZWILLIAM MUSEUM (Keynes Collection)
- "Thenot and Colinet Converse Seated Beneath Two Trees"  
<#796 2> *Biblioteca La Solana*
- "Colinet and Thenot, with Shepherds' Crooks, Leaning  
Against Trees" <#796 3> *Biblioteca La Solana*
- "Colinet and Thenot Stand Together Conversing, Their Sheep  
Behind", unused design <#769 4> PIERPONT MORGAN  
LIBRARY
- "Thenot, with Colinet Swaying His Arms in Sorrow" <#769  
5> *Untraced* since 1924
- "The Blighted Corn" <#769 6> FITZWILLIAM MUSEUM (Keynes  
Collection)
- "Nor Fox, Nor Wolf, Nor Rat Among Our Sheep" <#769 7>  
BEINECKE LIBRARY, Yale
- "Sabrina's Silvery Flood" <#769 8> HOUGHTON LIBRARY,  
Harvard
- "Colinet Passing a Milestone" <#769 9> HOUGHTON LIBRARY,  
Harvard
- "A Rolling Stone Is Ever Bare of Moss" <#769 10> PIERPONT  
MORGAN LIBRARY
- "Colinet Resting By a Stream by Night" <#769 11> *Untraced*  
since 1927
- "Colinet With His Shepherd's Pipe" <#769 12> *Untraced* since  
1924
- "For Him Our Yearly Wakes and Feasts We Hold" <#796 13>

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*Biblioteca La Solana*

"First Comparison, Birds Flying Over a Cornfield" <#769 14>  
*Untraced* since 1939

Second Comparison, "'The Briny Ocean Turns to Pastures  
Dry'" <#769 15> PIERPONT MORGAN LIBRARY

"Third Comparison, A Winding River" <#769 16> *Untraced*  
since 1927

"Thenot and Colinet Leading Their Flocks Home Together at  
Sunset" <#769 17> *Untraced* since 1927

"Thenot and Colinet at Supper" <#769 18> *Untraced* since  
1924

"With Songs the Jovial Hinds Return from Plow" <#769 19>  
*Maurice Sendak estate*

"And Unyok'd Heifers, Loitering Homewards, Low" <#769  
20> ART MUSEUM, Princeton

Blake's drawings for "Thenot and Colinet Converse  
Seated Beneath Two Trees" and "For Him our Yearly Wakes  
and Feasts We Hold" reappeared after seventy years and were  
sold at Sotheby's, 13 November 1997, lot 56 (reproduced) to  
Professor *R.N. Essick*.

A selection of Blake's preliminary drawings for Virgil  
was reproduced in the William Blake Archive ed. Morris  
Eaves, Robert N. Essick, and Joseph Viscomi in 2011.

EDITION

*The Illustrations of William Blake for Thornton's Virgil* ed.  
Geoffrey Keynes (1937) <BB>

REVIEW

§**Anon.**, *Times Literary Supplement*, 25 December 1938,  
p. 976 (with 2 others)

**NEW ENTRY**  
**WOLLSTONECRAFT, Mary**  
*Original Stories*  
(1791)  
**DRAWINGS**

"Every prospect smiled" <Butlin #244 1)>

"God sent for him" <#244 2>

"How delighted the old bird will be" <#244 3>

"She turned her eyes on her cruel master" <#244 5>

Blake's drawings for his engravings are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library.

DATE: ?1791; The engravings from six other designs for *Original Stories* bear the imprint 2 September 1791.

DESCRIPTION: Blake made eleven sepia designs for Mary Wollstonecraft's *Original Stories*; one is lost, six were engraved, and the surviving four which were not engraved (c. 12.4 x 6.3 cm) bear pencil inscriptions beneath the designs.

BINDING: Loose.

HISTORY: **(1)** The set was owned by Alexander Gilchrist (Gilchrist, 91); **(2)** On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to **(3)** Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), No. 120; **(4)** Acquired by H. Buxton Forman, who sold it at Anderson Galleries, 15 March 1920, lot 65 (with 5 letters from H.H. Gilchrist) [for \$1,000 to **(5)** A. Edward Newton], who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926

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and 1939 (No. 237) and sold them at Parke-Bernet, 16 April 1941, lot 120 [for \$1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7)The LIBRARY OF CONGRESS.

In 2009, the 10 monochrome wash drawings reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi .

**YOUNG, Edward**  
*Night Thoughts*  
**Watercolours**  
**(1794-96)**

BINDING: “The Original Editions [of *Night Thoughts* (1742-45)], and the Author’s own copies, [were] inlaid on [half-sheets of] imperial Folio paper, and each page, surrounded and illustrated with *Original Drawings by Blake*, 2 vols., *most superbly bound in red morocco, gilt leaves, &c.*” (1826, 1828 Catalogues); “The Bookbinder from inattention lost the blank leaf with [Young] the Author’s signature” (1821 catalogue); Blake made pencil stars by lines to be illustrated, and it may have been Richard Edwards who starred other lines in ink. The work was still bound in two volumes when exhibited at the Burlington Fine Arts Club (1876), Grolier Club (1905 and 1919-20), but the leaves were disbound by May 1928 and mounted in the British Museum Print Room.

Benedict, the bookbinder of the *Night Thoughts* watercolours, is one of the family of London Bookbinders: Francis (fl. 1807-23), his sons Francis (fl. 1824-28) and Charles (fl. 1815-30) (Ellic Howe, *A List of London*

*Bookbinders 1648-1815* [London: Bibliographical Society, 1950], 10).

HISTORY: (1) Blake was employed on the 537 *Night Thoughts* watercolours for “nearly two years” (1821 catalogue) or “more than two years” (1826 catalogue); according to Fuseli on 24 June 1796, “Blake asked 100 guineas for the whole [of the watercolours]. [(2) Richard] Edwards said He could not afford to give more than 20 guineas for which Blake agreed” (*BR* (2) 71), a sum which J.T. Smith (1828) described as a “despicably low” (*BR* (2) 610); “Fuseli understands that Edwards proposes to select ab.<sup>t</sup> 200<sup>510</sup> from the whole and to have that number engraved [by Blake] as decorations for a new edition”, but only 43 were engraved for the first part issued in 1797, Richard Edwards retired from bookselling very shortly thereafter, took a government position in Minorca, and when he returned to England in 1802 he wrote on f. 1<sup>v</sup> “Richard Edwards High Elms” (Watford), where he had moved; the watercolours passed from Richard Edwards to (3) his brother Thomas, who offered them in [Thomas] *Edwards’s Catalogue* (Halifax, 1821), lot 3 (£300), Thomas Winstanley and Co auction (Manchester) of Thomas Edwards, 20 May 1826, lot 1,076 (bought in below the reserve of £50), and Stewart, Wheatley and Adlard auction (London) of Thomas Edwards, 24 May 1828, lot 1,130 (withdrawn at £52.10); the two volumes were inherited by (4) the Rev John Edwards of Todmorden and thence by (5) his widow; in March 1874 H.W. Birtwhistle<sup>511</sup> of Halifax inserted “in some of the London

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<sup>510</sup> The prospectus specified “one hundred and fifty engravings” for the whole.

<sup>511</sup> Butlin, who is the authority for John Edwards and his widow, says they

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papers” an extensive description of the bound watercolours which are “at present deposited in the hands of [(6)] Mr. Rimell, the bookseller, of 400 Oxford Street”,<sup>512</sup> who sold them to (7) James Bain for £475;<sup>513</sup> Bain offered vainly in June 1875 to the British Museum Print Room for £2,000, and sold them over 20 years later to Marsden J. Perry for £1,500<sup>514</sup> who lent them anonymously to the Grolier Club Blake exhibition of 26 January-25 February 1905, lot 87 (in 2 vols.) and sold them by 1905 through Scribner’s (New York) to (8) W.A. White, who wrote on f. 1<sup>v</sup> “W A White 28 March 190[5?] of M.J. Parry [sic]”, lent them to the Grolier Club Blake exhibition of 1919-1920, lot 40 (in 2 vols.), and gave them to (9) his daughter Mrs Frances White Emerson, who gave them in 1928 to (10) The DEPARTMENT OF PRINTS AND DRAWINGS OF THE BRITISH MUSEUM – en route to the British Museum they were exhibited, according to Butlin, at the Fogg Museum (Harvard University) in 19 December 1927-10 January 1928, at the Metropolitan Museum (New York) in May 1928 (16 pp.), at the City Art Gallery (Birmingham) in December 1928-February 1929 (all the leaves shown in rotation), at the National Gallery of Scotland in March 1929 (selections), and at the British Museum Print Room in July 1929.

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were sold through “Thomas” Birtwhistle.

<sup>512</sup> Anon., “Notes and News”, *Academy*, 6 June 1874, pp. 645-47.

<sup>513</sup> James S. Bain, *A Bookseller Looks Back: The Story of the Bains* (London: Macmillan, 1870), 72-73.

<sup>514</sup> British Museum Print Room “Original Letters and Papers” (Reg. No. 2822), June 1875 – see G.E. Bentley, Jr, “The Selling of Blake’s *Night Thoughts* Designs in the 1870s”, *Blake*, XII (1978), 70-71.

EDITIONS OF THE DRAWINGS

*Illustrations to Young's Night Thoughts*, ed. **Geoffrey Keynes**  
(1927)<BB>

REVIEWS

§**Anon.**, *Times* [London], **1 March 1928**

§*Burlington Magazine*, LIV, 310 (**January 1929**), 45-46

\**William Blake's Designs for Edward Young's NIGHT THOUGHTS: A Complete Edition*, ed. With Commentary by **John E. Grant, Edward J. Rose, Michael J. Tolley**, Co-ordinating Editor **David V. Erdman**, Vol. I-II (Oxford: Clarendon Press, 1980)<BBS>

REVIEWS

\***John Russell Taylor**, "William Blake's Designs for Edward Young's Night Thoughts", *Times* [London], **7 October 1980**, p. 11

§**Daniel Traister**, *American Book Collector* (**March-April 1981**), pp. 60-73 (with 4 others)

§**David Bindman**, *Burlington Magazine*, CXXIII, 938 (**May 1981**), 312-13

§**Andrew Lincoln**, "Images of Solitude", *Times Literary Supplement*, **5 June 1981**, p. 646

§**Peter Quennell**, *Apollo*, CXIV (**August 1981**), 136-37 (with 3 others)

§**Karen Mulhallen**, *Wordsworth Circle*, XII(**Summer 1981**), 157-61

§**Dennis Welch** and **Joseph Viscomi**, *Philological Quarterly*, LX (**Fall 1981**), 539-42

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1980* (**1981**), 75-76

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- §**Jean H. Hagstrum**, *Eighteenth-Century Studies*, XV, 3 (Spring 1982), 339-44
- §**Joseph Viscomi**, *Fine Print*, VI, 2 (Spring 1982), 49-50 B. Also accessible in his "Collected Essays on Blake and His Times", q.v.
- §**Robert Halsband**, *Journal of English and Germanic Philology*, LXXXI, 4 (October 1982), 576-77
- §**W.J.T. Mitchell**, *Modern Philology*, LXXX, 2 (November 1982), 198-205
- Morton Paley**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 674-82
- John E. Grant**, "A Re-View of Some Problems in Understanding Blake's *Night Thoughts*", *Blake*, XVIII, 2 (Fall 1984), 155-81 (a response to "unfavorable review[s]", especially by Dörrbecker, Paley, and Mitchell) <BBS 397>
- W.J.T. Mitchell**, "Reply to John Grant", *Blake*, XVIII, 2 (Fall 1984), 181-83 ("It is not, on the whole, pleasant reading" [p. 181]) <BBS 397>
- Morton D. Paley**, "Further Thoughts on *Night Thoughts*", *Blake*, XVIII, 2 (Fall 1984), 183-84 (the commentary volumes in preparation are "likely to prove as great a disappointment as the plates have been" [p. 184]) <BBS 397>
- D.W. Dörrbecker**, "Grant's 'Problems in Understanding': Some Marginalia", *Blake*, XVIII, 2 (Fall 1984), 185-90 ("Grant's response to his critics" is characterised by "wishful thinking" [p. 185]) <BBS 397>



\***Detlef W. Dörrbecker** (bis), *Blake*, XVI, 2 (Fall 1982), 130-39

§**Joseph Viscomi** and **Dennis Welch**, *Philological Quarterly* (Fall 1982), 539-50. **B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

§**Morton D. Paley**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 674-82

§**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-9 (with 2 others)

\*Young, Edward. *Night Thoughts: The Poem Illustrated with Water Colours by William Blake*. Commentary by **Robin Hamlyn**. [3 vols.] (London: The Folio Society, 2005) Folio (two volumes of colour facsimiles without title page) and 4<sup>o</sup> (the Hamlyn volume which supplies the title page), xx, 362 pp.

According to the colophons in Vol. I-II, "This facsimile edition of Young's *Night Thoughts* has been reproduced by digital photography ... printed by Bath Press, Blantyre, on Modigliani Neve paper", with 1,000 numbered copies for sale to members of the Folio Society and 20 lettered copies which are not for sale. The leaves (16½ x 12 13/16") are virtually the same size as the leaves on which Blake made his drawings (c. 16½ x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20½ x 15½").

Hamlyn, with a workmanlike critical commentary on each watercolour, notes "how carefully Blake usually followed Edward Young's words" (p. vii).

#### REVIEWS

\***Karen Mulhallen**, *Blake*, XLI (2007), 84-91 (a major review, with original identifications of portraits in

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the drawings. “We can actually climb into these drawings for the first time, and it is a profound experience.” However, there are “remarkable variations in the accuracy of color in the Folio [Society] edition throughout the series ... [In some reproductions, the] coloring is almost unrecognizable”, particularly with respect to “greenishness”, and there are omissions of many significant details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90])

**Jason Snart**, *Romanticism on the Net*, No. 45 (**February 2007**), 37 paragraphs (it is “incomparable”, but the colours are not true, it omits borders and margins ...)

**Section B**  
**COLLECTIONS AND SELECTIONS**

**Art Institute (Chicago)**  
**Online Reproductions**

Study from Rafael's "Jacob's Dream" <not in Butlin>

Study of the figure of Agnello Bruneleschi <Butlin #822>

**Birmingham Museums and Art Gallery**  
**Online Reproductions**  
**Watercolours**

Dante watercolours

"The Mission of Virgil" <Butlin #812 3>

"The Circle of the Lustful" <#812 10>

"Baffled Devils Fighting" <#812 42>

"Dante Striking Against Bocca degli Abbati" <#812 65>

"The Proud under Their Enormous Loads" <#812 81>

"The Recording Angel" <#812 92>

### **Pencil Sketch**

"Robinson Crusoe Discovering the Footprint in the Sand"  
<#140>

*Blake*. Ed. **G. Keynes** (London: Faber and Faber [1945]) The Faber Gallery **B**. (N.Y. and London: Pitman Publishing, 1949) **C**. \*(London: Faber and Faber, 1954) <BB #398A-C> **D**. §(1961)

\**Blake* (Barcelona: Ediciones Altayua, 2001) Grandes Maestras de la Pintura [No. 49] 4º, 41 pp., 89 reproductions; ISBN: 844871413X In Spanish

A picture book with text consisting of (1) "Introducción" (p. 1); (2) "Vida y época" (pp. 2-7); (3) "Trayectoria creativa" (pp. 8-15); (4) "Estilo y técnica" (pp. 16-21); (5) "La obra maestra [Satanás castiga a Job con llargas purudentes (1826)]" (pp. 22-27); (6) "Las [5] grandes obras" (pp. 28-37); (7) "Museas y Galerías" (the Fitzwilliam Museum) (pp. 38-40).

*Blake: 16 Art Stickers* (Mineola [N.Y.]: Dover Publications, 2003) 12º (4 1/16 x 5 1/4"), 6 pp. + covers; ISBN: 0486430685

**Anon.**, "Note" (inside front cover) ("a new work"). The stickers derive from *Urizen*, *Songs*, *Milton*, *Jerusalem*, and "Glad Day".

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*Blake's Pencil Drawings*, Second Series, ed. **Geoffrey Keynes** (1956) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **28 December 1956**, p. 776

§**Anon.**, *Times*[London], **January 1957**

§**Thomas Parkinson**, *Nation*, **30 November 1957**, pp. 414-15 (with another)

\***Stevens, Bethan.** *The British Museum William Blake* (London: The British Museum Press, 2005) Square 12°, 96 pp., 56 reproductions mostly in colour; ISBN: 9780714126456

Each reproduction is generally preceded by a page of description or quotation of the text illustrated.

REVIEWS

§*Sunday Herald* [Glasgow], **27 November 2005** (One of the Greatest Reads of 2005)

§*Antiques Magazine*, **14-20 January 2006**

**Brooklyn Museum**  
**Online Reproduction**  
**Watercolour**

"The Great Red Dragon and the Woman Clothed with the Sun"  
<Butlin #519>

**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]:

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Nabu Press, 2010) 292 pp.; ISBN: 9781177680431D.  
§(Adelaide, 2012) An eBook

**Brooklyn Museum**  
**Online Reproduction**  
**Watercolour**

"The Great Red Dragon and the Woman Clothed with the Sun"  
<Butlin #519>

**Cleveland Museum of Art**  
**Online Reproductions**  
**Watercolour**

"The Holy Family: Christ in the Lap of Truth" <Butlin #471>

**Pencil Sketch**

"The Thought of Death alone, the Fear Destroys" <#333,  
perhaps for *Night Thoughts*>

*The Complete Portraiture of William & Catherine Blake*, with  
an Essay and an Iconography by **Geoffrey Keynes** Kt (London,  
1977) The William Blake Trust <BBS>

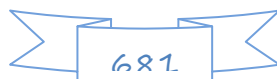
REVIEWS

§**Nicholas Barker**, *Times Literary Supplement*, **17**  
**March 1978**, p. 320

**David Bindman**, "William Blake – an exhibition and a  
Book", *Burlington Magazine*, CXX (1978), 418-21  
(with another) <BBS 374>

§**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979), 326-28  
(with 2 others)

**Courtauld Institute of Art**



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**Online Reproduction**

Visionary Head of Solomon <Butlin #700>

*\*Drawings of William Blake: 92 Pencil Studies.* Ed. **Geoffrey Keynes** (N.Y., 1970) <BB> **B.** § (Dover, 2007) ISBN: 9780486223032

REVIEWS

1970

§ **Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)

**Robert N. Essick**, *Blake Studies*, IV, 1 (Fall 1971)

**Raymond Lister**, *Blake Newsletter*, V, 3 (Winter 1971-72), 208-9

**D.V. E[rdman]**, *English Language Notes*, X (September 1972), 34-35

**Fitzwilliam Museum (Cambridge University)**

**Online Reproductions**<sup>515</sup>

**Watercolours**

"Queen Katherine's Dream" (1783-90) <Butlin #247>

"Death on a Pale Horse" (c. 1800) <#517>

"The Three Maries at the Sepulcher" (1800-3) <#503>

"Christ's Troubled Sleep" for *Paradise Regained* (1816-30)  
<#544 8>

**Temperas**

"The Christ Child Asleep on the Cross" (1799-1800) <#410>

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<sup>515</sup> Most of the Fitzwilliam Blakes are not included here.

**William Blake and His Circle**  
Part II: Drawings and Paintings

"An Allegory of the Spiritual Condition of Man" (?1811)  
<#673>

**Colour Print**

"The House of Death" (?1795) <#322>

**Pencil Sketches**

"Sir Isaac Newton" (c. 1795) <#308>

"Hyperion" ("The Bowman") (c. 1797) for Gray's poems  
<#336>

"The Virgin hushing the young baptist, who approaches the  
sleeping infant Jesus" (c. 1799), tracing <#408>

"The man who taught Blake painting in his dreams" (1819-20),  
Visionary Head <#753>

"The Three Tabernacles" (c. 1820-25) <#792>

"The churchyard" (1820-25) <#793>

"Mirth" (1820-25) <#795>

"Job and his Daughters" (1823), graphite and ink <#557 42>

"A Devil holding a sword" (?1824-27) <#824>

"Vanity fair[?]" (1824-27) <#832>

"Head of Job"

**Fogg Museum, Harvard University**

**Online Reproductions**

"An Enthroned Old Man Offering Two Children to Heaven"  
<Butlin #88, Fogg 1967.45, called "Tiriel and his  
Children; verso: Female Figure with the Head of a  
Horse">

"Procession of Monks Met by Three Women" <#100, Fogg  
1970.97>

"War" <#195, Fogg 1943.402>

"Three Falling Figures" <#256, Fogg 1943.408>



**William Blake and His Circle**  
Part II: Drawings and Paintings

- “The Devil Rebuked; The Burial of Moses” <#449, Fogg 1943.407>
- “By the Waters of Babylon” <#466, Fogg 1943.404>
- “The Presentation in the Temple” <#470, Fogg 1943.403>
- “Christ Crucified Between Two Thieves” <#494, Fogg 1943.400>
- “The Resurrection” <#502, Fogg 1943.405>
- “He Cast Him Into the Bottomless Pitt, and Shut Him Up” <#524, Fogg 1915.8>
- “Satan Watching the Endearments of Adam and Eve” <#531, Fogg 1943.406>
- Job watercolours, the Linnell Set <#551 1, 3-20, Fogg 1943.410-428>
- “The Death Chamber: Possible sketch for *Jerusalem* pl. 25 <#565, Fogg 1959.162>
- “The Body of Abel Found by Adam and Eve” <#664, Fogg 1943.401>
- “Christ Blessing” <#670, Fogg 1943.180>
- “Philoctetes and Neoptolemus at Lemnos” <#676, Fogg 943.408>
- Dante watercolours <#812 6-7, 11, 17-18, 22-23, 26, 29-30, 32-33, 41, 43, 52, 54, 61, 64, 66-67, 71, 77, 83, <Fogg 1943.429-447, 658-61>
- “The New Jerusalem Descending” <#92, “A Crowned Woman Amid Clouds With a demon Starting Away”, Fogg 1993.28>
- “The First Sight of the Spiritual World” by John Flaxman, “Possibly by William Blake” <Not in Butlin, Fogg 1943.657>



**William Blake and His Circle**  
Part II: Drawings and Paintings

“Imitator of William Blake: Six Watercolors” <Fogg  
1947.51A-F>

**J. Paul Getty Museum**  
**Online Reproduction**  
**Colourprint**

"Satan Exulting over Eve" <Butlin #291 or 292>

*\*The Great Artists: Their lives, works and inspiration Blake*  
(London: Marshall Cavendish, 1985) Marshall Cavendish  
Weekly Collection of Great Artists, [No.] 7 4<sup>o</sup>  
Illustrations accompanied by anonymous mini-essays.

**Library of Congress**  
**Online Reproductions**

Sketch for "The Eagle" in Hayley's *Designs to a Series of  
Ballads* (1802) <Butlin #361>

Ten sketches for Mary Wollstonecraft, *Original Stories* (1791)  
<#244>

Miscellaneous pencil sketches

**Manchester City Art Gallery**  
**Online Reproductions**  
**Watercolours**

Heads of the Poets <Butlin #343 1-18>

"Jereboam and The Man of God" <#460>

Frederic James Shields, "William Blake's Room [in Fountain  
Court]" (1882)

**Metropolitan Museum of Art (N.Y.)**

**William Blake and His Circle**  
Part II: Drawings and Paintings

**Online Reproductions**

**Watercolours**

- "The Parable of the Wise and Foolish Virgins" (1799-1800)
- "The Angel of the Divine Presence Bringing Eve to Adam" (c. 1803)
- "Angel of the Revelation" (c. 1803-5)
- "Rest on the Flight into Egypt" (1806)

**Tempera**

- "The Angel Appearing to Zacharias" (1799-1800)

**Sketch**

- "The Last Trumpet"

**Colourprints**

- "God Judging Adam" (c. 1795)
- "Pity" (c. 1795)

**Pierpont Morgan Library and Art Gallery**

**Online Reproductions**

**Watercolours**

- "Christ Nailed to the Cross" (1800-3)
- "When the Morning Stars Sang Together" (1804-7)
- "Fire" (c. 1805)
- Job watercolours (1805)
- "Behemoth and Leviathan" (c. 1805-10)
- Milton, *L'Allegro* (8 designs)
- Milton, *Il Penseroso* (8 designs)

**Drawings**

- "Wat Tyler", Visionary Head (c. 1820)

**William Blake and His Circle**  
Part II: Drawings and Paintings

**Museum of Fine Art (Boston)<sup>516</sup>**  
**Online Reproductions**  
**Watercolours**

"Juliet Asleep" <Butlin #84 1>  
 "Falstaff and Prince Hal" <#84 2>  
 "Othello and Desdemona" <#84 3>  
 "Cordelia and the Sleeping Lear" <#84 4>  
 "Lear Grasping a Sword" <#84 5>  
 "Macbeth and Lady Macbeth" <#84 6>  
 "Lear and Cordelia" <#84 7>  
 "Abraham Preparing to Sacrifice Isaac" <#109>  
 "Plague" <#193>  
 "Pestilence: Death of the First Born" <#442>  
 "Moses Erecting the Brazen Serpent" <#447>  
 "Goliath Cursing David" <#457>  
 "Lucifer and the Pope in Hell" <#467>  
 "The Whirlwind: Ezekiel's Vision of the Cherubim and Eyed  
 Wheels" <#468>  
 "The Woman Taken in Adultery" <#486>  
*Paradise Lost* <#536 4-5, 9>  
*Comus* <#582 1-8>

**Colourprint**

"Nebuchadnezzar" <#302>

**Pen and Ink**

"David Cursing Goliath" <#119a>

**National Gallery of Art (Washington, D.C.)<sup>517</sup>**

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<sup>516</sup> Many Blake images in the Museum of Fine Arts are not reproduced.

<sup>517</sup> The temperas, watercolours, colour-prints, and engravings reproduced together for the National Gallery are from the Rosenwald Collection except for 29

**William Blake and His Circle**  
Part II: Drawings and Paintings

**Online Reproductions**

**Watercolours**<sup>518</sup>

Moses Staying the Plague <Butlin #115>  
 "The Ghost of Samuel Appearing to Saul" <#458>  
 "The Great Red Dragon and the Woman Clothed with the Sun"  
 <#520>  
 "The Great Red Dragon and the Beast from the Sea" <#521>  
 "Job and His Family Restored to Prosperity" <#551 21>  
 "Queen Katharine's Dream" <#549>  
 The Last Judgment <#645>  
 "Christian with the Shield of Faith Taking Leave of His  
 Companions" <#829, for Bunyan, *Pilgrim's Progress*>

**Temperas**

"Job and His Daughters" <#394>  
 "The Last Supper" <#424>

**Colourprints**

"Christ Appearing to His Disciples After the Resurrection"  
 <#326>

**Pencil Sketches**<sup>519</sup>

St Augustine Converting King Ethelbert of Kent <#58>  
 A Warring Angel <#78>  
 A Swordsman Standing over His Defeated Opponent (2  
 versions) <#80>  
 "And Saul Said unto David, Go, and the Lord be with Thee"

images. One hundred sixty National Gallery Blake images, mostly duplicates, are not reproduced.

<sup>518</sup> Including graphite and wash.

<sup>519</sup> A few are in pen and ink. The watercolours of "Evening" and "The Death of Joseph" are not traced to the National Gallery in Butlin.

**William Blake and His Circle**  
Part II: Drawings and Paintings

<#118>

Group of men sitting in a circle <#148>  
 A Crouching Figure Holding a Shield <#229>  
 Los Supporting the Sun <#229>  
 An Armed Man Spurning a Woman <#239>  
 The Infant Hercules Throttling the Serpents <#253>  
 A Man Seen from Behind Rising on Clouds <#230>  
 "The Descent of Peace" <#539>  
 "Job and His Daughters" <#555>  
 Design for a Title Page <#558?>  
 Los and His Spectre <#561>  
 Queen Katherine's Dream (after Fuseli) <#561>  
 Time's Triple Bow <#567>  
 A Resurrection Scene <#600>  
 A Two Legs <#606>  
 Figure Ascending in a Glory of Clouds <#619>  
 John Linnell <#688>  
 King Canute <#721>  
 King Edward <#735>  
 Wat Tyler's Daughter <#741>  
 An Ascending Spiral of Figures <#771>  
 Lady Torrens and Family, after John Linnell <#801>  
 The Book of Enoch, 5 images <#827>

**National Gallery of Canada**  
**Online Reproduction**

"Owen Glendower", Visionary Head (c. 1820)

**National Gallery of Victoria (Melbourne)**  
**Online Reproductions**



**William Blake and His Circle**  
Part II: Drawings and Paintings

**Dante Watercolours (1824-27)**

- "Dante running from the three beasts" <Butlin #812 1>
- "The vestibule of Hell and the souls mustering to cross the Acheron" <#812 5>
- "Minos" <#812 9>
- "Cerberus" <#812 13 (Second Version)>
- "Cerberus" <#812 13 (Second Version)>
- "The Stygian Lake, with the ireful sinners fighting" <#812 15>
- "The goddess of fortune" <#812 16>
- "The Angel Crossing the Styx" <#812 19>
- "The Angel at the gate of Dis" <#812 20>
- "The hell-hounds hunting the destroyers of their own goods" <#812 25>
- "Capaneus the blasphemer" <#812 27>
- "The symbolic figure of the course of human history" <#812 28>
- "Geryon conveying Dante and Virgil towards Malebolge" <#812 31>
- "The devils under the bridge" <#812 34>
- "The necromancers and augurs" <#812 36>
- "The Devil carrying the Luchese magistrate to the boiling pitch of corrupt officials" <#812 37>
- "The Devil setting out with Dante and Virgil" <#812 39>
- "The thieves and serpents" <#812 47>
- "Vanni Fucci 'making figs' against God" <#812 49>
- "The six-footed serpent attacking Agrillo Brunilleschi" <#812 51>
- "Ulysses and Diomed swathed in the same flame" <#812 55>
- "The schismatics and sowers of discord: Mahomet" <#812 56>

**William Blake and His Circle**  
Part II: Drawings and Paintings

"The schismatics and sowers of discord: Mosca de l'Amberti and Bertrand de Born" <#812 57>

"The pit of disease: Gianni Schicchi and Myrrha" <#812 59>

"Ephialtes and two other Titans" <#812 62>

"Antaeus setting down Dante and Virgil in the last circle of Hell" <#812 63>

"Lucifer" <#812 69>

"The rest on the mountain leading to Purgatory" <#812 73>

"The souls of those who only repented at the point of death" <#812 75>

"The lawn with the kings and angels" <#812 76>

"The Angel inviting Dante to enter the fire" <#812 84>

"Dante at the moment of entering the fire" <#812 85>

"The harlot and the giant" <#812 89>

"Dante adoring Christ" <#812 90>

"St Peter appears to Beatrice and Dante" <#812 94>

"St Peter and St James with Dante and Beatrice" <#812 95>

"The Queen of Heaven in glory" <#812 99>

**Watercolours for *Paradise Lost* (1822)**

"Satan watching the endearments of Adam and Eve" <#537 1>

"The Creation of Eve" <#537 2>

**National Portrait Gallery (London)**

**Online Reproduction<sup>520</sup>**

**Pencil Sketch**

"John Varley" <Butlin #689>

**New Art Gallery (Walsall)**

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<sup>520</sup> The National Portrait Gallery reproductions do not include Butlin #127.

**William Blake and His Circle**  
Part II: Drawings and Paintings

**Online Reproduction**  
**Watercolour**

"The Humility of the Saviour" <Butlin #474, "Christ in the  
Carpenter's Shop: The Humility of the Saviour">

*The Paintings of William Blake*, ed. **Darrell Figgis** (1925)  
<BBS>

REVIEWS

§**Anon.** [probably **Frank Rinder**], "Blake's 'Kingdom'",  
*Glasgow Herald*, **3 December 1925**

§**Anon.**, *Times Literary Supplement*, **3 December 1925**,  
p. 827

**Geoffrey Keynes**, "Blake Drawings", *Times Literary  
Supplement*, **17 December 1925**, p. 883 <BB 847>

**R.R. Tatlock**, *Burlington Magazine*, XLVIII, 278 (**May  
1926**), 271-72 (with another) ("he has told the story  
of his preceptor's life like one inspired", but  
"Blake's pictures were not altogether understood by  
him", and "they are madly arranged")

**Mary Siegrist**, "William Blake, Who Saw Life  
Perpetually New ...", *New York Times*, **10 May  
1931**

*The Paintings of William Blake*, ed. **Raymond Lister** (1986)  
<BBS>

REVIEWS

§**David Fuller**, *Durham University Journal*, NS XLVIII  
(**June 1987**), 373-74

§**Brian Allen**, *Apollo*, CXXV (**1987**), 150-51



**William Blake and His Circle**  
Part II: Drawings and Paintings

- § **J. Barter**, *Choice*, XXIV (1987), 1388  
**Shelley Bennett**, *Blake*, XXII, 1 (Summer 1988), 20-21 (with another)  
**I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1988* (1989), 113-14  
**David G. Riede**, *Eighteenth Century ... Bibliography*, NS XII (1992), 407-8

*Pencil Drawings by William Blake*, ed. **Geoffrey Keynes** (1927) <BB>

REVIEWS

- § **Anon.**, *Times Literary Supplement*, 15 September 1927 (with another)  
 \* **Herbert L. Matthews**, *New York Times*, 30 October 1927 (with 2 others) ("beautiful")  
 § *Burlington Magazine*, LII, 298 (January 1928), 48-49

**Philadelphia Museum of Art**  
**Online Reproductions**  
**Watercolours**

- "Warring Angels" <Butlin # 104>  
 "The Sacrifice of Isaac" <#108, "Abraham and Isaac">  
 "The Death of the Wife of the Biblical Prophet Ezekiel" <#166>  
 "Malevolence" <#341>  
 "Jephthah Met by His Daughter" <#450>  
 "Samson Subdued" <#455>  
 "Christ Baptizing" <#485>  
 "Mary Magdalen Washing Christ's Feet" <#488>  
 "The Bard" <#656>

**William Blake and His Circle**  
Part II: Drawings and Paintings: Collections and Selections

"A Destroying Deity" <#778>

**Colourprint**

"God Judging Adam" <#296>

**Tempera**

"The Nativity" <#401, on copper>

**Royal Academy (London)**

**Online Reproductions**

**Pencil Sketches**

William Hayley, *Designs to a Series of Ballads* (1802), "The  
Lion" <Butlin #364 recto>

*Ibid*, "The Elephant" <#364 verso>

**Blake-Varley Sketchbook, Large**

Lent anonymously by Alan Parker to the Petit Palais  
exhibition of 2 April-29 June 2009.

**Blake-Varley Sketchbook, Small  
(1819)**

DESCRIPTION:<sup>521</sup> A sketchbook with 31 DRAWINGS BY  
VARLEY <Butlin #692 5-7, 9, 11, 17, 19-20, 29, 33, 35, 37-  
40, 44-45, 59, 67-68, 71-72, 100, 103, 107, 109, 123, 125-26,  
131-32>; 34 BLANK PAGES <#692 8, 10, 18, 21, 26, 28, 30-  
32, 34, 43, 46, 54, 58, 60, 63, 65, 69-70, 73, 75, 77, 79, 81, 83,  
85, 87, 89, 91, 95, 105, 124, b, d>; and 36 LEAVES MISSING  
<#692 1-4, 13-16, 41-42, 47-52, 55-56, 61-62, 101-2, 111-20,

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<sup>521</sup> The account here combines information from Butlin #692 with the  
Christie (N.Y.) catalogue of 31 Jan 2013, lot 147.

127-30>

SIZE: 15.5 cm x 20.5

WATERMARK: "1806"<sup>522</sup> on pp. 23-24, 29-32, 45-46, 71-72, 75-78, 95-100, 123-26, and a-b, a very strange pattern.

HISTORY: The Sketchbook was made for **(1)** John Varley, from whom it passed to his student and friend<sup>523</sup> **(2)** William Mulready (1786-1863), after whose death it was sold at Christie's, 28 April 1864, for £5.5.0 to **(3)** Kempton; acquired by **(4)** William Christian Selle and then by his son-in-law **(5)** Henry Buxton Forman by 1864, who gave it to **(6)** William Bell Scott by 1870,<sup>524</sup> from whom it passed to **(7)** Miss Alice Boyd, and thence in 1897 to her niece **(8)** Miss Eleanor Margaret Courtney-Boyd; in 1946 it passed to her niece **(9)** Miss Evelyn May Courtney-Boyd; sold in 1967 to **(10)** M.D.E. Clayton Stamm, by whom it was sold at Christie's (London), 15 June 1971, lot 157, when the leaves were dispersed.

A separate leaf<sup>525</sup> <Butlin #692 53-54 ["Two Visionary Figures, Mountains Behind"]> was sold at Christie's, 15 June 1971, lot 157 [for £157.15.0 to "Hearson" (i.e., Pearson) for Anchard Fine Arts Ltd]. It was sold again at Christie's (N.Y.), 31 January 2013, lot 147 ("An angel, arms raised, with another figure", the recto inscription "indistinct"), to Victoria University in the University of Toronto.

<sup>522</sup> The three versions of Blake's letter of 18 Jan 1808 are on paper watermarked "IVY MILL | 1806".

<sup>523</sup> Varley's student and friend John Linnell acquired #692 35-36, 97-98 which were sold with his collection at Christie's, 19 March 1918, lots 163-64 (with others).

<sup>524</sup> The inside back cover is inscribed "This Sketch book was presented to me by H. Buxton Forman. 1870. William B. Scott" <Butlin p. 495>.

<sup>525</sup> There are slightly disfiguring oil-stains in the paper, which could have come from a book or piece of wood resting on it.

**William Blake and His Circle**

Part II: Drawings and Paintings: Collections and Selections

The design represents an angel with arms and wings upraised standing before a man who is pointing to our right. Surrounding the head of the pointing man is a large circle perhaps representing a halo or the sun, and in the background are three pyramid-shaped objects.

The verso is inscribed by Varley "it is allways [sic] to keep yourself collected", and, according to Butlin #692 53, the recto is "Inscribed by Varley ... 'Hotspur ...', the rest illegible, apparently on four lines below drawing".<sup>526</sup>

It is difficult to relate the design or the words to Henry Percy (1364-1403), son of the Earl of Northumberland, who was killed by Prince Henry at the Battle of Shrewsbury (see Shakespeare's *Henry IV Part I*). Blake made a separate Visionary Head of Hotspur <Butlin #745, pl. 956> which is visually unrelated to this drawing. And in the same Blake-Varley sketchbook <#692 131> is a drawing unrelated to Hotspur inscribed: "Hotspur said ... we shou[l]d have had the Battle had it not been for those cursed Stars[.] Hotspur Said he was indignant to have been killed by ... such a Person as Prince Henry who was so much his inferior" (*BR* (2) 368).

EDITION

*The Blake-Varley Sketchbook of 1819*, ed. **Martin Butlin**, 2 vols. (1969) <BB>

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<sup>526</sup> Martin Butlin tells me in an e-mail of March 2013 that the Hotspur inscription was still legible when he saw it in 2012. Neither I nor several advisors using raking light and magnifying glasses of various powers could find where the writing is supposed to be, much less read it.

REVIEWS

- §**T. Abercrombie**, *Apollo*, XCII (October 1970), 319  
§**D.V. E[rdman]**, *English Language Notes*, VIII (1970),  
169  
§**David Irwin**, *Burlington Magazine*, CXIII (June  
1971), 341-42

**Folio Blake-Varley Sketchbook  
(1819-25)**

The Visionary Head of "A Man Wearing a Tall Hat"  
<not in Butlin>, offered in Agnew's 130<sup>th</sup> *Annual Exhibition of  
Watercolours & Drawings*, 5-28 March 2003, lot 18, 27.7 x 36  
cm (trimmed on right and left) may have come from the Folio  
Blake-Varley Sketchbook, whose leaves were c. 27 x 42 cm

§*\*The Drawings and Engravings of William Blake.* Ed.  
**Laurence Binyon** [1922, 1967] (Nabu Press, 2014) 290 pp.;  
ISBN: 9781295752362

**Southampton Art Gallery  
Watercolour**

"Ruth the Dutiful Daughter in Law" <Butlin #456>

**Tate Britain  
Online Reproductions**

The online catalogue of Tate Britain in 2013 reproduced  
almost all of their Blake "Artworks" with directions for each  
on how to "Licence this image".

**Victoria and Albert Museum**

**William Blake and His Circle**  
Part II: Drawings and Paintings: Collections and Selections

**Online Reproductions<sup>527</sup>**

**Watercolours**

"The Compassion of Pharaoh's Daughter; The Finding of Moses" <Butlin #440>

"Moses and the Burning Bush" <#441>

"The Third Temptation" <#476>

"The healing of the woman with the issue of blood" <#482, "Christ healing">

"Christ in the house of Martha and Mary" <#489>

"The Angels hovering over the body of Christ" <#500, "Christ in the Sepulchre, Guarded by Angels">

"The Resurrection: The Angel rolling away the stone from the Sepulchre" <#501>

**Temperas**

"Eve Tempted by the Serpent" <#379, on copper>

"Our Lady with the Infant Jesus Riding on a Lamb with St John" <#409>

"The Christ Child Asleep on the Cross" <#411>

"Satan Calling Up His Legions" <#661>

"The Virgin and Child in Egypt" <#669>

**Pencil Drawing**

"An angel striding among the stars" <#820>

**Whitworth Art Gallery (University of Manchester)**

**Online Reproductions**

Study for *Tiriel* [Tiriel denouncing <Butlin #199>], graphite

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<sup>527</sup> The Victoria and Albert reproductions do not include Butlin #55, 73, 139A, 198 7, 207, 484, 536, 560, 563, 575, 583, 589, 597, 602, 624, 641.

**Milton, "On the Morning of Christ's Nativity"**

**Joseph Thomas Set**

"The Descent of Peace" <#538 1>

"The Angels Appearing to the Shepherds" <#538 2>

"The Descent of Typhon" <#538 3, "The Old Dragon">

"The Shrine of Apollo" <#538 4, "The Overthrow of Apollo and the Pagan Gods">

"Sullen Moloch" <#538 5, "The Flight of Moloch">

"The Night of Peace" <#538 6>

*Yuzhou, zaichuangzaozhe: Blake [The Re-Creator of the Universe: Blake].* Ed. **Yüngfen Hu** (Taipei: Kelin guoji tushu gongsi [Greenland International Books Co. Ltd], 2001) Yishu tashi shiji hualang [Century Art Gallery of Great Masters] 49 In Chinese

It consists of a brief biography and 32 reproductions in colour, apparently translated from Japanese (original © 2000 by De Agostini UK Ltd, Japanese/Chinese translation © 2000 by Greenland International).

Yishu tashi shiji hualang is a series (100 volumes) with one volume per Master.

\*"Blake/Friedrich." *Shukan Bijutsukan*, Shogakukan Wikuri Bukku [*Weekly Museum*, Shogakukan Weekly Book], No. 27 (15 August 2000) In Japanese

An issue devoted to William Blake and Caspar David Friedrich. The Blake sections are:

\***Anon.** "Meisaku o Tanoshimu (1): Blake [Let's enjoy fine works of art (1): Blake]." Pp. 1-9.

\***Anon.** "Close-up (1): Blake: Tegakibon no Miryoku [Fascinating Hand Copied Books]." Pp. 10-11.

**William Blake and His Circle**

Part II: Drawings and Paintings: Collections and Selections

**Anon.** "Blake Monogatari [A Blake Story]." Pp. 12-13.

**\*Anon.** "Atorandam [At Random in Art]." P. 30.

**\*Anon.** "Japan meets Blake/Friedrich." P. 31.

**\*Anon.** "Image Library." P. 34. (A list of books, a movie, and museums related to Blake.)

**Yasuo Deguchi.** "Watashi to Blake [Blake and I]." P. 35

*"Sinnlichkeit in Bild und Klang": Festschrift für Paul Hoffmann zum 70. Geburtstag* (Stuttgart: Hanz-Dieter Heinz Akademischer Verlag, 1987) Stuttgarterr Arbeiter zur Germanisch Nr. 189 In German

Twenty-one very large photos of images related to the *Marriage*.

*William Blake*, ed. **Martin Butlin** (1966, 1968, 1972) <BB> (1978, 1983, 1985, 1987, 1990) <BBS>

REVIEWS

§**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (July 1978) (with 2 others)

**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anne K. Mellor**, *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)

§**T.J. McCormick**, *Choice*, XXVIII (1990-91), 1,116

§**Angus Stewart**, *Spectrum*, October 1991 (with 2 others)

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1990* (1991), 82



§**L.M.**, *Gazette des Beaux-Arts*, 6 S, CXIX (**April 1992**),  
20-21, in French

*William Blake*. Ed. **Morton D. Paley**. (Oxford: Phaidon, 1978). **B.** §Tr. by **Priska Monika Hottenroth** (Stuttgart, Berlin, Köln, Mainz: W. Kohlhammer, 1978) <BBS> **C.** §New printing (Ware, Hens: Omega Books, 1983) In German

REVIEWS

§**Anon.**, *Choice*, XV (**1978**), 852-53

§**Peter Stockham**, *Antiquarian Book Monthly Review*, V,  
7 (**July 1978**) (with 2 others)

§**Anon.**, *New Yorker*, **14 August 1978**, p. 100

§**Anon.**, *Neue Zürcher Zeitung*, **30 August 1978**, p. 33,  
in German

**Ronald Paulson**, *Georgia Review*, XXXII, 1 (**Summer 1978**), 435-43 (with 7 others)

§**Anon.**, *Neue Osnabrücker Zeitung*, **28 November 1978**,  
in German

§**Anon.**, *Fuldaer Zeitung*, **4 December 1978**, in German

§**Anon.**, *Der Bund*, **23 December 1978**, in German

§**Susan Hoyal**, *Connoisseur*, CXCVIII (**1978**), 330

\***Robert R. Wark**, *Blake*, XII, 3 (**Winter 1978-79**), 211-  
12

§**Anon.**, *Cuxhavener Nachrichten*, **9 February 1979**, in  
German

§**Edwin Wolf 2nd**, “You’ve come a long way Billy  
Blake”, *Fine Print*, V, 2 (**April 1979**), 60-61

§**William Vaughan**, *Burlington Magazine*, CXXI, 915  
(**June 1979**), 394

§**Jerrold Ziff**, *Art Bulletin*, VI, 2 (**June 1979**), 326-28  
(with 2 others)

**William Blake and His Circle**

Part II: Drawings and Paintings: Collections and Selections

- §**William Vaughan**, *Burlington Magazine*, CXXI, 915  
(June 1979), 394
- §**Anne K. Mellor**, *Studies in Romanticism*, XVIII, 1, 76-  
78 (Spring 1979) (with another)
- I.H. C[hayes]**, *English Language Notes*, VII (September  
1979), 70
- §**Anne K. Mellor** [bis], *Art Journal*, XXXIX, 1 (Fall  
1979) (with 3 others)
- §**Raymond Lister**, *Journal of the Royal Society of Arts*,  
November 1979 (with another)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II,  
(Winter 1979), 118-22 (with 4 others)
- §**Victor H. Elbern**, *Das Münster*, XXXII (1979), 349-50,  
in German
- §**Zachary Leader**, *Essays in Criticism*, XXIX (1979),  
81-88 (with another)
- Robert Wark**, *Blake*, XII (1979), 211-12
- §**William Vaughan**, *Burlington Magazine*, CXXI, 915  
(June 1979), 394
- §**Kenneth Garlick**, *Apollo*, CXV (1982), 510

**William Blake Archive**

**Online Reproductions**

**Cumulation**

**Large Colour-Printed Drawings (1795, 1805)**

“Christ Appearing” (National Gallery [Washington, D.C.],  
Tate, Yale Center for British Art)

“Elohim Creating Adam” (Tate)

- “God Judging Adam” (Metropolitan Museum [N.Y.], Philadelphia Museum, Tate)
- “Good and Evil Angels” (“Private Collection”, Tate)
- “Hecate” (Huntington, National Gallery of Scotland, Tate)
- “House of Death” (British Museum Print Room, Fitzwilliam Museum, Tate)
- “Lamech and His Two Wives” (Essick, Tate)
- “Naomi Entreating Ruth and Orpah” (Fitzwilliam Museum [on deposit from the Keynes Trust], Victoria and Albert Museum)
- “Nebuchadnezzar” (Museum of Fine Art [Boston], Minneapolis Institute of Arts, Tate)
- “Newton” (Philadelphia Museum of Art [on deposit from the Lutheran Church in America], Tate)
- “Pity” (British Museum Print Room, Metropolitan Museum [N.Y.], Tate, Yale Center for British Art)
- “Satan Exulting Over Eve” (Getty Museum, Tate)

### **Watercolours and Drawings**

- Bible illustrations (64 watercolours, 24 temperas)
- Bible – Job sketchbook (Fitzwilliam Museum)
  - Job, Butts set (Morgan Library)
  - Linnell set (Fogg Museum <#1,3-20>, Private Collection [#2], National Gallery of Art [Washington])
- Blair, *The Grave*, drawings sold in 2006 (various)
- Dante, *The Divine Comedy* (various)
- Milton, *L’Allegro* and *Il Penseroso* (Morgan Library)
- Milton, *Comus*, Thomas set (Huntington)
  - Butts set (Museum of Fine Art [Boston])
- Milton, “On the Morning of Christ’s Nativity”, Thomas Set (Whitworth Art Gallery)
  - Butts set (Huntington)†

**William Blake and His Circle**

Part II: Drawings and Paintings: Collections and Selections

Milton, *Paradise Lost*, Thomas set (Huntington)

Butts set (Boston Museum of Fine Arts)

Linnell set† (Fitzwilliam, National Gallery of Victoria  
[Melbourne])

Milton, *Paradise Regained* (Fitzwilliam Museum)

Virgil, *Pastorals*, some (Fitzwilliam Museum)

Wollstonecraft, *Original Stories* (Library of Congress)

*\*William Blake at The Huntington: An Introduction to the William Blake Collection in The Henry E. Huntington Library and Art Gallery, San Marino, California* [by] **Robert N. Essick** (N.Y. and San Marino: Harry N. Abrams, Inc., Publishers In Association with The Henry E. Huntington Library and Art Gallery, 1994) 4°, 159 pp., 67 colour reproductions; ISBN: 0810925893

**Edward J. Nygren**, "Foreword" (p. 7); **Essick**, "Introduction" (pp. 9-21) plus a page of Commentary on each design. The reproductions include all 8 for *Comus*, 12 for *Paradise Lost*, and 6 for *On the Morning of Christ's Nativity*. A Book of the Month Club selection.

Essick's commentaries on *Paradise Lost* are corrected and repeated in *Thirteen Watercolor Drawings by William Blake Illustrating Paradise Lost by John Milton* (2004).

REVIEWS

**\*Kenneth Baker**, "A Taste of Blake's Illuminated Books", *San Francisco Chronicle*, **23 October 1994** ("a concise, lucid, well-illustrated introduction")

**Robin Hamlyn**, *Journal of the Blake Society at St James*, I (1995), 22-26 ("an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

**S.L.M.**, *Gazette des Beaux-arts*, 138<sup>e</sup> Année (1996), 19-20, in French (the book is edited by "l'un des principaux spécialistes actuels de Blake" and produced "en couleurs de grande qualité")

\**William Blake: 2001 Calendar* ([No place:] The Ink Group [2000]) Square 4° (c. 12" x 12"), ISBN: 1876551674  
Reproductions from Blakes in the Tate Gallery.

\**William Blake Stained Glass Colouring Book* Rendered by Marty Noble (Mineola [N.Y.]: Dover Publications, 2005) 4°, 16 leaves and images; ISBN: 0486446670

*William Blake: The Seer and His Visions*, ed. **Milton Klonksy** (1977) <BBS>

#### REVIEWS

§**John Spurling**, *New Statesman*, XCIV (18 November 1977), 698

§**Anatole Broyard**, *New York Times*, 19 November 1977, section C, p. 22

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anon.**, *Choice*, XV (1978), 58

§**Kenneth Garlick**, *Apollo*, NS CVII (1978), 439-40

§**Tom Phillips**, *Times Literary Supplement*, 13 February 1981, p. 169

**William Blake and His Circle**  
Part III: Commercial Book Engravings

\***Gerda S. Norvig**, *Blake*, XV, 4 (**Spring 1982**), 184-87

*\*William Blake: tizenhèt szines ès negyven fekets-fehèr kèppel.*  
Ed. **Adam Konopacki** [Tr. Bihari Gabor.] (Budapest: Corvina;  
Varsò [Warsaw]: Arkady; Berlin: Henschelverlag, 1986) In  
Hungarian <BBS 183> **B.** *\*William Blake Mit sechzehn  
farbigen tafeln und vierzig einfarbigen Abbildungen.* [Tr.  
Renate Böning] (Berlin, Warszawa, Budapest, Bratislava,  
1986) Welt der Kunst. In German <BBS 183> **C.** *William  
Blake [In the Circle of Art: William Blake]* (Warszawa:  
Wydawnictwo Arkady, 1987) W kregu sztuki 72 pp.; ISBN:  
8321332994 In Polish

**Yale Center for British Art**  
**Online Reproductions**

| <b>Title</b>  | <b>YCBE Reference No.</b> |
|---|---------------------------|
| Albion Compelling the Four Zoas                                 | B1979.12.718              |
| Angel with a trumpet, for Blair's <i>Grave</i><br><Butlin #611> | B1975.4.44                |
| Faulconberg Visionary Head                                      | B2008.17.2                |
| "Gambols of Ghosts" for Blair's <i>Grave</i><br><#636>          | B1978.18                  |
| "God Creating the Universe"                                     | B1977.14.6009             |
| Thomas Gray designs   | B1992.8.11 (1-50)         |
| Thomas Alphonso Hayley  | B1979.12.741              |
| Hayley's House, entrance east front                             | B1981.25.2396             |
| "Joseph and Potiphar's Wife"                                    | B1977.14.4309             |
| Laocoon sketch  | B1985.14                  |
| "Moses Receiving the Law" <#111>                                | B1975.4.1883              |

|   |                  |
|---|------------------|
| Landscape with a spire <#371>   | B1977.14.4922    |
| "The Magdalen at the Sepulchre" <#504>  | B1975.4.1794     |
| "Satan Approaching the Court of Chaos"<br><#102>  | B1977.14.1450    |
| "Sealing the Stone"   | B1979.12.703     |
| "Socrates", Visionary Head <#714>   | B1975.4.42       |
| Study for a Destroying Deity  | B1977.14.6079    |
| <i>Tiriel</i> No. 1 <#198 1>  | B1977.14.1450    |
| Visionary Head <#759>   | B2008.17.1       |
| Visionary Head  | B1975.4.3        |
| Visionary Heads of 5 women <#765>   | B1975.4.1025     |
| "Widow Embracing the Turf which Covers<br>Her Husband's Grave" for Blair's <i>Grave</i><br><#633> | B1975.4.1026     |
| "The Wise and Foolish Virgins" <#480>   | B1977.14.6102    |
| Woody Landscape <#372>  | B1977.34.4923    |
| <i>Job</i> New Zealand copies   | B1992.8.7 (1-22) |

**Separate Colour Prints**

|                    |               |
|--------------------|---------------|
| "Christ Appearing" | B1979.12.1039 |
| "Pity" <#312>      | B1977.14.6321 |

**Temperas**

|   |            |
|---|------------|
| "Christ Giving Sight to Bartimaeus"<br><#420> | B1977.1490 |
| "The Horse" <#262A>                           |            |

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**Part III**  
**COMMERCIAL BOOK ENGRAVINGS**<sup>528</sup>  
*Section A*  
**ILLUSTRATIONS OF INDIVIDUAL**  
**AUTHORS**<sup>529</sup>

**ADAMS, Michael**  
*New Royal Geographical Magazine*  
(1793, 1794)

1793 NEW LOCATIONS: British Library, Cambridge, Dalhousie, Union Theological Seminary

1794 NEW LOCATIONS: Cambridge (in 48 parts; also reproduced in Primary Source Microfilms), Leeds

**ALLEN, Charles**  
*A New and Improved History of England*  
(1797)

**TITLE:** A NEW AND IMPROVED | HISTORY OF  
ENGLAND, | FROM | THE INVASION OF JULIUS  
CÆSAR TO THE END OF THE | THIRTY-SEVENTH

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<sup>528</sup> 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>529</sup> In 2010 for the first time I record contemporary references to separately issued prints by Blake. After 2015, I no longer record post-1863 sales of unremarkable copies of books with Blake's commercial engravings. For voluminous records of these, see Robert N. Essick, "Blake in the Marketplace", *Blake*, (2016 ff.)



YEAR OF THE REIGN | OF KING GEORGE THE THIRD  
[i.e., 1797]. | - | *By CHARLES ALLEN, A.M.* | AUTHOR OF  
THE ROMAN HISTORY &c. | - | THE SECOND EDITION,  
| EMBELLISHED WITH FOUR COPPER PLATES, AND A  
CHRONOLO- | GICAL CHART OF THE REVOLUTIONS  
IN GREAT BRITAIN. | - | Concluding with a short but  
comprehensive Historical View | of Europe, from the abolition  
of the Monarchical form of | government in France; the  
military and naval operations, | with the conquests and  
revolutions in Italy to the | peace of Udina. The changes and  
revolutions in the | political state of the French Republic, and a  
more parti- | cular detail of the British History during that  
period. | = | LONDON: | PRINTED FOR J. JOHNSON, NO.  
72, ST. PAUL'S | CHURCH-YARD. | - | 1798

This differs from the record in *BB* 521-22 in **(1)** the line-end after "parti-", **(2)** the double-rule before "LONDON", and **(3)** "1798" rather than "1797".

NEW LOCATIONS: Agence bibliographique de l'enseignement supérieur (Monpellier, France), Auburn (Montgomery), Auckland, Basel, Berne, Brandeis, Carleton (Ottawa), Cleveland Public Library, Davison College, Dickinson College, European University Institute (Istituto Universitaire Europeo [Fiesole, Italy]), Florida Southern College, Groningen, Hastings College of the Law, Kansas State, Kent State, Leiden, Macquarie, Massachusetts (Boston), Mississippi, Monash, Muhlenberg College, New Brunswick (Frederickton, St John), Oregon, Sarah Lawrence College, Simon Fraser, South Florida, Victoria (British Columbia), Virginia Commonwealth, Western Carolina, Wright State

**William Blake and His Circle**  
Part III: Commercial Book Engravings

The Harvard copy is reproduced online.

In some copies (e.g., Victoria University in the University of Toronto) is a leaf with an advertisement (perhaps set from standing type of the title page) for Allen's *Roman History* "EMBELLISHED WITH FOUR COPPER PLATES" [engraved by Blake] (1798) "FOR THE USE OF SCHOOLS" at 4s.

In at least one copy,<sup>530</sup> two words ("or Britain") in a nonsensical phrase ("the southern part of the island, or Britain,") in the "REMARKS on the use of the Chronological Chart annexed to this work" (p. [522]) have been deleted, and in other copies (e.g., Victoria University in the University of Toronto) four lines were reset to eliminate the solecism.

NEW LOCATIONS: Cambridge (2, 1 from the Keynes Collection), Edinburgh, Michigan, Mitchell Library (Glasgow), Mount Holyoke College, National Library of Ireland, National Library of Scotland, Pittsburgh, Victoria University in the University of Toronto (Bentley Collection), West Sussex Record Office

Pl. 2 "King John Absolved by Pandulph". The true-size drawing for it, acquired by R.N. Essick, "bears all the hallmarks of a work by Fuseli, including the characteristic left-hand hatching strokes". This is perhaps the clearest evidence to support the long-held belief that the designs to Allen's books are by Fuseli. The drawing was calked and

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<sup>530</sup> It bears the signature of Ruthven Todd (11 xii 1945) and the bookplate of Pamela and Raymond Lister and was generously shown me by the distinguished bookseller John Windle.

counterproofed, presumably by Blake, onto the copperplate for engraving.<sup>531</sup>

**ALLEN, Charles**  
***Roman History***  
**(1797)**

NEW LOCATIONS: Boston, British Library, Cambridge, Edinburgh, Liverpool, Mount Holyoke College, Victoria University in the University of Toronto (Bentley Collection)

Pl. 1 A “pre-publication proof” of pl. 1, with Blake’s signature but lacking the title and “P. 2.”, was acquired from John Windle by Robert N. Essick.

**Anon.**  
***Maria: A Novel***  
**(London: T. Cadell, 1785)**

See [Blower, Elizabeth], *Maria: A Novel* (London: T. Cadell, 1785).

***Archaeologia***  
**Vol. II (1773) <BBS>**

NEW LOCATION: South Carolina

**ARIOSTO, Lodovico**  
***Orlando Furioso***  
**(1783, 1785, 1791, 1799)**

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<sup>531</sup> R.N. Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005).

**William Blake and His Circle**  
Part III: Commercial Book Engravings

1783 NEW LOCATIONS: Edinburgh, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1785 NEW LOCATIONS: Glasgow, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)

1791 NEW LOCATIONS: Oxford (Taylorian), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)

1799 NEW LOCATIONS: Aberdeen, Arkansas (Fayetteville), Augusta State, Bard College, Boston Athenaeum, British Columbia, Bryn Mawr College, California (Los Angeles), Cape Town, Cincinnati, City College (N.Y.), Clark, Colonial Williamsburg Foundation Research Library, Drake, Duke, Florida State, George Mason, Hobart & William Smith College, Illinois, Ireland (Maynooth), Johns Hopkins, Kent State, London, London Library, Louisiana State, Michigan State, Middlebury College, Monroe Community College, National Library of Wales, Nazareth College (Rochester, N.Y.), New Mexico, New York State Library, North Carolina, Northern Illinois, Pratt Institute, Queen's (Belfast), Rochester, Rochester Public Library, St John Fisher College, St Louis, Seton Hall, Stanford, Texas Tech, Trinity College (Dublin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), U.S. Air Force Academy, Victoria (British Columbia), Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection), Wabash College, Wales (Lampeter)

A copy of Blake's print in the Essick Collection has a plate-mark of 14.8 x 24.5 cm, whereas in the published version it is c. 13.5 x 19.0 cm.

***Bellamy's Picturesque Magazine***  
**I (1793)**

NEW LOCATION: Northwestern

The Harvard copy is reproduced online.

Primary Source Microfilms reproduced it in microfilm in their Eighteenth Century Collection series (by 2005).

See *The Cabinet of the Arts* (1799) in which Blake's engraving of "F. Revolution" is reprinted.

**EDITION**

*Bellamy's Picturesque Magazine* (Gale Ecco Print Editions, 2010) 90 pp.; ISBN: 9781170817551 A digitized version

**BIBLE**

**NEW ENGRAVING**

**Diamond Bible**  
**(1832-34; 1836-37; 1840)**

**Engraved title page:** DIAMOND | BIBLE | WITH | NOTES,  
| BY THE | REV. H. STEBBING | M.A.M.R.S.L. &c | London:  
| ALLAN BELL & CO. WARWICK SQUARE: | AND  
SIMPKIN & MARSHALL, STATIONERS COURT. **1833.**  
[An elaborate wide border with Egyptian motifs separates the title from the imprint. The New Testament has a separate engraved title page with the same imprint but different lineation.]

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**Typeset title page:** THE | HOLY BIBLE, | CONTAINING |  
THE OLD AND NEW TESTAMENTS, | ACCORDING TO  
THE AUTHORIZED VERSION. | - | WITH NOTES, |  
PRACTICAL AND EXPLANATORY, BY THE | REV.  
HENRY STEBBING, A.M. | MEMBER OF THE ROYAL  
SOCIETY OF LITERATURE. | IN TWO VOLUMES. | VOL.  
I. | LONDON: | ALLAN BELL & CO. WARWICK SQUARE,  
| AND SIMPKIN & MARSHALL, STATIONERS' COURT; |  
W. CURRY, JUN. & CO. DUBLIN; AND OLIVER | AND  
BOYD, EDINBURGH. | MDCCCXXXIV [**1834**].

Vol. I consists of the Old Testament through Job; Vol. II is the rest of the Old Testament plus the New Testament. There are separate title pages for Psalms (Vol. I) and the New Testament (Vol. II).

**B. Engraved title page:** DIAMOND | BIBLE. | - | WITH |  
NOTES, | BY THE | REV. H. STEBBING | M.A. M.R.S.L.  
&C | LONDON | ALLAN BELL & CO. WARWICK  
SQUARE. | AND SIMPKIN & MARSHALL, STATIONERS  
COURT. | **1834** [i.e., the lettering is the same as in the first  
version but the date is altered from 1833 to 1834]

*Typeset title page:* THE | HOLY BIBLE, | CONTAINING |  
THE OLD AND NEW TESTAMENTS, | ACCORDING TO  
THE AUTHORIZED VERSION. | WITH NOTES, |  
PRACTICAL AND EXPLANATORY, | BY THE | REV.  
HENRY STEBBING, A.M. | MEMBER OF THE ROYAL  
SOCIETY OF LITERATURE. | LONDON: | ALLAN BELL  
& CO. AND SHEPHERD & SUTTON; | AND FRASER &  
CO. EDINBURGH. | MDCCCXXXVI [**1836**]. [i.e., like the  
1834 typeset title page except for the imprint: LONDON: |

ALLAN BELL & CO. WARWICK SQUARE, | AND  
SIMPKIN & MARSHALL, STATIONERS' COURT; | W.  
CURRY, JUN. & CO. DUBLIN; AND OLIVER | AND  
BOYD, EDINBURGH. | MDCCCXXXIV [1834].]

C. §(Glasgow: D.A. Borrenstein, 1840)<sup>532</sup>

1832-34 LOCATIONS: British Library (1066.b.7-8 [reported here] and C.150.b.3 [lacks New Testament])

1834-36 LOCATION: Victoria University in the University of Toronto (with additional title pages for the *Diamond New Testament* [engraved, n.d.; typeset, 1836] *Diamond Book of Psalms* [London: Allan Bell and Co, and Simpkin and Marshall, 1834], for *The Psalms of David*[engraved, 1836; typeset: 1834])

1836-37 LOCATIONS: Cambridge, Glasgow, National Library of Scotland, St Andrews

1840 LOCATIONS: British Library, Glasgow

DATE: An advertisement in *Leigh Hunt's London Journal* for **30 April 1834**, p. 40 <Stanford> says that the Diamond Bible was being re-issued in monthly Numbers with two steel engravings each. Since it identifies 56 prints (there were eventually 60), this implies that, if they appeared regularly, the first Number appeared in January 1832 and the last in June 1834. If the prints appeared in the order in which they are numbered, Blake's Job print was published with the Fifteenth monthly Number in March 1833.

PLATES: There are 60 steel-plate illustrations 11.5 x 6.5 cm

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<sup>532</sup> The details for 1836-37 and 1840 come from T.H. Darlow and H.F. Moule, *Historical Catalogue of Printed Editions of The English Bible 1525-1961*, rev. A.S. Herbert (London: The British and Foreign Bible Society; N.Y.: The American Bible Society, 1968), No. 1801.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

engraved by W.H. Lizars after Great Masters. No. 30 is Blake's "Job and His Family".

At Vol. I, p. 632 is an engraving with "BLAKE." at the top, "JOB AND HIS FAMILY." below the design within a framing-line and, below the framing-line: "Lizars sc. | Drawn & Engraved for Allan Bell & C.<sup>o</sup> Warwick Square, London, **1833**." Lizars altered the shape of Blake's Job pl. "1" (Job in prosperity) from portrait to landscape, shortening it vertically (replacing sheep at the bottom with a little foliage) and extending it horizontally (with additional sleeping sheep). The sky at the right has been altered from black to daylight, with the consequent loss of a star.

This is the first time any of Blake's Job plates were copied by another engraver. Lizars' engraving is copied in *The English Version of the Polyglott Bible* (**1836**) (see the reproduction in Blake, XXXVIII [2005], 137).

William Hone Lizars of Edinburgh subscribed for sets of Job in June 1831 and August 1832 (the last "for a friend" (*BR* (2) 545, 551, 793, 804).

There was also *The Devotional Diamond Bible*, ed. Wm Gurney (London, 1821), illustrated, and *Diamond Bible* (Greenfield [Massachusetts]: W. and H. Merriam, 1842).

REVIEWS, Puffs, &c.

An advertisement<sup>533</sup> for Allan, Bell and Co.'s Books  
(**1833**) includes "The Diamond Bible ... each

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<sup>533</sup> At the end of Sir William Jardine, *Naturalist's Library Mammalia I Monkeys* (Edinburgh: W.H. Lizars and Stirling and Kenney; London: Longman and Co.; Dublin: W. Curry Junr, **1833**) <Universiteitsbibliotheek Ghent>.



Number comprising 48 pages letterpress, and two beautiful Steel Plates from Drawings of the *Great Masters*.” Also a Diamond New Testament and Diamond Book of Common Prayer. They also advertise *The Illustrated Family Bible*, ed. Henry Stebbins with “Plates ... coloured in a very superior manner, by MR LIZARS”, folio

*Literary Gazette*, XVIII, 892 (**22 February 1834**), 136  
(Vol. I is “An extremely neat volume; appropriately illustrated by engravings after celebrated pictures”)

*Leigh Hunt’s London Journal*, No. 5 (**30 April 1834**), 40  
<Stanford> (an advertisement for “Re-Issue, In Monthly Parts at One Shilling, and in Numbers at Six Pence, of the Diamond Bible and Book of Common Prayer ... [ed.] Rev. H. Stebbing ... Each Number to comprise Forty-eight pages letter-press and Two Steel Engravings.” The list of Illustrations to the Diamond Bible includes “30 Job and his Family. *Blake*”. It quotes reviews in the *Weekly Times*, *Literary Gazette*, and *Evangelical Register*. The prayer book has seven designs after “Stoddard” or “Stoddart”, i.e., Stothard)

*Analyst* [London], I (**August 1834**), 70 <Michigan>  
(under “New Publications, From June 7 to July 15, 1834” is “Stebbing’s Diamond Bible, 12mo. 16s. 6d.”)

An integral advertisement in Sir William Jardine, *The Naturalist’s Library: Ornithology Vol. III Gallinaceous Birds* (London, **1834**) <Bodley> recommends The Diamond Pocket Bible, ed.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

Stebbings, with “Sixty Illustrations”

***The English Version of the Polyglott Bible***  
**(1836)**

The anonymous engraving for “Job and His Family” derives from the engraving by Lizars in *The Diamond Bible* (1832-34).

***The Protestants Family Bible***  
**(1780-81)**

NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

***The Royal Universal Family Bible***  
**(1781-82; 1781, 1784, 1785)**

Vol. I (1780 [i.e., 1781]), Vol. II (1781 [i.e., 82])

NEW LOCATIONS: Cambridge, Victoria University in the University of Toronto (Bentley Collection), Wormsley Library (bound by Samuel Hazard of Bath)

Vol. I (1781), Vol. II Old Testament (1784), New Testament (1785) NEW LOCATION: Wittenberg

**אוב ספך *Illustrations of The Book of Job***  
**(1826, 1874)**

1826 NEW LOCATIONS: Art Gallery of New South Wales (Sydney, Australia), Brooklyn Museum, California Legion of Honor Museum (San Francisco) (“Proofs”), Cincinnati Art Museum (india paper plus another plus pre-publication of

proofs numbered 6-7 plus “Plates 3, 8, 17 (numbered ‘6,’ ‘7,’ ‘16’)”, Duke, Felsted School (Felsted, Essex) (reproduced in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 64a-x), Glasgow (Hunterian Museum of Art Gallery), Indianapolis Museum of Art, Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Leeds, Liverpool, Manchester, Museum of Fine Arts (Boston), National Library of Australia, New Art Gallery (Walsall), North Carolina (Greensboro), Royal Academy, Santa Barbara Museum, Tennyson Research Centre (Lincolnshire Archives, signed on the flyleaf “Alfred Tennyson, Farringford Freshwater I.W. [Isle of Wight]”,<sup>534</sup> prints reproduced online via [www.lincstothe past.com](http://www.lincstothe past.com)), Trinity College (Oxford, given in 1899), Wesleyan, Victoria University in the University of Toronto (Bentley Collection)

COPIES OF UNRECORDED DATE NEW LOCATIONS: Albertina Museum (Vienna, Austria), Art Gallery of New South Wales (Sydney, Australia), Auckland City Art Gallery, Fogg Museum (Harvard University), Indianapolis Museum of Art, Mount Holyoke College, Sterling and Francine Clark Art Institute (Williamstown [Massachusetts])

According to Rosenbach's acquisition card, a copy in "original boards, with label, having on it an Ms. note: '---'s copy of proofs presented to G. Wyther, Esqr. by John Linnell, Dec. 2 1863", "Horns" [\$125.00], sale price "260.<sup>00</sup>", was "Sold to Mrs Landon K Thorne 2|25|63".

Another copy was recorded on the Rosenbach acquisition

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<sup>534</sup> Tennyson kept “Book of Job” “On the Round Table in the Drawing Room” at Farringford, according to his list of books (reproduced in *Times Literary Supplement*, 5 July 2013, p. 3).

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card as "21 plates. Folio, green morocco. Inscribed on fly 'Milton Riviere. This book came to me at my Father's death in 1876. He had it from Blake, having subscribed for it on its publication.'" "[fr. P. Hofer, on exchg.]"

PROOFS: "Illustrations to the Book of Job; 22 plates, artist's proofs on india paper, large paper, with MS. draft of the binder's label in the autograph of John Linnell, Senr. (the friend of Blake), with a note to the effect that 'These plates are engraved by Mr. Blake with the graver only (that is without the aid of aqua fortis),' bds. From the Collection of the late John Linnell, Junr. Fol. Published by the author, 1825", were sold by Hodgson and Co., 28-30 April 1908, lot 574 [£11.5.0].

"Illustrations of the Book of Job; 22 plates, a set of artist's proofs before the imprint, showing several interesting points of difference when compared with the finished proofs in the preceding, cut down lot to sm. 4to size, hf. russ. From the Collection of J. Linnell, Senr. 1825" were sold in the same Hodgson catalogue, lot 575 [£2.0.0].

The set of pl. 1-2, 4-11 in the Fogg Museum (Harvard University) is reproduced online.

The sets in Tate Britain (1874) and the Yale Center for British Art are reproduced online.

**NEWLY RECORDED**

Thirteen "*excessively rare*" "EARLY Proof Impressions" of *Job* plates numbered 1-3, 6-8, 11, 14, 16-17, 19-21 were offered in Quaritch *Rough List* 73 (November 1885), lot 55 (£10.0.0) and are now untraced.

Working proofs for *Job* are reproduced in the National Gallery of Art (Washington, D.C.) online catalogue.

Dimensions of the Copperplates<sup>535</sup> in Centimetres

| <b>Plate</b> | <b>Width</b> | <b>Height</b> | <b>Thickness</b> |
|--------------|--------------|---------------|------------------|
| 1 Title page | 16.5         | 21.3          | 0.143            |
| 2 pl. "1"    | 16.6         | 20.0          | 0.114            |
| 3 pl. "2"    | 17.1         | 21.8          | 0.149            |
| 4 pl. "3"    | 17.1         | 22.0          | 0.145            |
| 5 pl. "4"    | 17.1         | 21.9          | 0.159            |
| 6 pl. "5"    | 17.1         | 22.0          | 0.152            |
| 7 pl. "6"    | 17.2         | 21.9          | 0.153            |
| 8 pl. "7"    | 17.2         | 22.0          | 0.149            |
| 9 pl. "8"    | 17.0         | 21.9          | 0.160            |
| 10 pl. "9"   | 17.1         | 22.0          | 0.155            |
| 11 pl. "10"  | 17.2         | 21.9          | 0.146            |
| 12 pl. "11"  | 17.1         | 21.8          | 0.147            |
| 13 pl. "12"  | 17.0         | 22.0          | 0.150            |
| 14 pl. "13"  | 17.0         | 21.9          | 0.153            |
| 15 pl. "14"  | 16.6         | 20.8          | 0.100            |
| 16 pl. "15"  | 17.1         | 21.9          | 0.160            |
| 17 pl. "16"  | 16.6         | 20.2          | 0.106            |
| 18 pl. "17"  | 17.1         | 22.1          | 0.152            |
| 19 pl. "18"  | 17.2         | 22.0          | 0.146            |

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<sup>535</sup> The surface dimensions of the copperplates in the British Museum Print Room were measured by GEB on the versos; the thickness was recorded by Jenny Bescoby, Conservator at the British Museum Print Room, in *Print Quarterly*, XXI (2004), 26 n22.

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|             |      |      |       |
|-------------|------|------|-------|
| 20 pl. "19" | 17.1 | 21.9 | 0.156 |
| 21 pl. "20" | 17.1 | 22.0 | 0.154 |
| 22 pl. "21" | 17.1 | 21.9 | 0.155 |

Plates with significantly different thickness cannot have been cut from the same sheet of copper.

Pl. "1" For an adaptation of the design, see Bible (1836) below.

Under the terms of the "Memorandum of Agreement between William Blake and John Linnell. March 25<sup>th</sup> 1823", "J.L. [was to] find Copper Plates" (*BR* [2] 386). According to his "Account of Expenses of the Book of Job", Linnell paid for three lots each of "6 copper Plates for Job" in "1823" at £1.0.0, £1.2.0, and £1.3.7 and for two more in 1825 [by 3 March] at 6s (*BR* (2) 804).

The 18 *Job* copperplates acquired in 1823 were almost certainly the 18 plates (pl. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm), height (21.8 to 22.1 cm), and thickness (0.145 to 0.160 cm), all bearing the same copperplate-maker's mark slanting down from the top left corner: R PONTIFEX & C | 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these copperplates show that they were cut from three large sheets of copper which already bore these crossing marks.<sup>536</sup> The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates

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<sup>536</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), 148-51, generously sent to me.

originally used for Pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762); these differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel plates was at the rate of 8.6 g for a penny.

The two copperplates not represented in Linnell's "Account of Expenses of the Book of Job" are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 plates purchased. Pl. 1 verso bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | N<sup>o</sup> 31<sup>537</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 plate – 'Thus did Job continually'[Job pl. 2] – was lying on the table where he had been working at it" (*BR*(2) 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell (*BR*(2) 400). At the rate of the other PONTIFEX plates (11.6 g for a penny), the cost would have been 5s 8d.

Linnell drafted a description of the work:<sup>538</sup>

Blake's Illustrations  
of the  
Book of Job.

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<sup>537</sup> Not "No 3", as in *BB* 518.

<sup>538</sup> Essick Collection: Watermark: JOHN HALL.

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Consisting of 22 Plates engraved by himself upon  
Copper from his own Designs  
Price to Subscribers -- -- --      [£]3.3. -  
Proof on India paper                5.5 -  
Subscription --                        1.—  
received by the Author W<sup>m</sup> Blake 3 Fountain Court,  
Strand  
or M<sup>r</sup>. J. Linnell 6. Cirencester Place Fitzroy sq.<sup>r</sup> -- These  
Plates are engraved entirely by Mr Blake with the graver  
only (that is without the aid of Aqua fortis).<sup>539</sup>

However, no printed version of this description is known. As Linnell wrote to Colnaghi in January 1830, "The work has never yet been advertized".

The printed label is similar in substance except that **(1)** there are said to be 21 plates (omitting the title page); **(2)** Blake is described as "Author of Designs to 'Blair's Grave,' 'Young's Night Thoughts, &c.'"; **(3)** The prices are given only in manuscript with India paper proofs at £6.6.; **(4)** The date is added ("March 1826"); and **(5)** The last sentence of the draft is omitted.

T.H. Cromeck wrote that about 1863

I lunched at Mr Monckton Milnes'. I had a great  
treat looking at his fine collection of Blake's

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<sup>539</sup> The manuscript is with a copy of the 1808 quarto India paper proofsoffered in John Windle Catalogue 46 (2009), lot 8; Mr Windle generously sent me a reproduction of the MS.



drawings and his printed works – Of the latter he has a [coloured] copy [A] of Young's 'Night Thoughts' – and 'Job', coloured by Blake. At the beginning of one of these he has inserted Phillips' portrait of Blake a watercolour drawing, the same size as Schiavonetti's engraving. He is in a pale blue coat. This drawing belonged to my father.<sup>540</sup>

No coloured set of the Job engravings is known, and I do not know where the Phillips watercolour portrait of Blake is.

#### REVIEW

**Anon.**, "Mr. William Blake ...", *Star Chamber*, No. 4 (Wednesday, **3 May 1826**), 73 (admiring reference to the publication of Blake's *Job*)

#### EDITIONS OF THE ENGRAVINGS

*\*Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,]* Reduced in Facsimile by Alfred Dawson 1880.

Phillips's portrait of Blake as engraved by Schiavonetti and the 22 Job prints, all reduced in size, are reproduced as "photo-intaglios" by the Typographic Etching Co. as in the Second Edition of Gilchrist (1880) <BB>, where the method and the company are identified. (The portrait of Blake was added in 1880, and different versions of the Job prints appeared in the first edition of 1863.) The only text is the title above on the blue upper cover. The 23 India-paper prints (on rectos of laid paper backing leaves 32.5 x 24.5 cm, much larger than in

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<sup>540</sup> T.H. Cromeck, "Recollections of conversations with Mr. John Pye", 1863-64, Volume Six in the Cromeck Archive, quoted in the 2008 Catalogue p. [45].

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Gilchrist) are loose in the folder. The only copy known to me is in the collection of Professor Robert N. Essick.

*Illustrations of the Book of Job* Invented and Engraved by William Blake. A New Edition (London: Methuen, 1903) The Illustrated Pocket Library of Plain and Coloured Books <BB> **B.** (N.Y.: D. Appleton and Company, 1903) **C.** (London: Methuen, 1904)

The 1903 edition is in Small and Large (100) Paper copies.

REVIEW

**Anon.**, “Blake’s Plates of Job”, *New York Times*, **21 February 1903**

*Illustrations of the Book of Job*, ed. **Laurence Binyon** (1906) <BB>

REVIEW

§**Anon.**, “William Blake”, *Times Literary Supplement*, **11 January 1907** (with 3 others)

\***Coutts, Francis.** *The Heresy of Job: with the Inventions of William Blake* (London and N.Y., 1907) <BB #427> **B.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 196 pp.; ISBN: 9781120888432

*Illustrations of The Book of Job Invented& Engraved by William Blake 1825* (London: Frederick Hollyer, 1923). <BB>

According to a prospectus (?1923), 225 copies were produced at £3.3.0.

*The Book of Job* (1927) <BB>

REVIEW

§**Anon.**, *Times Literary Supplement*, **15 September 1927**  
(with another)

§*The Story of Stories: The Book of Job* with an Introduction by **Lawrence Montague Lande** (Montréal: [L. Lande], 1946) [10], 157 pp.

It includes reproductions of all Blake's Job prints.

*Blake's Job: William Blake's Illustrations of the Book of Job*, ed. **S. Foster Damon** (1966, 1967, 1969, 1972) <BB>

REVIEWS

**John E. Grant**, *Philological Quarterly*, XLVI, 3 (July 1967), 328-29

**Jeffry Spencer**, *Blake*, XII, 2 (Fall 1978)

§\**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.<sup>541</sup>

*William Blake's Illustrations to the Book of Job: The Engravings and related material*, ed. **David Bindman** and

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<sup>541</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 131.

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*Illustrations of the Book of Job: Plates*, ed. **Bo Lindberg** (1987) The William Blake Trust <BBS> – see under Art

\**Blake's Illustrations for the Book of Job* (N.Y.: Dover Publications, Inc., 1995) 4°, pp. iv, 60; ISBN: 0486287653 **B.** §(2007) ISBN: 97804896287652

All 21 engravings are reproduced in Samuel Terrien, *The Iconography of Job Through the Centuries* (1996).

§\**El Libro de Job*. Tr. **Fray Luis de Leon** [1527-91]. *Ilustraciones de William Blake*. Introducción de **Jorge Luis Borges** (Lima: Pontificia Universidad Católica del Perú, 2000) El Manantial Oculto 24 cm, 186 pp. In Spanish

§*Jobs bog* (2009) ISBN: 9788750524371 In Danish

§\**William Blake's Illustrations of the Book of Job*. With a Commentary by Dr Udo Szekulics (Vienna: Dr Udo Szekulics, 2010) 64 pp.; ISBN: 97832000171382

Includes full-size reproductions of Blake's 22 engravings.

§\**Illustrations of the Book of Job* ([Charleston, South Carolina]: Nabu Press, 2010) 52 pp.; ISBN: 9781176714991

All 22 prints are reproduced in John Windle, *Pictorial Blake* (2011).

Part III: Commercial Book Engravings

*\*William Blake's Illustrations of the Book of Job* (e-artnow, 2013) ISBN: 978807484425

Probably from a copy in the Library of Congress -- see *The Complete Illustrated Books of William Blake*.

*\*Ilustraciones al Libro de Job.* Tr. **Raquel Duato** (Madrid: La Fulguera Editores, 2014) Colección Artefactos. 8º, 128 pp.; ISBN: 9788494218736, with reproductions of all the prints Spanish translations of inscriptions facing each print

"Nota de los editores" (pp. 11-12)

**Javier Calvo**, "Prólogo: Satanás contra la imaginación" (pp. 13-27), mostly paraphrasing **Kathleen Raine**

"Nota de la traductora" (pp. 31-32)

§*\*Illustrations of the Book of Job* (Bookpubber, 2014) 64 pp., with reproductions of 22 engravings. [No edition identified, no ISBN given.]

**Diamond Bible**  
**(1832-34; 1836-37; 1840)**

A (1832-34) NEW LOCATION: Victoria University in the University of Toronto

**Bible**  
**(1836)**

THE | ENGLISH VERSION | OF THE | POLYGLOTT  
BIBLE: | CONTAINING THE | Old and New Testaments, |  
TOGETHER WITH | A COPIOUS AND ORIGINAL  
SELECTION OF REFERENCES, | TO PARALLEL AND  
ILLUSTRATIVE PASSAGES. | EXHIBITED IN A  
MANNER HITHERTO UNATTEMPTED. | - |

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NORTHAMPTON [Massachusetts]—J.H. BUTLER. |  
BUFFALO [New York]—T. AND M. BUTLER. | 1836.  
[Within a double frame of rules.] 6.8 x 11.0 cm <R.N. Essick  
Collection>

An engraving labelled “Job and His Family” (“Blake”-Anon.), image c. 5.8 x 9.0 cm, derives from Blake’s *Job* pl. “1” (16.5 x 21.3 cm). In it the foreground sheep are omitted, two are moved to the flocks at the left and right, and a band of foliage is added. This is apparently the earliest repetition of Blake’s Job designs.

This tiny Bible, of a “convenient size for the Pocket”, with a Preface signed “T.C.” as “the Editor”, may be rare; at any rate it, the Butlers, Northampton, and Buffalo do not appear in *Historical Catalogue of Printed Editions of The English Bible 1525-1961 Revised and Expanded from the Edition of T.H. Darlow and H.F. Moule 1903* by A.S. Herbert (London: The British and Foreign Bible Society; N.Y.: The American Bible Society, 1968).

The *Polyglott* in the title is justified only in the work from which the Butler edition was indirectly pirated: *The English Version of the Polyglott Bible... With a ... selection of references to parallel and illustrative passages* (London: Samuel Bagster, [1815,] 1816), with a Preface signed “T.C.” for Thomas Chevalier; this *English Version* appeared with separately-issued versions of the Bible in Hebrew, Greek, Latin, French, German, Italian, and Spanish (D&M #1628). Bagster’s *English Version* was reprinted in 1819, 1825, 1826, 1828, 1831, 1833, 1834, 1838 [1840?], [1844] (3 varieties)

(D&M #1628) and in U.S. editions of 1825 [Philadelphia: Thomas Wardle, D&M #1748], 1831 [Philadelphia: Key and Meikle, D&M #1785], 1837, 1841, 1842, and 1844 a total of “well over a hundred [U.S. versions of Bagster’s *Polyglott*] reprinted within fifty years” (D&M #1628, 1785). Plainly the English text of Bagster’s *Polyglott* was freely pirated and frequently reprinted; apparently the only remarkable feature of the 1836 edition is in the illustrations.

**BLAIR, Robert**

***The Grave***

**(1808, 1813, 1847, 1858, [1870], 1879)**

1808 Quarto NEW LOCATIONS: Adelphi, Auckland Public Library, Baylor, Boston, Boston Athenaeum, Brown, Bryn Mawr College, California (Los Angeles, Santa Barbara, Santa Cruz), Cape Town, Carnegie Mellon, Chicago, Cincinnati Art Museum, City College, Claremont College, Cleveland Museum of Art, Dayton, Duke, Georgetown, Harvard (Villa i Tatti), Hoffstra, Hong Kong, Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Kansas, Johns Hopkins, Kennesaw State, Lafayette College, Manitoba, Nebraska (Lincoln), North Carolina (Chapel Hill), North Texas, Northern Illinois, Northwestern, Ohio State, Providence Public Library, Rochester, Rutgers, St Joseph’s, Temple, Texas Christian, Victoria & Albert Museum, University Art Museum (Kyoto City University of Arts), Victoria University in the University of Toronto (Bentley Collection, 4 copies, plus Northrop Frye's copy), Wake Forest(grey stiff paper wrappers), Washington (Seattle), Washington State, Wesleyan (Connecticut), Western Ontario, Williams College, Wisconsin (Milwaukee), York (Toronto)

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1808 A-B NEW LOCATIONS: Aberdeen, Birmingham, Brooklyn Museum, Cincinnati Art Museum, Glasgow, King's College (Cambridge), Leeds, Manchester, National Library of Wales, Newcastle, Sheffield, Trevelyn Library (Wallington Hall, Northumberland, property of The National Trust), Trinity College (Dublin), University Art Museum (Kyoto City University of Arts)

1813 Folio NEW LOCATIONS: Liverpool Public Library, Victoria University in the University of Toronto (Bentley Collection)

1813 [i.e., 1870] THE | GRAVE, |[Gothic:] A Poem| *Illustrated by twelve Etchings* | Executed | BY | LOUIS SCHIAVONETTI | *from the Original* | Inventions | OF | WILLIAM BLAKE. | 1808 [Ackermann imprint 1813 (i.e., Camden Hotten, 1870)]

NEW LOCATIONS: Brown, California (San Diego), Queen Mary (University of London), Skidmore, Victoria University in the University of Toronto (Bentley Collection), York (Toronto)

1813 COPIES OF UNRECORDED FORMAT NEW LOCATIONS: Auckland Public Library, Kent (Canterbury), Kongelige Bibliotek (Copenhagen), Mount Holyoke College, Pembroke College (Cambridge), Rijksmuseum (Amsterdam), St John's College (Cambridge), Southampton, Trinity College (Cambridge), Victoria & Albert Museum (2 copies)

1847 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

1858 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)



1879 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

1879 *The Grave, A Poem* (N.Y.: James Miller, 779 Broadway [c. 1879]) <BBS>

The 1808 engravings in the copy in the Yale Center for British Art are reproduced online.

The copy in Victoria University in the University of Toronto is a portfolio of engravings only, no text, in a cover blind-stamped with designs identical to those on the Victoria University in the University of Toronto copy of the Hotten 1870 facsimile, the prints with the same variants of lettering [replacing the Spanish of 1826] as in 1870, e.g., "Tis" [lacking the apostrophe] in the quotation for pl. 7, "The descent of Man").

#### Working Proof

A working proof of "Death's Door" (pl. 11) etched by Schiavonetti was acquired in 2014 through Sotheran's by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

LEAF SIZE: 21.5 x 32 cm

WATERMARK: None

PLATE SIZE: 17.3 x 29.2 (as in 1808)

INSCRIPTIONS: "*Drawn by W. Blake*", "*Etched by L. Schiavonetti*", "*London Published May 1.<sup>st</sup> 1806 by Cadell & Davies Strand*" (the version in 1808 adds at the top right "*P. 32*", below the title adds "*Tis but a Night, a long and moonless Night, | We make the Grave our Bed, and then are gone!*", and the year is changed to "*1808*"). (Another copy of this proof is in the *Biblioteca la Solana*.)

The frontispiece portrait of Blake (T. Phillips-L. Schiavonetti) exists in a recently discovered "pre-publication proof lacking all letters and before considerable finishing work

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in the design, India paper laid on heavy wove paper without watermark, leaf trimmed inside the platemark to 33.6 x 24.3 cm" (*Biblioteca La Solana*). "The Blake portrait is in the same early st. as the proof, on heavy laid paper" in the FITZWILLIAM MUSEUM. Perhaps these are the two "unfinished" proofs of the portrait of Blake for Blair's Grave offered at Christie's, 22-23 July 1814, lot 250.

The "Proof" of the title page "from the very rare folio proof edition" (1808) "colored, clearly by a contemporary hand ... [with] a very strong connection to Blake's and Mrs. Blake's palette", was offered in John Windle *Catalogue Forty-Two* (2006), No. 5 (reproduced vastly reduced in size and in black and white, Price on Request). According to Essick, "Blake in the Marketplace, 2006", *Blake*, XL (2007), 131,

The hand coloring shows some skill on the descending figure, but amateurish carelessness in the coloring of the flames. This colorist would not seem to be the same as the artist who coloured all the Blake pls. in a copy of the 1808 quarto issue now in the Huntington Library.

For the History of the drawings, see above under Art.

An 1808 quarto copy in "Original dark gray boards, printed paper label on upper cover", is offered in John Windle *Catalogue 46* (2009), lot 48.

The Blair engravings (1808) and the separate print of "Death's Door" engraved by Blake were added to the William Blake Archive in 2003.

Cromek may also have issued a suite of prints from the 1808 folio issue (marked "Proof Copy") without the text save for the four-leaf description "Of the Designs" and the integral prospectus for Stothard's *Canterbury Pilgrims* (with the signature F as in the quarto), as in the copy acquired in 1995 by R.N. Essick (see his "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]).

B.H. Malkin's important letter of 4 January 1806 (*BR* (2) 561-72), showing the variety of Blake's talents (like the "Advertisement" to *Poetical Sketches* [1783]) and praising Blake's watercolours for Blair's *Grave* and Fuseli's encomium of them printed in the two prospectuses for it of November 1805 (*BR* (2) 211, 215), which is of such tenuous relevance as printed in Malkin's *Father's Memoirs of His Child* (1806), may have been drafted as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to *The Grave*. The part of the "Preface Containing an Explanation of the Artist's View in the Designs" (November 1805) probably became the essay "Of the Designs" in *The Grave* (1808), 33-36.

The copy of the 1808 quarto for which Robert Scott of Edinburgh subscribed (its effect upon him is described in *Autobiographical Notes of the Life of William Bell Scott*, ed. William Minto [1892], I, 21-22), with (1) a description of "1844" by his son David Scott (quoted somewhat approximately in Gilchrist, 377 [*BR* (2) 257]), (2) The bookplate and signature of his other son William Bell Scott ("5 March 1849"), and (3) a sonnet by W. B. Scott<sup>542</sup> was

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<sup>542</sup> Quoted in Scott's *Autobiographical Notes* [1892], I, 23-24, and in George Goyder, "An Unpublished [sic] Poem about Blake by William Bell Scott, 'On seeing again after many years William Blake's designs for "the Grave"'", *Blake*

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(4)acquired by George Goyder and sold with his library at Christie's, 26 November 1997, lot 103, to (5)Dr. A.E.K.L.B. Bentley for G. E. Bentley, Jr; they gave it in 2006 to (6)VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

A copy of the 1808 quarto bound in "calf, extra, gilt edges [by Edwards of Halifax]", was offered in Dulaw and Company, Ltd Catalogue 182, *Rare Books* ([London]: 32 Old Bond Street, [?1931]), lot 182, £120, and has not since been traced.

A slip mounted in a copy of the 1808 large quarto is inscribed "Mr. Cromek begs Mr. Bromley's acceptance of this Book. July 20. 1808";<sup>543</sup> the engraver "William Bromley, Hammersmith" had subscribed for the work. On 14 August 1808 Cromek had written similarly to George Cumberland implying that he was sending as a gift the copy for which the recipient had subscribed (*BR* (2) 262-63).

**NEWLY DISCOVERED WORKING PROOFS**

**Frontispiece:** A proof lacking the imprint but with the other lettering was offered on the eBay electronic auction of April 2002, according to R.N. Essick, "Blake in the Marketplace, 2002", *Blake*, XXXVI (2003).

Plate 1: The title page lacking the imprint and the "Proof Copy" inscription was sold with all 13 prints with the collection of Joseph Holland and Vincent Newton by John

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*Newsletter*, X [1976], 125.

<sup>543</sup> Maggs Bros Ltd Catalogue 1286, *Private Press, Illustrated, Typographical and Fine Printed Books* (2000), lot 39; this copy bears ownership marks of Harold P. Mellor, R.A., and Douglas Cleverdon.

Windle Catalogue 26 (December 1995), lot 7, Price on Enquiry [\$375 to R.N. Essick].

Plate 4: "The Counsellor, King, Warrior, Mother & Child in the Tomb", on a leaf without watermark 23.4 x 14.6 x 0.22 cm thick, was acquired by Essick in 2013. It lacks some hatching strokes but has "a small patch of hatching on the central extension of the counsellor's beard" not present in later states; it was "probably burnished off the pl."<sup>544</sup>

Plate 11 Proof (1806), inscribed "DEATH'S DOOR. | Tis but a Night, a long and Moonless Night. | We make the Grave our Bed, & then are gone. | London Published by R.H. Cromek Feb<sup>y</sup> 1<sup>st</sup> 1806", "Drawn by W<sup>m</sup> Blake", "Etched by L. Schiavonetti." (offered online in May 2012 for £220 by Grosvenor Prints [London], bought by John Windle and sold immediately to Victoria University in the University of Toronto).

This makes three known copies of the 1806 proof:<sup>545</sup>

R.N. ESSICK copy

LEAF SIZE: 24.8 x 39.2 cm

PLATE MARK: 20.3 x 35.7 cm

WATERMARK: Laid paper without watermark.

VICTORIA UNIVERSITY IN THE UNIVERSITY OF  
TORONTO copy

LEAF SIZE: 20.3 x 31.4 cm. Top and bottom edges deckled,  
bottom torn with ragged edges

PLATE MARK: None visible (N.B. The leaf size is smaller  
than the plate-mark in the Essick copy)

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<sup>544</sup> R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014), gives a detailed description of the unique features of the proof.

<sup>545</sup> Much of this information derives from an E-mail from Robert N. Essick to me of 30 Nov 2012.

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**WATERMARK:** Laid paper (faint horizontal chain-lines [as in a quarto] 3 cm apart) of indifferent quality (there are thin places where droplets of water from the vat fell on it); two-thirds of the way up the left margin of the printed side is a rectangular shape (4.5 cm high, 3 cm wide, cut off by the margin) which must be from a watermark, and the bottom margin has very faint regular rectangular shapes for which I cannot account

**Untraced:** Recorded in A.G.B. Russell, *The Engravings of William Blake* (London: Grant Richards, 1912), 130, then in the collection of F.W. Bourdillon

**WATERMARK:** "J. Whatman, 1806"; the watermark distinguishes it from the Essick and Victoria University copies. The first published state in the folio edition (1808) reads "*Drawn by W Blake*" (not "*W<sup>m</sup> Blake*" as in the 1806 proof here), "*Death's Door*" (not "*DEATH'S DOOR*" as in the 1806 proof), and omits the verse and imprint below "*DEATH'S DOOR*".

Kathryn Barush reports nine previously unrecorded loose copies of Blair prints in the Ashmolean Museum, Oxford,<sup>546</sup>

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<sup>546</sup> They are not listed in the published catalogue of the Douce bequest to the Bodleian Library (1840).

Their discovery is reported by Kathryn Barusch, "Visions of Mortality: The vast collection of antiquarian Francis Douce incorporated a wide range of images of death and their afterlife. These included a set of William Blake's designs for *The Grave*, now in Oxford's Ashmolean Museum, resonant Romantic additions to an age-old pictorial tradition", *Apollo*, No. 605 (2013), 56-62, which reproduces No. 1, 3, 5, 8-9 on a greatly reduced scale, but not the proof of No. 10 (the Good Old Man). Another proof of No. 10 is in the collection of Robert N. Essick.

consisting of

- 1 Title page, proof, with the Douce Collection stamp<sup>547</sup>
- 3 "*The Meeting of a Family in Heaven*" with the Douce Collection stamp
- 4 "*The Counciller, King, Warrior, Mother & Child in the Tomb*"
- 5 "*Death of the Strong Wicked Man*" with the Douce Collection stamp
- 7 "*The Descent of Man into the Vale of Death*"
- 8 "*The Day of Judgment*" with the Douce Collection stamp
- 9 "*The Soul exploring the recesses of the Grave*"
- 10 "*The Death of The Good Old Man*", "an untitled proof copy, before the final lettering"
- 11 "*Death's Door*"

The Ashmolean print of the Blair title page displays, at the bottom right corner, the etched legend "*Proof Copy R.H.C. 5..5..0*" (as in the Large Paper copies of 1813 in Harvard and Princeton).

#### William Thane's Copy of *The Grave*

The extra-illustrated copy of Blair's *Grave* (1813) in the Library of Congress consists of the text of the 1813 Blair – 1813 title page (Image 15), "To the Queen" (Image 17), list of subscribers (Images 19-26), Cromek's "Advertisement" [pp. xi-xii] (Images 28-29), Fuseli's appreciation [pp. xiii-xiv] (Image 30), Blair pp. xv-liv (Images 31-71), pp. 1-42 (Images 75-88, 91-94, 97-100, 103-4, 109-16, 119-20, 123-24, 131-

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The presence of pencil prices of "2/" on No. 2 and "3/6" on No. 5, 8 and the facts that "The matting, quality, and size of the prints vary, suggest ... that they were assembled separately" (p. 60).

<sup>547</sup> "Douce Collection, Uni[versity] Ox[ford]".

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36)<sup>548</sup> plus all thirteen Blair engravings.<sup>549</sup>

To this were added 60 images cut from 36 leaves of *Night Thoughts* (omitting pp. 8, 16, 25, 37, 41, 75, 86, 88).

The *Night Thoughts* prints are slightly larger than those in Blair's *Grave*, and therefore the full-page designs were trimmed in both dimensions, including the imprint.

Occasionally an attempt is made to repeat motifs in the illustrations to Blair's *Grave* with facing prints from *Night Thoughts*. For example, the engraved title page to *The Grave* is echoed in *Night Thoughts* in Image 12. Occasionally it is difficult to perceive a controlling method.

**Image                      *Night Thoughts* Designs  
                                    in Blair's *Grave* Designs**

5 (1)     p. 65 (Christ ascending for "The Christian  
                                    Triumph)

6 (4) p. 70 (hunter crying on hound to throat of fallen  
                                    man) + p. 9 (head) + p. 54 (walker) + p. 35 (woman  
                                    on cloud)

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<sup>548</sup> N.B. Odd numbered Images are rectos, even numbered ones versos. Images 4, 9-10, 14, 71, 90, 102, 106-7, 118, 122, 126, 128-29, 148, 149 (except for Library of Congress inscriptions) are blank.

<sup>549</sup> Phillips's portrait of Blake (Image 11), the 1808 title page (Image 13), "Christ Descending" (Image 72), "Death of the Wicked Man" (Image 89), "Soul Departing" (Image 95), "The Soul Exploring" (Image 101), "Descent of Man" (Image 105), "Counsellor, King ..." (Image 108), "Day of Judgment" (Image 117), "Death of the Good Old Man" (Image 121), "Reunion of Body and Soul" (Image 125), "Meeting of a Family in Heaven" (Image 127), and "Death's Door" (Image 130).



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- 7 (3) p. 55 (bald head at top + flying figure re-oriented from vertical to horizontal in middle + crouching figure at bottom)
- 8 (2) p. 19 (terrible god speaking to cowering man) + p. 90 (in text box, Christ and fallen man)
- 12 (3) p. 80 (trumpeter plunging to skeleton) + p. 46 (nude woman gesturing) + p. 43 (woman with stars in her hair)
- 16 (3) p. 93 (all figures) + p. 13 (at left, Death with a dart) + p. 24 (at right, Death with a sickle)
- 18 (4) p. 35 (bottom) + p. 4 (middle, rising man + falling man [reversed to rising] + at top, Christ with Samaritan)
- 26 (1) p. 4 (angels carrying a soul upward)
- 27 (2) p. 26 (at left, crowd to right of scyther's right foot + at right, revellers to its left)
- 28 (1) p. 92 (woman looking up)
- 29 (1) p. 7 (at top, reveller and Death's bell)
- 45 (1) p. 33 (at bottom, reveller and warner)
- 46 (3) p. 12 (at top, family with snake) + p. 49 (middle, couple looking up) + p. 15 (bottom, bramble-wrapped reader)
- 60 (1) p. 57 (revellers)
- 70 (2) p. 1 (shepherd and angel) + p. 54 (above them, faces in river)
- 73 (3) p. 73 (Christ in flames) + p. 72 (in the text box, crouching figure) + p. 13 (mother and baby)
- 74 (2) p. 10 (sleeping shepherd and plunging angel) + p. 7 (head and knee of bell-toller)
- 131 (1) p. 23 (man measuring infant with hand-span)
- 132 (6) p. 87 (in centre, Christ with children) + p. 31 (at

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- right, man in chair beneath floating woman) + p. 4 (on left, man in woods) + p. 49 (above him, head of curly-headed man) + p. 15 (above him, floating figure, re-oriented from almost vertical to horizontal) + untraced (at top right, vague shapes)
- 137 (3) p. 27 (bottom left, drinker + at right, woman writing) + p. 92 (woman with scales)
- 138 (5) p. 72 (bottom left, naked man and woman in doorway) + title page (above and to right, bearded man with nude woman on his palm) + p. 31 (top middle, falling figure re-oriented to almost vertical)
- 139 (2) p. 40 (sideways, death bed, mourner, plunging figures) + p. 17 (at right, not re-oriented, bearded old man)
- 140 (2) p. 63 (bearded man with Hebrew scroll) + p. 17 (at top left, wreathed old man – Time – and two small figures)
- 141 (1) p. 43 (at top left, part of ouroboros and title: “Night the Third, Narcissa”)
- 142 (1) p. 49 (heavy shading pointing left, re-oriented to point down)
- 143 (1) p. 49 (sideways, cut off)
- 144 (1) p. 50 (sideways, text only)
- 146 (1) p. 4 (sideways, sleeper at bottom)
- 147 (2) p. 26 (scythe and left leg) + title page (left foot and robe of bearded man)

**BINDING:** Originally in blue paper wrappers (only the back one survives, Image 145); bound (post 1929) in modern red

morocco (Images 1, 152) with marbled end-papers at front and back (Image 2-3, 150-51).

HISTORY: **(1)** Assembled by William Thane – the back blue paper cover is inscribed "This book was given to me by M.<sup>r</sup> W.<sup>m</sup> Thane the picture restorer with the additional slips pasted in--just as it is--M.<sup>r</sup> Thane knew Blake--"; **(2)** Blair, *The Grave* (1813), said to have been given to Blake by William Thane, was sold in *The Library of John Quinn*, Anderson Galleries, 12-14 November 1923, lot 716 [for \$95]; **(3)** bought 3 May 1929 from Rosenbach for \$1,200 by Lessing J. Rosenwald; **(4)** given to the Library of Congress.<sup>550</sup>

Blake's design for "Death's Door" was silently copied to accompany **Anon.**, untitled essay beginning "Nous ne penson pas assez habituellement à notre immortalité", *Magasin pittoresque* [Paris], XXI<sup>e</sup> Année (**Février 1853**), 41 (woodcut), 42 (text). The essay ends: "regardez làbas, plus près de nous, voici, après la porte sombre, la porte de délivrance, voici le sentier aérien, le rayon d'or qui nous transportera dans notre empire céleste."<sup>551</sup>

The subject of the essay in *Illustrated Exhibitor and Magazine of Art* (**1852**) ("Death and Immortality") is very like that in *Magasin pittoresque* (**1853**) ("notre immortalité") and suggests that the *Illustrated Exhibitor* (**1852**) is the source for *Magasin pittoresque* (**1853**).

### **"Death's Door" reproductions 19th Century<sup>552</sup>**

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<sup>550</sup> Library of Congress: PR3318.B7A7 1813, Rosenwald Collection.

<sup>551</sup> "look there, closer to us, here, after the dark doorway, the door of deliverance, here is the airy way, the ray of gold which will transport us to our celestial empire."

<sup>552</sup> Omitting the prints, reduced to about a quarter of the original size, signed

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**1805**

Blake's experimental white-line etching (plate-size 11.7 x 18.6 cm), never published, one copy known; the old man moves to the right and the young man looks up to the left

**1806**

Louis Schiavonetti's conventional engraving (plate-size 17.5 x 29.7 cm) for Blair's *Grave* (1808, 1813, etc.); the directions are reversed.

**1852**

W.J. Linton, "Death's Door", *The Ladies' Drawing Room Book* (N.Y. [1852]) and Anon., "Death and Immortality", *Illustrated Exhibitor and Magazine of Art*, I (12 June 1852), 369-71, signed on the threshold with a WJL monogram, design-size of each 13.7 x 21.9 cm; the old man moves to the right.

**1853**

Anonymous wood engraving (framing line 14.3 x 22.5 cm with rounded upper corners) entitled "Mourir, c'est Renaître" in Anon., untitled essay beginning "Nous ne penson pas assez habituellement à notre immortalité", *Le magasin pittoresque* [Paris], XXI<sup>e</sup> Année (Février 1853), 41 (woodcut), 42 (text); there is much more cross-hatching in the French print than in Linton's; Schiavonetti's print is reversed; on the threshold is the same monogram as in 1852, now worn. The woodcut reverses the design as it appears in Blair's *Grave*.

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by A.L. Dick, and reproduced in New York editions of 1847, 1858, and ?1879. I am deeply grateful to Robert N. Essick for crucial suggestions and facts about the newly-recorded French print.

### 1860

W.J. Linton, *Thirty Pictures by Deceased British Artists* (1860) (design-size 12.05 x 20.8 cm), reprinted in John Jackson, *A Treatise on Wood Engraving*, Second Edition (1861) (design-size 12.05 x 20.8 cm) and in the New Edition [?1881]. The old man faces left. This version is different from that printed in 1852

### 1863

A wood engraving of "Death's Door" (design-size 11.3 x 17.4 cm), signed "L. Chapon" (i.e., Léon Louis Chapon [1836-1918]), printed in M.W. Burger, [i.e., J. Thoré], *Histoire des peintres de toutes les écoles: école anglaise* (Paris, 1863) It is reprinted on the front page of *Allgemeine Familien Zeitung*, No. 36 (1873), signed "F. Bocourt" (probably Marie Firmin Bocourt) and "L. Chapon".<sup>553</sup>

For six lithographs after Schiavonetti's copperplates (via Mora's *Meditaciones Poeticas* [1826]), see *Diario de los niños* (1839-40).

### COPPERPLATES

HISTORY: (1) The thirteen copperplates engraved by Schiavonetti after Blake's twelve designs plus the frontispiece portrait of Blake by Thomas Phillips passed at the death in March 1812 of the original publisher Robert Hartley Cromek to (2) His widow Elizabeth; according to an undated letter from Thomas Stothard, "M<sup>rs</sup> Cromack has ... sold blayrs grave for one hundred & twenty pounds" (*BR* (2) 315) to (3) Rudolph Ackermann (1754-1834) who printed them with Blair's *Grave* (1813; the imprint on the plates altered to 1813)

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<sup>553</sup> Robert N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 4 (Spring 2014).

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and with Jose Joaquin de Mora's *Meditaciones Poeticas* (1826; the titles and imprints on the plates altered to Spanish); **(4)** The copperplates were acquired by John Camden Hotten who printed them (1813 [i.e., 1870], the imprints on the plates restored to the versions of 1813); **(5)** They were bought apparently by H. Buxton Forman, in whose posthumous sale at Anderson Galleries 15 March 1920 appeared lot 50: "The ORIGINAL TWELVE COPPER PLATES ENGRAVED BY WILLIAM BLAKE, for 'The Book of Job'" [?i.e., engraved by Schiavonetti for Blair's *Grave*, which has twelve plates; the 22 plates for *Job* were then still in the Linnell family]; **(6)** The copperplates were offered in Rosenbach's Catalogue (November-December 1921), p. 4, no price named; **(7)** Acquired by George C. Smith, who had them "Printed from the Original Plates in the Possession of an [anonymous] American Collector" (N.Y., 1926), listed them in his anonymous catalogue: *William Blake: The Description of a Small Collection of His Works In the Library of a New York Collector* [unnamed] (1927), lot 52, and sold them posthumously with his library at Parke-Bernet, 2-3 December 1938, lot 38 [\$750]; **(8)** Acquired by Lessing J. Rosenwald, who lent them to the exhibition at the Philadelphia Museum of Art (1939), lot 119, and gave them to **(9)** The U.S. NATIONAL GALLERY OF ART.

A coloured copy was offered at the William H. Woodin sale at Parke-Bernet Galleries, 6-7 January 1942 and in Parke-Bernet, 23-24 November 1943, lot 51.

A copy of Blair's *Grave* said to have been Flaxman's was offered in the sale of Mrs Henry D. Hughes at Anderson Art Association auction (25-26 January 1934), lot 59.

A copy of the first Prospectus of November 1805, which names Blake as the proposed engraver, is in the collection of Robert N. Essick.

REVIEWS &c  
1808

**R.H. Cromek**, Prospectus with "FIFTEEN PRINTS FROM DESIGNS INVENTED AND TO BE ENGRAVED BY *WILLIAM BLAKE*..." ("Nov 1805") <BB 527>

**R.H. Cromek**, Prospectus with "TWELVE VERY SPIRITED ENGRAVINGS BY *LOUIS SCHIAVONETTI*" ("Nov 1805") <BB 527>

Aris's *Birmingham Gazette*, 28 July 1806, announcement with a Prospectus "*advert in this page*" <BB 199>

*Commercial Herald* [Birmingham], 28 July 1806, announcement with a Prospectus ("*Vide advert*"), virtually identical to those in the *Gazette* <BB 199>

**Anon.**, "Modern Discourses, and Improvements in Arts, Sciences, and Literature; With Notices respecting Men of Letters, Artists, and Works in Hand, &c. &c.", *Universal Magazine*, NS, VI (July 1806),<sup>554</sup> 46-52 <California (Berkeley)>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of 12 Engravings, etched in

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<sup>554</sup> The similarity of the wording in the 1806 puffs, and in particular the information about the changing numbers of subscribers, indicates that the source of the information is Cromek.

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a very superior style of excellence by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair's popular Poem "The Grave." In consequence of the originality of the designs and their vigorous expression, the work has been honoured with the patronage of the principal members of the Royal Academy, and the first professors of art in the metropolis, and by the subscriptions of upwards of 300 of the most distinguished amateurs [pp. 47-48].

**Anon.**, "Intelligence. Great-Britain", *Monthly Anthology, and Boston Review* [Boston, Massachusetts], III, 10 (**October 1806**), 559 <Michigan> (exactly as in the *Monthly Magazine*)

**Anon.**, "Monthly Retrospect of the Fine Arts", <Harvard>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of twelve engravings, etched in a very superior style of excellence, by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair's popular poem "The Grave." In consequence of the originality of the designs, and the vigorous expression, the work has been honoured with the patronage of the first professors of art in the metropolis, and by the subscriptions of upwards of 250 of the most distinguished amateurs.

*The Artist* (**1 August 1807**), p. 6 (announcement) <BB 28>



- Monthly Literary Advertiser*, Thursday **10 September 1807**, p. 7<sup>555</sup>
- Anon.**, *Monthly Literary Recreations*, III (**September 1807**), 239 (a puff) <BB 528>
- Anon.**, *Literary Annual Register*, I (**October 1807**), 437 <BB 527>
- Anon.**, *Monthly Literary Recreations*, III (**October 1807**), 437 (a puff) <BB 527>
- Literary Panorama* (**November 1807**), column 304 (announcement) <BB 528>
- Cowdray's Gazette and Public Advertiser* [Manchester], **7 November 1807**
- Star and West-Riding Advertiser* [Wakefield], **27 May 1808** (announcement specifying "printing ... by BENSLEY" with a Prospectus listing the 12 plates) <BB 199>
- Anon.**, "Varieties, Literary and Philosophical", *Monthly Magazine*, XXV (**1 June 1808**), 353 ("Mr. Cromek will very shortly present to the public Mr. William Blake's Illustrations of Blair's Grave, etched by Mr. Louis Schiavonetti") <BB #1041>
- Gazette and Public Advertiser* [Bristol], **9 June 1808** (announcement) <BB 200>

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<sup>555</sup> My only reference to *Monthly Literary Advertiser* and *Bent's Monthly Literary Advertiser* are in newspaperarchive online, which is so heavily corrupted as to be illegible.

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**Anon.**, "Literary and Miscellaneous Information",  
*Athenaeum Magazine*, III (**June 1808**), 567 ("Mr.  
Cromek will very shortly present to the public Mr.  
Wm. Blake's celebrated Illustrations of Blair's  
Grave, etched by Mr. Louis Schiavonetti") <BB  
#A969, p. 528>

*Gazette* [Bristol], **30 June 1808** (announcement) <BB  
200>

*Leeds Mercury*, **4 June 1808** <Leeds Central Library>:  
BLAIR'S GRAVE

MR. CROMEK begs to inform the Subscribers  
at Wakefield and its Vicinity to the New and  
Splendid Edition of this POEM, that it will be  
published in London, on the First Day of July next,  
and that it will be delivered to them with all  
possible Speed.

Gentlemen who wish to possess this valuable  
Work, are respectfully apprised that on the Day of  
its Publication, its Price will be advanced from 2l 2s  
to 2l 12s 6d. Mr. CROMEK will receive Names till  
the First of July at the Original Subscription Price.  
No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style  
by BENSLEY, in Imperial Quarto, and illustrated by  
13 Engravings, executed from the original Designs  
of WILLIAM BLAKE.

*Monthly Literary Advertiser* (**9 July 1808**)  
(announcement) <BB 528>

**R.H. [Robert Hunt]**, “Blake’s Edition of Blair’s Grave”, *Examiner*, **7 August 1808**, pp. 509-50 (a violent attack on Blake; it was announced in the issue for **31 July 1808** [p. 494]) <BB>

**[Robert Hunt]**, “Blake’s Edition of Blair’s Grave”, *Examiner*, **7 August 1808**, pp. 509-10 (mocking) <BB #1512>

**Anon.**, “Monthly List of New Publications”, *Athenaeum Magazine*, IV (**September 1808**), 253 (listing with price) <BB #992>

**Anon.**, “*The Grave, a Poem, illustrated by twelve Etchings, executed by Louis Schiavonetti, from Original Inventions of William Blake.* 4to. Pp. 50. £2. 12s. 6d. 1808, Crome. Cadell and Davis”, *Antijacobin Review and Magazine*, XXXI (**November 1808**), 225-34 (a long, slashing review which excoriates Blake’s designs as “absurd effusions”, the “offspring of a morbid fancy”, which “totally failed” to achieve their purpose, and suggests that the next time Blake turns his hand to poetry, “his friends would do well to restrain his wanderings by the strait waistcoat”) <BB #952>

**Anon.**, “II. The Grave, a Poem; by Robert Blair: Illustrated by twelve Engravings, from Original Designs, by William Blake; engraved by Schiavonetti. 4to. 2l. 12s. Boards”, *Scots Magazine, and Edinburgh Literary Miscellany*, LXX (**November 1808**), 839-40 (“We do not recollect to have any where seen so much genius united with so much eccentricity”) <BBS 345>

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**Anon.**, "The Grave; a Poem by Blair, illustrated by twelve Etchings, executed by Louis Schiavonetti, from the original Inventions of William Blake. 1808", *Monthly Magazine*, XXVI (1 December 1808), 458(a brief review which remarks on the "correctness" of the drawing and the "wildness" of design in Blake's work) <BB #951>

"BLAKE'S ILLUSTRATIONS OF BLAIR. – Just published" (prospectus with the titles of the engravings), bound with *Reliques of Robert Burns* (1808) <BB 528>

Prospectus: "A few copies remain unsold, printed on large Elephant Quarto paper, with Proof Impressions of the Plates, on French Paper. *Price Four Guineas*" (1808) <BB 528>

The Procession of Chaucer's Pilgrims to Canterbury:  
Proposals for Publishing by Subscription a Print, from the Well-Known Cabinet Pictures, Painted from this Subject by Thomas Stothard, Esq., R.A. To Be Engraved in the Line Manner by Louis Schiavonetti, Esq. V.A. ([1808]) <Bodley> Added at the end of Robert Burns, *Reliques*, ed. R.H. Cromek (1808) <California (Berkeley)><sup>556</sup> (On the last leaf is "Just published by Messrs. Cadell and Davies ... The Grave, a Poem, by Robert Blair. Illustrated ... by Louis Schiavonetti, from the Original Inventions of William Blake.")

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<sup>556</sup> See BB 528 and BR (2) 217-218, 280.

*Edinburgh Review* (**January 1809**), p. 500  
(announcement) <BB 528>

**1813**

**Ackermann** list (**1815**) (“Blair’s Grave, illustrated ... by W. Blake; with Biographical Accounts of Blair, Schiavonetti, and Cromeck [i.e., 1813] *First Edition, with proof Impressions of the Plates, Atlas*. 4to. Boards ... 3 13 6 N.B. *A few Copies only left of this Edition*. Ditto, (Second Edition) Elephant 4to. Boards ... 2 12 6”) <BB 533>

Prospectus (**n.d.**) for “SECOND EDITION OF ... BLAIR’S GRAVE, Illustrated by Mr. Blake ... Printed on large Elephant Quarto, price 2l. 12s. 6d. Extra boards.— a few copies on Quarto Atlas, price 3l. 13s. 6d. Boards” <BB 533>

### **SALES &c 1808-1830<sup>557</sup>**

**1808**

**Anon.**, “New Works published in Edinburgh”, *Scots Magazine and Edinburgh Literary Miscellany*, LXX, Part 2 (**September 1808**), 683

**Anon.**, “List of Works Recently Published”, under Poetry, *Eclectic Review*, IV, Part II (**October 1808**), 950 <Harvard>

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<sup>557</sup> 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.

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**Anon.**, “Quarterly List of New Publications”, *Edinburgh Review*, XIII (**January 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 17 October 1814 + 8 days (Manchester, 1814) <Harvard>, lot 1400 (1808, £1.18.0 to Brook)*

*Catalogue of Books for 1815* (R. Ackermann, **1815**) listed 1808 “proof impressions of the plates, atlas 4to, £3.13.6 – A few copies only left of this edition”

*A Catalogue of a Miscellaneous Collection of Books, New and Second Hand, on Sale, at the Prices Affixed, by John and Arthur Arch, No. 61, Cornhill, London, 1815* <Bodley>

*Thomas Edwards Catalogue (1815)* lots 218, 527 (1808)  
“Mr. Ackermann Begs Leave to solicit the Attention ...”  
list of publications added to William Warden,  
*Letters Written on Board His Majesty’s Ship the Northumberland, and at Saint Helena; in which The Conduct and Conversations of Napoleon Buonaparte, and His Suite, during the Voyage, and the First Months of his Residence in That Island, Are Faithfully Described and Related.* Third Edition (London: Published for the Author by R. Ackermann, **1816**) <Michigan> (“First Edition, with proof Impressions of the plates. Atlas 4to. Boards, 3l. 13s. 6d. N.B. A few Copies only left

of this Edition.”)<sup>558</sup>

*A General Catalogue of Books, Now on Sale, by  
Lackington, Hughes, Harding, Mavor, & Jones,  
Part II (1817)* <British Library>, lot 9916 (1808)

*Catalogue of Old Books*, Longman (1817), lot 4902  
(1808, £1.10.0)

*Lackington, Hughes, Harding, Mavor, and Jones's  
General Catalogue of Old Books ... For the Year  
1819* <Bodley, British Library, Harvard>, lot 183  
(1808, “gilt leaves”)

*Catalogue of Books for 1821* (R. Ackermann, 1821), as  
in his 1815 catalogue

[Thomas] *Edwards's Catalogue* (Halifax, 1821)  
<Bodley>, lot 314 (1808, £3.3.0) <BBS 284>

*Catalogue of the Valuable Library of Benjamin Heath  
Malkin, Esq. LL.D., sold By Mr Evans, 22 March  
1828 + 6 days* <British Library>, lot 237 (1808  
sold for 7s 6d)

### 1813

Ackermann prospectus (?1813),<sup>559</sup> "Elephant Quarto"

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<sup>558</sup> *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.

<sup>559</sup> British Library: 11902 bbb 23, Vol. I, f. 246<sup>r</sup> (BB 533).

The title given in the Ackermann List (1815) for the "*First Edition*" (1808)--"with Biographical Accounts of Blair, Schiavonetti, and Cromek"--is in fact that of the 1813 second edition ("TO WHICH IS ADDED A LIFE OF THE AUTHOR"), and BB 533 mistakenly associated the advertisement with the first edition.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

£2.12.6, "Quarto Atlas" £3.13.6

Messrs. Winstanley and Taylor, *A Catalogue of ... John Leigh Phillips*, **11 November 1814** <Harvard>, lot 709 is 3 prints including "Wm. Blake, Engraver, by Schiavonetti, India paper, proof"<sup>560</sup> [Ford, 15s]

*Catalogue of Books* for 1815 (R. Ackermann, **1815**)  
listed Second Edition (1813), elephant 4to, £2.12.6)

Ackermann's advertisement in Warden's book (**1816**)  
*Books Published by R. Ackermann* added at the end  
of Frederick Shoberl, *A Historical Account ... of the*  
*House of Saxony ...* (London: R. Ackermann,  
**1816**) <Michigan>

*A Catalogue of a Very Extensive and Valuable*  
*Miscellaneous Collection of Books from the North*  
*of England* [Edwards of Halifax] sold by auction by  
Mr Saunders, **30 March 1818 + 15 days**  
<Harvard>, lots 949-50 (£1.5.0 and £1.6.0)

*A Catalogue of Books for 1818 on sale by James*  
*Eastburn & Co* (N.Y., **May 1818**), 10 <New York  
Public Library> ("with proof impressions of the  
plates", \$15)

"Works of Art, Published by R. Ackermann" added to  
Frederick Accum, *A Practical Treatise on Gas-*  
*Light*, Fourth Edition (London: R. Ackermann,

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<sup>560</sup> A copy with "proofs on India paper, russia" was listed in the *Catalogue of the Splendid, Choice, and Curious Library of P.H. Hanrott, Esq.* ... Sold by Auction, by Mr. Evans, 16 July 1833+ 11 days <British Library>, lot 630 [to "Anh[?]" for £2.6.0].



**1818**) (“Printed on large Elephant Quarto. 1l. 12s. 6d. extra boards. – A few Copies on Quarto Atlas, 3l. 13s. 6d.”)

*Catalogue of an Extensive Collection of Books in Every Department of Ancient and Modern Literature*, for Sale by M. Carey and Son ... (Philadelphia, **1818**) <New York Public Library> (\*3 “Elephant 4to. with proofs \$15”)

*London Catalogue* (**1818, 1831**) lists Murray as publisher <BB 533>

Friedrich Adolf Ebert, *Allgemeines Bibliographisches Lexikon*, Vol. I (A-N) (Leipzig: F.A. Brockhaus, **1821**) <Taylor Institution, Oxford> <BB #535> No. 2454 (£2.12.6)

Ackermann’s List of Works added at the end of *Edinburgh Review*, XXXVI (**October 1821-February 1822**) <Stanford>

*A Catalogue of Books, ... Now on Sale, for Cash, ... by James Eastburn* (N.Y., **May 1822**), lot 17 <Harvard> (“with proof impressions of the plates, elephant, boards, \$15”)

*Books, &c. Published by R. Ackermann* added at the end of Dr F.A. Krummacher, *Parables*, tr. From the German by Frederic Shoberl (London: R. Ackermann, **1824**) and of William Combe, *Letters Between Amelia in London and Her Mother in the Country* (London: R. Ackermann, **1824**) <Princeton>

*A Catalogue of Books... by Rivington and Cochran* (**1824**), lots 292, 11795) <BB #536>

Christie sale of William Sharp, **18-19 February 1825**

**William Blake and His Circle**  
Part III: Commercial Book Engravings

<BMPR> lot 16 (with *Portraits of British Poets*  
No. 1, £1.13.0)

*A Catalogue of the ... Library of the late Henry Fuseli*,  
Sotheby, **22-25 July 1825** <British Library, British  
Museum Print Room, Royal Academy>, lot 123  
("rare, proofs", 9s 6d)

"New Works Published by R. Ackermann" added to  
*Asiatic Costumes, A Series of Forty-Four Coloured*  
*Engravings, from Designs Taken from Life*  
(London: R. Ackermann, **1828**) <Bodley> (£2.2.0)

*Catalogue of the Library of David Constable ... Which*  
*Will Be Sold by Auction, by D. Speare ... on*  
*Wednesday Nov 19 and Twenty-one following*  
*lawful Days* (Edinburgh, **1828**), 75, lot 1370

*Bent's Monthly Literary Advertiser*, **10 July 1844**, p. 9  
(price reduced from 12s 6d to 11s)

*Bent's Monthly Literary Advertiser*, **11 December 1844**,  
p. 13

### EDITIONS

*Blake's Grave: A Prophetic Book: Being William Blake's*  
*illustrations for Robert Blair's THE GRAVE, arranged as Blake*  
*directed*, ed. **S. Foster Damon** (1963) <BB>

### REVIEWS

§**Anon.**, *Times*[London], **13 September 1963**

**John E. Grant**, "Blake Original and New", *Modern*  
*Language Quarterly*, XXV, 3 (**September 1964**),  
356-64 (with 2 others)

**Blair, Robert**, *The Grave* (Wildwood House reprint, 1973)  
<BB>

REVIEW

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974** (with 6 others)

*Robert Blair's THEGRAVE Illustrated by William Blake*, ed.  
**Robert N. Essick and Morton D. Paley** (1982)

REVIEWS

§**D.A.N. Jones**, “Everybody's Grave”, *Listener*, **25 March 1982**

§**D.J. Enright**, *Observer*, **5 April 1982**

§**Anon.**, *Books and Bookmen*, **May 1982**

§**Raymond Lister**, “Prophecies of Progression”, *Times Literary Supplement*, **11 June 1982**

§**Anon. [Daniel Traister?]**, *American Book Collector*, III, 5 (**September-October 1982**)

§**Anon.**, *Choice*, XX, 2 (**October 1982**), 254

§**Zachary Leader**, *Art Book Review*, I, 3 (**Autumn 1982**) (with another)

§**Anthony Payne**, *Book World [Washington Post]*, I, 16 (**1982**)

§**Anon.**, *Burlington Magazine*, CXXV (**1983**), 777

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1982* (**1983**), 85

**Andrew Wilton**, *Blake*, XVIII, 1 (**Summer 1984**), 54-56

§**Jonathan Wordsworth**, *Review of English Studies*, XXXV, 140 (**November 1984**), 547-48

§**David Fuller**, *Durham University Journal*, LXXVII (**December 1984**), 119-23

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§**Claudia Corti**, *Revista di Letterature Moderne e Comparate*, XXXVIII, 1 (February-March 1985), 97-100, in Italian

§*The Grave a Poem by Robert Blair Illustrated by William Blake.* ([Tokyo?], 2000) Small 4°, 112 pp.; ISBN: 4657001027

Japanese translation of Blair's text with reproductions of the 13 prints in the 1808 edition.

*Grave: A Poem Illustrated by Twelve Etchings (1808)* [picture of pierced heart] *William Blake: Louis Schiavonetti.* ([Whitefish, Montana:] Kessinger Publishing Rare Mystical Reprints [?2003]) 4°, plus 42 blank leaves

There is no title page or text of Blair, but it includes reproductions of the engravings, "To the Queen" and "Of the Designs".

§*The Grave, a Poem, Illustrated by Twelve Etchings Executed by Louis Schiavonetti, from the Original Inventions of William Blake.* ([Charleston, South Carolina]: Nabu Press, 2010) 86 pp.; ISBN: 9781176652071

§*The Grave: A Poem Illustrated by Twelve Etchings.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 26 pp.; ISBN: 9781161364095

\*Robert Blair. *The Grave (Illuminated Manuscript [sic] with the Original Illustrations of William Blake).* (e-artnow, 2013)

ISBN: 9788074844128

Probably reproduced from a copy in the Library of Congress -- see *The Complete Illustrated Books of William Blake*.

The cover reproduces "Oberon, Titania, and Puck with Fairies Dancing" <#161>.

§[Robert Blair] *The Grave: A Poem Illustrated by Twelve Etchings* [1808]. ([Whitefish [Montana]: Literary Licensing LLC, 2014) 24 pp.; ISBN: 9781497911321

All 13 prints (1813) are reproduced in John Windle, *Pictorial Blake* (2011).

**NEW TITLE**  
**BLOWER, Elizabeth**  
*Maria: A Novel*  
(1785)

[**Blower, Elizabeth.**] MARIA: A NOVEL. | IN TWO VOLUMES. | BY THE AUTHOR OF | GEORGE BATEMAN. | VOL. I[-II]. | - | LONDON: | PRINTED FOR T. CADELL, IN THE STRAND, | M.DCC.LXXXV [1785].

LOCATIONS: Bodley [250 g 196], Bristol, British Library (lacking the print and subscription list), Brooklyn Public Library (with the bookplate of Charles James Fox), Harvard, National Library of Scotland, Princeton, Virginia.<sup>561</sup>

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<sup>561</sup> According to the Eighteenth-Century Catalogue online, a copy is reproduced on microfiche in *The Eighteenth Century* (Woodbridge, Connecticut: CT Research Publications, 1986), Reel 6996 No. 01.

**William Blake and His Circle**  
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PLATE: There is only one print, the frontispiece to Vol. I, representing a woman in a forest embracing a bust. The print has no plate-mark or imprint; the design size (omitting signatures) is 8.1 x 12.9 cm. The plate is signed "*Stothard d.*", "*Blake sc.*", and is quite characteristic of the work of each man. Apparently the book had not heretofore been recorded as associated with either Blake or Stothard.<sup>562</sup>

However, among "Book Illustrations Known only through Separate Impressions", Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983), records (pp. 242-43), and reproduces (Figure 110) the scene of "A Lady Embracing a Bust". He records two copies of a first state before imprint (Huntington, Royal Academy), and two more after the inscriptions were added (American Blake Foundation, British Museum Print Room).

Blake had worked for Cadell before only when Cadell was a member of a congery (Ariosto, 1783). However, he had frequently copied Stothard's designs: for Enfield (1780), Bonnycastle (1782), Kimpton (1782), *Ladies New and Polite Pocket Memorandum Book* (1782), *Novelist's Magazine*, VIII-

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<sup>562</sup> The chief authorities for Stothard prints are A.C. Coxhead, *Thomas Stothard, R.A.* (London: A.H. Bullen, 1906); Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: University of Missouri Press, 1988); and R.N. Essick in his annual surveys of "Blake in the Marketplace" in *Blake*.

Coxhead, p. 213, refers to *Maria, A Tale* (Wright, n.d. given) with an illustration which "depicts the hero and heroine planting two 'trees'", but this is clearly not E.B.'s *Maria*.

XI (1782-83), Ritson (1782), John Scott (1782), Ariosto (1783), Chaucer (1783), "Fall of Rosamund" (1783), *Wit's Magazine* (1784), "Zephyrus and Flora" (1784), and Fenning and Collyer (1784-85). This plate for *Maria* may therefore be the last one he engraved after Stothard.

The novel has no author's name on the title page, but the dedication from St James's Place "To the Honourable Mrs Ward" is signed "E.B." The author of *Maria* (1785) is identified in [John Watkins and Frederick Shoberl], *A Biographical Dictionary of the Living Authors of Great Britain and Ireland* (London: Henry Colburn, 1816) as Miss Eliza Blower who was "born at Worcester, 1763; daughter of a gentleman distinguished by his steady attachment to an unsuccessful candidate for her native city. Her literary exertions, which began at a very early age, were made with a view to benefit her family." She may be related to Mr Richard Blower who appears in the subscription list. At the age of 22 when the novel was published, she was only a little older than her heroine (19). She was also apparently an actress, in Ireland for five years and in London in 1787-88.<sup>563</sup>

The "List of Subscribers" includes a surprising number of persons connected with the arts who were or might have been known to Blake at the time, including Mr [Richard] Cosway [miniaturist], Mrs [Maria] Cosway [artist], Mr John Flaxman [sculptor], William Hayley, Esq. [author and patron], Mr J[ohn] Hawkins [patron of Blake], Ozias Humphry [painter], Jeremiah Meyer [miniaturist], "Mrs. Mathew | Miss

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<sup>563</sup> *The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present*, ed. Virginia Blain, Patience Clements, Isobel Grundy (London: B.T. Batsford Ltd, 1990).

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Mathew | Mr. F. Mathew", Sir Joshua Reynolds [painter], "Mr. [?George] Romney [artist], 6 copies", R.B. Sheridan [dramatist and politician], 6 copies, Mr [Thomas] Stothard [book illustrator], and Josiah Wedgwood [pottery manufacturer].

Elizabeth Blower's novel was not only subscribed to by Flaxman and Romney (6 copies), but Flaxman wrote to his wife that he intended "to introduce Miss Blower" to Romney and Mr Long.<sup>564</sup>

The novel is sentimental and even Gothic to a degree. The author says that

my leading aim has been to pourtray, in the simple but impassioned colouring of nature, the operation of a mind unacquainted with the world--young, artless, sensible, and refined--under the impulse of a lively and insuperable attachment; and to inculcate the principle of *Active Benevolence*, by displaying its beneficial effects [Vol. I, p. ii].

The heroine, Maria Mordaunt, is 19, and already for her "My books and my music are my chief, almost my only amusement, Sir" (Vol. I, p. 5).

*Her understanding was of the first rate; her disposition soft, delicate, and flexible; her eyes*

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<sup>564</sup> Quoted from a reproduction of a letter from John Flaxman to his wife dated merely "Sunday" from Wardour Street, where they lived 1782-94; it is in an album formed by or for Sir Arthur Denman (b. 1857) (no known relation to the family of Flaxman's wife Ann Denman) kindly reproduced for me in 1985 by its owner Dr William Baker of Sutton Coldfield.



were blue and beautifully formed; her other features were soft, lively, and engaging. ... [And she has] a figure that blended dignity with all the sprightly grace and easy negligence which poets ascribe to nymphs of sylvan race ... [Vol. I, pp. 11-12].

The novel was widely reviewed: *Critical Review*, LX (September 1785), 233-34 (the young author "is by no means deficient in many of the requisites which should occupy her task"); *English Review*, VI (1785), 232 ("In the execution it is not altogether defective ... and few of the present run of novels deserve so much praise"); *European Magazine*, VIII (1785), 394; *Monthly Review*, LXXIII (1785), 392; and *Town and Country Magazine*, XVII (November 1785), 658 ("above the common run of novels").

*Maria* was reprinted once without a print (Dublin: James Moore, 1787) and translated once (*Maria: eine Geschichte in zwei Bänder Aus dem Englische ubersetzt* [Berlin: J.F. Uner (n.d.)]).

The same author published

*The Parsonage House: A Novel By a Young Lady In a Series of Letters* In Three Volumes (Dublin: S. Colbert, 1781)

*George Bateman: A Novel* in Three Volumes (London: J. Dodsley, 1782)

*Features from Life; or, A Summer Visit.* By the Author of George Bateman and Maria (Dublin, 1788), translated as *La Visite d'Été* (Paris, 1788)

None of these works has an illustration.

**BONNYCASTLE, John**  
*An Introduction to Mensuration*

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**(1782, 1787, 1791, 1794, 1798)**

1782 NEW LOCATION: British Library, Huntington, Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)

1794 NEW LOCATION: Colorado

1798 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

**BOYDELL, John**

*Boydell's Graphic Illustrations of ... Shakspeare*

([?1803])

NEW LOCATIONS: Birmingham, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**BROWN, John**

*Elements of Medicine*

(1795)

NEW LOCATIONS: Birmingham, Cambridge, Chicago, Cleveland Health Science Library, Georgetown, Georgetown Medical Center, Missouri (Columbia, 2), North Carolina (Chapel Hill), Northwestern, State University of New York (Binghamton), Tufts, Victoria University in the University of Toronto (Vol. I only, with Blake's frontispiece, title page inscribed in old brown ink "W M<sup>c</sup>Millan M.D."), Virginia Commonwealth, Wellcome Library, William and Mary

The copy with Coleridge's initials on the half-title of Vol. I was sold with the H.B. Forman collection at Anderson Galleries, 15-17 March 1920, lot 39 [\$80 to Rosenbach] and

offered by him at \$150 (according to his acquisition card).

**BRYANT, Jacob**

***A New System, or An Analysis of Ancient Mythology***

(1774, 1776; 1775, 1776)

1774, 1776 NEW LOCATIONS: Sir John Soane Museum (London), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1775-1776 Second Edition NEW LOCATIONS: South Carolina, Victoria University in the University of Toronto (Bentley Collection)

EDITION

§(N.Y.: Garland, 1979)

**BÜRGER, Gottfried Augustus**

***Leonora*, tr. J.T. Stanley**

(1796)

NEW LOCATIONS: Adelaide, Alabama, Arizona State, Birkbeck College (London), Boston Athenaeum, Boston College, British Library, Brooklyn Public Library, Buffalo and Erie County Public Library, California (Los Angeles, San Diego), Cambridge (3 from Keynes Collection), Chicago, Cleveland Public Library, Colorado (Boulder), Colorado State, Connecticut College, Cornell, Dalhousie, Emory, Essex, Georgetown, Holy Cross, Illinois, Indiana, Institute of German Studies, Iowa, Johns Hopkins, Kenyon College, Library of Congress (2), Liverpool Public Library, London (Institute of German Studies), McMaster, Minnesota, New Hampshire, New York Public Library, New York, Newberry, North Carolina, Northwestern, Pennsylvania, Pennsylvania State,

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Puget Sound, Rice, San Diego State, Seattle Public Library, Simon Fraser, Southern California, Stanford, State University of New York (Stony Brook), Texas, Temple, Tulsa (gift of Roger Easson), Victoria & Albert, Virginia, Wake Forest, Waseda (Tokyo), Western Ontario, William and Mary

The tailpiece of a soldier running to a woman on a couch is signed "*Blake inv*" and "*Perry. sc*". However, Blake's watercolour for the tailpiece is inscribed lightly in pencil "*Blake del & sc*",<sup>565</sup> indicating that he expected to engrave it.

REVIEWS referring to Blake

**Anon.**, "Translations of Burger's *Leonora*", *British Critic*, VIII (**September 1796**), 277 (the critic pauses in the midst of a brief review of four translations of *Leonora* to execrate the "detestable taste" shown in Blake's design for J.T. Stanley's second version) <BB #1037>

**Anon.**, "Art. XI. *Leonora: A Tale, translated from the German of Gottfried Augustus Bürger*. By J.T. Stanley, Esq. F.R.S. &c. A new Edition. 4to. 16 pages, with a Frontispiece and two Vignettes, by Blake. Price 7s. 6d. Sewed. Miller. 1796", *Analytical Review*, XXIV (**November 1796**), 472 (a one-paragraph review which concludes: "This edition is embellished with a frontispiece, in which the painter has endeavoured to exhibit to the eye the wild conceptions of the poet, but with so little

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<sup>565</sup> R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 4 (Spring 2014).

success, as to produce an effect perfectly ludicrous, instead of terrific”) <BB #831>

*Lenore Ballade von Bürger in Drei Englische Übersetzungen* [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, 1797), 5-6 In German (describes Blake’s designs)

There were also reviews in (1) §*Critical Review*, NS XVII (1796), 303-7, (2) §*English Review*, XXVIII (1796), 80-84, (3) *Monthly Magazine & British Register*, III (January 1797), 46, (4) *Monthly Mirror*, I (1795-96), 293-95, and (5) *Monthly Review*, NS XX (August 1796), 322-25.

#### EDITION

§Bürger, Gottfried Augustus. *Leonora 1796 translated by J.T. Stanley. A reproduction of the 1796 edition with Blake’s illustrations.* Introduction by J.W. [Jonathan Wordsworth]. (Otley, West Yorkshire, and Washington, D.C.: Woodstock Books, 2000) 4°, [1-5], xi, 12 pp.; ISBN: 1854772325

#### NEW TITLE

##### *The Cabinet of the Arts (1799)*

**Title page 1:** THE | CABINET of the ARTS. | - | A  
SERIES OF ENGRAVINGS, | BY | *English Artists*, | FROM  
ORIGINAL DESIGNS, | BY | *Stothard, Burney, Harding,*  
*Corbould, Van Assen, Potter* [sic], | *Cosway, Paul Sandby,*  
*Mather Brown, Catton, &c.* | = | [Vignette: London:  
Published by Castildine & Dunn, Copper-Plate Printers, N.<sup>o</sup> 9,  
Bagnio Court, Newgate Street, February 3. 1796<sup>566</sup>] | =

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<sup>566</sup> The vignette is assigned to Stothard by A.C. Coxhead, *Thomas Stothard*

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| London, | M.DCC.XCIX [1799]. | PRICE FIVE  
GUINEAS, BOUND.

**Title page 2:** THE | CABINET | OF THE | *ARTS*. | = | A  
SERIES OF ENGRAVINGS; | BY |

|                       |               |
|-----------------------|---------------|
| STOTHARD,             | BURNEY,       |
| HARDING,              | CORBOULD,     |
| VAN ASSEN,            | PORTER [sic], |
| COSWAY,               | PAUL SANDBY,  |
| MATHER BROWN, CATTON, |               |

&c. &c. &c. | - | London, | M.DCC.XCIX. [1799] | PRICE  
FIVE GUINEAS.

The first title page was printed first with the typeset text in black and then with the engraving in brown.

LOCATIONS: Bibliothèque nationale (Paris, with 95 prints), British Library (shelfmark 1401 i 25, with 94 prints), Dartmouth, *Essick* (with 64 prints), Princeton (Copy 1 [GAX 2006-3128N] with 112 prints; Copy 2 [Ex item 5987716] with 134 prints),<sup>567</sup> Yale Center for British Art (2, 1 with 117 engravings printed on rectos, 1 with 160 prints on 117 leaves, including duplicates of some portraits)

SIZE: 24.5 x 17.1 cm, varying slightly (*Essick* copy); Princeton copy 2 is 23 cm high

PAPER: Uniform off-white wove paper with watermarks (in the *Essick* copy) of 1794 | J WHATMAN<sup>568</sup> (fragments on ff.

(1906), 38.

<sup>567</sup> It was offered in Alex Fotheringham, Catalogue 78 (March 2011), lot 76 (£650).

<sup>568</sup> Princeton Copies 1-2 are on laid and (mostly) wove paper, the latter with

9, 16, 25, 49, 52, 55-56, 63, 66), and widely spaced “5” and “6” (f. 4, apparently a single, inserted leaf). Many leaves show three deckled edges, indicating that these leaves have not been cut or trimmed and that they are halves of a small sheet, though only a few leaves are visibly conjugate. (The size alone would have suggested that it was a quarto.)

**CONTENTS:** The prints bear no number or indication of where they should be placed, and the only description of the contents is on the two title pages – prints designed by Mather Brown, Burney, Catton, Corbould, Cosway, Harding, Potter or Porter, Paul Sandby, Stothard, Van Assen, “&c.” However, the Essick copy has no print with the name of Burney, Corbould, Cosway, Harding, or Paul Sandby, and two-thirds of the prints are by others: Anon. (19, some of which could be by the named artists), G. Bickham, Jr (2), C.H. Coypel (1), Isaac Cruikshank (3), Gillot (2), Sir Joshua Reynolds (1), Charles Reuben Ryley (2, including one engraved by Blake), Tassie (1), I. Taylor (2), and W. Turner (10).

**SOURCES OF THE PRINTS:** The prints with dates or which have been traced to dated works appeared in *Bellamy's Picturesque Magazine* (London: T. Bellamy and T. Evans, 1793), *Harrison's British Magazine* (1782-83), Samuel Johnson, *Rasselas* (London: E. and S. Harding, 1796), Thomas Townshend, *Poems* (London: E. and S. Harding, 1796) (8 Stothard prints), and 1797 (f. 42), [Robert Ridell's faux old Scottish ballad] *The Bedesman of Nidsyde* (S. Hooper, 1790), *Lady's Pocket Magazine*, IV (Harrison and Co, 1 August 1795).

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fragments of WHATMAN watermark.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

Half the prints in the Essick copy (31) seem to come from three books: Townshend (8), a book on the English royal family (10), and a book on English places (13).

Note that the prints identified were originally commissioned by several different booksellers – T. Bellamy and T. Evans, Castildine and Dunn, E. and S. Harding, Harrison, and S. Hooper. Apparently an anonymous bookseller – none is named on the two title pages – acquired a miscellaneous collection of copperplates originally commissioned by various different booksellers and had them printed on sheets of uniform paper, two prints per sheet as in a small folio.

The prints in *Bellamy's Picturesque Magazine* (1793) are on soft wove paper 28.2 x 22.5 cm; those in *The Cabinet of the Arts* (1799) are on paper 24.5 x 17.1 cm watermarked "J WHA | 17" (other fragments of the watermark elsewhere in the volume indicate that it was "J WHATMAN | 1794"). The prints in *The Cabinet of the Arts* are therefore not remainders from *Bellamy's Picturesque Magazine* but new printings.

DESCRIPTION: The work consists of two title pages (the first on a verso) plus 64 prints on rectos only (in the Essick copy).

All the prints probably appeared in previous publications; another print of the French Revolution (C.R. Ryle-Charles Grignon) appeared in *Bellamy's Picturesque Magazine* (1793), and 8 of the Stothard prints previously appeared in Thomas Townshend, *Poems* (1796). *The Cabinet of the Arts* (1799) seems to be a nonce collection, a pair of title pages followed by prints chosen irregularly without much



regard for the artists named on the title pages. Copies vary disconcertingly after the title pages, with 64, 94, 95, 112, 117, 134, and 160 prints. Only three of the eight known copies include Blake's print of "F: Revolution" for *Bellamy's Picturesque Magazine* (1793).

Blake's connection with the work was first identified in the copy acquired by R.N. Essick at the eBay auction of July 2005 (£88) and reported in his "Blake in the Marketplace", *Blake*, XXXIX (2006), 158-60, with reproductions of the first title page and the Blake print.

| LOCATION                        | NUMBER<br>OF PRINTS | "F. Revolution" |
|---------------------------------|---------------------|-----------------|
| Bibliothèque nationale (Paris)  | 95                  | No              |
| British Library                 | 94                  | No              |
| Dartmouth 99                    |                     | Yes             |
| <i>Essick</i> 64                |                     | Yes             |
| Princeton Copy 1 <sup>569</sup> | 112                 | Yes             |
| Princeton Copy 2                | 134                 | No              |
| Yale Center for British Art #1  | 117 <sup>570</sup>  | No              |
| Yale Center for British Art #2  | 161 <sup>571</sup>  | No              |

It seems plain that *The Cabinet of the Arts* (1799) is a nonce publication in which prints of 1777-1797 issued by different book-sellers were printed more or less ad libitum. Even in the two Yale copies compared in detail, only 33 prints

<sup>569</sup> The Princeton Copy 1 lacks the engraved title page.

<sup>570</sup> 28 engravings in Yale copy 1 reappear in copy 2, and of these 23 are also duplicated in copy 1. This information is based on wonderfully detailed notes on these two copies generously sent to me by Maria Ross and Marissa Grunes of the Yale Center. One additional image appears twice in Copy 2.

<sup>571</sup> Yale copy 2 ff. 48-84 has 45 plates printed (not pasted) *side-by-side* with *different dates* and *different publishers*.

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appear in both copies; 83 images appear only in copy 1 and 127 images appear only in copy 2.

The "F. Revolution" plate engraved by Blake for *Bellamy's Picturesque Magazine* (1793) appears in only three copies of *The Cabinet of the Arts* (Dartmouth, Essick, Princeton). As only three copies of *Bellamy's Picturesque Magazine*, I (1793) have been traced (Harvard, Huntington, Pennsylvania), there are as many copies of "F. Revolution" traced in *The Cabinet of the Arts* (1799) as in *Bellamy's Picturesque Magazine* (1793) in which it originated.

**NEW ENTRY**  
**Carfax Conduit Oxford**  
**([1787?], 1810)**

COPIES: *Essick*,<sup>572</sup> Victoria University in the University of Oxford

"CARFAX CONDUIT, OXFORD" signed at lower right "Blake Sc", no artist identified and no imprint.

A copy was acquired in March 2015 by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO (wove paper without watermark 22.0 x 28.2 cm; the platemark in the Essick copy is 26.4 x 35.8 cm). The paper was trimmed (probably to make it fit into an album) at the top, eliminating the top of the spire and its weathervane, and at the bottom, eliminating the

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<sup>572</sup> See R.N. Essick, "A 'New' William Blake Engraving?", *Print Quarterly*, II (1985), 42-47. The print is reproduced also in *Blake*, XIX, 1 (Summer 1985), pl. 7, where Essick suggests that it may have been etched about 1780. The only previously-recorded reference to Blake and the Carfax Conduit was in Thomas Dodd's manuscript biography of Blake (c. 1832) (*BR* (2) 255 footnote).

title below the design. It is pasted to a somewhat larger leaf (with a frame drawn round the printed leaf) slightly uneven on the right margin. The printed title is replaced in pencil by "Carfax Conduit Oxford".<sup>573</sup>

The Carfax Conduit was erected at the chief crossroad of Oxford in 1610 at the initiative and expense of Otho Nicholson of Christ Church (which was visible from the Conduit) by John Clark, a Yorkshire stone-carver, "with three several cocks fayerly set out to run water three several ways". The whole structure is 40' high, and the water tank is 18-20' high (judging by the woman and man shown beside it).

The woman is wearing a huge hat in the style of the 1780s, and the man is in mortarboard and academic gown. He is clearly explaining the structure to her. Notice that the shadows of the man and woman added to the image from the *Gentleman's Magazine* are at a different angle from those of the Conduit itself. On the shadowed side water the runs onto the ground.<sup>574</sup>

An elaborate but undated "*Account of Carfax Conduit, in Oxford; was taken from a MS. Paper in the Possession of a Gentleman of the University*" and printed in the *Gentleman's Magazine*, XLI (Dec 1771), 533-34, along with an engraving of the conduit which is remarkably like the one Blake

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<sup>573</sup> The first reference to the Carfax Conduit and William Blake is in Thomas Dodd's manuscript account of Blake (c. 1832): Blake "engraved ... View of Carfax conduit Oxford" (*BR* (2) 255 fn). The basic details of the print are given in Robert N. Essick, "A 'New' William Blake Engraving", *Print Quarterly*, II (March 1985), 42-47. Much of the description of the monument and its context is new here. I am grateful for advice from Bob Essick and Carmen Socknat.

<sup>574</sup> This seems unlikely; surely the water flowed into a trough. No receptacle is evident in the description or the 1775 and 1850 paintings. The cistern also served several colleges.

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engraved<sup>575</sup> <Illus. 3>. I have used the Account to identify features of the engravings.<sup>576</sup> Some of the details of the Account which are not visible in the engravings may have disappeared by 1771 when the *Gentleman's Magazine* engraving was made, and the artist did not read the Account.

Near the top of the cistern are three escutcheons on each side. According to the Account, they represent "the arms of the University, City, and the founder", but no attempt was made in the engraving to represent the arms.

Above the cistern is a cubic sun-dial at each corner and between them the letters "O N O N" (the initials of the founder), the "O" and the "N" separated by a bare-breasted mermaid, and between the "N" and the "O" is a sunburst face ("the *Sun* in its glory" representing the "son" of Nicholson), the whole forming "a rebus on the name of the founder". The mermaids are holding "combs and looking-glasses" which are scarcely identifiable in the engravings.

Below the mermaids are "well wrought pedestals, on which are imbossed the royal badges of four kingdoms, viz. the Roſe for England; the Thiſtle for Scotland; Fleur de lis for France; and the Harp for Ireland", but in the engraving these

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<sup>575</sup> The *Gentleman's Magazine* print is pointed out in Essick's essay. It is smaller than Blake's engraving (17.5 x 31.1 cm vs 26.4 x 35.8 cm).

<sup>576</sup> The Account is not dated; its details seem to be from the 17th century but its orthography from the 18th century. It describes all four sides of the tank, though only two sides can be seen in the engravings and paintings

Some details in the description could not be represented in a mere engraving, such as colouring on the monument for gold crowns, silver wires, and blue escutcheons even if they were still present in 1771.

are transformed into a human head above an animal head. Perhaps the originals had been worn away and were replaced.<sup>577</sup>

Above the letters are "figures of boys, obelisks, flowers, and fruitage, interchangeably transposed".

The animals at the corners representing "the supporters of the royal arms of Henry the VIIIth" are an antelope at the north-east corner, a dragon at the south-west corner, a lion at the south-east, and a unicorn at the north-west. This does not correspond with the engraving, where the lion and unicorn are in adjacent corners (not opposite ones). The figure at the left that looks like a dog with wings is little like either an antelope or a dragon.

The animals hold staffs with banners with "the several quarterings of the royal arms of England, Scotland, France, and Ireland", but these quarterings are merely diagonal lines in Blake's engraving.

In the centre, behind the heraldic animals, is an ox ridden by a crowned figure representing "Queen Maud (the Emperor's sister)" (Matilda or Maude [d. 1167], daughter of Henry I). According to a description of 1686, the water flowed

into the body of the carved ox ... issuing from his pizzle, which continually pisses into the cistern underneath from whence proceeds a leaden pipe out of which runs wine on extraordinary days of rejoicing

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<sup>577</sup> Of course the Conduit had to be taken apart when it was moved in 1787, and some details in subsequent representations of it differ from the Account and the engravings. Today the unicorn lacks his horn, there is no staff or banner, the figure at the top is not two-faced Janus but a bearded man facing south and a person facing north, and there is no weather-vane or cross.

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such as the restoration of the monarch in 1660. The bull's pizzle is not visible in the engraving and probably could not be seen from ground level.

The figures on plinths represent "the four Cardinal Virtues". Behind the lion is "Fortitude, holding a broken pillar in her right arm, and in her left the capital thereof, of the Corinthian order". Behind what looks like a winged dog is "Prudence, holding in her left hand a serpent in a circular form [it is not circular in the engraving], signifying the revolution of Time". Behind the unicorn is "Temperance, pouring out wine from a large Vessel into a small one as a proper emblem of the same". Behind the antelope, not visible in the engraving, is "Justice, holding a sword in her right hand; and a pair of balances in her left, her eyes covered over, signifying her impartial administration of justice".

"Over these ornaments arise four curved groins arched, supporting an octangular building having niches in which are stone statues of eight worthies" bearing elaborately decorated shields (except for Godfree of Bullion) representing (1) King David, (2) Alexander the Great, (3) "Godfree of Bullion, crowned with thorns", (4) "Atticus the Grecian", (5) Charlemagne, (6) James the First, (7) Hector of Troy, and (8) Julius Caesar. They are so vaguely represented in the engraving that I can identify none of them.

Between the Worthies are mermaids above "well wrought pedestals, on which are imbossed the royal badges of four kingdoms, viz. the Rose for England; the Thistle for Scotland; Fleur de lis for France; and the Harp for Ireland", but in Blake's engraving these are transformed into a human head

above an animal head. Perhaps the originals had been worn away and were replaced.

"Above these worthies are curious figures to represent some liberal arts and sciences. Here is Orpheus with his harp, several youths as if singing, accompanied with different sorts of musical instruments, as trumpets, lutes, violins, and music-books, some wide open, others shut."

"At the top of all this rich structure stands old Janus, with his aged visage to the west; the back part of his head is female-faced, looking to the east". However, in the engraving the figure is so vague that I cannot tell whether it represents the male head with a shield or the female head with a sceptre.

Above the stone-work is a weather-vane, "and at the top of that a cross directed to the four cardinal points of the compass", but these are indecipherable to me. Apparently they were later lost,<sup>578</sup> for an anonymous painting of 1775 <cross-reference to [Oxfordhistory.org.uk](http://Oxfordhistory.org.uk)> and a painting by Percy Roberts of about 1850 <cross-reference to [Oxfordhistory.org.uk](http://Oxfordhistory.org.uk)> show in their place the figure of a standing man.

The conduit formed an interruption to traffic (the 1775 painting tactfully shows only people and dogs in the street beside it), and the Mileways act of 1771 proposed its removal. In 1787 the Conduit was transported about six miles to Nuneham Courtney,<sup>579</sup> and it now stands in the Oxford

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<sup>578</sup> The facts that the weathervane is replaced in the painting of 1775 but not in the Blake print of 1787 or later suggests that the artist of Blake's design was copying the 1771 print rather than the monument itself.

<sup>579</sup> Goldsmith visited Earl Harcourt's estate at what is now Nuneham Courtney, and his *Deserted Village* (1770) may be in part about Harcourt's destruction of a number of villages and farms to create a vast garden.

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Botanical Gardens there <Cross-reference to Wikipedia, see Carfax>.

The decorated top resembles the Eleanor Crosses erected in the 13th century by Edward I in memory of his wife, Eleanor of Castile. It has a distinct similarity to the Martyr's Memorial in Oxford designed by Gilbert Scott in 1843 with effigies of Cranmer, Latimer, and Ridley.<sup>580</sup>

A copy was offered in the online catalogue of Sanders of Oxford (August 2014).

REVIEWS, Puffs, Notices

**Anon.**, "Quarterly List of New Publications From February to May, 1810", *Edinburgh Review*, XVI, xxxi (**April 1810**), 253-54 <Harvard> ("A View of Carfax Conduits, Oxford. Drawn and engraved by Blake. 1s. 6d." [p. 253])

**Anon.**, "Arts, Fine", *Quarterly Review*, III (**May 1810**), 518 ("A View of Carfax Conduits, Oxford, drawn and engraved by Blake. 1s. 6d.")

*Edinburgh Review*, XVI (**April-August 1810**), 253 at 1/6  
*Quarterly Review* (**1810**) at 1/6

*Monthly Repertory of English Literature* XIII (Paris, **1811**), 381, at 1/6

**Anon.**, "Fine Arts", *Edinburgh Annual Register* for 1810, III, Part the Second (**1812**), cviii <California (Berkeley)> ("A View of Carfax Conduit, Oxford. Drawn and Engraved by Blake. 1s. 6d.")

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<sup>580</sup> The Martyrs' Memorial was famous in my time for the temptation it offered to undergraduates to climb it illegally.



*Quarterly Review* (1818), at 1/6

A copy was offered in the online catalogue of Sanders of Oxford (August 2014).

**CATULLUS, Caius Valerius**

***The Poems***

**(1795)**

NEW LOCATIONS: Brigham Young, California (Berkeley), Cambridge, Cape Cod Community College, Connecticut College, Delaware, Emory, Harvard (Harvard College), Lehigh, Massachusetts Historical Society, New York Academy of Medicine, Northern Illinois, Northwestern, St Johns College (Maryland), Texas Tech, Victoria University in the University of Toronto (Bentley Collection), Yale

**Chaucers Canterbury Pilgrims**

**(1810)**

NEWLY RECORDED COPY: Cincinnati Art Museum

**CHAUCER, Geoffrey**

***Poetical Works***

**Volume XIII**

**(1782 [i.e., 1783])**

NEW LOCATIONS: Aberdeen, Leeds, Manchester, Newcastle, South Carolina, Victoria University in the University of Toronto (Bentley Collection, 2 sets)

A proof before all letters of Blake's plate in Bell's Edition of the Poets of Great Britain is in Vol. X of the extra-illustrated set of Mrs Bray's *Life of Thomas Stothard* (1851) acquired in December 2008 by Victoria University in the University of Toronto.

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**CHAUCER, Geoffrey**  
*The Prologue and Characters of Chaucer's Pilgrims*  
(1812)

NEW LOCATIONS: Boston Athenaeum, Carnegie Mellon, Pierpont Morgan Library

The work is reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress.

REVIEW, Notice, &c.

**Anon.**, "Monthly List of Publications", *British Critic*, XXXIX (February 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.")

**"Christ Trampling Satan"**  
(William Blake-Thomas Butts)

The copperplate was given in 2002 by Gertrude W. Dennis<sup>581</sup> to the Pierpont Morgan Library (B3C11404L).

SIZE: 16.6 x 31.2 cm

COPPERPLATE-MAKER'S MARK on the verso: WILL<sup>m</sup> & BUSS | PONTIFEX & COMP<sup>ny</sup> | Nos. 46, 47 & 48 | SHOE LANE, LONDON

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<sup>581</sup> The book- and print-shop of Mrs Dennis's father E. Weyhe regularly had copies of the print for sale and repeatedly denied to GEB that they knew where the copperplate was or whether it survived.

**COMMINS, Thomas**  
***An Elegy Set to Music***  
**(1786)**

NEW LOCATION: *Robert N. Essick.*

Two leaves with drawings for the frontispiece were acquired by Professor R.N. Essick, one with wash on one side and pencil on the other, the other with wash on both sides.

A copy of Blake's print was given in 1998 by Charles Ryskamp to the Pierpont Morgan Library.<sup>582</sup>

**CUMBERLAND, George**  
***An Attempt to Describe Hafod***  
**(1796)**

NEW LOCATIONS: Barr Smith Library (Adelaide, Australia), British Library (2--BB records 1), Cambridge, Glasgow, Huntington (495603), McGill, Monash, National Library of Scotland, Princeton, Sheffield, Southampton, Trinity College (Dublin), Wales (Lampeter), Westminster Libraries

It is reproduced online at [www.manfamily.org/cumberland\\_familyhtm](http://www.manfamily.org/cumberland_familyhtm)

**REVIEWS**

*Monthly Magazine* (**March 1796**), 138 (listed at 2s under "New Publications this Month")

*Monthly Review* (**August 1796**), 479 (brief)

*Critical Review*, XX (**June 1797**), 236-37 (mostly quotations)

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<sup>582</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX(2006), 181.

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*British Critic* (1798), 440-41 (at 2/6)

EDITION

*An Attempt to Describe Hafod by George Cumberland. A Bicentenary Edition Edited and Introduced by Jennifer Macve & Andrew Sclater, Illustrated with Drawings from a sketchbook of Thomas Jones of Pencerrig* introduced by Donald Moore (Aberystwyth: Ymddiriedolaeth Yr Hafod – Hafod Trust, 1996) 8<sup>o</sup>; ISBN: 0952794101

This is a facsimile of the copy in the National Library of Wales, with Jennifer Macve and Andrew Sclater, "Introduction" (pp. 1-10, 15-16), and Donald Moore, "The artist Thomas Jones at Hafod" (pp. 11-14, 16). A section on "Hafod in 1795 and Blake's Map" (pp. 9-10) concludes that "One must ... keep an open mind" as to what part Blake had in the map.

**CUMBERLAND, George**

**Card**

**(1827)**

NEW LOCATIONS: Cincinnati Art Museum, *William St Clair*<sup>583</sup>

Copies were offered in James Tregaskis Caxton Head

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<sup>583</sup> Pasted in a copy of the catalogue of *English Poetry* (Hayward, 1947) inscribed in the hand of Geoffrey Keynes (with his initials) in his characteristic reddish brown ink to the poet Skelton; Acquired some years ago at a Toronto[!] bookshop by **William St Clair**. It is not listed in Robert N. Essick, *The Separate Plate of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983), with other copies owned by Keynes (N-Q, Z).

Catalogue (20 January 1919), lot 3 (£14), Catalogue 815 (23 June 1919), lot 5 (£14), James Tregaskis and Son Caxton Head Catalogue 830 (September 1920), lot 45 (£14), Tregaskis Bulletin 8 (February 1934), lot 22 (£3).

An impression (collection of Robert N. Essick) was reproduced by the *William Blake Archive* in 2013.

**CUMBERLAND, George**  
***Outlines from the Antients***  
**(1829)**

NEW LOCATIONS: Birmingham, Brown, John Carter Brown Library, California (Santa Barbara), Cambridge, Chicago, Cincinnati and Hamilton County Public Library, Columbia, Edinburgh, Huntington Library, Kent State, Koninklijke Bibliotheek (Den Haag [Netherlands], Lehigh, Manchester, Missouri (Columbia), Princeton, Tennessee State Library, Toronto, Tulsa (gift of Roger Eason), Victoria & Albert Museum (2 copies), Victoria University in the University of Toronto (Bentley Collection), Wisconsin Historical Society

The Harvard copy is reproduced online.

Appendix [c.1820] MS (Victoria University in the University of Toronto) <BB 542> Published by 2009 as an E-book.

"Mr. GEORGE CUMBERLAND, of Bristol ... is ... preparing for publication a work with sixty plates, on the Principles of Composition of the Ancients", *Monthly Magazine* (1 May 1810), 363-64; the identical paragraph is given in *Edinburgh Monthly Magazine and Review*, I (May 1810), 62. Perhaps this became *Outlines from the Antients* (1829) with four Blake prints.

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**CUMBERLAND, George**  
*Thoughts on Outline*  
(1796)

NEW LOCATIONS: Alberta, Arizona, Auckland, Belfast Central Library, Bibliothèque nationale (Paris), Birmingham Central Libraries, Brandeis, Brigham Young, Brown (with notes by "W[alter] S[avage] L[andor]"), California State Library, Cambridge (2, 1 from the Keynes Collection), Chetham's Library (Manchester, England), Clark (Sterling and Francine) Art Institute (Williamstown, Massachusetts), Cornell, Davidson College, Delaware, Durham (Durham [New Hampshire]), Edinburgh, Exeter, Fordham, Getty Research Institute (Los Angeles), Harvard, Iowa, Longleat House (Warminster, England), Manchester, McGill, National Gallery (London), National Library of Wales, New Brunswick, North Texas, Northwestern, Pennsylvania (2 – *BB* gives 1), Old Dominion, Oxford (Department of History of Art), Pierpont Morgan Library, Royal Academy (London), State Library of South Australia (Adelaide), Texas (Tyler), University College (Lampeter, Wales), Victoria (Wellington [New Zealand]), Victoria University in the University of Toronto (Bentley Collection), Washington (Seattle), Yeshiva

The Harvard copy is reproduced online and another copy is reproduced at [www.manfamily.org/cumberland\\_family.htm](http://www.manfamily.org/cumberland_family.htm)

A copy in "Original blue boards ... inscribed at front 'From the Author'" was offered in John Windle Catalogue 46 (2009), lot 64.

*Thoughts on Outline* (Robinson) was offered at 15s in boards in *Monthly Magazine*, II (1796), 649.

**DANTE**

***Blake's Illustrations of Dante***  
**(1838, 1892, 1955, 1968)**

1838 NEW LOCATIONS: Bibliothèque nationale (Paris), Birmingham Museum and Art Gallery, Fogg Museum (Harvard University), London

1968 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

COPIES OF UNIDENTIFIED DATE: City Art Museum of St Louis (see *BB* #890), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], National Gallery of Canada, Northwestern

The copies in the Fogg Museum (Harvard University) and Tate Britain are reproduced online.

All the prints (1838) are reproduced in *Los dibujos para la DIVINA COMEDIA de Dante*. Ed. **Sebastian Schütze** and **Maria Antonietta Terzoli**.

Reproductions of Blake's engravings (Essick set) were added to the William Blake Archive.

**DIMENSIONS OF THE COPPERPLATES<sup>584</sup>**  
**IN CENTIMETRES**

| <b>Plate</b> | <b>Width</b> | <b>Height</b> | <b>Thickness</b> |         |
|--------------|--------------|---------------|------------------|---------|
| 1            | 27.9         | 35.4          | 0.146            | (0.153) |
| 2            | 27.8         | 34.5          | 0.195            | (0.192) |
| 3            | 28.0         | 35.3          | 0.204            | (0.205) |

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<sup>584</sup> The surface dimensions of the copperplates now in the U.S. National Gallery of Art were measured by GEB; the thickness was recorded by Shelley Fletcher, Head, Paper Conservation, at the U.S. National Gallery (first at the cover, then at the middle edge) in *Print Quarterly*, XXI (2004), 27 n23.

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|   |      |      |       |         |
|---|------|------|-------|---------|
| 4 | 28.0 | 35.3 | 0.165 | (0.155) |
| 5 | 28.0 | 35.2 | 0.199 | (0.198) |
| 6 | 27.6 | 35.2 | 0.188 | (0.195) |
| 7 | 27.5 | 35.1 | 0.187 | (0.171) |

**DARWIN, Erasmus**  
*Botanic Garden*  
**(1791, 1791, 1795, 1799)**

A 1791 FIRST EDITION NEW LOCATIONS: Aberdeen, Bibliothèque Publique et Universitaire (Fribourg, Switzerland) (ANT 589), Birmingham, Bodley (Vet A 5 d 44), Cambridge (3 copies: CCA 24 61 [Charles Darwin's copy]; Syn 4 79 6; Syn 4 79 xq821 D25b 1791 a [Sir Geoffrey Keynes's copy]), Glasgow, King's College (London), National Library of Wales, Sheffield, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

Part I, FIRST EDITION (1791), Part II, Second Edition (1790) NEW LOCATIONS: Academy of Natural Science (Pennsylvania), Alberta, American Museum of Natural History, Arizona, Atlanta Historical Center, Benedictine College (Atchison, Kansas), Bodley, Bowling Green State, Brooklyn Botanic Garden, Bryn Mawr College, California (Irvine, San Diego, Santa Barbara), Chicago Botanic Garden, Cincinnati, Claremont College, Colorado State, Columbia, Connecticut, Dartmouth College, Detroit Public Library, Depauw, Duke, Georgetown, Georgia, Hunt Institute for Botanical Doc, Illinois, Illinois State, Johns Hopkins Kansas State, Lamar, Linda Hall Library (Missouri), Lloyd Public



Library and Museum (Ohio), Los Angeles Public Library, Michigan, Missouri (Kansas City), Museum Boerhaave (Leiden), New Hampshire, New York Botanical Garden, New York Public Library, Oak Spring Garden Library, Oklahoma State, Purdue, Richmond, Royal Botanical Gardens (Kew), Royal College of Art (London), San Francisco, Smithsonian Institution, South Carolina, Southern California, Southern Methodist, State University of New York (Buffalo), Stony Brook, Toronto Public Library, University Club, Utrecht, Valentine Richmond Historical Center, Vanderbilt, Vermont, Virginia, Virginia Military Institute, Virginia Tech, Washington (Seattle), Wayne State, Weber State, Wellcome Library, Wellesley, Wesleyan (Connecticut), Western Ontario  
Part I, FIRST EDITION (1791), Part II, Third Edition(1791)  
NEW LOCATIONS: Brown, Buffalo and Erie County Public Library, California (Davis; Santa Cruz), Harvard (Medical School), Iowa, Kenyon College, Montreal, National Agricultural Library (U.S.), New York Public Library, Ohio State, Rutgers, Smithsonian Institution, Tulsa, Windsor, Wisconsin (Madison), Yale (Medical Library)

Part I, SECOND EDITION (1791), Part II, Third Edition (1791) NEW LOCATIONS: Auckland Public Library, Cambridge, Essex, Queen's Belfast (Science Library), Sir John Soane Museum (London), Wellcome Library

Part I, SECOND EDITION (1791), Part II, Fourth Edition (1794) NEW LOCATIONS: Atlanta Historical Center, National Library of Wales, New York Academy of Medicine, Victoria (British Columbia), Wales (Lampeter), Wellcome Library

C 1795 THIRD EDITION NEW LOCATIONS: Birmingham, Durham, Edinburgh, Folger (PR3396 B6

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1791a), Glasgow, National Library of Wales, Newcastle, Sir John Soane Museum (London), Ushaw College (Durham), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library D 1799 FOURTH EDITION NEW LOCATIONS Bibliothèque Publique et Universitaire (Fribourg, Switzerland: ANT 9847), Bibliothèque Publique et Universitaire (Lausanne: 1M 2727)), Iowa (5815D22 b), Tulsa (gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Victoria University in the University of Toronto (Bentley Collection)

The Harvard copy of 1794 is reproduced online.

A-B 1791 FIRST and SECOND Editions Large Paper copies of the First and Second Editions are on heavy wove paper with the watermark "E & P", while ordinary paper copies are on a lighter unwatermarked paper with a distinctive checkered pattern, according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

C 1795 THIRD Edition

A proof of Pl. 6 (Fuseli's "Tornado" added to the 1795 edition) with all letters but lacking some finishing work was offered by N.W. Lott in 1995 (according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]).

Pl. 1, "The Fertilization of Egypt": A new sketch (of the sistrum only) on the verso of the previously-known one was reported and reproduced by Robert N. Essick and Rosamond A. Paice, "Newly Uncovered Blake Drawings in the British Museum", *Blake*, XXXVII (2003-4), 84-100.

The Harvard copy of 1794 is reproduced online.

REVIEWS of Part I (1791)

§*Critical Review*, NS VI (1792), 162-71

§*English Review*, XX (1792), 161-71

*Analytical Review*, XV (1793), 287-93

§*Monthly Review*, NS xi (1793), 182-87

REVIEW of the Third Edition (1795)

§*English Review*, XXVII (1796), 271-73.

**DARWIN, Erasmus,**  
***The Poetical Works of Erasmus Darwin***  
**(1806)**

NEW LOCATIONS: Aberdeen, Agnes Scott College, Alberta, “Bibliomation, Inc”, Birmingham, Bodley, Boston College, Botanical Research Institute of Texas, Inc, Bridgeport [Connecticut] Public Library, Brown, California (Berkeley; Los Angeles; San Diego; Santa Barbara), Cleveland Health Sciences Library, Columbia, Dallas, Dayton Metropolitan Library, Denver, Desert Botanical Garden of Arizona, Edinburgh, Hamilton College, Hiram College, Johns Hopkins, Lakeland (Michigan) Library Coop, London, Massachusetts Institute of Technology, McGill, McMaster, Mississippi, Missouri Botanical Gardens, National Library of Ireland, Nebraska (Lincoln), New York Academy of Medicine, Niedersächsische Staats-und-Universitat Bibliothek (Germany), North Carolina (Chapel Hill), Notre Dame, Nottingham, Oakland, Ohio Historical Society, Ohio State, Princeton, Queen’s (Belfast – Science Library), Rochester, San Francisco Public Library, Victoria & Albert Museum, Washington (St Louis), Wellcome Library, Dr Williams's Library (1110 H 9), Wisconsin (Madison), Yale

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EDITION

§*The Poetical Works of Erasmus Darwin*, 3 vols. (Tokyo: Hon-No-Tomosha, 1997)

NEW TITLE

**Diario de los Niños**  
**(1839-1840)**

**Vol. I, No. 1, Engraved title page:** DIARIO | DE LOS | NIÑOS | LITERATURA, ENTRETENIMIENTO | é | INSTRUCCION. | N<sup>o</sup>. 1 | MEJICO 1839. | IMPRESO POR MIGUEL GONZALEZ. [in an elaborate floral border] <New York Public Library>

- 5     “La Caverna” at II, 361 (design size: 11.6 x 21.8 cm)  
      (“The Soul Exploring the Recesses of the Grave”)
- 6     “La Resurreccion” at II, 409 (design size: 13.7 x 21.7 cm)  
      (“The Reunion of the Soul & the Body”)

The titles follow those in Mora pl. 2-3, 7-10 [pl. 2, 4, 11, 7, 9, 12 in the 1808 *Grave*] (except for No. 2 which is untitled). “The lithographs are very accurate reproductions of Schiavonetti’s etchings/engravings” and are “close in size to the engravings” (except “for the elimination of small areas of the designs along the top and bottom margins of ‘La Puerta de la Muerte’ and ‘La Caverna,’ and on all 4 sides of ‘La Resurreccion’”), a faithfulness perhaps achieved by tracing, according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII (2010), 132; Essick is the source of all the information about the Essick copy; John Windle was the discoverer of Blake’s connection with the work.

Four of Mora's poems illustrated in the *Meditaciones Poeticas* (1826) are included here without prints: "La Muerte del Impio" ("Death of the Strong Wicked Man") (II, 119-20), "La Muerte del Justo" ("The Death of The Good Old Man") (II, 167-68), "La Separacion" ("The Soul hovering over the Body reluctantly parting with Life") (II, 190-92), "El Juicio" ("The Day of Judgment"), and "La Reunion" ("The Reunion of the Soul & the Body") (II, 415-16). The title page for *Meditaciones Poeticas* is omitted (it has no poem by Mora).

**DONNE, John**  
***Poetical Works***  
**(1779)**

The unpublished proof for Bell's Edition of The Poets of Great Britain representing a winged figure flying from the viewer is tentatively ascribed in *BB* #A1450 to Bell's edition of Donne's *Poetical Works* and in Robert N. Essick, *The Separate Plates of William Blake* (1983), 236-37, Figure 105, to Bell's edition of *Paradise Lost*.

There are two copies of the print in the British Museum Print Room, Professor Essick has acquired a copy, and another is in John Windle's *List Twenty-Nine* (1998), No. 73.

**EARLE, James**  
***Practical Observations on the Operation for the Stone***  
**(1793, 1796, 1803)**

1793 NEW LOCATIONS: Bodley, British Library, Cambridge, King's College (London), Leeds, Liverpool, Royal College of Surgeons (London), Thüringen, Victoria University in the University of Toronto

The Harvard copy of 1793 is reproduced online.

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1796 NEW LOCATIONS: King's College (London), Wellcome Library; ... Appendix (J. Jonson, 1796): *Biblioteca La Solana*

1803 NEW LOCATIONS: *Biblioteca La Solana*, Edinburgh, Glasgow, Wellcome Library

Pl. 3 The attribution to Blake of the new, unsigned fold-out plate in the 1796 and 1803 editions marked "*To face P. 8, Appendix*", "are in Blake's hand. The letter forms, particularly the 'g,' are characteristic of his engraved lettering--compare his inscriptions in George Cumberland, *Thoughts on Outline*, 1796."

**“Edmund Pitts, Esq<sup>r</sup>.”**  
**after Earle**

Copies were offered in James Tregaskis Caxton Head Catalogue (19 July 1909), lot 62 (£1.5.0) and Catalogue 689 (18 July 1910), lot 251 (£1.5.0).

An Album of Blakiana, acquired in 1980 by the Pierpont Morgan Library (E.18.4), has 28 items, including drawings, engravings, and 50 drawings on tracing paper "possibly attributable to Linnell after designs by Blake", inscribed on the inside front cover "Tracings | from Blake books" and, in another hand, "Tracings by Blake's friend, Linnell | of 'The Marriage of Heaven and Hell' | 27 sheet, plus portrait of Edmund Pitts [Essick 2G] and Young's *Night Thoughts* (1797) pp. 7-8. See §*Nineteenth Report to the Fellows of the Pierpont Morgan Library, 1978-1980*, ed. Charles Ryskamp (N.Y.: Pierpont Morgan Library, 1981), 178.

Copy 2E (second state) in the Library of Congress was reproduced online.

**EMLYN, Henry**  
***A Proposition for a New Order in Architecture***  
**(1781, 1784, 1797)**

1781 LOCATIONS (cumulation): Bodley, Canadian Centre for Architecture (Montreal), Colonial Williamsburg Foundation (Williamsburg [Virginia]), Library of Congress, Melbourne, Royal Academy (London), Sir John Soane Museum (London), William and Mary (?imperfect), Yale Center for British Art

1784 NEW LOCATION: Royal Academy (London), Victoria & Albert

1797 NEW LOCATIONS: Pennsylvania, State University of New York (Stony Brook)

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**ENFIELD, William**

***The Speaker***

**(1774 [i.e., 1780]; 1781, 1785, 1795, 1797, 1799, 1800)**

1774 [i.e., 1780] NEW LOCATIONS: Aberdeen, National Library of Wales, Tulsa (gift of Roger Easson)

1781 NEW LOCATIONS: California (Santa Barbara), Chicago, Illinois, Library Company of Philadelphia, Louisiana State (Shreveport), Morrab Library (Penzance, England), Paxston House (Scotland), Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)

1785 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection, 2 copies)

1795 NEW LOCATION: Victoria University in the

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University of Toronto (with an inscription of "May 8.<sup>th</sup> 1797" and pressed flowers)

1797 NEW LOCATIONS: Cambridge, Liverpool

1799 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

1800 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

At the end of the Victoria University copy is an eight-page catalogue of Joseph Johnson publications, including Bonnycastle, *Mensuration* ("Price 3s. bound"), Salzmann, *Elements of Morality* with 50 plates, "Price 10s.6d. bound", and Wollstonecraft, *Original Stories from Real Life*, "Price 2s.6d. with Cuts bound, or 2s. without Cuts".

On 24 August 1796, Joseph Johnson, the publisher of the hugely-successful *Speaker* (which included a Blake print), wrote to the Philadelphia bookseller Thomas Dobson:

By the next vessel you shall have some Enfield's *Speaker* & a few other articles, the elegant plates which accompany this work give it so decided a preference, independant of the accuracy with which it is printed over every other edition which has been printed upon me that you cannot fail having a large demand for it[.]<sup>585</sup>

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<sup>585</sup> Quoted, like the other Joseph Johnson correspondence here, from office transcripts in the newly-discovered Joseph Johnson Letter-Book now in the Carl H. Pforzheimer Collection of Shelley and His Circle, The New York Public Library, Astor, Lenox and Tilden Foundations, by whose permission they are quoted here. The Letter-Book was copied in approximately chronological order.



And six weeks later, on 10 October, he wrote again:

When the drawback is deducted the price of Enfield's Speaker & Exercises is reduced to 2/4 which I apprehend they would cost you, without the plates, if you were to print & bind them yourself indeed my profit is small but I do expect a considerable demand for them from you; these books are universally used in schools here, of the Exercises we use about one half of what we sell of the Speaker.

**EULER, Leonard**  
***Elements of Algebra***  
**(1797)**

NEW LOCATIONS: Aberdeen, Birmingham, Cambridge, Edinburgh, Glasgow, Leicester, McGill, Michigan (Dearborn), New York, Newcastle, Oklahoma, Santa Fe Institute, Strathclyde, Wisconsin (Madison)

Blake was probably referring to his engraving (c. 6.8 x 11.0 cm) for Euler's *Elements of Algebra* when he told the Revd Dr Trusler on 23 August 1799: "I had Twelve [Guineas] for the [small engraved] Head I sent you".<sup>586</sup>

**NEW TITLE**

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<sup>586</sup> He could alternatively but less plausibly be referring to his engraving of the head of John Brown (c. 11 x 13 cm) for Brown's *Elements of Medicine* (1795) or to one of the heads of Catullus and Cornelius Nepos (each c. 10 x 17 cm) for *Poems of Caius Valerius Catullus* (1795).

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***European Magazine***  
**(1803)**

§*The European Magazine, and London Review*, xliii (**April 1803**).

The oval frontispiece of “GEORGE ROMNEY, ESQ.<sup>R</sup>,” engraved by William Ridley of Romney’s self-portrait probably derives from Blake’s miniature copied from it for Hayley, not from Romney’s original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by Mark Crosby and Robert N. Essick, “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, *Blake*, XLIV, 2 (Fall 2010), 52-72.

**“Evening Amusement”**  
**(Watteau-Blake)**  
**(1782)**

**NOTICES, &c**

**Anon.**, “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der fryen Künste*, XXVII (**1782**), 123-88, in German <Harvard>

Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskin; Morning Amusement und Evening Amusement, von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge. [P. 162]

**“The Fall of Rosamond”  
(Stothard-Blake)  
(Macklin, 1 October 1783)**

REVIEW, &c

**Anon.**, “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XXX, 2 (Leipzig: Dyckischer Buchhandlung, 1785), 317-68, in German <Harvard> (“The Fall of Rosamond ... von Blake, in eben der Manier, gleichen Maasse und Preises” [p. 342])

**FENNING, D., and J. COLLYER  
*A New System of Geography*  
(2 vols., J. Johnson, 1785-86; 1787)**

**John Payne**

***Universal Geography Formed into a New and Entire System*  
(London: J. Johnson and C. Stalker, 1791)**

1785-86 NEW LOCATIONS: *R.N. Essick*, Tasmania (Morris Miller Library)

1787: Hennepin County Library (Minnetonka, Minnesota)

Payne LOCATIONS: British Library, Edinburgh

The British Library copies (1785-86, 1803) are reproduced in Eighteenth Century Collections Online.

Pl. 1 The date of “*June 6.<sup>th</sup> 1784*” in the British Library copy of 1785-86 was altered in the Essick and Tasmania copies of 1785-86 to “*July 16.<sup>th</sup> 1785*”.

Pl. 2 The imprint-date of “*April 16.<sup>th</sup> 1787*” (as in the 1787 edition) is found in the Essick copy of 1785-86.

**NEW EDITION**

"Payne's text is simply a reprint of the Fenning and Collyer text, with identical pagination. The inscription [of pl. 2, 'A MAN [and A WOMAN] of PRINCE WILLIAM'S

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SOUND', 'POULAHO KING of the FRIENDLY ISLANDS', and 'A MAN [and] A WOMAN] OF VAN DIEMAN'S LAND'] top center has been replaced with '*Engraved for PAYNE'S Universal Geography*'. The number bottom right has been erased; the imprint [Publish'd April 16.<sup>th</sup> 1785 by G. & T. Wilkie, S.<sup>t</sup> Pauls Church Yard'] has been replaced with '*Publish'd March 1<sup>st</sup>. 1791 by C. Stalker. Stationers Court.*' The design, the inscription within it, and Blake's signature lower right remain unaltered."

The frontispiece to Vol. I (1785), probably engraved by Blake, is replaced in 1803 by another plate not related to Blake.

**FLAXMAN, John**  
***Compositions from the Works Days and Theogony of Hesiod***  
**(1817, 1870)**

NEW LOCATIONS: Art Gallery of New South Wales (Sydney, Australia), Art Institute (Chicago), Auburn (Montgomery [Alabama]), Birmingham, Detroit Mercy, Duke, Edinburgh, Essex, Georgia, Guildhall Library (London – 2 copies), Harvard (Fine Arts Library, Harvard College, Houghton), Indianapolis Museum of Art, Iowa State, Johns Hopkins, Kansas State, Kentucky, Kiel, Lafayette College, London, Louisiana (Lafayette), Massachusetts Institute of Technology, Melbourne Public Library, Michigan, Middle Temple (Honourable Society of the, London), Minnesota, Minuteman Library Network (Natick [Massachusetts]), National Library of Scotland, National Library of Wales, Newcastle Literary and Philosophical Society, New York

Public Library (2), North Carolina (Chapel Hill), Northwestern, Oberlin College, Ohio State, Pennsylvania State, Pierpont Morgan Library, Rijksmuseum (Amsterdam), Rochester, St John's College (Annapolis), South Carolina, State University of New York (Cortland), Syracuse, Temple, Thüringen (Jena [Germany]), Toledo-Lucas County Public Library, Trinity Lutheran Seminary (Columbus, Ohio), Vanderbilt, Victoria University in the University of Toronto (Bentley Collection, 3 copies), Virginia, Wake Forest, Washington (Seattle)

The 1817 edition was reproduced in the William Blake Archive in 2012.

**DRAWINGS:** The pencil and gray ink drawings, 22.7 x 30.5 cm and slightly smaller, 5 leaves with 1809 and 1813 watermarks, “possibly the preliminary drawings for the Hesiod designs<sup>587</sup> ... or possibly a set created by Flaxman independent of the production of the engravings”, bound in a blue morocco album of the “1860s” by M.M. Holloway<sup>588</sup> in 1970 in the possession of the dealer H.D. Lyon <BB 556-57>, were offered at Christie's (London), 7 June 2001, lot 78 (6 designs and the binding reproduced), ESTIMATE: £80,000-£120,000 [not sold]; as R.N. Essick suggests (“Blake in the Marketplace, 2001”, *Blake*, XXXV [2002], 120), “Perhaps no potential purchaser could overcome the suspicion that these may be early copies after the plates by a skilled hand other than Flaxman's”; they were offered on consignment to Maggs

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<sup>587</sup> They are neither the original compositions, which are in the British Museum Print Room, nor tracings from the prints.

<sup>588</sup> John Windle Catalogue 46 (2009), lot 1048.

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from the estate of H.D. Lyon at \$125,000.<sup>589</sup> They were offered again by Maggs (Price on Application) in John Windle Catalogue 46 (2009), lot 1048: "We feel safe in concluding ... that the drawings are not copied by a third party." They were sold by Maggs in 2011 for £35,000 to an unidentified collection, according to R.N. Essick.

Pl. 21 ("Theogony" fly-title) A proof before all letters on paper watermarked 1812 is "now [2004] in a private British collection".<sup>590</sup>

REVIEWS, Puffs, Advertisements,<sup>591</sup> &c

**Anon.**, "Literary Intelligence", *Gentleman's Magazine*, LXXXIV, Part 2 (**December 1814**), 550-52  
(Hesiod is p. 551)

**Anon.**, *New Monthly Magazine*, II (**1 Jan 1815**), 537  
(engraved by "J. Blake").

**Anon.**, "Literary Intelligence", *European Magazine*, LXVIII (**November 1815**), 469-70 (Hesiod is on p. 470) <Bodley>

**Anon.**, "Select Literary Information", *Eclectic Review*, N.S., IV (**December 1815**), 622-26 ("Messrs. Longman and Co will shortly" publish Flaxman's Hesiod "Engraved by J. Blake" [pp. 623-24])

"Messrs. Longman and Co. are about to Publish"

Flaxman's Hesiod (at the end of *The Remains of*

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<sup>589</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

<sup>590</sup> R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

<sup>591</sup> I report advertisements only when they specify (as most do) that the plates were "Engraved by J. Blake".

*Hesiod* ... ed. Charles Abraham Elton, Second Edition, (London: Baldwin, Cradock, and Joy, **1815**) <Harvard>

**Anon.**, “Literary Intelligence”, *Scots Magazine and Edinburgh Literary Miscellany*, LXXVIII (**May 1816**), 373-74

“New Works Preparing for Publication, by Longman, Hurst, Rees, Orme, and Brown” (**July 1816**), 2 (bound with *Demosthenes Orationes de Republica duodecem*, ed. Guglielmo Allen (Oxonii [no publisher], 1812) <Bodley>

Announcement dated **February 1817** identifying (like all the rest) the engraver as “J. Blake” <*BBS* 214>  
*Edinburgh Review*, XVII, **March 1817**, 261 (announcement) <*BBS* 214>

**Anon.**, “Literary Register”, *Literary Panorama and National Register*, NS V, 30 (**March 1817**), Columns 951-60 (notice in Col. 953) <Harvard>

**Anon.**, “New London Publications”, *Asiatic Journal and Monthly Miscellany*, III, 16 (**April 1817**), 393-94 (notice on p. 394)

**Anon.**, “New Publications in February and March, with Critical Remarks”, *New Monthly Magazine*, VII, 39 (**April 1817**), 240 <*BB* 560, *BBS* 214>

**Anon.**, “Monthly List of New Publications”, *Blackwood’s Edinburgh Magazine*, I, 1 (**April 1817**), 90-95 (notice on p. 90)

“New Works Preparing for Publication, by Longman, Hurst, Rees, Orme, and Brown ... Many of Which Will Appear in the Course of the present Season” (**April 1817**), p. 3, bound at the end of G[eorge]

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Dyer, *Four Lectures on the English Constitution*  
... Third Edition (London: Longman ..., **1817**)  
<Princeton>

Announcement (undated) inserted in a copy of Hesiod in  
original boards with watermarks of 1812 (pl. 35)  
and 1814 (flyleaf) belonging to Detlef Dörrbecker  
<BBS 214>

**Anon.**, "New Publications from March 1816 to March  
1817", *Edinburgh Annual Register* [for 1816], IX,  
Part 2 (**1820**), cccxxvii-cccl (notice on p. cccxxxiv)

**FLAXMAN, John**  
*The Iliad of Homer*  
(1805)

NEW LOCATIONS: Alabama, American Academy (Rome),  
Art Institute (Chicago), Birmingham, Bodley, Boston  
Athenaeum, Boston College, Brazenose College (Oxford),  
Bristol, Brown, Bryn Mawr College, California (Berkeley;  
Davis), California State Library, Cambridge, Cape Town,  
Carleton College, Carnegie Mellon, Chicago, Cincinnati,  
Cincinnati and Hamilton County Public Library, Claremont  
Colleges, Clearwater Christian College, Cleveland Museum,  
Cleveland Public Library, Colorado (Boulder), Columbus  
College, Cornell, Corporation of London Libraries, Creighton,  
Denver Public Library, DePaul, Duke, Detroit Mercy,  
Edinburgh, Florida State, Getty Research Institute (Los  
Angeles), Glasgow, Glasgow School of Art, Guildhall Library  
(London), Hamilton College, Harvard, Hennepin County  
Library (Minnetonka, Minnesota), Houston, Indiana State,



Iowa State, Kentucky, Konigelige Bibliotek (Copenhagen), Lafayette College, Liverpool, Manchester, McGill, McMaster, Melbourne Public Library, Metropolitan Museum (N.Y.), Michigan, Minnesota (2), Newcastle, Ohio Wesleyan, Old Dominion, Oregon, Pierpont Morgan, New York Public Library, New York University, Pennsylvania, Pennsylvania State, Pittsburgh, Queen's College (Oxford), Rijksmuseum (Amsterdam), Rochester, St Bride Library (London), St John's College (Annapolis [Maryland]), Smith College, State Library of New South Wales, Texas (Austin), Tulsa, Ushaw College (Durham), Victoria University in the University of Toronto (Bentley Collection, 4 copies), Wake Forest, Washington (St Louis), Wayne State, Western Michigan, Witwatersrand, Yale

"The price I receive for engraving Flaxman's [3] outlines of *Homer* [*The Iliad* (1805)] is five guineas each", according to Blake's letter of 4 May 1804.

Pl. 1 ("Homer Invoking the Muse"): A variant drawing with large decorative panels left and right containing heraldic spears and armour was offered (but not sold) at Sotheby's (London), 31 March 1999, No. 26, reproduced, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

#### EDITION

*Composition of John Flaxman, Sculptor: Being Designs in Illustration of the Iliad of Homer.* (Nabu Press, 2014) 380 pp.; ISBN: 9781294911548

**FLAXMAN, John**

*A Letter to the Committee for Raising the Naval Pillar*  
(1799)



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NEW LOCATIONS: Cambridge, Royal Academy (London)

EDITION

Ecco: Eighteenth Century Collections Online Print Edition, published by Gale [2010] [digitized version of the British Library copy]

Six drawings on one leaf by Flaxman are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

**FUSELI, John Henry**  
*Lectures on Painting*  
(1801)

NEW LOCATIONS: Eidgenössische Technische Hochschule (Zurich: A146), Illinois (x740 f9861), Leeds, Library Company of Philadelphia (IS Fues 9032), Liverpool, National Library of Switzerland, New York Public Library (MC 1801), Northwestern, Pierpont Morgan Library (E2 66E), Royal Academy (London), Sir John Soane Museum (London), South Carolina, University College (London [2 copies: 310 (Quartos) C10 FUE and R310 MG 19 [R] FÜ]), Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Yale Center for British Art (ND1150 +F9)

EDITION

§“*Lectures on Painting*”: *Model der Antike und die Moderne Machahmung*. Ed. **Gisela Baumgarten**. 2 vols. (Berlin: Gebr. Mann, 2005) Berliner Schriften zur Kunst.

The text is in English, the notes in German. It was originally a Berlin dissertation.

**GAY, John**  
*Fables*  
(1793, [1811])

1793 NEW LOCATIONS: John Carter Brown Library, Carnegie-Mellon, Indiana, Liverpool Public Library, Newcastle Literary and Philosophical Society, Rhode Island, Rochester, Syracuse, Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (gift of Roger Easson), Ushaw College (Durham), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, royal 8<sup>o</sup>), Westminster City Library, Wormsley Library (bound in Etruscan calf perhaps by Edwards of Halifax)

1793 [1811] NEW LOCATIONS: Durham, Indiana, Manchester, Northwestern, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Waddesdon Manor, Washington (St Louis)<sup>592</sup>

COPIES OF UNRECORDED DATE: NEW LOCATIONS: Auckland Public Library, Birmingham, Detroit Public Library, Durham, Edinburgh, Leeds, London, Nottingham, Sheffield

A proof before title of “The Tame Stag” is in the Fogg

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<sup>592</sup> BBS reported two “Copies of unrecorded date” in Washington (St Louis), but there is only one copy, of [1811].

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Museum, Harvard, reproduced online.

Blake's engravings may have been copied not from the first printings of these designs, Vol. I in 1727 and Vol. II in 1738 (as implied by Keynes, *BB*, Essick, *Blake's Commercial Book Illustrations* [1991] et al), but from the designs re-engraved by Gerard Van Der Gucht (London: C. Hitch, L. Hawes, et al, 1757). The evidence for this conclusion is chiefly that, compared to the original versions, the 1757 designs reverse right and left and the format is vertical (portrait) rather than horizontal (landscape) as in Blake's plates. The 1762 and 1767 editions revert to the earliest formats. See R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

REVIEW &c

Prospectus, **1 December 1792**, issued with the *Monthly Review*, IX (December 1792) (Göttingen) announcing the publication of Stockdale's "SPLENDID EDITION OF GAY'S FABLES" "On the 10th Inst." 1792 (not 1793, as on the title page) printed "on a superfine, wove Elephant Octavo [paper] (11 Inches by 7)" with "*Seventy Copper-Plates* [eventually there were 71], Engraved by Mr. HALL, GRAINGER, AUDINET, BLAKE, MAZELL, LOVEGROVE, WILSON, BROWN, SKELTON, COOKE, &c. [three of whom signed no plate] Price to subscribers 1l. 11s. 6d.—in BOARDS", "with silver paper betwixt each plate and the letter-press" <*BBS* 216-17>

**[GOUGH, Richard]**  
***Sepulchral Monuments in Great Britain,***  
**Part I (1786)**

NEW LOCATIONS: Buffalo and Erie County Public Library, Cambridge, Inner Temple (Honourable Society of the), Leicester Academy, London Library, New York Public Library, Newberry, Newcastle, Royal Academy, St Mary of the Lake, Tulsa (gift of Roger Easson)

Pl. 9 A proof before letters of Blake's print<sup>593</sup> of the third state of Queen Philippa on a leaf 38.5 x 49.5 cm, formerly in the collection of Raymond Lister and subsequently in a "private collection, London", was offered in March 2004 by Christopher Edwards (for £2,750 [sic]) and acquired by Robert Newman Essick. The proof is especially interesting because of the inscriptions, in the hand Gough used on other proofs now in Bodley, giving directions to the writing engraver: *Above the image but within the plate-mark*: "pl. xlix p. 125"; *below the image but within the plate-mark*: "Portrait of ^Queen^ Phillippa [~~Queen of Edward III~~] from her monument | Basire In & sc"; *at the bottom of the page*: "[~~Put under d portrait of Q Eleanor Pl xxiii\*~~]". The print as published is inscribed: "Pl. XLVIII, p. 123." "Monument of Philippa Queen of Edward III. 1369" and "Basire del & sc".

Gough wrote in pencil on the proof: "Mr Ashley your people have made a mistake which appears very extraordinary as it is very clearly wrote with only one 1 – Philippa".<sup>594</sup>

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<sup>593</sup> Blake's responsibility for the drawing is plausibly asserted by Malkin (BR (2)563), and his responsibility for the engraving is a generally accepted hypothesis.

<sup>594</sup> The inscription is reported by Christopher Edwards but is invisible to me from his reproduction. This inscription is not given in R.N. Essick, *William Blake's*

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Presumably "Mr Ashley" is the writing engraver, but there is no Ashley in *Stationers' Company Apprentices 1701-1800*, ed. D.F. McKenzie (1978), or in William B. Todd, *Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972), and the only Ashley in Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (1977), 6, is John, a music publisher.

pl. 10        "Portrait of Queen Phillippa from her Monument."  
A proof before letters was sold at Cheffins, Grain, and Comins (Cambridge, England), 28 October 1999, No. 98 (reproduced as pl. 10).

See Jerome Bertram, *Gough's Sepulchral Monuments: Being a Catalogue of Material Relating to Sepulchral Monuments in the Gough Manuscripts of the Bodleian Library* (Oxford: J. Bertram, 2004), 241 pp.

**HAMILTON, G.**  
***The English School***  
**(1831-32, 1837, 1839)**

1831-32    NEW LOCATIONS:    Aberdeen, Arizona, Bibliothèque Publique et Universitaire (Lausanne: AVA 3356), Boston Athenaeum, Brigham Young, British Library (7812 a 19 and 1422 a 25), Brooklyn Public Library, Buffalo and Erie County Public Library, California (San Diego, Santa Barbara), Cambridge, Delaware, Edinburgh, Fordham,

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*Commercial Book Illustration* (1991), 119, who cites this proof and reproduces the final state with printed inscriptions (Pl. 291).

Georgia Institute of Technology, Harvard (Fine Arts Library), Kentucky, Kunsthaus (Zurich), Mississippi, New Hampshire, New York Historical Association, New York Public Library (3-MCT 1831), Pennsylvania State, Smithsonian Institution, Villanova, Victoria University in the University of Toronto (Bentley Collection), Virginia, Washington (St Louis), Wellesley, Yale Center for British Art (N6764.H35)

1837 NEW LOCATIONS: British Library (1267 a 19), Schweizerische Landesbibliothek [Berne], New York Public Library (3-MAMR 1837)

1839 NEW LOCATIONS: Folger (Art Vol. e 50), Schweizerische Landesbibliothek (Berne: Littr Li 3162)

*N.B.* The 72 prints of Hamilton's *Select Specimens of British Artists: Chef-d'Oeuvre des Artistes Anglais* (Paris, Baudry, 1837) chosen from his *Gallery of British Artists* (1831 &c) and listed in D.H. Weinglass, *Prints and Engraved Illustrations By and After Henry Fuseli* (1994), 150-51, do not (as I am told by Professor Weinglass) include the two prints after Blake's designs for Blair's *Grave* which had been in the original work.

**HARTLEY, David**  
***Observations on Man***  
**(1791)**

Two versions NEW LOCATIONS: Aberdeen, John Carter Brown Library, Cambridge (2, 1 from the Keynes Collection), Edinburgh, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Institute (London)

A proof of Blake's frontispiece before signature, on wove paper, was acquired by Professor R.N. Essick in 1998.

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According to Herman Andrew Pistorius, *Notes and Additions to Dr. Hartley's Observations on Man ... Translated from the German Original MDCCXXII [1772] ... The Third Edition* ... (London: J. Johnson, **1801**) <Bodley>, "\*\* A Print of the author, engraved by Blake, in quarto, may be had of the publisher, price two shillings and six pence" (p. iii).

**HAYLEY, William**  
*Ballads*  
**(1805)**

NEW LOCATIONS: Arizona, Auckland, Bryn Mawr, California (Berkeley), California Legion of Honor Museum (San Francisco), California Lutheran, Chicago, Cincinnati, Cleveland Marshall College of Law (Cleveland [Ohio]), Cleveland State, Colorado (Boulder), Cornell, Dayton, Fogg Museum (Harvard University), Free Library of Philadelphia, Hertfordshire, Iowa, Kentucky, Kongelige Bibliotek (Copenhagen), Leeds, Leicester, Liverpool (2), London Metropolitan, Massachusetts (Amherst), Memorial (St John's [Newfoundland]), Michigan, Michigan State, Missouri, Mount Holyoke College, National Library of Scotland, National Library of Wales, New York Public Library, Northwestern, Ohio, Ohio State, Pennsylvania State, Pepperdine, Phoenix Public Library, Portland State (Portland [Oregon]), St Mary's (Halifax [Nova Scotia]), Simon Fraser, Simpson, Skidmore, Stanford, Temple, State Library of Ohio, Tennessee (Chattanooga), Texas, Texas A&M (San Antonio), Toledo, Tulsa, Victoria University in the University of Toronto (Bentley Collection), Virginia Military Institute, Washington



(St Louis), Wayne State, Xavier (Cincinnati [Ohio]), Yale Center for British Art, Yeshiva

According to my friend Random Cloud, G7 is a cancel in some copies (e.g., in Victoria University in the University of Toronto), with "Lo! his" on p. 109 and "boy who" on p. 110, which replace the version in some copies (e.g., McMaster), with "Lo his" on p. 109 and "boy, who" on p. 110.

Pl. 5 ("*The Horse*"): The "proof before signature ... in the collection of Mr. Raymond Lister" <BB> is "in fact a lightly inked impression showing fragments of the signature and evidence of having been removed from a copy of the book", according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

Blake wrote to Hayley on 22 January 1805 that, according to Phillips, the publisher of the *Ballads*, "one thousand copies should be the first edition".

An examination of the probable costs, sales, and profits or losses of the publication of Hayley's *Ballads* (1805) may help to elucidate the obscurity of this crucial period of Blake's life.

For each of Blake's 5 "highly finishd" plates for Hayley's *Ballads* (1805), Blake said he was to have was to have £21 each, according to his letter of 25 March 1805.

The expenses of the volume would have been:

#### COSTS OF TEXT

Copyright--30 copies given to Hayley in lieu  
of royalties<sup>595</sup> £ 7. 2. 6

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<sup>595</sup> Hayley to Phillips, 28 Feb 1805 (*BR* (2) 200-201). The cost-per-copy is the total manufacturing cost (£238.4.6) divided by the number of copies printed (1,000) = 4s 9d.

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|   |                    |
|---|--------------------|
| Setting 216 8° pp. (13 3/4 sheets) of text by<br>Seagrave at £7.12.0 per sheet <sup>596</sup> | £ 104.10. 0        |
| <b>TOTAL COST OF TEXT</b> <sup>597</sup>  | <b>£ 111.12. 6</b> |

**COSTS OF ENGRAVING**

|   |                    |
|---|--------------------|
| Engraving 5 designs at £21 each <sup>598</sup>  | £ 105. 0. 0        |
| 1½ reams of unwatermarked paper at £4.8.0 <sup>599</sup> for<br>1,000 copies of 5 8° plates | £ 6.12. 0          |
| Printing 1,000 copies of 5 plates at 6s per 100 <sup>600</sup>                              | £ 15. 0. 0         |
| <b>TOTAL COST OF ENGRAVINGS</b>   | <b>£ 126.12. 0</b> |

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<sup>596</sup> In 1799, Bensley estimated that for Du Roveray's *Gray*, 1,000 ordinary + 250 Large Paper copies in 8° would cost £12.12.0 per sheet, and 1,250 + 250 Large Paper copies would cost £14.10.0 (MS in the Huntington; see G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: II: The Amateur and the Trade", *Bibliographical Society of Australia and New Zealand Bulletin*, XII [1990], 69); therefore 250 ordinary copies would cost £1.18.0 (£14.0.0 less £12.12.0), and 1,000 would cost £7.12.0 (4 times £1.18.0) per sheet. I presume that this cost includes setting the text, paper (27½ reams at £2.10.0 per ream), printing, labels, hotpressing, and sewing and boarding. The cost of paper derives from that in Malkin's *Memoirs* (Jan 1806) (*BB* 595).

In correspondence with Phillips, Seagrave insisted that he should be paid at the rates of London Printers.

<sup>597</sup> All expenses for 1,000 duodecimo copies of the 21 sheets of George Cumberland's *Original Tales* (1810), including 19 advertisements, came to £147.18.9 (British Library Add. MSS 36,503, ff. 240-241; see G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* [N.Y. and London: Garland Publishing, 1975], 27).

<sup>598</sup> Blake's letter of 22 March 1805. The costs of the copyright of the designs, copper, captions, and corrections were presumably included in Blake's fee.

<sup>599</sup> As in Flaxman's *Iliad* (April 1805) (*BB* 561). More prints could be pulled as needed.

<sup>600</sup> *Ibid.* Note that the cost of printing 8° plates may have been substantially less than for the folio plates in Flaxman's *Iliad*.

### COST OF DISTRIBUTION

|  |                   |
|--|-------------------|
| Advertising <sup>601</sup> including 20 review copies <sup>602</sup> | £ 14.18. 7        |
| 10 copies to Blake at cost <sup>603</sup>                            | £ 2.17. 6         |
| <b>TOTAL DISTRIBUTION COSTS</b>                                      | <b>£ 17.16. 1</b> |

On the publication in June 1805 of Hayley's *Ballads* (1805), Blake became liable for his share (c. £23<sup>604</sup>) of the publication-costs, and, though he expected to receive half the proceeds from the sales,<sup>605</sup> this was slow in coming in and probably never equalled his investment in cash and kind. To pay his debt to Phillips, Blake may have had to borrow money, and the sacrifices he had to make to repay his debt may well have reduced him to living on a pittance. Perhaps after all Cromek was right that in the autumn of 1805 the Blakes "were

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<sup>601</sup> As in Malkin's *Memoirs* (Jan 1806) (BB 595). There were puffs and ads for Hayley's *Ballads* in (1-2) Phillips' *Monthly Magazine* (1 April, 1 July 1805), (3) *Edinburgh Review*, VI (July 1805), 495, (4) Bent's *Monthly Literary Advertiser* (Aug 1805), and (5) a Phillips Short List (n.d.).

<sup>602</sup> It was reviewed in (1) *Critical Review*, 3 S, V (Aug 1805), 439, (2) *Literary Journal*, V (Aug 1805), 884, (3) *Guardian of Education*, IV (Sept 1805), 416426, (4) *Monthly Mirror*, XX (Sept 1805), 184-85, (5) *British Critic*, XXVI (Nov 1805), 563-64, (6) *Eclectic Review* (Dec 1805), 923, (7) *Flowers of Literature*, IV (1805), 417, (8) *New Annual Register*, XXVI (1805), 355, (9) *Annual Review*, IV (1806), 576-77, (10) Phillips' *Monthly Magazine*, XX Supplement (31 Jan 1806), 614-15, and (11) *Poetical Register* for 1805, V (1807), 489.

<sup>603</sup> Blake is known to have given copies of the *Ballads* (1805) to Mr Weller and to Lady Hesketh (BR (2) 204, 203), and doubtless there were more which cannot now be identified.

<sup>604</sup> Blake's share was half the total publication cost (£256.0.7) minus the £105 credit for his engravings.

<sup>605</sup> The price given in the *Eclectic Review* I (Dec 1805), 923, as 10s 6d. (Phillips' *Monthly Magazine* [1 July 1805], 583, must be in error in giving the price as 6s.) Of this 10s 6d, the bookseller's discount was 16 2/3% (1s 9d), leaving 8s 9d for the publishers.

Sixty copies, given to Hayley (30), to Blake (10), and for review (20), were not available for sale.

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reduced so low as to be obliged to live on half-a-guinea a week!"

We can only guess how many copies of Hayley's *Ballads* (1805) were sold--probably not many. Had the number been large, Phillips would surely have published another edition.

Profit and Loss Related to Copies Sold

In order to make a profit, 564 copies of the *Ballads* had to be sold, and almost certainly the total sales were fewer than this.

| <b>Copies Sold</b> | <b>Costs</b> <sup>606</sup> | <b>Receipts</b> | <b>Profit or Loss</b> |
|--------------------|-----------------------------|-----------------|-----------------------|
| 200                | £238.16. 2                  | £ 87.10.0       | -£151. 6. 2           |
| 400                | £243. 2. 3                  | £175. 0.0       | -£ 68. 2. 3           |
| 564                | £246.10. 7                  | £246.15.0       | +£    4. 5            |
| 600                | £247. 8. 4                  | £262.10.0       | +£ 15. 1. 8           |
| 800                | £251.14. 5                  | £350. 0.0       | +£ 98. 5. 7           |
| 940                | £256. 0. 7                  | £395.10.6       | +£139. 9.11           |

It seems very likely that Blake received no profit from the sales of the *Ballads*, though he did receive credit for £105 for his engravings--from which, of course, he had to deduct the 10s for the copper.

The text of Hayley's ballad of the horse was apparently omitted by Phillips in the proofs, and Blake, in ignorance of this, made an engraving for it. He discovered his mistake when Phillips happened to send Blake in London a proof of

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<sup>606</sup> Prints could be pulled and copies boarded as they were called for, but the other costs are constant.

“the last sheet” to be forwarded to the printer Joseph Seagrave in Chichester. In his letter of 4 June 1805, Blake wrote to Hayley: “I write to entreat that you would contrive so as that my plate would come into the work” (presumably including the text of “The Horse” in the *Ballads*), so that Blake would not have to omit “ten guineas from my next demand on Phillips.”<sup>607</sup>

A copy inscribed on the Preface “Eliza Martha Cumberland | The gift of Geo. Cumberland | Culver Street | Bristol” and signed by her in a childish hand on the half-title “Miss E M Cumberland” was offered privately by John Windle in April 2000. Cumberland's daughter was born in 1798.

A copy with contemporary colouring<sup>608</sup> is or may well be by Blake or his wife (according to David Bindman, Frances Carey, Robert N. Essick, and John Windle). The palette is significantly similar to that in the coloured copy of the *Canterbury Pilgrims* (Fitzwilliam Museum). More significantly, it is similar to the tempera of the same subject.<sup>609</sup> In both coloured engraving and tempera, the mother has the same auburn hair and blue dress and cap (darker blue in the engraving) with white frills at the top. In each, the sky is shades of blue and the clouds pink (both more vivid in the engraving).

There are also some significant differences. The frightened little girl's dress is pink in the engraving, muted

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<sup>607</sup> The problem was pointed out to me by my friend Morton Paley and published in his “William Blake, Richard Phillips, and the Monthly Magazine”, *Studies in Romanticism*.

<sup>608</sup> Reproduced in *The Stranger from Paradise* (New Haven and London: Yale University Press, 2001), Illus. 97.

<sup>609</sup> The tempera is described and reproduced in Butlin, #366, Illus. 347.

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yellow in the tempera, and her hair is auburn (like her mother's) in the engraving, an indeterminate brown in the tempera; the bottom of the design is blue water in the engraving, while the same area in the tempera is an indeterminate brown; the ground by the upper tree is yellowish brown in the engraving, soft greenish brown in the tempera; the bank above the horse is a curious dull blue in the engraving and brown in the tempera; the clouds are pink in the engraving, vaguely white in the tempera.

These differences demonstrate that the colourer of the engraving was not simply copying the tempera--such servile copying would be very unlike Blake. But the manner, tact, and delicacy of the colouring, a good deal beyond what might be expected of a professional tinter, suggest that the hand which held the brush was that of William Blake.

A copy in "Original dark gray boards, printed paper label" is listed in John Windle Catalogue 46 (November 2009), lot 34.

**HISTORY:** (1) It was acquired c. 1920 by Clarence Bement of Philadelphia whose bookplate it bears; (2) This may be the copy acquired by S. Foster Damon which, in the opinion of Sir Geoffrey Keynes and the owner, was coloured by Blake <BB>, (3) Sold at Butterfield Auction House (Los Angeles) 26 September 2000, No. 9047, for \$1,200 to the dealer John Windle, who sold it in 2000 to (4) **Maurice Sendak**.

REVIEWS referring to Blake

*Monthly Magazine* (1**April 1805**), 261 (advertisement; it is "in the press") <BB 571>

**W. Bent's** *Monthly Literary Advertiser* (**August 1805**),  
26 (advertisement) <BB 571>

**Phillips** Short List (n.d.) (advertisement) <BB 571>

**Anon.**, *British Critic*, XXVI (**November 1805**), 563-64  
<Harvard> ("A worse work, we believe, was never  
produced by a man of literary fame. ... The  
engravings are worthy of the verses" [p. 564])

[**Samuel Greatheed**], "Art. VIII. *Ballads*; by William  
Hayley, Esq. Founded on Anecdotes relating to  
Animals, with Prints designed and engraved by  
William Blake. Small 8vo. Pp. 216. Price 10s.  
6d. Phillips. 1805", *Eclectic Review*, I (**December  
1805**), 923 (a brief appreciation of the engravings;  
Greatheed was one of the editors of the *Eclectic  
Review* and is known to have received and tried to  
sell Hayley's *Ballads* for Blake [BR (2) 142-43])  
<BB #1736>

[**Robert Southey**], "Art. XVII – *Ballads*. By *William  
Hayley, Esq.* Founded on Anecdotes relating to  
Animals, with Prints, designed and engraved by  
*William Blake*. 8vo. Pp. 212", *Annual Review,  
and History of Literature*; for 1805, IV (**1806**), 575  
(the review bitingly mocks both artist and poet)  
<BB #2729>

**Anon.**, "Ballads, by William Hayley, Esq. Founded on  
Anecdotes Relating to Animals, with Prints,  
designed and engraved by William Blake. Small  
8vo. Pp. 212", *Poetical Register* for 1805  
(London, **1807**) (Blake is mentioned only in the  
title and not in the 54-word review) <BB #840>

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**SALE RECORDS**

*Useful and Valuable Books Recently Published or in Course of Publication by Richard Phillips,*<sup>610</sup> p. 11  
*Useful and Valuable Books Recently published, or in course of publication, by Richard Phillips,*<sup>611</sup> not paginated (“Ballads, chiefly intended to illustrate certain facts in the History of Animals. By William Hayley, Esq. With Engravings, by Mr. Blake, 6s. in boards”. [The printed title page reads: “Founded on Anecdotes Relating to Animals”])

EDITIONS

§Hayley, William. *Ballads Founded on Anecdotes of Animals*. ([No place given:] Gardners Books, 2007)

**William Hayley**, *Ballads* (n.p.: CreateSpace Independent Publishing Platform, 2014) 56 pp.; ISBN: 9781499539301

**HAYLEY, William**  
*Designs to a Series of Ballads*  
(1802)

NEW LOCATIONS: Harvard, Library of Congress, National Library of Wales (52 pp.), Northwestern (the Bentley-Essick

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<sup>610</sup> Appended to Anon. [“An English Gentleman”], *Sketch of the Present State of France* (London: Richard Phillips, **1805**).

<sup>611</sup> Appended to Miss Owenson, *Patriotic Sketches of Ireland*, Vol. II (London: Richard Phillips, **1807**) <New York Public Library>



copy), "Union Psce", Victoria University in the University of Toronto (Bentley Collection, Ballads 1-2), Dr Williams's Library (London: 10470 t 1, Ballad 1)

All four Ballads are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

A copy of Parts 1-2 "in I vol., 4to., old paper boards, backed with vellum at a later date ... entirely uncut, some edges browned with age, and a little frayed in places" ("Winchester" [i.e., Chichester], 1802) was offered in James Rimell and Son, *No. 288 Illustrated Catalogue of Rare Books* (London, 1933), lot 63, for £21.

### Drawings

The sketches on the verso of "The Resurrection of the Dead" [c. 1780-85] [Butlin #79 (verso not recorded), Essick Collection (2011)] include the head of an eagle for Ballad 2, "The Eagle", and the man's legs for Ballad 4, "The Dog".

A leaf of sketches including some for Hayley's *Designs* (Butlin #617, **untraced** since 1922) was acquired in October 2011 by the Metropolitan Museum (N.Y.) (No. 2011.448).<sup>612</sup>

Another leaf of sketches for Hayley's *Designs*, "Drawn by William Blake / Vouched by Fred.<sup>k</sup> Tatham" (Butlin #79) was acquired in 2011 by Robert N. Essick.<sup>613</sup>

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<sup>612</sup> See R.N. Essick, "Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 110.

<sup>613</sup> See R.N. Essick, "Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 110.

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**Weight and Cost of Copperplates**

The 14 copperplates for Hayley's *Designs* must have weighed 2,464.6 g (5½ pounds) and cost £3.13.1½.<sup>614</sup>

The copperplates do not correspond closely in size to any of Blake's prints in *Illuminated Printing*.

R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000) gives a census of sets with all four ballads:

**Cambridge** <BB> (formerly Keynes [not the Fitzwilliam Museum as Keynes promised])

**Robert N. Essick** (acquired 1999; formerly 4th Earl of Bosford, sold 1884 to Frederick Locker Lampson)<sup>615</sup>

**Huntington** <BB> (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915])

**Huntington** <BBS> (formerly Swinburne)<sup>616</sup>

**Library of Congress** <BB> (formerly J. Parker and Lessing J. Rosenwald)

**Princeton** <BB> (formerly M.C.D. Borden, Herschel V. Jones, A.E. Newton, Grace Lansing Lambert)

**Trinity College** (Hartford, Connecticut) <BB> (formerly Allan R. Brown)

**Untraced**, in parts in original blue wrappers (formerly

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<sup>614</sup> G.E. Bentley, Jr, "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates", *University of Toronto Quarterly*, LXXVI (2007), 740.

<sup>615</sup> Essick's copy in green morocco, all edges gilt, maybe the one in "green morocco extra, g.e." from the Library of George Dew-Smith sold at Sotheby's, 29-30 Jan 1878, lot 197 [£9 to Jones]

<sup>616</sup> One of the Huntington copies was reproduced in 2009 in the William Blake Archive.

B.B. Macgeorge, sold Sotheby, 1 July 1924, lot 120; W.E. Moss, sold 1937 to Maggs); **William Hayley's** copy, sold by Mr Evans, 13 February 1821 ff., lot 1636, "4 Numbers" (4s to Smith); **Archdeacon Francis Wrangham** (acquaintance of Hayley), sale of his Library at Sotheby's, 29 November-9 December 1843, lot 557 (30 Nov), "4 parts" [13s to Evans]

The set in 3 parts in the National Library of Wales (Aberystwyth) may be the one from Hayley's Library sold by Mr Evans, 13 February 1821 ff., lot 1637 [3s 6d to Rivington].<sup>617</sup>

**DRAWINGS:** The newly-rediscovered drawing of "The Resurrection" (Butlin #610, **untraced** since 1863) (mid-1780s) has on the verso pencil "studies of eyes, the head of an eagle, a human face, and a lion", some of which "are related to Blake's 1802 *Designs to a Series of Ballads*", according to R.N. Essick, "Blake in the Marketplace, 2002", *Blake*, XXXVI (2003); both recto and verso are reproduced in the Sotheby catalogue of 5 July 2002, lot 183; it was offered in Agnew's 130<sup>th</sup> *Annual Exhibition of Watercolours & Drawings*, 5-28 March 2003, lot 17, for £260,000, according to R.N. Essick, "Blake in the Marketplace, 2003", *Blake*, XXXVII (2004), 119.

### **The Publication of the *Designs* (1802)**

Hayley's *Designs to a Series of Ballads* were from the first a commercial undertaking. Hayley said that they were

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<sup>617</sup>All this new information about the *Designs to a Series of Ballads* (1802) comes from R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 142.

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intended “for the Emolument of Mr Blake the artist”,<sup>618</sup> and he actively engaged his friends to become Ballad Mongers. The work was published at Blake's expense and for his benefit.

**Debits and Credits**

The chief cash costs were for **(1)** copperplates for the 6 large and 8 small engravings, **(2)** paper for text (watermarked "1802") including separate printed blue covers and large prints, and **(3)** paper and printing the 10¼ sheets of text and the covers by Joseph Seagrave in Chichester (the Blakes printed the engravings in Felpham). There was no cost for advertising (except in review-copies), and no payment to the author, the designer, the engraver, and the plate-printers except in possible profit from sales. There was no profit.

The text consisted of 37 quarto leaves, with prints on pp. iv, 1, 9, 11, 26, 27, 39, 41:

|                       |           |          |   |                  |
|-----------------------|-----------|----------|---|------------------|
| Title page            |           | 1 leaf   | } |                  |
| Preface               | pp. i-iv  | 2 leaves | } | 2½ sheets        |
| Ballad 1 The Elephant | pp. 1-10  | 5 leaves | } |                  |
| Blue paper covers     |           | 2 leaves | } |                  |
| Ballad 2 The Eagle    | pp. 11-26 | 8 leaves | } | 2½ sheets        |
| Blue paper covers     |           | 2 leaves | } |                  |
| Ballad 3 The Lion     | pp. 27-40 | 7 leaves | } | 2¼ sheets        |
| Blue paper covers     |           | 2 leaves | } |                  |
| Ballad 4 The Dog      | pp. 41-52 | 6 leaves | } | 2 sheets         |
| Blue paper covers     |           | 2 leaves | } |                  |
| <b>Total</b>          |           |          |   | <b>9¼ sheets</b> |

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<sup>618</sup> Hayley's autobiography is quoted in *BR* (2) 123.

In addition, there are 6 leaves (1½ quarto sheets) with full-page prints for Preliminaries (1 print) and Ballad 1 (1), Ballad 2 (1), Ballad 3 (1), and Ballad 4 (2). Each complete set of the *Designs*, all four Parts, used 43 leaves, 10¾ quarto sheets.

The text must have been printed by Seagrave in four print-runs, one in late May 1802 for the Preliminaries and Ballad 1, one in late June for Ballad 2, one in late July for Ballad 3, and one in early September for Ballad 4. The engravings, however, were only printed as they were called for--“we have Sold all that we have had time to print” (Blake’s letter of 30 January 1803)--and they weren't called for very much.

For paper for the full-page prints in the *Designs*, “Blake has ... [arranged] for his Ballads to deal with his own stationer in London, & send it down as He thought proper”, according to Hayley's letter of 6 July 1802.

We do not know how many copies of the *Designs* were printed<sup>619</sup> or what Seagrave's charges were for printing and paper, but we may make educated estimates based on Blake's statement in his letter of 28 December 1804 that he paid Seagrave “30 Pounds ... in part of his account”<sup>620</sup> and on contemporary printing prices. On 10 October 1800 Thomas Bensley estimated that the cost of paper, printing, and hot-

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<sup>619</sup> Known sales were Part 1 (56 copies), Part 2 (26), Part 3 (7), and Part 4 (13), plus 15 unidentified Parts sold by Evans. This is echoed by copies traced today: Part 1 (17), 2 (13), 3 (11), 4 (8).

<sup>620</sup> Hayley wrote on 3 April 1803 that Blake “has paid a Bill of 30£ for paper” [and printing] for the *Designs*.

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pressing 1,000 quarto copies of Thomson's *Seasons* (5 sheets each) for F.J. Du Roveray would be £15.15.0 per sheet (£78.15 in all).<sup>621</sup> Perhaps Blake's provincial printer Joseph Seagrave charged him £15 for paper and printing per thousand quarto sheets.

It is a mere informed guess that the print-run for Ballad 1 was 250 copies and that this was continued for Ballad 2 when the first sales for Ballad 1 at first seemed promising. When the sales for Ballad 2 proved disastrous, Blake must have reduced his print-order, perhaps to 150 copies, for Ballads 3-4.

The expenses of printing and paper might have been as follows:

| <b>Cost of 250 Copies of Ballads 1-2</b>          |                |
|---|----------------|
| Printing 1250 sheets (250 x 5 sheets) at £15 per  |                |
| 1,000 sheets <sup>622</sup>                       | £18.15.0       |
| 187.5 sheets for 250 copies of 3 full-page quarto |                |
| prints (quarter sheets) at £5 per ream of 500     |                |
| sheets  | <u>£1.17.3</u> |
|   | £20. 2.3       |

**Cost of 150 Copies of Ballads 3-4**

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<sup>621</sup> Quoted from the MS in the Huntington Library; see G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: The Amateur and the Trade", *Bibliographical Society of Australia and New Zealand Bulletin*, XII (1988), 70.

<sup>622</sup> The medium plate paper for Flaxman's *Iliad* (1805) cost £4.8.0 per ream in 1805 and £5 in 1808 (*BB* 561-62). The cheap blue paper for the covers (400 sheets for Ballads 1-2, 200 sheets for Ballads 3-4) would have cost a good deal less than the fine white paper.

|  |                 |
|--|-----------------|
| Printing 637.5 sheets (150 x 4¼ sheets) at £15 per |                 |
| 1,000 sheets                                       | £ 9.11.3        |
| 112.5 sheets for 150 copies of 3 full-page quarto  |                 |
| prints (quarter sheets) at £5 per ream of 500      |                 |
| sheets   | <u>£ 1. 2.6</u> |
|  | £10.13.9        |
| <b>Total</b>                                       | <b>£30.16.0</b> |

Presumably Seagrave printed copies of each Ballad in Chichester and sent them to Blake in Felpham; Blake and his wife then printed engravings on text plates plus the full-page plates--but they printed them only as the need arose, not all at once.

The printing of the engravings was done by the Blakes. Hayley wrote to Lady Hesketh on 10 June 1802: "He & his excellent Wife (a true Help-mate!) pass the plates thro' a rolling press in their own cottage together; & of course it is a work of some Time to collect a Number of Impressions."<sup>623</sup>

When there proved to be demand for only a few score copies,<sup>624</sup> Blake was left with many copies of the printed text of the *Designs* which were of no commercial value. Blake cannily kept these printed sheets, even taking them back to London with him in 1803, at considerable trouble, and he made drawings on them for the rest of his life, including designs for Blair's *Grave* (1805), Malkin's *Memoirs* (1806),

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<sup>623</sup> Hayley repeats this in his letter to R.H. Evans on 3 April 1803: "He and his good industrious Wife together take all the Impressions from the various Engravings in their own domestic Press".

<sup>624</sup> There are records of country sales of 115 copies for which Blake received £15.15.0 (*BR* (2) 153). In London, according to Blake's letter of 26 Oct 1803, "Mr Evans ... says he has sold but fifteen numbers at the most".

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Job and Dante (c. 1824).<sup>625</sup>

### Sales

The first reports of sales were encouraging. On 29 June 1802 Hayley wrote that Ballad 1 is “marching triumphantly on the road of prosperity”, and as late as 30 January 1803 Blake wrote to his brother: “These Ballads are likely to be Profitable for we have Sold all we have had time to print. Evans the Bookseller in Pallmall says they go off very well”.

However, Hayley told R.H. Evans on 3 April 1803: “He [Blake] has paid a Bill of 30 £ for paper & the copies He has disposed of in the country have not produced more than half that sum<sup>626</sup> to reimburse Him”. The £30 for Seagrave was apparently partly advanced by Hayley, for on 28 December 1804 Blake thanked Hayley for “the Twelve Guineas which you Lent Me when I made up 30 Pounds to pay our Worthy Seagrave in part of his Account”.

Blake wrote on 26 October 1803: “Mr. Evans ... gives

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<sup>625</sup> BB 574-75 and BBS 221-222 record 47 leaves from the *Designs* used as scrap paper but none for finished engravings. (The “Riddle Manuscript” is on the verso of a proof before letters from the *Designs*.) There are 9 leaves used as scrap from Part 1, 24 from Part 2, 8 from Part 3, and 6 from Part 4. This might suggest that Part 2 provided most unvendible copies. A disproportionate number of scraps are on leaves which would have had prints on them: pp. 9 (5), 11 (1), 26 (6), 27 (1), 41 (2). Since the “Pickering Manuscript” consists of 11 leaves of the same unwatermarked paper, and since leaf 8 is from Hayley’s *Designs to a Series of Ballads* (1802) p. 20 (l. 10<sup>v</sup>), therefore the “Pickering Manuscript” probably consists of *Designs* ll. 3-13 (pp. 5-26). No print from the *Designs* is known to have been re-used.

<sup>626</sup> £15 would have paid for 120 individual Ballads at 2s 6d each. However, we know that Lady Hesketh paid £5.5.0 for 10 copies and Flaxman £1.17.6 for 4, leaving only £7.17.6 (£15 - £7.2.6) or 63 copies.



small hopes of our ballads; he says he has sold but fifteen numbers at the most, and that going on would be a certain loss of almost all the expenses”, and on 22 January 1805 he wrote that the London bookseller Thomas Phillips advised that “we must consider all that has been printed as lost, and begin anew”.

The *Designs to a Series of Ballads* were printed by J. Seagrave in Chichester and sold by him and P. Humphry and R.H. Evans in London “for W. BLAKE, Felpham”. We do not know how many copies Seagrave sold – perhaps he only provided the copy for the reviewer in the *Sussex Chronicle & Chichester Advertiser* (2 June 1802), which he printed – but we have good information about how many were sold by Evans in London (15, worth £1.17.6)<sup>627</sup> and how many were disposed of by friends of Blake and Hayley (120, worth £15),<sup>628</sup> mostly in the country.

#### **The Known Distribution of the *Designs***

#1 **Anon.**, reviewer for *Sussex Chronicle & Chichester Advertiser* (2 June 1802), 172

#1 **Charlotte Collins**, 9 copies (2 of which were to replace damaged copies), 1 of which went to **Mr Spilsbury** (28 June 1802)

#1 **John Flaxman**’s 5 copies went to **Mr [John] Hawkins** (2 copies), **Mr [William] Long**, **Mr [Samuel] Rogers**;

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<sup>627</sup> The sales by Evans included Ballads 1-3 for Anna Seward and Ballads 3-4 for Lady Heskth and some of her friends; Evans would have deducted his commission from these sales. We have no information about London sales by P. Humphry.

<sup>628</sup> We can account for sales of 62 copies of Ballad 1, 19 of Ballad 2, 10 of Ballad 3, and 12 of Ballad 4 = 103 copies in all. Only 53 numbers have been traced today.

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- Flaxman** paid “for the whole of my copy” [i.e., £1.17.6 for 15 Numbers at 2s 6d each] (27 June 1802)
- #1 **Samuel Greatheed** received 6, but he sold none (**Mr Courtney** was sent a copy but it was “returned unpurchased”) (1 September 1802); he referred to them in his review of Hayley’s *Ballads* in the *Eclectic Review* (1 December 1805)
- #1 **Harriet Lady Hesketh** was sent “a Bundle of Ballads” from Hayley, which she disposed of to 3 **Bath libraries**, **Lord [William]** and **Lady [Mary] Harcourt**, **Richard Hurd**, **Dr Randolph** (2 copies, 1 to show to **Lord Spencer**), and “My Sist<sup>r</sup> [Theodora]”, and she kept one; she paid £5.5.0 for them all (*BR* (2) 129, 132, 135-36, 146), though by her own figures she only owed £1.5.0; Lady Hesketh received from Blake “two packets of ballads” [5 in each] (15 October 1802)
- #1 **Johnny Johnson** was sent 20 copies and disposed of “several copies” (6 June, 7 July 1802)
- #1 **E.G. Marsh** (“I hope to contribute my little assistance to the payment” (20 June 1802)
- #1 **Mrs Throckmorton** of Bath was sent it by **Conder**, bookseller of Bucklesbury, but we don’t know if she bought it (3 September 1802)
- #1-2 **Anon.**, reviewer for the *European Magazine* (August 1 802), 125-26
- #1-2 **Isaac Reed** (*BR* (2) 856) perhaps from Nancy Flaxman, who gave him *Poetical Sketches* (F) in 1784
- #1-3 **Anon.**, reviewer for *Poetical Register* (1803), 410 (*BR* (2) 143 footnote)

- #1-3 Offered in **R.H. Evans** catalogue (1804), lot 1001, no price (*BR* (2) 143 footnote)
- #1-3 **William Hayley** (*BR* (2) 153)
- #1-3 **Anna Seward** from the booksellers (3 March 1803)
- #1-4 **Thomas Butts**, for **Mr [John] Birch** (Blake's letter of 25 April 1803); Blake also sent "some Ballads" with his letter of 22 November 1802, perhaps the "4 N<sup>os</sup> of Hayleys Ballads" in his receipt of 3 March 1806 (*BR* (2) 764); in his letter to Butts of 25 April 1803, Blake said "I now send the 4 Numbers for M<sup>r</sup> Birch"; in the 1806 account with Butts is also a record of 3 Numbers to Mr Birch (7s 6d)
- #1-4 **R.H. Evans**, the book's London publisher, sold 15 numbers "at the most" (Blake's letter of 26 October 1803)<sup>629</sup>
- #1-4 **Hayley** (*BR* (2) 153)
- #1-4 "**James Parker**", copy in the Library of Congress
- #1-4? **Charlotte Smith's daughter** from Hayley<sup>630</sup>

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<sup>629</sup> The 15 Numbers of Hayley's *Designs* sold by Evans must have included all the copies sold through the booksellers: 5 copies each (**10 in all**) of #3-4 for Lady Hesketh, "my Sistr [Theodora] and some other friends" (*BR* (2) 146) (probably Lord and Lady Harcourt, Richard Hurd, and Dr Randolph who took #1 through her (*BR* (2) 132), 1 set of #1-3 (**3 in all**) which Anna Seward took through the booksellers (*BR* (2) 150), and **1 copy** of #1 through Conder's in Bucklesbury (*BR* (2) 145-46). This means that Evans may have sold only one copy or none through the three Bath libraries which displayed copies or from the "long list of Cowpers" whom Lady Hesketh had directed to subscribe (*BR* (2) 132, 135).

The list of sales by Evans does not include the free review copies for the *European Magazine* (1802) (#1-2), *Poetical Register* (1803) (#1-3), or the copy still unsold in his 1804 catalogue.

<sup>630</sup> Letter of 16 Dec 1802 in *The Collected Letters of Charlotte Smith*, ed. Judith Phillips Stanton (Bloomington and Indianapolis: Indiana University Press, 2003), 503, Hayley's "publication about animals".

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- #2 **Lady Hesketh** received 5 (Ballads 3-4 were to come from her Bath bookseller), "as well as those I take in for my Sist<sup>r</sup> [**Theodora Cowper**] and some other friends", sent Blake £5.5.0 (28 June, 15 October 1802)
  - #2 **Charlotte Collins** was ready to take 7 (28 June 1802)
  - #3 **Greatheed** expected to receive copies (3 September 1802)
  - #3 **Johnny Johnson**, some to be sent by Hayley (6 August 1802)
  - #4 **Mrs Flaxman**, 5 copies sent via James Blake (Blake's letter of 30 January 1803)
  - #4 **James Blake**, 5 copies, 2 of them for **Mrs [Penelope Carleton] Chetwynd** (Blake's letter of 30 January 1803) and apparently 3 to Butts ("3 Hayleys Ballads + Brother", account with Butts of 3 March 1806)
- various **Friends** took 22 copies<sup>631</sup>

Blake's probable expenses for the *Designs* were therefore for paper and printing (£30.16.0), copper (£3.13.1½), and advertising (15s for 6 review-copies) or £34.18.1½ in all, and his probable receipts (£16.7.6) left him considerably out of pocket. Hayley's generous gesture had been a disaster for Blake, not only in losing money but also in wasting his creative genius.

*Designs* Paper Used for Scrap Paper

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<sup>631</sup> Hayley wrote to R.H. Evans on 3 April 1803 that sales "in the country" (i.e., through friends of Hayley and Blake) came to about £15, the price of 120 copies. We can account for sales through friends of 98 copies, suggesting that they sold 22 copies of which we have no other record.

Pp. 5-26 (B2<sup>r</sup>-E4<sup>v</sup>) were used for 'The Pickering [Ballads] MS (Morgan).

For reproduction and discussion of sketches on the verso of "The Last Trumpet" (c. 1785), see Martin Butlin, "A Blake Drawing Rediscovered and Dated", *Blake*, XXXIV (2000), 23-24.

#### REVIEWS referring to Blake

**Anon.**, "*Sussex and Adjacencies. Chichester*", *Sussex Chronicle & Chichester Advertiser*, No. 22 (**2 June 1802**), 172 (a notice of "the first number of Mr. Hayley's ... Ballads, to the engravings of Mr. Blake") <BB #1033>

**Anon.**, "*Designs to a Series of Ballads, written by William Hayley, Esq. And founded on Anecdotes relating to Animals, drawn, engraved, and published, by William Blake. With the ballads annexed by the Author's Permission. Two Numbers. 4to. Printed at Chichester*", *European Magazine*, XLII (**August 1802**), 125-26 ("The artist has executed his share of the undertaking much to his credit ....") <BB #A916>

#### SALES

##### SALES OF ALL FOUR *BALLADS*<sup>632</sup>

Evans, sale of Hayley's Library, **13 February 1821 and 12 following days**, lot 1636, "Hayley's Ballads, with Blake's Designs, 4 Numbers, 1802), 4s 6d to "Smith" and lot 1637, 3 Numbers (Rivington, 3s 6d), perhaps the copy in the National Library of Wales, "the

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<sup>632</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 142.

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only traced copy with 3 ballads”.

Sotheby, **29 November-9 December 1843**, “second portion” of the library of Archdeacon Francis Wrangham, lot 557, on 30 November, “Blake (W.) Designs to a series of Ballad written by W. Hayley, plates, 4 parts Chichester, 1802” (Evans, 13s).

Sotheby, sale of the library of Albert George Dew-Smith (collector and photographer, 1848-1902), 29 January 1878, lot 197: “Blake (W.) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impression of the plates, green morocco extra, g.e. Chichester, 1802” (£9 to Jones); perhaps this is the Essick copy in green morocco, all edges gilt.

*Bibliotheca Reediana*, auction by **King & Lochee, 5 December 1807** <Harvard>, lot 8936 includes Designs “2 No. 1802”)

**HAYLEY, William**  
*Essay on Sculpture*  
(1800)

NEW LOCATIONS: Adelaide, Agence bibliographique de l'enseignements supérieur (Montpellier, France), Alabama (Birmingham), Alberta, Andrews (Berrrian Springs [Michigan]), Arizona, Auburn (Montgomery [Alabama]), Auckland, Bayerische Staatsbibliothek (München [Germany]), Bibliothèque nationale (Paris), Birmingham, Boston Athenaeum, John Carter Brown Library, Brandeis, Brigham Young, British Museum Print Room (Nancy Flaxman's copy),

Brown, Bryn Mawr College, California (Berkeley, San Diego), Claremont Colleges, Cornell, Dalhousie, Davidson College, Delaware, Edinburgh, Florida Southern, Fordham, Hastings College of the Law, Istituto Universitario Europea (Fiesole [Italy]), Johns Hopkins, Kansas State (Manhattan), Kent State, Kentucky, King's College University (Halifax [Nova Scotia]), King's College (London), King's College (University of, Halifax [Nova Scotia]), La Trobe (Bundoora [Victoria, Australia]), Landesbibliothek Oldenburg (Germany), London, London Metropolitan University, Macquarie (Australia), Maryland State, McMaster, Medical Faculty, Melbourne, Minnesota (Duluth, Morris), Mississippi, Missouri (Columbia), Monash, Mount Saint Vincent (Halifax [Nova Scotia]), Muhlenberg College, Murdoch (Australia), National Library of Medicine (Bethesda [Maryland]), New Brunswick (Fredericton [New Brunswick]), New Hampshire, Newcastle Literary and Philosophical Society, Niedersächsische Staats-und-Universität Bibliothek, Oklahoma, Old Dominion, Otago, Pennsylvania, Principia College, St John's (N.Y.), San Diego, Sarah Lawrence College, Simpson, Staatsbibliothek zu Berlin, State Library of Victoria (Melbourne, Australia), Sydney (Australia), Texas (Austin, Tyler), Universitäts-und Landesbibliothek sechsen-Anhalt (Halle [Germany]), University College (Cork [Ireland]), University College (Dublin), Victoria (Victoria [British Columbia]), Victoria University in the University of Toronto (Bentley Collection), Virginia Commonwealth, Warburg Institute, Western Australia, Western Carolina (Cullowhee [North Carolina]), Wisconsin (Milwaukee), Wright State, Yeshiva

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Blake's plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

A drawing for "The Death of Demosthenes" engraved by Blake was acquired in 1994 by Professor **Robert Essick**. As the legend on the printed design is "*T.H.* [i.e., Thomas Hayley] *invenit*", it is very striking that the style of the drawing is that of Flaxman, who taught William Hayley's illegitimate son Tom to be a sculptor.

It was reviewed in (1) §*British Critic*, XVI (1800), 679-80, (2) §*Critical Review*, NS XXXI (1801), 48-53, (3) §*Monthly Mirror*, X (1800), 156-57, (4) §*Monthly Review*, XXXVI (1801), 113-21, and (5) §*New Annual Register*, XXI, 3 (1800).

ADVERTISEMENT

An announcement of its publication appeared in the *Morning Post* for 1 May 1800.<sup>633</sup>

**HAYLEY, William**  
***The Life ... of William Cowper, Esqr.***  
**Three Volumes (1803-1804)**

1803-4 NEW LOCATIONS: Adelphi, Alberta, Allen County Public Library (Indiana), Arizona State, Athenaeum (Philadelphia), Auckland Public Library, Boston, Boston College, Brandeis, Brown, Bryn Athyn College, British Columbia, Bryn Mawr College, California (Berkeley; Irvine; Los Angeles; Santa Barbara; Santa Cruz), Central Connecticut

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<sup>633</sup> Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", *University of Toronto Quarterly*, LXXX (2011), 829.



State, Chicago, Clark, Connecticut, Cornell, Cowper and Newton Museum (Olney, Buckinghamshire), Delaware, Edinburgh, Essex, Harvard, Houston, Howard, Illinois (Chicago), Iowa, Johns Hopkins, Houston, Leeds, Lehigh, Leicester, Library of Congress, Louisiana, Loyola (Chicago), Manchester, Marquette, McMaster, Michigan, Michigan State, Middle Temple (London), Mills College, Minnesota (Minneapolis), Missouri (Kansas City), Mount Holyoke College, National Gallery (Washington, D.C.), National Library of Ireland, National Library of Scotland, National Library of Wales, Nebraska (Lincoln), New York, New York Public Library, Newberry Library, Newcastle, Northwestern, Ohio, Pennsylvania State, Principia College, Queen's (Belfast), San Francisco Public Library, Southern California, Southern Illinois, Stanford, State University of New York (Albany; Stony Brook), Texas (Austin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), Vanderbilt, Vassar College, Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection, 2 sets), Virginia, Wake Forest, Wales (Lampeter), Washington State, Wayne State, Wellesley College, Wesleyan (Connecticut), Williams College, Wisconsin (Milwaukee)

1803 Second Edition of Vol. I-II NEW LOCATIONS:  
Aberdeen, Cambridge (Keynes Collection), Glasgow, Victoria University in the University of Toronto (Bentley Collection)

For a letter from the bookseller Joseph Johnson to William Hayley concerning payment to Blake for his engravings for Hayley's *Cowper*, see Claire Tomalin under Joseph Johnson below.

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A 1803-4 NEW LOCATIONS: Auckland Public Library, Athenaeum (Philadelphia), Brown, California (Berkeley, Santa Barbara), Cornell, Cowper and Newton Museum (Olney, Buckinghamshire), Edinburgh, Iowa, Library of Congress, Michigan, Mills College, Minnesota, Mount Holyoke College, National Gallery (Washington, D.C.), National Library of Scotland, New York Public Library, Northwestern, Pennsylvania State, Southern California, Stanford, State University of New York (Stony Brook), Wayne State

B Second Edition (1804): NEW LOCATIONS: Kentucky, Rochester

Blake wrote that

My Wife has undertaken to Print the whole number of the Plates for [the first two volumes of] Cowpers work which She does to admiration & being under my own eye the prints are as fine as the French prints & please every one. ... The Publishers are already indebted to My Wife Twenty Guineas for work deliverd [letter of 30 January 1803.]

However, after the Blakes had printed 12 proof sets of the two plates for Vol. III of *Cowper*, Blake had to "send the Plates to [Joseph] Johnson who wants them to set the Printer to work upon" (letter of 31 March 1804). R.N. Essick remarks that

The plates for vols. 1-2 are much more clearly and darkly printed in the second edition .... One hesitates to blame Mrs Blake for the poor impressions of the first states, but that may indeed

be the case [*William Blake's Commercial Book Illustrations* (1991)].

**NEW ENTRY**  
**HAYLEY, William**  
***The Life ... of William Cowper***  
**(N.Y., 1803)**

1803 New York NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

A set was inscribed "From the Author" to "Penelope Chetwynd", and "This Copy of Cowper's Life is presented to Mrs William Chetwynd by the author as a memorial of Friendship. 1803".<sup>634</sup>

Blake's plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

The wood-engraving in William Hayley, *The Life and Posthumous Writings of William Cowper* (N.Y.: T. and J. Swords, 1803), Vol. II, at p. 245, of "The Weather-house" and "Cowper's Tame Hares" (8.3 x 11 cm) signed Alexander "Anderson F[ecit]" was copied from the design signed "Blake d & sc" in the edition of London: J. Johnson, 1803, as R.N. Essick was the first to point out in "Blake in the Marketplace, 1996", *Blake*, XXX (1997), Illus. 8. The plates engraved by Peter Maverick of Cowper and of Cowper's mother (Vol. I, frontispiece and at p. 3) are copied from Blake's engravings after George Romney and D. Heins.

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<sup>634</sup> Quaritch catalogue (Jan 2012), lot 73, £1,250, cited by R.N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013). Mrs Chetwynd was also a friend of Blake; see Angus Whitehead, "'M<sup>rs</sup> Chetwind & her Brother' and 'M.<sup>r</sup> Chetwynd'", *Blake*, XLII, 2 (Fall 2008), 75-79.

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**HAYLEY, William**  
*The Life of George Romney*  
(1809)

NEW LOCATIONS: Alberta, Albright Knox Art Gallery (Buffalo), Arizona, Arizona State, Art Institute (Chicago), Bibliothèque d'Art & d'Archaeologie (France), Birmingham, Boston Athenaeum, Bowdoin, Boston College, Boston Museum, British Columbia, Brown, Bryn Mawr College, California (Berkeley [2]; Davis; Los Angeles; Riverside; Santa Barbara; Santa Cruz), Chicago, Chrysler Museum, Clarke, Columbia, Connecticut College, Cornell, Dartmouth College, Delaware, Edinburgh, Emory, Florida, Folger Library, Getty Research Institute (Los Angeles), Glasgow, Harvard (Fine Arts; Houghton), Illinois, Indiana, Iowa, Johns Hopkins, Kansas, Kentucky, Kimbell Art Museum, King's College (London), Lehigh, Library of Virginia, London Library, Los Angeles County Museum of Art, Manchester, McGill, McMaster, Metropolitan Museum (N.Y.), Michigan, Minnesota (Minneapolis, 2), National Library of Canada, Nelson Atkins Museum, New Brunswick, Northwestern, Ohio State, Pennsylvania State, Queen's College (N.Y.), Queen's College (Oxford), Rice, Ringling Museum of Art, Royal Academy (London), San Francisco, San Francisco Public Library, Stanford, Strathclyde, Texas (Austin), Tulsa (gift of Roger Easson), Utah, Utrecht, Victoria (British Columbia), Victoria University in the University of Toronto (2, Bentley Collection, one lacking prints), Victoria & Albert Museum, Virginia, Virginia Historical Society, Wake Forest, Wales

(Lampeter), Washington (St Louis), Waterloo, Wisconsin (Green Bay, Madison, Milwaukee, Parkside), Yale

Large Paper copies are on heavy paper watermarked “1807” and include an advertisement for “Epistles to Romney”, while small paper copies are watermarked “Rye Mill 1807” and lack the advertisement (John Windle Catalogue 46 [2009], lot 79).

Ordinary copies of Hayley’s *Romney* (1809) have a printed spine-label reading “LIFE | OF | G. ROMNEY | - | HAYLEY” <Essick Collection>, but the one on large-paper copies reads: “HAYLEY’S | *LIFE* | of | ROMNEY | Illustrated | WITH | TWELVE PLATES | BY | CAROLINE WATSON.” <Essick Collection>, though she engraved only 7 of them.

#### NEWLY RECORDED ENGRAVING AFTER BLAKE

In Caroline Watson’s frontispiece of three self-portraits of Romney, the small oval one at bottom representing Romney wearing a hat is probably copied from Blake’s lost miniature.<sup>635</sup>

For Hayley’s *Romney* (1809), Blake asked £31.10.0 for “finishd” quarto plates and £15.15.0 for the “less Finishd”, according to his letter of 22 June 1804. Blake engraved two finished plates but one was not used.

Blake referred to his engraving of the self-portrait of Romney designed as the frontispiece<sup>636</sup> in his letters of 7, 26 October, 13 December 1803, 27 January, 23 February, 16 March, 4 May, 22 June, 28 September, 23 October, and 18

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<sup>635</sup> See Mark Crosby and Robert N. Essick, “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, *Blake*, XLIV (2010), 64.

<sup>636</sup> It is described as the frontispiece in the directions to the binder.

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and 28 December 1804. Blake asked £42 for it, according to Hayley's letter of 7 August 1803,<sup>637</sup> and he referred in his letter of 18 September 1804 to "the Head of Romney for which I am already paid". In his letter of 4 May 1804 he wrote that the daughter of Romney's friend Walker thought "my print of Romney ... *very like indeed*", in that of 22 June 1804 he said that the engraver James "Parker commends it highly". On 18 December 1804 he sent a proof to Hayley and wrote that Nancy Flaxman "has given her warm approbation ... to the plate of the *Portrait*, though not yet in so high finished a state". "I am very far from shewing the Portrait of Romney as a finished proof ... I hope to make it a Supernaculum" (28 December 1804).

The print was reproduced by the William Blake Archive in 2013, as was the published print (collection of Robert N. Essick).

Three copies (one from the collection of Robert N. Essick and two from the Fitzwilliam Museum) were reproduced by the William Blake Archive in 2013.

**HAYLEY, William**  
***Little Tom the Sailor***  
**(1800)**

NEW LOCATION: Glasgow (Hunterian Museum of Art Gallery)

The watermarked "HAYES | 17"<sup>638</sup> coloured copy in an

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<sup>637</sup> BR (2) 157).

<sup>638</sup> Blake's letters of 11 Sept 1801, 22 Nov 1802, and 16 Aug 1803 are on

anonymous collection <BBS> was acquired by **Maurice Sendak**, exhibited (p. 27) and reproduced (cover-flap) in Vincent Giroud and Maurice Sendak, *Sendak at the Rosenbach: An exhibition held at the Rosenbach Museum & Library April 28-October 30, 1995* ([Philadelphia: Rosenbach Museum, 1995]).

Of the 4 pewter plates, which Blake presumably retained, the first one (11 x 16 cm) seems to correspond in size to *Milton* pl. 12 and 21 (11.1 x 16.0 cm).

Two of the four plates which make up *Little Tom the Sailor*, presumably the headpiece and the tailpiece, with "colouring ... very weird and striking, ... possibly executed under Blake's own supervision", belonged in 1929 to John Hodgkin (see John Hodgkin, "Blake and Hayley", *Times Literary Supplement*, 29 November 1917).

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paper watermarked "F HAYES | 1798".

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Joseph Holland had the head-piece and tail-piece of his copy (printed in black) "photographed on [metal] plates and printed [in brown] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends" (as he wrote to GEB on 19 June 1969); the result is very persuasive.

*Little Tom the Sailor*, "2 very characteristic coloured engravings, the entire poem likewise composed and engraved by Blake, RARE, £1.2s." was offered in Willis and Sotheran Catalogue (**25 June 1862**), lot 118, perhaps from the library of John Flaxman. Only three coloured copies of Hayley's *Little Tom the Sailor* (1800) have been traced in public collections.

EDITION

*Little Tom the Sailor* (London: Richard C. Jackson, 1917)  
<BB>

REVIEWS

§*Times Literary Supplement*, **22 November 1917**  
**John Hodgkin**, "Blake and Hayley", *Times Literary Supplement*, **29 November 1917** (pace the review, a reproduction of *Little Tom the Sailor* appeared in *The Century Guild Hobby Horse* [1886], and "I possess the two Blake engravings, which unfortunately have been cut off from the Broadsheet. The colouring is very weird and striking, and was possibly executed under Blake's own supervision.")

**HAYLEY, William**



***The Triumphs of Temper***  
**(1803, 1807)**

THE | TRIUMPHS OF TEMPER [not THE | TRIUMPHS |  
OF | TEMPER as [in *BB*]

1803 NEW LOCATIONS: Birmingham, Brown, California (Berkeley), Cornell, Emory (Theology), Iowa, Leeds, Library of Congress, Manchester, Michigan, Mills College, Minnesota, Mount Holyoke College, National Library of Wales, New York Public Library, Northwestern, Pennsylvania, State University of New York (Buffalo), Trinity College (University of Toronto), Tulsa (gift of Roger Easson), Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection, 2 copies)

1807 NEW LOCATIONS: Brown, Victoria University in the University of Toronto (Bentley Collection)

Blake's plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

"I am to have 10 Guineas each" for "a little work of M<sup>r</sup> H's", Hayley's *Triumphs of Temper*, according to Blake's letter of 30 January 1803.

In a copy of the work inscribed "From the Author", the prints are coloured (*BB* 579); John Windle and Dr E.B. Bentley do not think the colouring Blake-like, though George Goyder did. The book was sold from Goyder's library at Christie's, 26 November 1997, lot 101 (£3,500).

**HENRY, Thomas**  
***Memoirs of Albert de Haller***  
**(1783)**

NEW LOCATIONS: California (Berkeley), Cheshire

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Libraries, Huntington Library, Imperial College, Leeds, London Library, London Metropolitan University, McGill (2 – *BB* gives 1), Medical Society of London, National Library of Wales, Pennsylvania, Pennsylvania State, Royal College of Physicians (London), Science Museum (London), Simpson, Sorbonne, Texas (Dallas), Victoria University in the University of Toronto (Bentley Collection), Wellcome Institute Library, Williams (Dr) Library

The Harvard copy is reproduced online.

**HOARE, Prince**  
*Academic Correspondence*  
(1804)

NEW LOCATIONS: Cambridge, Sir John Soane Museum (London)

REVIEW

**S.Q.**, “*Academic Correspondence ...*”, *Literary Journal*, III (1 February 1804), 93-95 (“Surely the Royal Academy of England might have offered an engraving worthy of the subject, and of the country” [pp. 94-95]) <*BB* #2467>

**HOARE, Prince**  
*An Inquiry into the ... State of the Arts*  
*of Design in England*  
(1806)

NEW LOCATIONS: Getty Research Institute (Los Angeles), Royal Academy (London), Tulsa (gift of Roger Easson Gift),

Victoria University in the University of Toronto (Bentley Collection)

**HOGARTH, William**

***Works***

**(1795-1838)**

1795 NEW LOCATIONS: Ashmolean Museum, London

1822 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

The copperplate in Houghton Library is 45 cm wide, 58 cm high, and 0.3 to 0.5 cm thick and is stamped on the verso on the centre and lower left with the name of the copperplate maker: JONES N<sup>o</sup> 48 | SHOE LANE LONDON.<sup>639</sup>

A copy of Blake's plate was offered in James Tregaskis and Son Caxton Head Catalogue 830 (September 1920), lot 48A (£5.10.0).

1795? A copy was offered at Sotheby's (London), 15 July 2014, lot 518 with an 1809 watermark.

A previously unrecorded copy of the etched "Proof" (probably published) with the two kneeling actresses and some other individuals left largely blank was acquired from John Windle in June 2014 by Victoria University in the University of Toronto.

**HUNTER, William**

***Historical Journal of the Transactions at Port Jackson,  
and Norfolk Island***

**(1793)**

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<sup>639</sup> As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.

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NEW LOCATIONS (quarto and octavo merged): Aberdeen, Arizona State, Auckland Public Library, Australian Museum Research Library (Townsville [Queensland]), Bodley, Boston Athenaeum, British Museum (Ethnography), California (Santa Cruz), California State, Canberra, Detroit Public Library, Essex Museum, Glasgow, Harvard (Botany), Johns Hopkins, King's College (London), La Trobe, Leeds, Lehigh, Library Company of Philadelphia (imperfect), London, London (Corporation of), London Library, Mariner's Museum, Monash, Nagoya (Information Center, Aichi-Ken, Japan), National Library of Scotland, New York Public Library, Newark Public Library, Newcastle (New South Wales), Peabody Institute, Queensland Museum (South Bank, Australia), San Francisco Public Library, School of Oriental and African Studies, South Australian Early Imprints Project (Adelaide), State Library of New South Wales (Sydney), State Library of Tasmania (Hobart), State Library of Victoria (Melbourne, Australia), Texas Tech, Trinity College (Hartford, Connecticut), Victoria University in the University of Toronto (Bentley Collection), Virginia, Wayne State, Wellcome Library

**"Idle Laundress"**  
**after George Morland**

A copy was offered in James Tregaskis, Caxton Head Catalogue 673 (19 July 1909), lot 59 (with "The Industrious Cottager" (£52.10.0))

**"The Industrious Apprentice"  
after George Morland**

A copy was offered in James Tregaskis, Caxton Head Catalogue 673 (19 July 1909), lot 59 (with "The Idle Laundress"), lot 59 (£2.10.0)

**"Joseph of Arimathea Among the Rocks of Albion"  
(1773, c. 1810-20)**

COPY D

HISTORY: (1) Offered at £2.2.0 in Quaritch Catalogue No. 62 (June 1893), and *Miscellaneous Catalogue* (November 1893), both "10 in. by 5½ in."

COPY F

It is reproduced online in the National Gallery of Art (Washington, D.C.).<sup>640</sup>

COPY J

It is reproduced online by the Pierpont Morgan Library.

COPY 2J

Acquired at auction in 1949 through Agnew's by Brandon Meredith Rhys-Williams (1927-88) and inherited in 1988 by his son.<sup>641</sup>

**JOSEPHUS, Flavius  
*Genuine and Complete Works*  
([1785-1787?] [?1795] [?1799] [?1800])**

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<sup>640</sup> "Joseph of Arimathea Among the Rocks of Albion" [F] is erroneously traced to the Library of Congress in *BB* p. 266.

<sup>641</sup> Robert N. Essick, "Blake in the Marketplace, 2014", *Blake*, XLVIII, 4 (Spring 2015), [36].

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A cumulation of *BB*, *BBS*, *Blake* (1994 ff) and Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings, Volume II: Plates Designed or Engraved by Blake 1774-1796* (Memphis, Tennessee: The American Blake Foundation, 1979), 21-26,<sup>642</sup> and Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII [2005]).

***The Genuine and Complete Works,***  
**ed. George Henry Maynard**

**(London: J. Cooke [?1785-86])** A <BB> LOCATIONS: Bodley, British Library, British Museum Print Room, Houston Public Library, Leeds, National Library of Canada (imperfect), National Library of Wales, Newberry, Southampton, Union Theological Seminary (N.Y.), University College (London), Victoria University in the University of Toronto (Bentley Collection)

The Victoria University copy of A has Directions to the Binder for 60 prints.

REVIEW &c

Prospectus issued with the *Universal Magazine* in **October 1785** (Johnson Collection [Bodley] No. 313): beginning on Saturday **5 November 1785** Maynard's Josephus will be published (like Kimpton's *History of the Bible*) by J. Cooke in 60

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<sup>642</sup> Easson and Essick describe A as First Issue, B as Second Issue, C as Third Issue, Ca as Fourth Issue, D as Fifth Issue, and E as Sixth Issue.

[weekly] folio six-penny Numbers with three sheets each,

Beautifully printed in new Type cast on Purpose for the Work, and on superfine Paper, every Number of which will be enriched and embellished with one or more grand and masterly Copper Plates, engraved by the best Masters from capital Paintings and original Drawings by the most ingenious and universally admired Artists <BBS 228>

A two-leaf list of works published by J. Cooke, including the first Number of Dr Southwell's *Universal Family Bible* which "will be published" "on SATURDAY, February 4, 1786", includes the "Genuine and Complete" edition of Josephus, edited by Kimpton, "An entire New Work", "newly translated" (Bentley copy in Victoria University Library) <BBS 228-29>

### NEW EDITION

THE GENUINE AND COMPLETE | WORKS | OF |  
FLAVIUS JOSEPHUS, | The celebrated Warlike, Learned  
and Authentic | JEWISH HISTORIAN. | CONTAINING |  
[Two columns separated by two vertical rules; Column 1:] I.  
The Antiquities of the Jews in Twenty Books; with | their  
Wars, memorable Transactions, authentic and | remarkable  
Occurrences, their various Turns of | Glory and Misery, of  
Prosperity and Adversity, &c. | from the Creation of the  
World. | II. The Wars of the Jews with the Romans, from  
their | Commencement to the final destruction of Jeru- |  
salem by Titus in the Reign of Vespasian. In Seven | Books.  
| [Column 2:] III. The Book of Josephus against Apion, in

**William Blake and His Circle**  
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Defence | of the Jewish Antiquities. In Two Parts. | IV. The Martyrdoms of the Maccabees. | V. The Embassy of Philo from the Jews of Alex- | andria to the Emperor Caius Caligula. | VI. The Life of Flavius Josephus, written by himself. | VII. The Testimonies of Josephus concerning Our | Blessed Saviour, St. John the Baptist, &c. clearly | vindicated. | [End of columns.] The Whole translated from the Original in the Greek Language, and diligently revised and compared with the Writings of | cotemporary Authors of different Nations on the Subject; all tending to prove the Authenticity of the Work. | To which will be now *first* added, | A CONTINUATION of the HISTORY of the JEWS, | From *Josephus* down to the present Time, including a Period of more than 1700 Years. | Containing an Account of their Dispersion into the various Parts of Europe, Asia, Africa and America, their different | Persecutions, Transactions, various Occurrences, and present State throughout the known World. | ALSO | Various Useful INDEXES, particularly of the Countries, Cities, Towns, Villages, Seas, | Rivers, Mountains, Lakes, &c. | Likewise TABLES of the Jewish Coins, Weights, Measures, &c. used in the time of the AUTHOR. | With a great Variety of other interesting and authentic Particulars never given in any Work of the Kind | either in the English or any other Language. | - | By GEORGE HENRY MAYNARD, LL.D. | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, | Geographical and Explanatory, | By the Rev.



EDWARD KIMPTON, Vicar of *Rogate* in *Sussex*, | And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE. | - | Embellished with a great Number of beautiful Copper Plates, descriptive of the most distinguished Transactions related in the Work, from | original Drawings of the ingenious Messrs. *Metz*, *Stothard*, and *Corbould*, Members of the Royal Academy, and other eminent Artists. | The Whole engraved by the most capital Performers, particularly *Grignion*, *Collier*, *Heath*, *Tookey*, *Taylor*, &c. | = | LONDON: Printed for J. COOKE, No. 17, *Pater-noster-Row* [?1785-87].

LOCATION: Victoria University in the University of Toronto  
The New edition title-page differs from that called A in *BB*:

- 1 It is partly in columns;
- 2 It gives "Various Useful INDEXES" for "Various Copious INDEXES"
- 3 It omits the phrase "Together with Marginal References to the various important Occurrences, recorded in the Work. | Also Notes Historical, Biographical, Critical, Geographical and Explanatory; and every other | striking Matter recorded in the Works of the celebrated Josephus", though it adds its substance (see below)
- 4 The line ends after "of the like Kind" (not after "English")
- 5 It adds after "LL.D.": " | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, | Geographical and Explanatory, | By the Rev. EDWARD KIMPTON, Vicar of *Rogate* in

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*Sussex, | And Author of the Compleat UNIVERSAL  
HISTORY of the HOLY BIBLE. | "*

6 It does not have the line end after "Misery, of".

The *New* edition should probably come *after* A because it mentions Kimpton, as A does not and all the others do, and the wording and lineation of the rest of the title page are (with minor exceptions) far more like B-E than like A; it should come *before* B-E because it does not have the adjective "*Whole*" as they do; and *before* D-E because it is published by J. Cooke rather than by his successor C. Cooke (as D-E are). Its early state is indicated also by the integral advertisement (p. 499) for Southwell's *Universal Family Bible* (?1786), the first number of which was advertised for 4 February 1786.  
<BBS>

In this *New* edition are also a print (No. 3, at p. 29) with a previously unremarked imprint of 5 November 1785 and a subscription-list with about a thousand names (though it is said to omit "near one half" of the total).

Blake's prints appear at pp. 13, 64, 76, as instructed in the Directions to the Binder.

***The Genuine and Complete Works***  
**(London: J. Cooke [?1787-88])**

"Useful" *substituted* for "Copious", *omits* "Together with Time of the AUTHOR", *adds* "Illustrated with MARGINAL REFERENCES ... to the HOLY BIBLE"

C <BB> NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

***The Whole Genuine and Complete Works***  
**(London: J. Cooke [?1788-89])**

***The Whole Genuine and Complete Works***  
**(London: J. Cooke [?1789-90])**

substitutes "Useful" for "Copious", ends "And sold by all other Booksellers in *Great Britain*"

B <BB> LOCATIONS: Aberdeen, BL (2, both imperfect), Cambridge, Durham Cathedral, Leeds, Manchester, National Library of Scotland (2), Nottingham, Princeton, Princeton Theological Seminary

***The Whole Genuine and Complete Works***  
**(London: J. Cooke [?1789-90])**

[Gothic:] By the King's Royal License and Authority. | - |  
THE WHOLE GENUINE AND COMPLETE WORKS | OF |  
FLAVIUS JOSEPHUS, | ... | To which is now *first* added, |  
A CONTINUATION of the HISTORY of the JEWS, | ... |  
LONDON: Printed for J COOKE, No. 17, *Pater-noster-Row*. |  
And sold by all other Booksellers in *Great Britain* [?1789-90].  
LOCATION: *D.W. Dörrbecker*

The new edition (identified by R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]; GEB compared a xerox of the title page with *BB*) is like B except that it (1) Adds the first line (as in C); (2) Gives the contents (I-VII) in double columns separated by two vertical rules;<sup>643</sup> and (3)

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<sup>643</sup> There should be no vertical rule in the "Containing" section I after "Glory and Misery, of".

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Alters "To which will now be *first* added" to "To which is now *first* added".

**By the King's Royal License and Authority**  
***The Whole Genuine and Complete Works***  
**(London: J. Cooke ([?1791-92])**

**C** <BB> LOCATIONS: *BBS* adds under B-C Durham Cathedral, Harvard, Lancaster Theological Seminary (Lancaster, Pennsylvania), New York Public Library, Victoria University in the University of Toronto (Bentley Collection), Virginia, Yale

**By the King's Royal License and Authority**  
***The Whole Genuine and Complete Works***  
**(London: J. Cooke [?1792-93])**

"is now *first* added" substituted for "will now be *first* added"; ends "And sold by all other Booksellers in *Great Britain*"  
LOCATION: Cambridge

**By the King's Royal License and Authority**  
***The Whole Genuine and Complete Works***  
**(London: C. Cooke [?1799])**

**D** <BB> LOCATIONS: Arizona State (Tempe), British Library, Boston Public Library, Bristol (Wesley College [imperfect]), Dalhousie, Delaware, Library of Congress, Newberry, New York Public Library, North Carolina State, Victoria University in the University of Toronto (Bentley Collection, 2 copies)

**New Version**

Db Title page as in D, but text as in C rather than reset as in D. Copy acquired in 2013 by R.N. Essick.

***The Whole Genuine and Complete Works*  
(London: C. Cooke, &c [?1800])**

LOCATIONS: Bodley, Boston Public Library, British Library, British Museum Print Room, Tate, Ushaw College (Durham)

***The Whole Genuine and Complete Works,*  
ed. Maynard and Kimpton  
(London: C. Cooke and ... Ireland, n.d.)**

E <BB> NEW LOCATIONS: Aberdeen, Bodley ("Date of publication from the Denby Mercury, 1 1792"), Cambridge, Durham, National Library of Scotland, University College (London), Ushaw College (Durham)

N.B. The descriptions of most of these works in COPAC are so vague as to make it very difficult to identify them with editions listed in *BB*.

**NEWLY RECORDED  
[KEBLE, John]  
*The Christian Year*  
(1875)**

[John Keble]. *The Christian Year* (Boston: Lee and Shepard; N.Y.: Lee, Shepard, and Dillingham, 1875)

LOCATION: *Biblioteca la Solana*

PRINT: At p. 353 is an unsigned wood engraving of "Burial

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of the Dead" (8.5 x 10.4 cm), silently copied from Blake's design of "Death's Door" engraved by Schiavonetti for Blair's *Grave* (1808).

Keble's *Christian Year* was first published in 1827 without illustration.

**KIMPTON, Edward**  
*History of the Holy Bible*  
(1781)

NEW LOCATION: Manchester

REVIEW, &c

A Prospectus issued with the **March 1781** number of *The Gentleman's Magazine*, LI (1781) (Gottingen) announced that "On SATURDAY, APRIL 7, 1781 *will be published*" "NUMBER I" of Kimpton's "ENTIRE NEW ELEGANT AND SUPERB" *History of the Holy Bible*, printed on "SUPERFINE PAPER" in "Seventy Numbers" "to be continued Weekly", with a list of subscribers  
<BBS 231>

A prospectus (**n.d.**) (John Johnson Collection, Bodley), issued after the publication in weekly numbers was completed, specifies "Sixty Weekly Numbers"  
<BBS 231>

A two-leaf list of works published by J. Cooke (c. **February 1786**) (see Josephus) describes it as

An entire new, elegant and superb Work, printed in Folio, on a new Type and superfine Paper, and embellished with upwards of Sixty beautiful

Copper-plates designed and engraved by the most celebrated Artists ... Containing a clear and concise Account of ... more than Four Thousand Years in sixty six-penny Numbers, “the Whole elegantly bound together in calf, and lettered, Price 1l. 16s.”  
<BBS 231>

**Newly Recorded  
KITTON, Fred G.  
"William James Linton, Engraver, Poet, and Political Writer"  
*English Illustrated Magazine*  
Volume VIII, Number 91  
(April 1891)**

Fred G. Kitton. "William James Linton, Engraver, Poet, and Political Writer." *English Illustrated Magazine*, VIII, 91(April 1891), 491-500.

It "includes an impression of Linton's wood engraving of Blake's 'Death's Door' version with square top 1st published in *Thirty Pictures by Deceased British Artists Engraved Expressly for the Art-Union of London by W.J. Linton*, 1860".<sup>644</sup>

***The Ladies New and Polite Pocket Memorandum-Book,*  
For the Year of our Lord 1783  
([1782])**

A copy of Blake's engraving of "*A Lady in the full Dress, & another in the most fashionable Undress now worn*", [T]S del, W.B. sc, is in an oblong octavo nonce collection of

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<sup>644</sup> Robert N. Essick, "Blake in the Marketplace, 2014", *Blake*, XLVIII, 4 (Spring 2015), [24].

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18th and early 19th Century fashion prints pasted in chronological order on both sides of stiff, unwatermarked paper acquired in 2003 by Professor Robert N. Essick.

A print of "The Morning Amusements of Her Royal Highness [and] A Lady in the Full Dress" is reproduced in the online catalogue of The National Gallery of Art (Washington, D.C.), and a copy was offered in James Tregaskis Caxton Head Catalogue 770 (19 July 1915), lot 94 (£2.2.0).

**LAVATER, J.C.**  
*Aphorisms on Man*  
**(1788, 1789, 1794)**

1788 NEW LOCATIONS: Aberdeen, Fitzwilliam (P 566 1985), Liverpool Public Library, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Wellcome Institute (London)

1789 NEW LOCATIONS: Birmingham, Cambridge (2), Institute of Germanic Studies, Liverpool Public Library, Yale (ZBZ AXZ 6474), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

C 1794 NEW LOCATIONS: British Library (8413 aa 26), Cambridge (2), Iowa (xPT 2392 L2A3 1794), National Library of Wales, Schweizerische Landesbibliothek (National Library of Switzerland, Berne: L Theo 3 304), Trinity College (Dublin), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Yale (Hkc 7 280r)

The Harvard copy of 1794 is reproduced online.



The copy of Lavater's *Aphorisms* (1788)<sup>645</sup> signed and annotated by "Thos S: Butt | 23 Aug<sup>st</sup> 1789--" almost certainly has nothing to do with Blake's London patron Thomas Butts; rather it belonged to a contemporary, perhaps of Bridgmouth, Shropshire, with a coincidentally similar name, who annotated it (as Lavater directed) with symbols indicating his likes and dislikes and with occasional notes such as that for Aphorism #539 concerning four women with virtues so rare that there will scarcely be found one in each quarter of the world:

^Such are The Marchioness of Stafford – Trentham  
Stafford

M<sup>rs</sup> Berry of y<sup>e</sup> Mill Stamford – Worcestershire

M<sup>rs</sup> Butt of Bridgmouth        }  
  } Shropshire

Miss Butt -----        }^

The Fourth Edition (Boston: I. Thomas and E.T. Andrews, D. West, E. Larkin jun.; Worcester: I. Thomas, 1790) <Victoria University in the University of Toronto> has an Anon. frontispiece which copies Blake's frontispiece fairly carefully, not reversed.

### SALES

Catalogue of Biblical Classical and Historical  
Manuscripts and of Rare and Curious Books ... on  
Sale by **William Pickering** (London, **1834**)  
<Bodley> ("1941 Lavater (J.C.), *Aphorisms* on  
Man, frontispiece by Blake" (1794), 4s 6d)

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<sup>645</sup> Seen 15 May 1996 through the courtesy of Arthur Freeman and Ted Hoffman at Quaritch's (London).

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EDITION

**Johann Caspar Lavater**, *Aphorisms on Man* (1788), ed. **R.J. Shroyer** (1980) <BBS>

REVIEWS

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 82

**Jenijoy La Belle**, *Blake*, XVI, 2 (Fall 1982), 126-28

**LAVATER, J.C.**

*Essays on Physiognomy*

(1789, 1792, 1798; 1792 [perhaps 1810]; 1810 [perhaps 1817])

**LAVATER, John Caspar**

*Essays on Physiognomy*

(1789, 1792, 1798; 1792 [perhaps 1810]; 1810 [perhaps 1817])

1789-98 NEW LOCATIONS: Aberdeen, Adelphi, American Art Portrait Gallery (Washington, D.C.), Arizona, Art Institute (Chicago), Barr Smith Library (Adelaide, Australia), Belfast Central Library, Biblioteka Uniwersytecka (Warsaw), Bibliothèque nationale (Paris), Birkenhead Central Library, Birmingham, Bodley (Arch Antiq A I 23), Boston College, Brigham Young, British Columbia (2--1 in *BB*), British Library (3--only 1 in *BB*), California (San Diego, Santa Barbara [2], Southern Region Library Facility [2]), Cambridge (2, 1 from the Keynes Collection), Canterbury, Cape Town, Chetham's Library (Manchester), Cincinnati and Hamilton Public Library, Cleveland Museum of Art, Colorado State

(Fort Collins), Columbia (2--*BBS* has 1), Connecticut College, Dallas Public Library, Durham Cathedral, Fordham, Free Library of Philadelphia, Glasgow ("1789-1810"), Harvard (Houghton, 3--*BBS* has 2), Hofstra, Hollins, Indiana, Indiana State (Terra Haute), Institute of Germanic Studies, Johns Hopkins (2), *Mary Lynn Johnson*, Library Company of Philadelphia, Liverpool Public Library, Massachusetts Historical Society (2), McMaster, Metropolitan Museum of Art (N.Y.), Miami (Florida), Michigan (2), Michigan State, Minnesota, Minneapolis Public Library, Monmouth (West Long Branch, N.J.), Multnomah County Library (Portland, Oregon), National Art Library (London; 2 copies of Vol. II), National Library of Australia, National Library of South Africa, National Library of Switzerland, National Library of Wales, New York Academy of Medicine, New York Public Library (YEZA+, Arents Collection<sup>646</sup>), Northern Colorado (Greeley), Pennsylvania State, Pierpont Morgan Library (2--*BBS* records 1), Pittsburgh, Princeton, Queen's College (Oxford), Rhode Island, Rochester (2), Royal College of Physicians (Dublin), Sheffield Central Library, Smith College, Smithsonian Institution (Washington, D.C.), South Australian Parliamentary Museum (Adelaide), Southern California (2), St Andrew's, Stanford, State University of New York (Buffalo), Temple, Texas (2, 1 in fascicles; *BB* lists 1), Toronto, Trinity College (Oxford), Tulane, Tulsa (gift of Roger Easson), Union College (Schenectady, N.Y.), University College (Dublin), University of Medicine and Dentistry (Newark, N.J.), Victoria University in the University of Toronto (Bentley Collection),

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<sup>646</sup> In *BB*, D.V. Erdman recorded this set in fascicles as in the Berg Collection of the New York Public Library.

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Washington (Seattle), Wesleyan (Middletown, Connecticut), West Virginia, Western Ontario, Welcome Institute (London, with signature and notes of Dawson Turner), Dr Williams' Library (1124 L2 (ILI)), Winterthur Museum (Winterthur, Delaware), Wittenberg (Springfield, Ohio), Yale (4, in Beinecke Library, Lewis Walpole Library, Medical Library, Sterling Library--*BBS* lists 1), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich], Zurich Zentralbibliothek (2)

"1792": NEW LOCATION Victoria University in the University of Toronto.

1810 NEW LOCATIONS: Bradford (Yorkshire), British Library (2--1 has Vol. I only), California (Santa Cruz), Christ Church (Oxford), College of St Elizabeth (Morristown, N.J.), Colorado, Connecticut College, Cornell, Edinburgh, Georgia (2--*BBS* lists 1), Glasgow, Huntington (2--*BBS* lists 1), Iowa, Kalamazoo College, Liverpool (Vol. I-II), London (Warburg Institute), London Institute, Los Angeles Public Library, Lucerne Zentralbibliothek, Manchester, Metropolitan Museum of Art (N.Y.), Mills College, National College of Art and Design (Dublin), National Library of Scotland, New York Academy of Medicine, New York Public Library (Emmet Collection), Newcastle, Pierpont Morgan Library, Princeton, Queen's (Belfast), Rochester, South Carolina, Texas (Austin), Texas (Houston, Medical Branch), Trinity College (Hartford, Connecticut), Tulane, Vermont, Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Wesleyan (Middletown, Connecticut), Yale Center for British Art, Yale (Medical), Zentralbibliothek [Lucerne] (853 fol)

1792 (i.e., 1817) NEW LOCATIONS: Alfred (Alfred, N.Y.), Boston Athenaeum, Chicago, Christ Church College (Oxford), Connecticut College, Cooper-Hewitt Museum, Dillwyn Correctional Center (Dillwyn, Virginia), Duke, Emory, Getty Research Institute (Los Angeles), Houston Academy of Medicine, Huntington, Indiana State, Kentucky, Liverpool, London Institute, McGill, National Library of Scotland, *Stewart Naunton*, Newcastle, Oregon State, Pennsylvania, Princeton, Spokane Public Library, Texas (Austin, with watermarks of 1801, 1804, 1806, 1809, 1817, and LEPARD), Virginia, Wake Forest, Wesleyan (Middleton, Connecticut), Western Reserve Historical Society (Cleveland, Ohio), Wistar Institute (Philadelphia), Zurich Zentralbibliothek

Undated or mixed sets NEW LOCATIONS: British Library (P.P.5441.ba), Duke, Edinburgh, Glasgow, *Andrew Greg*, Hamilton College, Liverpool, McGill, Pennsylvania State, Pratt Institute (Brooklyn, N.Y.), Wolverhampton, Yale (2--Beinecke, Sterling), Zurich Zentralbibliothek

157 New Locations here are due to the kindness of Andrew Greg.

The newly recorded copy in Victoria University is dated "1792" on all three title pages, though it includes "The English Translator's Preface" dated "December 24, 1798". This is plainly a fraudulent edition, though the prints are genuine and the text is very handsome. "T. Bensley, Printer, | Bolt Court, Fleet Street, London" is named in the colophon to Vol. II, Part 2. In Vol. I, the Contents leaf has a printed note: "TYPE I. WAYLAND" which seems to appear no where else in this copy or any other which has been recorded. Levi Wayland finished his apprenticeship as a printer in 1789 and is known

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only for works in 1789-1793.

This set is bound in handsome, uniform, contemporary black morocco gilt and blind-stamped. The paste-down of each volume bears the armorial bookplate of "L.E. Holden" (beneath paste-marks suggesting that a previous bookplate has been removed), and each volume is inscribed "Gift of Mrs L.E. Holden. June. 1914". Each title page has a small embossed stamp: "WESTERN RESERVE HISTORICAL SOCIETY", "1857 | CLEVELAND | 1897", and each fly-leaf verso is inscribed "Plates are not to be

The cover for Part V (Essick Collection), dated 1788, includes Blake's first print: "7. AGED FIGURES, GARDENING."

In some sets, the title pages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto>.

The title pages of several sets of Lavater's *Physiognomy* bear false dates. Sets with the three title pages dated 1789, 1792, and 1798 (e.g., Princeton, Toronto, Victoria University in the University of Toronto) are apparently genuine, with laid paper mostly watermarked "17 LEPARD 95". Those with the three title pages dated 1810 (e.g., Princeton, Victoria University in the University of Toronto), with wove paper watermarked "1804" and "1806" also appear to be genuine.

However, all sets with all three title pages dated 1792 (Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, and Princeton) have very mixed lots of paper, invariably including some paper watermarked "1817", and these are patently fraudulent.

Similarly misleading is the set with title pages dated 1789, 1792, and 1810 (Toronto) on paper watermarked "1804" and "1806" throughout.

The edition with title pages dated 1789, 1792, and 1810 is probably the same (except for title pages) as the honestly-titled 1810 edition, and the one with all title pages dated 1792 cannot have been printed earlier than 1817.

This gives us *three* Volume I title pages dated 1789 (one honest, one of 1810, and one of 1817), *three* Volume II title pages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III title pages dated 1798 (honest), 1792 (i.e., 1817), and 1810 (honest).

Stewart Naunton was the first to notice the anomaly of the "1792" edition with "1817" watermarks in his own copy.

Plate 2 ("Democritus") at Vol. I, p. 159: A pull on India paper is in the collection of Professor Saree Makdisi, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

When John Murray, the chief publisher of the first edition of Lavater's *Essays on Physiognomy* (1789-98), died in 1793, the business was left to his under-age son in partnership with Highly, and the accounts for the Lavater book were left in some disarray.<sup>647</sup> The other partners in the venture clearly asked Joseph Johnson to speak for them, and his office Letter-Book contains numerous letters on the subject, to the engraver Thomas Holloway (23 July 1799), B. Dugdale (Dublin, 13 October 1800), Mr Highly (19 and 31 December 1800), Mr Mayne (Star Office, 28 August 1801), Gentlemen (5

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<sup>647</sup> See "The Physiognomy of Lavater's Essays: False Imprints, '1789' and '1792'", *Blake*, XXIX (1995), 16-23.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

September 1801 for Hen. Hunter [the translator of the work], J. Johnson, and Tho Holloway, apparently "the Proprietors of the English Lavater"), Exec of M<sup>r</sup> Murray (23 September 1801), and B. Dugdale (Dublin, 19 November 1801). These letters deal particularly with monies not yet distributed by Murray to the other Proprietors of the English Lavater<sup>648</sup> and with heavy charges of Thomas Holloway for supervising all the engravings. For instance, Johnson wrote to

Mr Highly

There is, certainly, no provision made for Mr Holloway's extra charges, indeed they could not then have been foreseen. the necessity & difficulty of obtaining facsimilies soon appeared as essential to the work, but elegance only was at first thought of. At our meetings Mr H was continually reminding us of the difficulty he found with all the engravers, and that he could not get a facsimile from any of them, he told us he was obliged to work himself on every plate to make it what it should be, and we certainly were prepared, & in his absence frequently mentioned it, for a large extra demand on this account. After what has passed & our knowing that he devoted all most [sic] of his whole time to the work, & having acquitted himself

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<sup>648</sup> These sums were apparently quite large, for on 23 Sept 1801 Johnson wrote to the Executors of Mr Murray asking for distribution of monies in their hands from Lavater in the proportions £600 to D<sup>r</sup> Hunter, £300 to M<sup>r</sup> Holloway, and "myself 900 pounds, or in such other proportions as may be satisfactory to yourselves".



so well, I think it would be not only illiberal but unjust to bind him to the agreement. How executors may feel, or think themselves empowered to act, is not for me to say. The extra charges are certainly very great. I shall concur in any mode of adjusting this business which shall promise liberal justice to Mr Holloway.

Yr<sup>s</sup> J J Dec<sup>r</sup> 19. 1800

And on 28 August 1801 he wrote to Mr Mayne, Star Office: it appears that a very large proportion of the subscribers have not completed their sets ... a very considerable part of expected profit will be lost if so many numbers are left upon our hands, and it may be fairly presumed that many who have taken three parts would upon a proper application take the remaining fourth.

Plate 4: The plate signed "Blake sculp" below and to the right of the image also has "Blake Sc" "very lightly scratched immediately below, and on the same diagonal as, the line defining the lower margin of the figure's neck" (as was first recorded by R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).

### THE QUALITY OF THE ENGRAVINGS

According to the engraver Thomas Holloway, who supervised the plates for Lavater's *Essays on Physiognomy*,

It was not long before TH found that in spite of all his Care & even expostulations with most of the Artists – the work they brought home was distressingly inaccurate – many plates were destroyd totally – and those which were the best

**William Blake and His Circle**  
Part III: Commercial Book Engravings

executed were frequently so errone[o]us both in outline & expression that many parts were obliged to be hammerd out & reproduced – a piece of work this the most painful & the most mortyfying imaginable to TH-- ...

A great number of the plates were necessarily repaired in some instances twice in a few instances 3 times making the plates equal to duplicates – which was the case with the Venus de Medicis & others – without this attention the major part of the Impressions wou[l]d have been weak & the Reputation of the work most materially injured ....

The work executed by TH & others was in its Kind unique .... Without Vanity it is presumed that for Correctness as well as for execution it Stands unequalld--<sup>649</sup>

### PAYMENT FOR THE ENGRAVINGS

In Holloway's list of "Expenses attending the Engravings of Lavater ... during the years 1787 to 1799" is "Blake ..... [£]39.19.6", a somewhat moderate payment for three small plates and one large one.

Holloway's figures indicate the following prices for Lavater:

|                |            |
|----------------|------------|
| COST OF COPPER | £ 88. 4.-- |
|----------------|------------|

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<sup>649</sup> "Observations Submitted to the Consideration of Doct Hunter M<sup>r</sup> Johnson – two of the proprietors of Lavater – and the Execs of the late M<sup>r</sup> [John] Murray" dated Jan 1802 in the archive of the publisher John Murray, printed here (like the other Murray Archive papers) by permission of Mr John Murray.

|   |              |
|---|--------------|
| ENGRAVING TITLES ON PLATES              | £ 26.15.--   |
| TOTAL COST OF ENGRAVINGS <sup>650</sup> | £2,558.17.-- |
| COST OF PRINTING AND HOTPRESSING PLATE  | £2,500.--.-- |

### SALE OF THE COPPERPLATES

The 537 copperplates for Lavater's *Physiognomy* were sold to John Stockdale, who published an edition in 1810. After Stockdale's death (1814), "*the Remaining Stock of the Estate of the Late Mr. John Stockdale*; consisting chiefly of Copper Plates, together with the Copyrights to the Works, to which they belong" was offered for sale at auction by Robert Saunders on 3 January 1818, and the "Five hundred and thirty-seven [copperplates]--Lavater's *Physiognomy*, by Hunter, 4<sup>o</sup>, and *Copyright*" were sold for £210 (according to the marked copy in the British Library; no buyer is listed for any of the lots).

### SILENT REPRINT OF THE BOOK

The plates were subsequently printed on paper watermarked as late as 1817 but dated 1792 on the title pages and bearing the names of the original publishers but not that of the 1817 buyer of the copperplates. Perhaps the new owner discovered belatedly that the copyright he had acquired was for the plates only and did not include the copyright of Dr Henry Hunter's translation of Lavater. He may therefore have

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<sup>650</sup> This is the total given in Holloway's list of what he paid to individual engravers; the total in his list of what he paid year-by-year is £2,683.13.6 [this is mis-added by Holloway; it should be £2,628.13.6].

Of the 37 engravers for Lavater named in Holloway's list, only 24 names are recorded on the engravings themselves (113 plates), "*Holloway Direxit*" is on 156 of them, and 267 are anonymous.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

decided that it was safest to conceal the date and to pretend that this was the original edition.

The sources of the plates signed merely “*Blake Sc*” or “*Blake sculp*” are brilliantly identified by Mary Lynn Johnson, “Blake’s Engravings for Lavater’s *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips”, *Blake*, XXXVIII (2004), 52-74:

- 1 A vignette of two old men planting trees (Vol. I, p. 127) originally appeared in Gellert’s *Leçons de Morale* (1772) engraved by Daniel Nikolaus Chodowiecki, and Chodowiecki engraved another version (1772) for the Huguenot Seminaire françois de theologie à Berlin, where it indicates the fostering of young theology students. It was engraved, reversed, by Rudolph Shellenberger for Lavater’s *Essai sur la Physiognomie*, I ([1781]), 127. Blake re-reversed the design and made minor alterations.
- 3 A female arm and hand delicately holding up a candle with moths nearby (Vol. I, p. 206) derives from an engraving (Anon.-Anon.) of a sturdy male arm and hand gripping a candle and being stung by a wasp in *Essai*, I, 213, where its significance is not explained. It derives from a print (Anon.-Anon.) in Lavater’s *Physiognomische Fragmente*, IV (1778) (Vol. IV was never translated) where it represents Lavater’s determination to uphold the light of Truth in the face of the stings of public mockery.
- 4 A profile head of the Lutheran theologian Johann Joachim Spalding, a dear friend of both Lavater and

Fuseli (Vol. I, p. 225), was first printed in Lavater's *Physiognomische Fragmente*, III (1778), 4 portraits on one plate after Chodowiecki engraved by Johann Heinrich Lips, and repeated, alone [?by Lips] in *Essai*, I, 232.

#### REVIEW

[**Henry Fuseli**], *Analytical Review*, V (**December 1789**), 454-62, VI (**April 1790**), 426-31 <BBS 236>

A long and acrimonious exchange of letters between Fuseli and Thomas Holcroft (who published a translation in 1789) appeared in the *Analytical Review*, VI (**January 1791**), 110-12, VI (**April 1791**), 471-72 <BBS 236>

#### LINTON, W.J.

##### *Thirty Pictures by Deceased British Artists* (1860)

NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

For a reprint of "Death's Door", see Fred G. Kitton, "William James Linton, Engraver, Poet, and Political Writer", *English Illustrated Magazine*, VIII, 91 (April 1891).

#### MALKIN, Benjamin Heath

##### *A Father's Memoirs of His Child* (1806)

NEW LOCATIONS: Alberta, Baylor, Bilkent (Ankara [Turkey]), Birkbeck College (London), Boston College, Brown, Caen Basse-Normandie, California (Irvine; Los

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Angeles; Santa Cruz), California State (Bernadino), Cambridge (2, 1 from the Keynes Collection), City College (N.Y.), City University of New York, Claremont, Cornell, Davidson College (North Carolina), Delaware, Eichstät (Eichstät [Germany]), Emory, Essex, Florida State, Georgetown, Georgia, Georgia State, Herzogin Anna Amelia Bibliothek (Weimar [Germany]), Hong Kong, Huntington Library, Johns Hopkins, Kansas City Public Library, Kent State, Kentucky (Richard C. Jackson's annotated copy), Kinjo Gakuin (Nagoya [Japan]), Library of Congress (2), Liverpool, London Metropolitan, Loyola (Chicago), Macalester, McGill, Melbourne, Michigan State, Minnesota, Mount Holyoke College, National Library of Wales, New Hampshire, New York Public Library, Newberry, Nihon (Mishima-Shi Shizuoka, Japan), North Texas, Northwestern, Notre Dame, Ohio, Oklahoma, Oregon, Pennsylvania, Providence College (Rhode Island), Puget Sound, Rice, Rutgers, St. Louis, St Mary's (Halifax [Nova Scotia]), St Olaf, Sheffield, Simon Fraser, Simpson, South Carolina, Southern California, Stanford, State Library of New South Wales (Sydney [Australia]), State University of New York (Buffalo), Toronto Public Library (Osborne Collection of Early Children's Books), Trinity College (Dublin), Tulsa (gift of Roger Easson), Vanderbilt, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wake Forest, Washington (Seattle), Western Ontario, Westminster Libraries (London), William and Mary, Wisconsin, Yale Medical Library, York, Youngstown State

For evidence that the prefatory essay on Blake may have originated as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to Blair's *Grave* (1808), see Blair (above).

A "working proof of [Cromek's engraving of] Blake's frontispiece, before all letters and lacking much work in the design", in the same state as the British Museum Print Room proof reproduced in *The Complete Graphic Works of William Blake*, ed. David Bindman (1978), p. 410, on wove paper watermarked 1804 (formerly in the collections of A.E. Newton and Joseph Holland) was acquired by R.N. Essick--see his "Blake in the Marketplace, 1995", *Blake*, XXIX (1996). A proof before letters of Blake's frontispiece was acquired from David Bindman in 2012 by Robert N. Essick.<sup>651</sup>

David Bindman bought in July 2006 from a print-stall in Portobello Road, London, a proof before all letters of the frontispiece in a state between the two previously-known states; "The central portrait medallion corresponds to the image in the 1<sup>st</sup> proof state, but the surrounding design corresponds to the 2<sup>nd</sup> proof state (design finished, but lacking all letters)."<sup>652</sup>

#### REVIEWS referring to Blake

**Anon.**, "Art. II. *A Father's Memoirs of his Child. By Benjamin Heath Malkin ...*", *Literary Journal*, 2 S., II (**July 1806**), 27-35 (quotes Blake's "Laughing Song" as an example of "modern nonsense")  
<BB #823>

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<sup>651</sup> Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013).

<sup>652</sup> Essick, "William Blake in the Marketplace, 2006", *Blake*, XL (2007).  
For reproductions of the 1<sup>st</sup> and published versions, see *BBS* 5-6.

**William Blake and His Circle**  
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**Anon.**, "Art. 40. *A Father's Memoirs of his Child*. By Benjamin Heath Malkin, Esq. M.A. F.A.S. Royal 8vo. 172 pp. 10s. 6d. Longman and Co. 1806", *British Critic*, XXVIII (**September 1806**), 339 (about half this rude review is devoted to a denigration of Blake, who "seems chiefly inspired by ... Divine Nonsensia") <BB #836>

[**Christopher Lake Moody**], "Art. 37. *A Father's Memoirs of his Child*. By Benj. Heath Malkin, Esq. M.A. F.A.S. Royal 8vo. 10s. 6d. Boards. Longman and Co 1806", *Monthly Review*, NS LI (**October 1806**), 217 ("In the long dedication to Mr. Johnes of Hafod, a biographical notice is inserted of Mr. William Blake the artist, with some selections from his poems, which are highly extolled: but if Watts seldom rose above the level of a mere versifier, in what class must we place Mr. Blake, who is certainly very inferior to Dr. Watts?" The authorship is established by Benjamin Christie Nangle, *The Monthly Review Second Series 1790-1815* [1955], 259, on the basis of the editor's marked copy [now in Bodley] in which this piece is attributed to "Mo[o]dy") <BB #2238>

**Anon.**, "Half-Yearly Retrospect of Domestic Literature", *Monthly Magazine*, Supplementary Number, XXII (**25 January 1807**), 621-464 (Blake's poetry "does not rise above mediocrity") <BB #955>



**Anon.**, “Art. XIV. *A Father’s Memoirs of his Child*, by Benjamin Heath Malkin ...”, *Annual Review* ... for 1806, V (1807), 379-81 (Blake’s “poems are certainly not devoid of merit ...”) <BB #832>

#### EDITION

**Malkin, Benjamin Heath.** *A Father's Memoirs of His Child 1806*. (Poole and Washington, D.C.: Woodstock Books, 1997) 172 pp.; ISBN: 1854772104

J[onathan] W[ordsworth], "Introduction" (7 pp.).

#### **The Man Sweeping the Interpreter’s Parlour**

NEWLY RECORDED COPY: Cincinnati Art Museum

COPY 20 in Essick, *Separate Plates* acquired at auction C.

1949 by Brandon Meredith Rhys-Williams (1927-88) and inherited in 1988 by his daughter Miranda Rhys-Williams.<sup>653</sup>

#### *Monthly Magazine* (1797)

NEW LOCATIONS: Victoria University in the University of Toronto (Bentley Collection), Yale Center for British Art

Blake apparently copied the portrait of “The late Mr WRIGHT of Derby” (Anon.: Blake: s) from a print on which is written “Wright of Derby: etched by himself” which later belonged to George Cumberland.

Blake's engraving of "The late M.<sup>r</sup> Wright of Derby" for the *Monthly Magazine* (1797) is probably "the Head I sent you as a Specimen" for which "I had Twelve" guineas, according

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<sup>653</sup> Robert N. Essick, "Blake in the Marketplace, 2014", *Blake*, XLVIII, 4 (Spring 2015), [36].

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to his letter to John Trusler on 23 August 1799.

**MORA, José Joaquín de**  
*Meditaciones Poéticas*  
(1826)

NEW LOCATIONS: Biblioteca Nacional (Madrid: R35836 and ER2444), Dibam Biblioteca Nacional de Chile, *Robert N. Essick*, State University of New York (Stony Brook), Victoria University in the University of Toronto (Bentley Collection)

For lithographs after Schiavonetti's copperplates for Blair's *Grave* (via Mora's *Meditaciones Poéticas* [1826]), see *Diario de los Niños* (1839-40).

SALES

R. ACKERMANN, BOOK AND PRINTSELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO HIS MAJESTY [1827<sup>654</sup>]; "MEDITACIONES POETICAS, por J.J. DE MORA, con estampas. 1l. 11s. 6d. half-bound"

Literary Advertising List [1828]<sup>655</sup> <copy in the Taylorian>, described as in Ackermann's 1827 list.

*A Catalogue of Spanish and Portuguese Books, on Sale By Vincent Salvá [y Pèrez], 124 Regent Street, London. Part II. MDCCCXXIX [1829], lot 3510, £1.11.6*

"Catalogo de Libros Españoles Publicados por los SS.

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<sup>654</sup> It says Ackermann has just moved from 101 Strand to 96 Beaufort Buildings [1827], and this copy (with the stamp of Bibliotheque de la Ville Lyon) is bound with *Edinburgh Review*, No. xci (June 1827).

<sup>655</sup> It is bound with *Foreign Review*, No. 1 (January 1828).

Ackermann y Comp.<sup>a</sup> en su Repositorio de Artes, 96, Strand, Londres” added at the end of [J. de A.], *El Mentor* ... (Londres: Los SS. Ackermann y Comp.<sup>a</sup> [1836]) <New York Public Library> in Spanish (“Meditaciones Poéticas, por J.J. de Mora, con estampas”)

**“Morning Amusement”**

**(Watteau-Blake)**

**(1782)**

**NOTICE**

**Anon.**, “Zwey angenehme Blätter ...”, *Neue Bibliothek der schönen Wissenschaften und der fryen Künste*, XXVII (1782), 162, in German <Harvard> (“Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des hrn A. Maskin; Morning Amusement und Evening Amusement [1782], von W. Blake in Röthel, Ovale, zu 9 Zoll 4 inien höhe, und 11 Zoll 3 inien Breite, kosten zusammen 15 Schillinge.”)

**NICHOLSON, William**

***Introduction to Natural Philosophy***

**(1782, 1787, 1790, 1796)**

1782 NEW LOCATIONS: Imperial College, Manchester, National Library of Scotland, Victoria University in the University of Toronto (Bentley Collection)

1787 NEW LOCATIONS: Aberdeen, Cambridge, Imperial College, King’s College (London), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

**William Blake and His Circle**  
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***Novelist's Magazine***

**Vol. VIII**

**(1782, 1784, 1792)**

1782 NEW LOCATIONS: Auckland Public Library, Edinburgh, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (3 copies, Bentley Collection)

1792 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

LOCATIONS of indeterminate date in COPAC: Bristol, National Library of Wales

***Novelist's Magazine***

**Vol. IX**

**(1782, 1785, 1793)**

1782 NEW LOCATIONS: Auckland Public Library, Bodley (2), South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1785 NEW LOCATION: Edinburgh

***Novelist's Magazine,***

**Vol. X-XI**

**Samuel Richardson, *Sir Charles Grandison***

**(1783, 1785, 1793, ?1800, 1811, 1818)**

1783 NEW LOCATIONS: Auckland Public Library, Edinburgh, Liverpool Public Library, South Carolina, Victoria University in the University of Toronto (Bentley Collection)

1785 NEW LOCATIONS: Edinburgh, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1811 NEW LOCATION: R.N. Essick (a portrait of Richardson [not by Blake] is watermarked 1814; the prints are in the fourth state as in the 1818 edition, not in the third state as in the set in Victoria University in the University of Toronto),<sup>656</sup> Victoria University in the University of Toronto (Bentley Collection)

**OLIVIER, [J.]**  
***Fencing Familiarized***  
**(1780)**

NEW LOCATIONS: Cambridge, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**REES, Abraham**  
***Cyclopaedia***  
**(1802-20)**

NEW LOCATIONS: Aberdeen, John Carter Brown Library, Cambridge, Edinburgh, Imperial College, Leeds, Liverpool, London School of Economics, Manchester, Metropolitan Museum (N.Y.), Wellcome Library  
Plate 3, “*GEM Engraving*” “*Engraved by W. Blake & W. Lowry*”, and “*Drawn by Farey*”, representing Jupiter Serapis, was “copied after pl. 2 in Lorenz Natter, *A Treatise on the Ancient Method of Engraving on Precious Stones* (London:

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<sup>656</sup> Robert N. Essick, “Blake in the Marketplace, 2012”, *Blake* (2013).

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for the author, 1754).”<sup>657</sup> The inscription “*Drawn by Farey*” may refer to either John Farey, Jr, or Joseph Farey, who made “Mechanical” drawings for Rees, according to the list of contributors to Rees by Anon. [?Alexander Tilloch], “Notices Respecting New Books”, *Philosophical Journal*, LVI (September 1820), 220.

REVIEW

**Anon.**, *Philosophical Magazine*, LVI (September 1820), 218-24 (gives, apparently authoritatively, a list of the authors and fascicle-dates) <BBS 245>

***Remember Me! 1825***  
**(1824, 1825)**

CUMULATIVE LOCATIONS † = newly recorded

| 1824                             | 1825                       |
|----------------------------------|----------------------------|
| †Boston Public Library           | Cambridge copy 3?          |
| Cambridge copies 1-2, 4-6        | Essick copy 2              |
| Essick copy 1                    | Harvard                    |
| Huntington                       | †James Madison University  |
| National Library of Wales copy 1 | †Pierpont Morgan Library   |
| New York Public Library          | †National Library of Wales |
| Northwestern                     | copies 2-3                 |
| Princeton                        |                            |
| †Harriet Beacher Stowe Center    |                            |
| Victoria University in the Uni-  |                            |
| versity of Toronto copies 1-†2   |                            |

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<sup>657</sup> The discovery was made by Mark Crosby and recorded in R.N. Essick, “Blake in the Marketplace 2010”, *Blake*, XLIV (2011), 142.

## Virginia

The Harvard is reproduced online.

The Northwestern copy, not recorded in Bentley (below), is in "publisher's printed boards with old rebacking in red muslin, custom clamshell box" (according to §Bonhams auction, San Francisco, 2011, lot 2048).

**A Cumulative Table**

| Location  | Cover                                     | Colour of Edges            | Colour of Endpapers for Gift Sleeve-case or Diary <sup>a</sup> | Inscription               | Colour of      |
|---|---|----------------------------|--|---------------------------|----------------|
| Boston Public Library (1824)                          | rebound                                   | gilt                       | No endpaper  | None                      | No sleeve-case |
| Cambridge 1(1824)                                     | green straight-grain morocco <sup>b</sup> | gilt                       | marbled blue and brown   | None                      | No sleeve-case |
| Cambridge 2(1824)                                     | pink                                      | gilt                       | slate-grey   | Yes                       | pink           |
| Cambridge 3(1825?)                                    | cream                                     | yellow                     | pink   | None                      | bright green   |
| Cambridge 4(1824)                                     | cream                                     | gilt                       | brown  | 1 in diary                | No sleeve-case |
| Cambridge 5 (1824)                                    | brown                                     | gilt                       | slate-grey   |                           | slate-grey     |
| Cambridge 6 (1824) <sup>c</sup>                       | bright green                              | gilt                       | brown  |                           | red            |
| R.N. Essick 1 (1824) <sup>d</sup>                     | pale green                                | gilt                       | orange   |                           | red            |
| R.N. Essick 2 (1825)                                  | dark red                                  | gilt                       | marbled  |                           |                |
| <BBS 247>   | morocco <sup>e</sup>                      |                            |  |                           |                |
| Harvard (1825) <BBS>                                  | rebound <sup>f</sup>                      |                            | white  | S P Warren                |                |
| Huntington (1824) <sup>g</sup>                        |   |                            |  |                           |                |
| James Madison University (1825)                       |   |                            |  |                           |                |
| Morgan Library (1825?) <sup>h</sup>                   | green straight-grain morocco              | gilt                       | plain  |                           | No sleeve-case |
| National Library of                                   | purple <sup>i</sup> sprinkled             |                            | marbled Francis grey case                                      |                           | No sleeve-     |
| Wales 1(1824)   | in red                                    | with blue, pink and orange | Fortuny  |                           |                |
| National Library of Wales Copy 2 (1825?) <sup>j</sup> | rebound                                   | gilt                       | plain  | None                      | No sleeve-case |
| National Library of Wales 3 (1825?) <sup>k</sup>      | yellow front                              | green, back white          | None   | orange                    |                |
| New York Public                                       | cream                                     | front yellow               |  | bright green <sup>l</sup> |                |

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|                      |                 |      |              |              |                     |
|----------------------|-----------------|------|--------------|--------------|---------------------|
| Library (1825)       |                 |      | brown; back  |              |                     |
| <BB>                 |                 |      | cream        |              |                     |
| Princeton (1824)     | <BB> rebound    |      | pink         | None         |                     |
| Harriet Beacher      | rebound         |      | gilt         | marbled grey | None No sleeve-case |
| Stowe Center         | leather spine   |      | and cream    |              |                     |
| (1824)               |                 |      |              |              |                     |
| Victoria University  | green straight- |      | gilt marbled |              |                     |
| in the University    | grain morocco   |      |              |              |                     |
| of Toronto 1         |                 |      |              |              |                     |
| (1824) <sup>m</sup>  |                 |      |              |              |                     |
| Victoria University  | paper white     | gilt | green        | present      |                     |
| in the University    |                 |      |              |              |                     |
| of Toronto 2         |                 |      |              |              |                     |
| (1824)               |                 |      |              |              |                     |
| Virginia, University |                 |      |              |              |                     |
| of (1824)            | <BBS>           |      |              |              |                     |

<sup>a</sup> 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

<sup>b</sup> 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.



<sup>d</sup> Essick Copy 1, acquired from Douglas Cleverdon, is described in Geoffrey Keynes, *Blake Studies* (Oxford, 1971), 144.

<sup>e</sup> 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.

<sup>f</sup> The Harvard (Houghton) copy, reproduced online, shows the cover of dark red pebble grain cloth.

<sup>g</sup> The Huntington copy lacks pp. 153-60..

<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.

<sup>j</sup> 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.

<sup>l</sup> 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.

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<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.

According to G.E. Bentley, Jr, "*Remember Me!:* Customs and Costumes of Blake's Gift Book", *University of Toronto Quarterly*, LXXX (2011), 880-92,

The 24 [now 25] known copies of *Remember Me!* differ from one another in "the pattern of binding, colour of fore-edges, endpapers, and the decorated sleeve-case"; the "paucity of sales may be related to the fact that the publisher John Poole had little experience of book distribution. His speciality was as a maker of Marble Paper and Fancy Pocket-Books, not in selling them" [p. 880].

## REVIEWS

**Anon.**, *Mirror of Literature, Amusement, and Instruction*, IV, cxvi Supplementary Number ([**4 December 1824**]), 413 <New York Public Library> ("This is another of those annual volumes to which Mr Ackerman's work has given rise. ... Remember Me does not rest its claims to support on its superior graphic embellishments or good poetry, but to its botanical embellishments, which to say the truth, are very prettily coloured")

**Anon.**, *Monthly Critical Gazette*, II, 8 (1 January 1825), 187 <Bodley> (“REMEMBER ME' differs very considerably from any of its rival cotemporaries [but it doesn't say how] ... Its engravings, principally of flowers, are very beautiful”)

[RITSON, Joseph, ed.]  
*A Select Collection of English Songs*  
(1783)

NEW LOCATIONS: Aberdeen, Birmingham, John Carter Brown Library, Cambridge (2 sets, 1 from the Keynes Collection), Edinburgh, Glasgow, Newcastle, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

There is some evidence that the work was published not in 1783, as the title page indicates, but late in 1784, for it was announced as just published in the *St James Chronicle* (11/14 and 14/16 September 1784) "with a great Number of elegant Engravings" at 12s or 15s bound, and "A few Copies are printed on finer Paper"; there were reviews in the *Critical Review*, LVIII (October 1784), 300-4, *Gentleman's Magazine*, LIV, 2 (November 1784), 817-18, and *Monthly Review*, LXXIII (September 1785), 234; and Ritson's text is much quoted in the *European Magazine*, VI (December 1784), 436; VII (January, February 1785), 20-23, 93-96,<sup>658</sup> §*New Annual Register*, V, 3 (1784), 271, and §*New Review*, VI (1784), 79.

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<sup>658</sup> This information derives from Bertrand H. Bronson, *Joseph Ritson: Scholar-at-Arms* (1938), II, 754.

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**“Robin Hood and Clorinda”**

**Meheux-Blake**

**(Macklin, 1783)**

**NOTICES, &c**

**Anon.**, “Englische Kupferstiche”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste* [Leipzig], XXX, 2 (1785), 332-49, in German (“Robin Hood and Clorinda” after J. Meheux, engraved by “W. Blake, in punktirter Manier”, in the round, 8” in diameter, “4 Schillinge im Preise” [p. 337])

**SALZMANN, C.G.**

*Elements of Morality*

**tr. [Mary Wollstonecraft]**

**(1791, 1792, 1793, 1799, 1805, [1815])**

1791 NEW LOCATIONS: Liverpool Public Library, Pforzheimer Library (New York Public Library), Toronto Public Library (Osborne Collection of Early Children's Books), Victoria University in the University of Toronto (1 with Pamela Lister's book-plate, 1 in the Bentley Collection [Vol. III only])

1792 NEW LOCATIONS: Pforzheimer Library (in the New York Public Library), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1805 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection, Vol. I only)

1815 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

The 45 anonymous plates, attributed without evidence to Blake by Alexander Gilchrist, *Life of William Blake*, “*Pictor Ignotus*” (1863), I, 91-92, are engraved in a “picturesque” style characterized by “purposeful ruggedness and simplicity”, according to R.N. Essick, *William Blake’s Commercial Book Illustrations: A Catalogue ...* (1991), 50. The plates were altered in the editions of 1792 and 1793, “filling in ... open spaces with hatching and crosshatching and the addition of stipple in hands and faces”, which “would seem to violate the picturesque aesthetic” of the earlier versions; “This care is rather unexpected for unsigned copy engravings in a book for children” (Essick, 50-51).

The paradox is brilliantly resolved by Essick, who suggests that the Salzmann plates, which are “technically quite simple” with “awkward patches”, may reveal the hand of Blake’s newly-discovered apprentice Thomas Owen (“Blake in the Marketplace, 2010”, *Blake*, XLIV [2011], 141-42).

To this I would add that the alterations in 1792 and 1793, which are more like Blake’s usual style of engraving, may be by the master correcting the work of his apprentice.

Some of the 1791 designs are competently engraved, reversed, by H. Weston in

ELEMENTS | OF | MORALITY, | FOR THE | USE OF  
CHILDREN; | WITH AN | *INTRODUCTORY ADDRESS TO*  
*PARENTS*. | = | Translated from the GERMAN of the | REV. C.G.  
SALZMANN. | = | *ILLUSTRATED WITH TWENTY COPPER-*  
*PLATES*, | IN TWO VOLUMES | - | VOL. I.<sup>659</sup> | = |

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<sup>659</sup> The only copy I have seen, in Victoria University in the University of



**William Blake and His Circle**  
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PHILADELPHIA: | PRINTED BY J. HOFF & H. KAMMERER,  
JUN. | M,DCC,XCVI [1796].<sup>660</sup>

REVIEW referring to Blake's work

**Anon.**, "Art. XLII. *Elements of Morality for the Use of Children; with an Introductory Address to Parents.* Translated from the German of the Rev. C.G. Salzmann. Illustrated with Fifty Copper Plates. In three Volumes. Vol. I. 200 p. and 16 plates. Price 3s. Sewed. Johnson. 1791", *Analytical Review*, IX (January 1791), 101-3: the last paragraph of this short review reads:

The prints are far superior, both with respect to design and engraving, to any we have ever seen in books designed for children; and that prints, judiciously introduced, are particularly calculated to enforce a moral tale, must be obvious to every one who has had any experience in education.

Mary Wollstonecraft is identified as the translator in a footnote, and Volumes II and III are reviewed in Volume XI [October 1791], 217-20) <BB>.

EDITION

§\***Christian Gotthilf Salzmann.** *Elements of Morality, for the Use of Children: with an Introductory Address to Parents.*

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Toronto, consists of Vol. I only. In it pl. 3-4, 6-10 (at pp. 48, 72, 182, 188, 218, 226, 234) copy 1791 pl. 2, 6, 16, 18, 20, 22-23, including the inscriptions.

<sup>660</sup> BB 608 says of the edition of Philadelphia, 1796, "the plates are different". R.N. Essick, *William Blake's Commercial Book Illustrations: A Catalogue ...* (Oxford: Clarendon Press, 1991), 51, says: "The 1796 Philadelphia edition contains twenty of the designs re-engraved by another hand."

Volume 3. (Charleston [South Carolina]: BiblioLife, 2014)  
248 pp.; ISBN: 9781295470846 [Volumes I-II are not listed.]

**SALZMANN, C.G.**  
***Gymnastics for Youth***  
**(1800)**

NEW LOCATIONS: Amherst College, Birmingham, California (Los Angeles), Cambridge, Indiana, Kansas, Leicester, McGill, Oberlin College, Paxton House (near Berwick on Tweed), Pennsylvania, Pierpont Morgan Library, Providence Public Library, Toronto Public Library, Washington (St Louis), Wellcome Institute, West Sussex Record Office

The Harvard copy is reproduced online.

**SCOTT, John**  
***Poetical Works***  
**(1782, 1786, 1795)**

1782 NEW LOCATIONS: Aberdeen, Cambridge, Edinburgh, Fordham, Friends House (London), Kent State, Liverpool Public Library, Minnesota, Sheffield, Trinity College, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1786 NEW LOCATIONS: Birmingham, Liverpool, National Library of Scotland, Victoria University in the University of Toronto (Bentley Collection)

1795 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

Quaritch catalogue No. 539 (1937), lot 432, remarks:

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It has not, we believe, been noted before that two variants exist of the 1782 edition. In Variant A, presumably the earlier, the verso of leaf A<sub>4</sub> is occupied by 15 lines of Errata. In Variant B this leaf is blank and the errata, with one exception, are corrected in the text. Although the setting up of the variants corresponds, page for page, the pagination differs, owing to a fly-title to the Elegies being present in Variant B, but not in A.

The conclusion is summarized in Quaritch Catalogue *No. 979* (1977), lot 50.

REVIEWS

§*British Magazine & Review*, I (1782), 123-26 <BB>

§*Critical Review*, LIV (1782), 47-50 <BB>

**Anon**, *European Magazine*, II (1782), 193-97 ("the plates ... are designed and executed with skill and elegance") <BB>

§*Gentleman's Magazine*, LII (1782), 489 <BB>

§*Monthly Review*, LXVI (1782), 183-90 <BB>

§*New Annual Register*, III, 3 (1782), 249 <BB>

**SEALLY, John, and Israel LYONS**  
*A Complete Geographical Dictionary*  
(?1784, 1787)

?1784 NEW LOCATIONS: Cambridge, R.N. Essick (Vol. II only, with all the Blake plates), Victoria University in the University of Toronto (Bentley Collection)

1787 NEW LOCATION: British Library



**SHAKSPEARE, William**

***Dramatic Works***

**ed. George Steevens**

**9 vols.**

**(Boydell [1791-]1802, 1832)**

1802 NEW LOCATIONS: Birmingham, Durham, Leeds, New College (Oxford), Ushaw College (Durham), Victoria University in the University of Toronto (Bentley Collection)

1832 NEW LOCATIONS: British Library, Folger Library, Manchester, Muhlenberg College, St Lawrence, Southern Methodist, Wales

Pl. 1. Blake's pencil sketch for "Queen Katherine's Dream" "with ruled scale lines for engraving" was offered in 1933 with "A Fairy leapt" (q.v.).

A proof of Blake's print for *Romeo and Juliet* "before framing lines and all letters", reproduced (much reduced) in Heritage Book Shop Catalogue 197 (December 1994), p. 14, is in the collection of Professor Robert N. Essick, according to Essick's "Blake in the Marketplace, 1994", *Blake*, XXVIII (1995).

**REVIEW**

**Anon.**, *Public Advertiser*, **2 July 1789** (Opie's first painting for *Romeo and Juliet* represented many figures [engraved by Blake], but he subsequently repainted the canvas, eliminating many inessential characters) <BBS 254>

**EDITION**



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§*Boydell's Shakespeare Prints: 90 Engravings.* (Mineola, N.Y.: Dover Publications, 2004) 28 cm, i.e., greatly reduced in size

From the 9-volume folio edition of Shakespeare (1805).

**SHAKSPEARE, William**  
***The Plays with Fuseli's designs***  
**ed. Alexander Chalmers**

**(1804-5, 10 vols., 1805, 9 vols., 1805, 1811, 1812)**

In Parts NEW LOCATIONS: British Library (perhaps this is the 10 plays without title page but with a prospectus)

10 Volumes 1805 NEW LOCATIONS: Aberdeen, Birmingham (1805.5), Bodley (M.Adds.51 d.43/1), Princeton (Ex 3925.1805), Zentralbibliothek (Zurich: AX 481), Tulsa (gift of Roger Easson)

9 volumes 1805 NEW LOCATIONS: Birmingham, Kunsthaus (Zurich: GB 38/1), Leeds, National Library of Scotland, National Library of Wales, Nottingham, Schweizerische Landesbibliothek (National Library of Switzerland, Berne: A16.757), Victoria University in the University of Toronto (Bentley Collection)

9 volumes 1811 NEW LOCATIONS: British Library, Cambridge, Edinburgh, Illinois (822.33 Ich 1811), National Library of Switzerland (3 sets), New York Public Library (\*NCM Chalmers 1811), Nottingham, Sheffield

1839 NEW LOCATION: Tulsa (gift of Roger Easson)

A paper label on the spine reads: SHAKSPEARE'S |  
PLAYS | WITH SELECT NOTES, &C. | BY | A.  
CHALMERS, A.M. | NEW EDITION, | IN NINE

VOLUMES | WITH PLATES | 1812. | £5.8s. | - | VOL I [-IX] | - | [*Contents of each volume*], according to D.H. Weinglass, *Prints ... After Fuseli* (1994), 237.

The expenses of the plates were:

|  |                          |
|--|--------------------------|
| Mr Fuseli for 37 Drawings at £3.3.                 | 116.11.--                |
| Engraving 37 Plates                                | 865. 4.--                |
| d <sup>o</sup> writing on d <sup>o</sup>           | 13. 6.--                 |
| Neagle Repairing                                   | 7.17. 6                  |
| Richards printing the Plates                       | 182.10.                  |
| ... Paper for 2 Ream 8½ qu[ire] <sup>s</sup> Super |                          |
| Royal for Plates, Req                              | 17.15.--                 |
| plates    5 d <sup>o</sup> d <sup>o</sup>          | 23.12.--                 |
| 14¾ d <sup>o</sup> Demy d <sup>o</sup>             | 52. 2. 3                 |
| ... Plates repairing by C. Heath from Fuseli       | 47.15. 6                 |
| Head d <sup>o</sup> by Collier                     | 4.14. 6                  |
| Plates printing by Cox & Barnett                   | 50. --. - <sup>661</sup> |

As the engravers were paid on the average £23.12 per plate, Blake's payment of £26.5.0 per plate (according to his letter of 22 June 1804) was somewhat above the norm.

David Weinglass, *Prints ... After Fuseli* (1994), 239, summarizes the publisher's records:

Of the 3,250 sets printed, dated 1805, 1,150 were issued in the form of 46,000 numbers! The edition [B above] (all sets in boards) consisted of 1,500 Demy octavo “fine paper” sets in 9 vols. (at

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<sup>661</sup> These extracts from the publisher's archive for Chalmer's Shakspeare in Reading University Library is quoted by D.W. Weinglass, *Prints ... After Fuseli* (1994), 358.

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10s. 6d. per vol. or £4.14s.6d. for the set) and 1,000 on “inferior paper” at 7s. per vol. or £3.3s. the set, together with 500 “Royal octavo” and 250 “Super Royal octavo” sets in 10 vols. [C above] on finest paper, selling at £9.0s. and £10.10s. respectively. The *Times* advertisement specifically mentions copies “without the copper-plates”. The lines in the title referring to Fuseli and the engravings after him are omitted from the title pages of the unillustrated copies of 1805 and 1811, although the appropriate title page is not always correctly assigned.

Total publication costs in 1805 amounted to £8,121. ... Excluding repair of the existing plate of Shakespeare's portrait (£7.17s. 6d.), the overall cost of the 37 plates was £1,246.19s.3d (£873.1s.6d. for engraving, £13.16s. for lettering, £182.10s. for printing, and £77.11s.9d. for paper). ... The 9-volume edition of 1811 [D above] was printed in 2,000 sets--“500 fine with plates, 500 fine without pl. 1000 Comm. no pl”, priced respectively at £5.8s., £4.14s.6d., and £3.12. in boards. Charles Heath was paid £47.15s.6d. to repair the badly worn plates.

REVIEWS, &c

Prospectus (1 December 1802) <BB 618>

*London Catalogue of Books* for **1805** (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <BB 618>

*Monthly Literary Advertiser* (**December 1810**)  
(announcement: 9 volume edition illustrated and  
unillustrated) <BB 620>

*London Catalogue of Books* for **1811** (advertisement: 9  
vols. without plates at £3.3.0, with plates at  
£4.14.6, 10 vols. at £10.10.0) <BB 618>

*Repository of Arts*, VII (**April 1812**) (announcement:  
published in April 1812 at £5.8.0) <BB 620>

*London Catalogue of Books* for **1814** (advertisement: 9  
vols. without plates at £3.3.0, with plates at  
£4.14.6, 10 vols. at £10.10.0) <BB 618>

*London Catalogue of Books* for **1818** (advertisement: 9 vols.  
without plates at £3.3.0, with plates at £4.14.6, 10  
vols. at £10.10.0) <BB 618>

*London Catalogue of Books* for **1822** (advertisement: 9  
vols. without plates at £3.3.0, with plates at  
£4.14.6, 10 vols. at £10.10.0) <BB 618>

**STEDMAN, J.G.**

*Narrative of a five years' expedition,  
against the Revolted Negroes of Surinam*  
(1796, 1806, 1813)  
in French (1799)

**J.G. Stedman, *Surinam* (1799) in French**

VOYAGE | A SURINAM, | ET DANS L'INTÉRIEUR | DE  
LA GUIANE, | CONTENANT | LA Relation de cinq Année  
de Courses et d'Observations faites | dans cette Contrée  
intéressante et peu connue; | AVEC des détails sur les Indiens  
de la Guiane et les Nègres; | PAR LE CAPITAINE J.G.  
STEDMAN; | TRADUIT DE L'ANGLAIS PAR P.F.

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HENRY: | SUIVI du Tableau de la Colonie Française de Cayenne. | = | COLLECTION DE PLANCHES. | = | A PARIS, | Chez F. BUISSON, Imprimeur-Libraire, rue Hautefeuille, N<sup>o</sup>. 20. | AN VII DE LA RÉPUBLIQUE [1799]. 4<sup>o</sup>, 44 prints<sup>662</sup>

1796 NEW LOCATIONS: Aberdeen, All Souls College (Oxford), Auckland Public Library, Cambridge, Detroit Public Library, Edinburgh, *R.N. Essick* (coloured), Exeter College (Oxford), Huntington (one of the 2 copies is **coloured**<sup>663</sup>), Imperial College, Institute of Commonwealth Studies, Liverpool Public Library, London, Newcastle Literary and Philosophical Society, Rhodes House (Oxford), Royal Ontario Museum (Toronto), John Rylands Library (Manchester University, coloured), South Carolina (a second set), Southampton, Stanford, Sveriges [Swedish] Nationalbibliothek, Trinity College (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection 2, one coloured), Welcome Institute (prints coloured), Yale Center for British Art

The Harvard copy of 1796 is reproduced online.

A coloured set was offered in Peter Harrington's online catalogue, April 2015, for £15,000.

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<sup>662</sup> This is part of Stedman's *Voyage à Surinam*, 3 vols. in 8<sup>o</sup> (19.6 x 12.2 cm), 1 vol. in 4<sup>o</sup> (29.2 x 21.3 cm).

<sup>663</sup> The coloured Huntington copy of Stedman is reproduced online in the William Blake Archive.

1799 in French: NEW LOCATION: Victoria University in the University of Toronto in original boards with marbled endpapers

1806 NEW LOCATIONS: John Carter Brown Library, Getty Research Institute (Los Angeles), Glasgow,<sup>664</sup> Liverpool, Rhodes House (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1813 NEW LOCATIONS: House of Commons Library (coloured copy, on loan to the British Library Department of Manuscripts), Manchester, New College (Oxford)

The numbers on the plates signed by or attributed to Blake are 7, 11, 13, 18-19, 22, 25, 35, 42, 49, 52, 55, 68, 71, 76, 80. They are centred beneath the imprint and are frequently trimmed off. They are omitted in *BB* and *BBS* but faithfully recorded and reproduced in R.N. Essick, *William Blake's Commercial Book Illustrations* (1991).

### NEW ENGRAVING

A previously unknown unwatermarked proof of the oval vignette of 5 ships at sea on both title pages signed "Blake" was offered on 18 June 2014 by Bonhams (London), lot 71 and acquired by Victoria University in the University of Toronto. The proof image is 7.5 x 5.6 cm on a sheet 19.8 x 25 cm. The published version was slightly modified, "an additional flag has been added to the mast of each ship, the clouds have been emended and Blake's signature has been removed" (Bonham catalogue, 12 June 2014, lot 71).

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<sup>664</sup> Prints with fine contemporary colouring in the Glasgow University Library copy are reproduced in the Petit Palais exhibition catalogue of 2 April-29 June 2009.

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"On the flag draped over the top of the oval vignette ... inscribed in drypoint by Blake, not by a writing engraver" is "cuncta mea mecum" (my all is with me), "the Stedman family motto".

The pennants (not flags) on the five ships are unidentifiable and are unchanged in the final version. However, flags, like the one just above the oval, have been added at the stern of the first ship at the left and the second ship from the right. The flags consist of three horizontal stripes; in coloured copies of Stedman (1796) (*Biblioteca La Solana*, Huntington Library [large paper], Victoria University in the University of Toronto) they are coloured, from top to bottom, red, white, and blue, the colours of the Dutch flag. Stedman was a soldier of fortune with the Dutch.

**States of the title page vignette**

Vol. I, First published state (1796): Added "large flags attached to poles or aft masts on the sterns of the ships 1<sup>st</sup> and 4<sup>th</sup> from the left ... the anchor lower right and the cannon barrel lower left have been recut to eliminate the crosshatching .... A small patch of crosshatching has also been deleted from the right extension of the flag dangling lower left." Image 7.5 x 5.6 cm. "Signed in scratched drypoint letters lower left, just above the cannon barrel, 'Blake'" (*Biblioteca La Solana*); "the signature is worn but still visible under magnification."

Vol. II, First published state (1796): "the rope dangling on the right has been extended upward beyond the lower tip of the flag to touch the outer frame of the vignette. A few crossing strokes have been added to the rope on the left where it hangs



above the cannon. The clouds above the ships have been recut in a very different pattern. Diagonal hatching, apparently representing a cloud, has been cut into the space between the frame of the vignette and the flag upper left, just above and to the left of 'Mea' in the inscription. Many lines have been cut more deeply in the ocean, the ring fastening upper left, the lower tip of the anchor, and the Latin inscription. Blake's signature, lower left, shows considerable wear, but the fragments are still visible under magnification" (*Biblioteca La Solana*).

Vol. II, second published state (1796): "a 2<sup>nd</sup> 'I' was squeezed into the space between the first 'I' in the vol. number and the following ruled line to create the title page for vol. 2 present in both large- and small-paper copies".

Vol. II, third published state (1806): "The vignette is still in its 2<sup>nd</sup> st., but the clouds above the ships are worn and Blake's lightly scratched signature has completely worn away." "'J. Edwards' was replaced with 'Th. Payne' as one of the publishers named in the imprint, and '*Second Edition*' was added below the volume designation."

Vol. II, fourth published state (1813): "only the early, 2-step change in the vignette itself--from the proof to the 1<sup>st</sup> published st., and from the 1<sup>st</sup> published st. to the 2<sup>nd</sup>--involved his [Blake's] work."

According to an advertisement in the *Morning Chronicle* for **21 July 1796** (discovered by Angus Whitehead),

In a few days will be published, in two vols. Large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural

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History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

**N**ARRATIVE of an EXPEDITION against the Revolted Negroes in the Colony of Sarinam [i.e., Surinam], in South America; from the Year 1772 to 1777; with some Elucidations of the Natural History of that Country, and a Description of its Productions. Also, an Account of the Indians of Guiana, and the Negroes of Guinea.

By Lieut. Col. STEDMAN, then on actual service in that Colony.

Printed for J. Johnson, in St. Paul's Church Yard.

The advertisement abbreviates and paraphrases the title; to "*drawings made by the Author*" it adds, after "*made*", "*on the Spot*"; the engravers are not named on the title page, but they are so listed in the advertisement in Johnson's *Analytical Review*, XXIV (February 1796). Johnson deposited the statutory nine copies in Stationers' Hall on 25 July 1796 (*BBS* 256), and the book was reviewed in the *Analytical Review*, XXIV (September 1796), 237, suggesting that it was indeed published within "a few days" of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

When Stedman's book was going through the press in 1796, its irascible author went to London to interfere in the

printing of the work, and, as he wrote in his Journal for January and February 1796:

I sent besides to London Hansard [the printer, all the preliminaries for the book, index, etc.] ... I charged hansard not to trust the above papers with Johnson who I would now not Save from the gallows[,] with only one of them so cruelly was I treated--and I declare him a Scound[r]ell without he gives me Satisfaction .... Johnson, the demon of hell, again torments me by altering the dedication to the Prince of Wales &c., &c., he being a d-mn'd eternal [infernall?] Jacobin scoundrel.<sup>665</sup>

After Stedman's death in 1797, the Jacobin scoundrel wrote on 25 October 1799 to Stedman's widow in Tiverton, Devon:

Dear Madam

I wish to consult ye executors upon the following proposal[:]

The edition of ye Colonel's book being nearly sold I think there is a prospect of another smaller edn going off at a cheaper price, & if it meet with your approbation & theirs I will print one at my own risque & expense, & share with you whatever profit may arise from it.

J.J.

Mrs Stedman was clearly as suspicious of Johnson as her paranoid husband had been, she thought that Johnson owed money for the book, and she put the matter into the hands of an agent. Nine months later, Johnson wrote to

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<sup>665</sup> BR (2) 69.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

N Dennis Esqr Tiverton

July 9. 1800

I have received, copied I suppose from Mr Stedmans book, a long account between him & me, of which I can make nothing. There can be no account between us but what arose out of y<sup>e</sup> agreement for his Ms. 1 The payment of £300 by me can easily be proved. 2 He was to receive 10/6 every Subn of 21/. which he procured. 3 he procured by his own account 200 for which he owes me 100 gs 3 [i.e., 4] He was to be allowed his own necessary[?] expenses occured [?i.e., incurred] in ye printing of ye work which I understood to be occasional postage & carriage of parcels but he has charged £42 for his stay in Lond[on] which was totally unnecessary & put me to an enormous expense in reprinting part of ye work from mere caprice, & he makes a charge of £3.9.6 for expenses in Setting[?] his Ms--these two charges I object to, his other charges for letters & parcels I agree to, but am ready to settle every difference by arbitr.<sup>n</sup> if you do not acquiesce with my statement.

I am &c

Mrs Stedman seems to have put the matter then in the hands of a London agent, for Johnson then wrote to

S Freeman [?Truman] Esqr Clarges St Augt 3.  
1800

I return Mr Stedman's acc having marked such charges as I admit, ^with X^ amounting to £10.1.6,

~~although some of them I have nothing to do with~~  
~~such as advertising & paying booksellers~~  
~~commission~~ this sum taken from 105£ ~~received by~~  
~~him~~ ^due to me^ for 200 Subscript<sup>ns</sup> ^at a Guinea  
each^ which he ~~procured~~ ^received^ leave a balance  
in my favour of £94.18.6[.] I never received  
anything from him.

It seems fairly plain from Johnson's straightforward account that Stedman's estate owed money to Johnson rather than vice versa. Perhaps the matter was dropped here, for there is no more correspondence about Stedman's *Narrative* in Johnson's Letter-Book. The matter was resolved at least to the extent that new editions were published in 1806 and 1813--and clearly the second edition would have been published much earlier but for the obstreperousness of Mrs Stedman.

In Blake's plate of "The skinning of the Aboma Snake", some work may have been done in the copperplate itself to strengthen the lines defining these trees projecting above the undergrowth on the left side of the plate and just above the head of the man standing lower left, [which] print much more darkly in the 1806 and 1813 ed.<sup>666</sup>

**1813** A copy of the 1813 edition offered at Christie's (N.Y.), 14 June 2005, lot 214, is coloured in the style of the 1796 edition, not the different style of colouring in the 1806 and 1813 editions; perhaps the coloured prints were remainders from the 1796 edition.<sup>667</sup>

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<sup>666</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 130.

<sup>667</sup> According to R.N. Essick, "Blake in the Marketplace 2005", *Blake*,

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The “second edition ... 4l. 4s. or with coloured plates, 6l. 6d.” is listed in *Eclectic Review*, N.S., I (**May 1807**), 460. In 2009 booksellers conventionally assume that the colouring in the second edition is modern.

Stedman's designs for the engravings to his book have not been traced, but a watercolour by him of a black groom with a blood horse in Surinam is reproduced in Gordon Ray, *The Illustrator and the Book in England from 1790 to 1914* (N.Y.: Pierpont Morgan Library; London: Oxford University Press, 1975), p. 9.

Blake's pl. 2-3, 7-8, 10, 12-16 are reproduced (two of them twice), without reference to Stedman's *Narrative* or the text of the novel about the slave revolt of 1733-34 in what is now the Virgin Islands, in John Lorenzo Anderson, *Night of the Silent Drums* (Tortola, Rome, St Thomas [Virgin Islands], 1992) First illustrated Virgin Island edition.<sup>668</sup>

Blake's engraving of “The Skinning of the Aboma Snake” was copied in *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World Many of Which Are Now First Translated Into English Digested on a New Plan by John Pinkerton ... Illustrated with Plates*, Vol. XIV (London: Longman, Hurst, Rees, Orme, and Brown and Cadell and Davies, **1813**), at p. 257. <Victoria University in the University of Toronto>

Blake's fifth plate of “*The skinning of the Aboma Snake*” is crudely copied in a wood-engraving in Anon., *Travels in*

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XXXIX (2006), 162.

<sup>668</sup> First, unillustrated, edition: N.Y.: Charles Scribner's Sons, 1975.

*South America* (Dublin: John Jones, 1824) <Essick Collection>.

### French Edition (1799)

All the plates are "*Gravé par Tardieu l'ainé*",<sup>669</sup> sometimes with his address, never with an imprint. In general, he copied Blake's plates very carefully.<sup>670</sup> The design sizes of these Blake prints are within 0.1 cm of 18.1 x 13.1 cm (pl. 1 is 17.7 x 13.5 cm, and pl. 2 is 18.0 x 12.9 cm), while the Tardieu French prints are within 0.1 cm of 18.3 x 13.3 cm).

The Tardieu prints are remarkably close to Blake's, probably made by some form of tracing. Notice, for instance, that in Tardieu pl. VI, the knee-laces seem virtually identical to those in Blake's first print.

However, the designs were reversed in Tardieu Pl. IX, XXI, XXV, XXXVII, and clouds have been added or the sky altered in all the Tardieu prints after Blake. Except for the design-reversals and the sky alterations, these Tardieu prints are as closely imitated from Blake as was possible with the technology of the 18th Century.

The Tardieu prints copying Blake's are

|          |   |
|----------|---|
| Pl. VI   | " <i>Chasseur nègre, armé</i> " .               |
| Pl. IX   | " <i>Nègre suspendu vivant, par les côtes</i> " |
| Pl. XIII | " <i>Le Micou, et le Kisi-Kisi</i> "            |

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<sup>669</sup> "*Tardieu l'ainé*" is "probably Jean Baptiste Pierre Tardieu (1746-1816)" rather than his younger brothers Antoine François Tardieu (1757-1822) or Jean Baptiste Tardieu (1768-1837) who were also engravers (see Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013)).

<sup>670</sup> Robert N. Essick, *William Blake's Commercial Book Illustrations* (Oxford: Clarendon Press, 1991), 72, says that the edition of "Paris, 1798" reproduces "Pls. 1, 2, 4, 5, 8-10, 12, 13, 15" and that the edition of Amsterdam (1790-1800) has the "same plates as Paris 1798" but does not notice how faithful they are to Blake's.

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- Pl. XIV "Le Capitaine Stedman fait écorcher le  
Serpent Aboma après l'avoir blefsé"
- Pl. XXI "Esclave Samboe, déchirée de coups de  
Fouet"
- Pl. XXV "Le Coiata et le Saki-winki Singes"
- Pl. XXVII "Planteur de Surinam en habit du matin"
- Pl. XXXII "Marche à travers un Marais de la Guiane"
- Pl. XXXVII "Familles d'Esclaves nègres de Loango"
- Pl. XXXXI [sic] "Le Célèbre Graman Quacy"

REVIEWS

**Anon.**, *Analytical Review*, XXIV (**September 1796**),  
237 ("The numerous plates ... are neatly engraved  
...") <BB 623>

**Anon.**, *British Critic*, VIII (**November 1796**), 536-40  
("The plates are very unequal") <BB 623>

**Anon.**, *Critical Review*, (**January 1797**), 52-60 (the  
engravings are "in a style of uncommon elegance")  
<BB 623>

**Anon.**, *London Review* (**January-April 1797**), 20-25,  
116-18, 175-80, 253-56 (Blake's fifth plate is "a  
very good print" [p. 118]) <BB 623>

**R.R.**, *European Magazine*, XXXI (**January, February,  
March, April 1797**), 20-25, 116-18, 175-80,  
253-56 (the picture of the Aboma snake is "a very  
good print" (February, 118)

EDITIONS



**Stedman, John Gabriel**, *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*, ed. **Richard Price and Sally Price** (1988) <BBS>

REVIEWS

§**David Brion Davis**, *New York Review of Books*, **30 March 1989**, pp. 29-34

\***G.E. Bentley, Jr.** *Blake*, XXIV, 1 (Summer 1990), 253-59

**M[ark] T. S[mith] & I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1990* (1991), 89

*Narrative of Joanna, an Emancipated Slave of Surinam: From Stedman's NARRATIVE OF A FIVE YEARS' EXPEDITION AGAINST THE REVOLTED NEGROES OF SURINAM.* (Charleston [South Carolina]: BiblioLife, 2014) 92 pp.; ISBN: 9781293527399

**STUART, James, and Nicholas REVETT**

*The Antiquities of Athens*

**Vol. III (1794)**

NEW LOCATIONS: Aberdeen, All Soul's College (Oxford), Ashmolean Museum, Bristol, Bodley, Cambridge, Christ Church (Oxford), Corpus Christi College (Oxford), Getty Research Institute (Los Angeles), King's College (London), New College (Oxford), Newcastle, Northwestern, Royal Academy (London), Sheffield, Trinity College (Oxford), Tulsa (gift of Roger Easson), University College (London)

Copies of Blake's prints on paper watermarked J WHATMAN 1806 are in the collection of Dr D.W. Dörrbecker, but they did not appear in any of the editions known to me of



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1808-22 (in French), 1825-30, 1829-33 (in German), 1837, 1849, 1881, 1905.

A “re-issue” of Stuart and Revett’s *Antiquities of Athens*, 4 vols., folio, with over 400 prints issued in 80 folio Parts, at 5s. each, was “now in course of Publication” in September 1835. I have not seen this edition<sup>671</sup> and do not know if it included Blake’s 4 prints for The Temple of Theseus.

Notices, &c

“Works Recently Published by John Weale”<sup>672</sup> (a re-issue of *Antiquities of Athens* with 384 prints engraved by “Alamet, Basire, Baxter, Blake ....” will begin on **1 May** [p. 13])

**Anon.**, “Literary Intelligence”, *Eclectic Review*, XIV (**September 1835**), 254-56 <Harvard> (a “re-issue” of Stuart and Revett’s *Antiquities of Athens* in 4 folio volumes “is now in course of Publication” with “upwards of Four Hundred Plates, (many engraved expressly for this Edition)” “in “Eighty Parts” at 5s each)

According to the library description of the set in Northwestern University (5 vols., 1762-1830)

Substantial sections of v. 1 and 3 were reprinted

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<sup>671</sup> According to my friend Morton Paley, in the library of the University of California (Berkeley) is a collection of 50 miscellaneous prints 39 cm high from Stuart and Revett, 7 after James Basire, 2 after William Sharp, but none after Blake. The volume has no title page or indication of place or date of publication, but the spine of the library-binding is lettered “Grecian Sculptures” (see below).

<sup>672</sup> Bound at the end of James Hakewell, *An Attempt to Determine the Exact Character of Elizabethan Architecture* (London: John Weale, **1835**) <Harvard>.

with the type reset, using paper with countermarks reading J Whatman 1808. They are (v. 1) t.p.; dedic; p. i-x, 1-4, 9-12, 15-end; and errata leaf; (v. 3) preface; p. xxi-[xxvi]; and errata leaf. The v. 1 errata leaf may not have a corresponding original printing; the other reprintings do.

The following parts of v. 1 and 2 are known in two settings of type, neither of which use 1808 paper: (v. 1) dedication, and list of subscribers; (v. 2) t.p.

To this may be added the fact that Blake's prints in the collection of D.W. Dörrbecker are on paper watermarked J WHATMAN 1806.

Another version<sup>673</sup> of Stuart and Revett was advertised as *Grecian Sculpture; a Series of Engravings of the most celebrated Specimens of Ancient Art ... Originally published in Stuart and Revett's Antiquities of Athens, with numerous important Additions ... With Historical, Descriptive and Explanatory Remarks* (London: John Weale and Sherwood, Gilbert, and Piper, **1835-36**)<sup>674</sup>

It was in imperial quarto, issued in Parts, at 2s. 6d. each, with "nearly two Hundred and Fifty Plates" (November 1835) or "upwards of two hundred and fifty plates" (10 February 1836) "Originally published in Stuart and Revett's Antiquities of Athens", "Engraved by Aliamet, Basire, Baxter, Blake ..." (September 1835) for, inter alia, "the Temple of Theseus at Athens". In addition, there were "a small number of Copies

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<sup>673</sup> Notice that the "reissue" of Stuart and Revett in folio and the separate publication of *Grecian Sculpture* in quarto are listed discretely (but successively) in *Eclectic Review* (Sept 1835), indicating that they were two distinct publications.

<sup>674</sup> This is the title given in the *Eclectic Review*, 3S, XIV (Sept 1835), 254-256.

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on Superfine Paper, in Columbier Quarto, price Four Shillings” (10 February 1836). Blake’s 4 prints are not named in the lists in the *Eclectic Review* and *Bent’s Monthly Literary Advertiser*. It is possible that only Parts I-V (the only ones of which I have evidence) were issued.

**Notices, &c**

**Anon.**, “Literary Intelligence”, *Eclectic Review*, 3S, XIV (**September 1835**), 255-56 <Harvard> (“a Series of Engravings ... Originally published in Stuart and Revett’s Antiquities of Athens, with numerous important additions”, Published in Parts, imperial quarto (London, 1835), Parts I-II)

**Anon.**, *Eclectic Review*, 3S, XIV (**November 1835**), 432-34 <Harvard> (Lists engravings in Parts 1-2)

*Bent’s Monthly Literary Advertiser*, No. 372 (**10 February 1836**), 19 (announces the publication of *Grecian Sculpture*, Parts III-V, in Imperial Quarto, at 2s. 6d. per Part)

**VARLEY, John**  
*A Treatise on Zodiacal Physiognomy*  
(1828)

NEW LOCATIONS: Aberdeen, Bodley, Cambridge, Cincinnati and Hamilton County Public Library, Manchester, McMaster, Northwestern, Physiology Sherrington Library (Oxford), Princeton, Rutgers, Victoria & Albert Museum, Victoria University in the University of Toronto,<sup>675</sup> Wellcome

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<sup>675</sup> Bought from John Windle October 2007.

Library (London)

A copy inscribed "M.A. Shee Esq. with the author's best regards" was offered privately by John Windle in 2015 at \$10,950 and acquired by R.N. Essick. In the intrinsic "ADVERTISEMENT" for Blair's *Grave* (1808), R.H. Cromek listed eleven members of the Royal Academy, including "MARTIN ARTHUR SHEE, ESQ.", who bore "the most liberal testimonial" to the "excellence" of Blake's drawings for Blair,<sup>676</sup> and Shee subscribed for a copy.

Varley's *Zodiacal Physiognomy* (1828) was to be "COMPLETED IN FOUR PARTS" (according to its cover) including "engravings ... of King Edward the First, Nebuchadnezzar, &c. &c." (according to the Prospectus [1828] <BB #502>). It was announced in *the Literary Gazette*, 11 October 1828 <BB #971>, and the first Part was reviewed there on 27 December 1828 <BB #1038>. This first Part included Linnell's engravings of Blake's "Cancer" (male and female versions), "Gemini" (left and right profiles), and "Ghost of a Flea".

According to Anon., "Literary and Miscellaneous Intelligence", *Monthly Review*, NS, X (**February 1829**), 313-14, "Mr. Varley['s] ... Zodiacal-physiognomical investigation ... exemplified by plates, now preparing for the second number of his *Zodiacal Physiognomy*, ... will shortly issue from the press." However, no other Part of *Zodiacal Physiognomy* was ever issued. The designs intended for subsequent issues included "King Edward the First" (either the one in the Smaller Blake-Varley Sketchbook or Butlin #735) and "Nebuchadnezzar Coin as Seen in a Vision by Mr. Blake"

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<sup>676</sup> BR (2), 255-56.

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<Butlin #704, now in the Fitzwilliam Museum>.

REVIEWS referring to Blake

**Anon.** [W.P. Carey?], "Literary Novelties", *Literary Gazette*, **11 October 1828**, p. 654 ("the madness of poor Blake (sublime as in some remains of him which we possess, it was) is too serious a subject to be jested with") <BB #971>

**Anon.**, "A Treatise on Zodiacal Physiognomy: illustrated by Engravings of Heads and Features; and accompanied by Tables of the Time of Rising of the Twelve Signs of the Zodiac; and containing also New and Astrological explanations of some remarkable Portions of Ancient Mythological History. By John Varley. No. I. Large 8vo. Pp. 60. To be comprised in four Parts. Longman and Co.", *Literary Gazette*, **27 December 1828**, pp. 822-24 (the Blake section from Varley's book is given at the end [p. 824] of a mocking review designed to prove "that our friend Varley is the only man alive who understands the true principles of human nature, which we take to be a proper mixture of credulity, insanity, and unconscious obedience to incomprehensible influences") <BB #1038>

*Vetusta Monumenta*  
**Vol. II**  
**(?1789)**

NEW LOCATIONS: Birmingham, British Library (4), Cambridge, Edinburgh, *R.N. Essick*, King's College (London), Lampeter, Liverpool, National Library of Scotland, Newcastle, Society of Antiquaries (London)

**VIRGIL**  
***The Pastorals***  
**(1821)**

NEW LOCATIONS: Art Gallery of New South Wales (Sydney, Australia), Boston Athenaeum, California (Berkeley), California Legion of Honor Museum (San Francisco), Cambridge, Carnegie Mellon, Columbia, Dartmouth College, Goucher College, National Gallery of Canada, Northwestern, Otago, John Rylands Library (Manchester University), Tate (1830 reprints), Tulsa, Victoria & Albert Museum (2 sets, one lacking map and 2 prints, one lacking pp. ix-x; *BB* lists 1 copy), Victoria University in the University of Toronto (3 sets<sup>677</sup>), Wake Forest, Wellesley College, Wesleyan (Middletown [Connecticut]), Yale (Walpole Library)

The copies in Harvard and the Yale Center for British Art are reproduced online.

According to Gilchrist, 275, Blake's wood "blocks ... proved ... too wide for the page and were ... summarily cut down to the requisite size by the publishers". Proofs from eight blocks (6-9, 10-13) before they were cut down are in the British Museum Print Room and reproduced, inter alia, in *The*

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<sup>677</sup> In the Victoria University collections, one set of Virgil in the Bentley Collection has Vol. I-II but lacks the Blake prints, another Virgil in the Bentley Collection consists of Vol. I only but has all the Blake prints.

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*Illustrations of William Blake for Thornton's Virgil*, ed. Geoffrey Keynes (1937), 42-43. The differences before and after this surgery were

| <i>Design Before</i>  | <i>After</i>          | <i>Trimmed chiefly on</i>                                      |
|-----------------------|-----------------------|--|
| <i>trim-<br/>ming</i> | <i>trim-<br/>ming</i> |  |
| (6) 3.9 x 8.8         | 3.9 x 7.4             | Left, right, top, bottom, plus chip at top left                |
| (7) 3.4 x 8.5         | 3.3 x 7.4             | Left, right, top   |
| (8) 4.5 x 8.6         | 3.2 x 7.3             | Left, right, top   |
| (9) 4 x 8.7           | 3.7 x 7.4             | Left, right, top, bottom, plus chips at top left and top right |
| (10) 4 x 8.4          | 3.4 x 7.3             | Left, right, bottom, top                                       |
| (11) 3.6 x 8.6        | 3.6 x 7.4             | Right  |
| (12) 3.3 x 8.7        | 3.3 x 7.3             | Right, top   |
| (13) 3.9 x 8.7        | 3.4 x 7.3             | Right, top <sup>678</sup>                                      |

When Blake had produced his [Virgil wood]cuts, a shout of derision was raised by the wood-engravers. "This will never do," said they; "we will show what it ought to be" ....<sup>679</sup>

Three of these re-cut designs were printed on one leaf with the Virgil (1821), and a fourth, an unpublished duplicate

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<sup>678</sup> The dimensions in centimetres given here are reported by M.D. Paley, *The Traveller in the Evening* (2003), 31, from proofs of the blocks before trimming in the British Museum Print Room and from the woodblocks themselves after trimming in the British Museum Print Room. The differences were summarized in BB #504 as "about 0.5 to 1.0 cm". The dimensions there are given as design size rather than block size and the cut down designs as "c. 7.6 x 3.2 cm."

<sup>679</sup> [Henry Cole], "Fine Arts. *The Vicar of Wakefield* ...", *Athenaeum*, 21 Jan 1843, p.65.



(reversed) of Blake's first woodcut labelled "Thenot" (at p. 14), was printed by Henry Cole in *The Athenaeum* in 1843.

A fifth woodblock, copying Blake's first design (reversed) of "Colinet" at p. 14 before it was cut down, is in the Huntington Library, acquired years ago with a large collection of woodblocks. The Huntington woodblock shows space to the left of the left shepherd and sheep to the right of the tree, as in Blake's woodblock before it was cut down. In the Huntington woodblock the rim of the sun is not visible and the dog is pawing the knee of the left shepherd rather than with its nose to the ground. Prints of the woodblock pulled by R.N. Essick are in the Huntington Library and the Essick Collection.

Blake's four designs at Virgil p. 14, including this one, were first etched in relief by Blake on metal, probably a copperplate.<sup>680</sup> Perhaps it was these relief-etchings at which the wood-engravers raised their shout of derision.

The woodblocks of Blake's Virgil designs as published in 1821 are in the British Museum Print Room.

After publication, Linnell bought the 17 woodblocks and allowed prints to be made from them. A set of 16 of them (lacking the first print) was sold at Christie's (London), 29 March 2006, lot 57 [for £3,600], according to Essick, "William Blake in the Marketplace, 2006", *Blake*, XL (2007), 134.

When four of the prints on one leaf were sold with "The Rinder Collection" at Christie's 30 November 1993, lot 5, it was claimed with some fanfare and extensive prose that they

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<sup>680</sup> They are reproduced in G.E. Bentley, Jr., *The Stranger from Paradise: A Biography of William Blake* (2001), pl. 127.

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are "relief etchings", but there seems to be no good reason to believe that they are not, as has always been believed, the same woodcuts as in the published version, though in an earlier state than previously recorded. There are, of course, newly discovered relief etchings of the Virgil plates in the Collection of R.N. Essick <*BBS* 258-61>, but these are not they.

In at least one set, a printed slip is pasted over the price at the foot of the Vol. I title page reading "At the French and English Juvenile Library, No. 195, (St. Clement's), Strand",<sup>681</sup> and in Vol. II the "15s" price is scratched out (John Windle Catalogue 46 [November 2009], lot 39).

Larkhall Fine Art offered R.N. Essick "21 impressions of *BB* #504.8 (Blake's 4<sup>th</sup> wood engraving) [and] 14 impressions of *BB* #504 13 (his 9<sup>th</sup> wood engraving)" with an envelope with a pencil inscription by John Linnell Jr: "Pastorals | 5 impressions--of the blocks | as samples for average strength [of printing pressure?] | J Linnell".<sup>682</sup>

Copies in St Paul's School prize bindings are recorded in **(1)** R.N. Essick collection, **(2)** Christie's (N.Y.), 10 December 1999, lot 110 [\$18,400 to the dealer Simon Finch], and **(3)** Bonham's auctions (Oxford), 31 January 2012, lot 254 (Vol. I only) [£11,875 to the London dealer Sims Reed], sold in 2012

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<sup>681</sup> The French and English Juvenile Library was "an imprint of M.J. Godwin and Co., founded by William Godwin (1756-1836) and his second wife, Mary Jane Clairmont Godwin (1766-1841)", as R.N. Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010) points out.

<sup>682</sup> Robert N. Essick, "William Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 125.

to a British private collector).<sup>683</sup>

For the drawings for Virgil, see above under Art.

#### REVIEWS

**Anon.**, "New Books Published in February", *Monthly Magazine*, LI, 351 (**1 March 1821**), 167 ("highly pleasing and instructive")

**Anon.**, *European Magazine and London Review*,<sup>684</sup> LXXIX (**March 1821**), 311-43 (should the Pastorals be used for teaching? "One principal objection ... to their general introduction into our schools, is that the poet sometimes indulges in expressions of love for one male shepherd towards another of the same sex ... Doctor T. has most judiciously changed the names of the shepherds alluded to, into shepherdesses, which is an allowable and very proper change"; there are "engravings on wood, to the amount of 230, most of which are executed in a very superior manner"; and the Masters of St Paul's and Mercer's School will adopt it for their students [p. 341])

**Anon.**, "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

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<sup>683</sup> Robert N. Essick, "William Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013).

<sup>684</sup> The issue title calls it *The London Review and Literary Journal*.

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EDITION

*The Illustrations of William Blake for Thornton's Virgil*, The  
Introduction by **Geoffrey Keynes** (1937)

REVIEW

**Edward Laroque Tinker**, "New Editions, Fine and  
Otherwise", *New York Times*, **3 April 1938**  
(praise)

**WHITAKER, John**

*The Seraph*

(Button, Whitaker and Comp<sup>y</sup> [1818-28?])

Whitaker and Comp<sup>y</sup> [1819-28?]

Jones & C<sup>y</sup> [1825-28?])

[?1818-1828 and ?1819-28] *Printed by Button, Whitaker and  
Compy*

NEW LOCATIONS: Birmingham, Glasgow, King's College  
(London), Manchester, Victoria University in the University  
of Toronto (Bentley Collection), Yale Center for British Art

[1825-28] PRINTED FOR JONES & Co

NEW LOCATIONS: British Library, *Robert N. Essick*,  
King's College (London), Leeds, National Library of Wales,  
Victoria University in the University of Toronto (2<sup>685</sup>), Yale  
(Walpole Library)

Blake's plate is reproduced in the online catalogue of  
The National Gallery of Art (Washington, D.C.).

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<sup>685</sup> The original (Bentley) copy in Victoria University had Blake's print of  
"The Temple of Mirth" in the first version; the new (2009) copy has the second  
version.

***The Wit's Magazine***

(1784)

NEW LOCATIONS: Bodley (3--*BB* records 1), California State University (Fresno), Cambridge (2, 1 from the Keynes Collection), Free Library of Philadelphia, National Trust (Swindon, England), Pierpont Morgan Library (2), Sheffield, Victoria University in the University of Toronto (Bentley Collection)

The Harvard copy is reproduced online.

Primary Source Microfilms reproduced it in their Eighteenth Century Collection.

Pl. 1 ("The Temple of Mirth") the first of two separate engravings of the same design: A print of the second state is in the collection of *Robert Newman Essick*.

Pl. 6: "MAY-DAY IN LONDON": A proof before letters is in the London Metropolitan Reference Archives.

For a speculation, probably idle, that a print called "The Italian Puppet Show" was engraved by William Blake for *The Wit's Magazine*, see Appendix: Books Improbably Alleged to have Blake Engravings.

**WOLLSTONECRAFT, Mary,**

***Original Stories from Real Life***

(1791, 1796)

**GODWIN, Marie Vollstonecraft**

***Marie et Caroline***

(1799)

1791<sup>686</sup> NEW LOCATIONS: Birmingham, Bodley (2), British Library (2 - *BB* records 1), California (Berkeley;

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<sup>686</sup> The Huntington and Essick copies of 1791 are reproduced in the

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Riverside), California Legion of Honor Museum (San Francisco), Cambridge, Chicago, Cincinnati and Hamilton County Public Library, Claremont Colleges, Colorado (Boulder, Denver), Dartmouth College, DePaul, Free Library of Philadelphia, Furman, Melbourne, Mercer, Mills College, North Carolina (Chapel Hill; Greensboro), North Texas, Northwestern, Notre Dame, Occidental, Pennsylvania, Royal Academy (London), Rutgers, John Rylands Library (Manchester University) (frontispiece cut out and pasted to the page facing the title page), Southern Mississippi, Toronto Public Library (Osborne Collection of Early Children's Books), Trinity College (Cambridge--2), Tulsa (2, gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Union College (Schenectady [N.Y.]), Vermont, Victoria & Albert Museum, Washington (St Louis – a second copy, lacking pl. 4), Wesleyan (Middletown [Connecticut])

1796 NEW LOCATIONS: Amsterdam, Arkansas, Boston Public Library, Bristol (2), Bryn Mawr, California (Irvine), Cambridge (the Keynes Collection), Michigan State, Pforzheimer Library, Pierpont Morgan Library, Swarthmore College, Tulsa (gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Victoria University in the University of Toronto (Bentley Collection), Wisconsin (Madison)

The Harvard copies of 1791 and 1796 are reproduced online.

*Marie et Caroline* (1799) R.N. Essick,<sup>687</sup> Victoria University in the University of Toronto

A copy acquired in 1994 by the Library of Congress is "hand-colored", the "vibrant" "tinting not by Blake"; the colouring may be contemporary. The verso of pl. 1 inscribed in ink, "Miss Harriet Moore- | May 29<sup>th</sup> 1807".<sup>688</sup> Note that Harriet Jane Moore (b. 1801) was also given *For Children* (E) in 1806 by Fuseli, the friend of Mary Wollstonecraft.

A copy of the 1796 edition offered in John Windle Catalogue forty (November 2005), No. 64, has "plates ... so well-margined that in one plate the edge of the margin has text from another book, perhaps indicating that the plates were printed on paper left over from another printing." Mr Windle generously sent me a reproduction of the print ("Be calm, my child") at p. 94 which shows quite clearly at the outer (right) margin of the print the initial letters of a page, at the top half with fragments too small to identify, at the bottom half with "r", "f", "r", "t", "t", blank, "n", "E", two blanks, "ri", "p", "d", two blanks, and "a". The page and font-size are larger than those for Mary Wollstonecraft. Presumably the blank part of the leaf was the inner margin; Blake himself used the wide inner margins of his quarto *Designs to a Series of Ballads* (1802) for sketches (see BB #466) – but not, so far as we know, for printing copperplates.

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<sup>687</sup> R.N. Essick, "William Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

<sup>688</sup> See Essick, "William Blake in the Marketplace, 1994" *Blake*, XXVIII (1995) and Peter Van Wingen, "Into the Mystic: Rare Books Division Acquires Important Addition to Blake Collection", *Library of Congress Information Bulletin*, LIII (1994), 443-44.

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This use of paper for the engravings with previously-printed text seems extraordinary. Copperplates and letterpress were printed on different presses and by different printers; for instance, the printer of the letterpress for Hayley's *Designs to a Series of Ballads* (1802) and his life of Cowper (1803) was Joseph Seagrave in Chichester, but the printer of the engravings was Catherine Blake in Felpham. Further, the paper for prints was ordinarily thicker and better than that for letterpress. It was remarkably casual to use paper previously printed with letterpress for the prints for Mary Wollstonecraft's *Original Stories* (1796).

We do not know the printers of either the letterpress or the engravings for her book, and I have not identified the previously-printed letterpress text on the plate-paper.

REVIEW, &c

Advertisement (bound with the Victoria University copy of Enfield's *Speaker* [1799]) ("Price 2s. 6d. with Cuts bound, or 2s. without Cuts") <BB 636>

EDITIONS

*Mary Wollstonecraft's Original Stories with Five Illustrations by William Blake with an Introduction by E.V. Lucas* (London: Henry Frowde, 1906) <BB #514C, BBS 269>

§**Thomas Day**, *The History of Little Jack* [London: J. Stockdale, 1788] and **Mary Wollstonecraft**, *Original Stories from Real Life* [2nd edition, London: J. Johnson, 1788]. Ed. Miriam Brody Kramnick (N.Y.: Garland, 1977) Classics of Children's Literature 1621-1932 16 cm, 310 pp.; ISBN: 970824022631



It includes Blake's six prints.

§*Original Stories. With Five Illustrations by William Blake with an Introduction by E.V. Lucas* ([Memphis, Tennessee]: General Books, 2010) 132 pp.; ISBN: 9781152567252

§**Thomas Day**, *The History of Little Jack* [London: J. Stockdale, 1788] and **Mary Wollstonecraft**, *Original Stories from Real Life* [2nd edition, London: J. Johnson, 1788]. Ed. Miriam Brody Kramnick. (N.Y.: Garland, 1977) *Classics of Children's Literature 1621-1932* 16 cm, 310 pp.; ISBN: 9780824022631

It includes Blake's six prints.

§**\*Mary Wollstonecraft**. *Original Stories from Real Life: With Conversations Calculated to Regulate the Affections and Form the Mind to Truth and Goodness* [With Five Illustrations by William Blake With an Introduction by E.V. Lucas (1906)] ([Whitefish [Montana]: Literary Licensing LLC, 2014) 214 pp.; ISBN: 9781498181822

### **YOUNG, Edward**

#### ***The Complaint, and the Consolation; or, Night Thoughts* (1797)**

NEW LOCATIONS: Aberdeen, Alberta (3), Auckland Public Library, Bibliotheca Librorum apud Artificer / Library for the artists book (Sydney, Australia), Bibliothèque nationale (Paris), Birmingham Museum and Art Gallery, Brigham Young, British Library (2 –BB reports 1), Brown, Bryn Mawr, California Legion of Honor Museum (San Francisco), Cambridge (2), Cambridge (Fogg Museum), Cincinnati and

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Hamilton County Public Library, Cleveland Museum of Art, Colgate, Colorado (Boulder), Colorado College, Dallas Public Library, Delaware, Duke (with the bookplate of "Bernard, Lord Coleridge"), Elmira College, Eton College, Frick Collection, Georgia, Grinnell College, Hennepin County Library (Minnetonka, Minnesota), \*Houghton Library (Harvard), Kanagawa Kindai Bijutsukan (Kanagawa Modern Fine Art Museum, Japan), Kansas (3 – *BBS* lists 2), Kongelige Bibliotek (Copenhagen), Leeds, Library of Congress, Liverpool Public Library, London, Manchester, Miami (Coral Gables, Florida), Mount Holyoke College, \*Muhlenberg College, National Art Library (London), National Library of Scotland, National Library of Wales, New York University, Newcastle, North Texas, Pennsylvania State Library, Principia (Elsah, Illinois), Quincy (Quincy, Illinois), Rijksmuseum (Amsterdam), Royal Academy (London), Salem, Skidmore, South Carolina, Stanford, Staatsbibliothek zu Berlin, Trinity College (Cambridge), Tulsa (disbound, gift of Roger Easson), University Art Museum (Kyoto City University of Arts), University of the Arts (Philadelphia), Victoria University in the University of Toronto (Northrop Frye's copy, given him in 1954 by Jay MacPherson), Bentley Collection, 2 copies, one printed without the engravings), Virginia, Wesleyan (Middletown, Connecticut), Westmont College (Santa Barbara, California), Witwatersrand (Johannesburgh), Wormsley Library (bound in Etruscan calf by Edwards of Halifax)

The only recorded copy in contemporary binding *without engravings* <*BBS* 270, 389> was given in October 2005 by Dr. A.E.K.L.B. Bentley and G.E. Bentley Jr with the

rest of their collection to Victoria University in the University of Toronto.

A copy in "original boards with 'printed label on upper cover'" in §Sotheby (London) catalogue (7 May 1998), lot 30, exhibits a label not recorded elsewhere.

A copy with ownership marks of Henry Earp (1852), Frank Collins Wilson (Brighton, 27 June 1870), Ruthven Todd (1945), and Douglas Cleverdon (sold by his widow to Maggs Brothers 2000) has the plate for p. 27 ("Measuring his motions by revolving spheres") imposed both on that page AND on p. 29 where ordinarily no plate is printed.

The engravings in the copy in the Yale Center for British Art are reproduced online.

### **WEIGHT OF COPPERPLATES**

The 43 copperplates would have weighed about 71,065.6 grams = 156.3 pounds.

### **COST OF COPPERPLATES**

The costs (£5.15.10) in 1815-1816 for 16 copperplates for Flaxman's *Hesiod* (pl. 13, 15-18, 22, 24, 28-35, 37) (BB 557-58) with a surface area of 10,276 cm<sup>2</sup> gives a cost per square centimetre of 0.135d. Applying this cost of 0.135d/cm<sup>2</sup> to the 43 Young copperplates with 56,472.8 cm<sup>2</sup> gives £31.15.3¾.

R. Noble, the printer of Blake's *Night Thoughts*, was a jobbing printer--or perhaps two printers--whose residence was given as 4 Great Shire Lane, Temple Bar, in 1790, 1794-1800, and who registered press(es) at Green Arbour Court, Old

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Bailey, in 1799 and 1800.<sup>689</sup> I have traced his imprint on 55 editions printed in 1790-1804, mostly (36) in 1800-1801; there were only 3 in 1796-98, and only one of the R. Noble editions was a folio, Young's *Night Thoughts*.

R. Noble was far from the achievement--and probably from the expense--of his great rivals Richard Edwards, Thomas Bensley with Macklin's great folio Bible (1800) and William Bulmer with the Boydells' great folio Shakspeare (1791-1805) and Milton (1793-97).

**Costs of Young's *Night Thoughts* (1797)**

|  |           |
|--|-----------|
| 537 folio watercolours and copyright therefor        | £21. 0. 0 |
| Paper for watercolours                               | £ 5. 0. 0 |
| Paper and printing text of 250 copies <sup>690</sup> | £96.18. 0 |

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<sup>689</sup> According to William B. Todd, *A Directory of Printers and Others in Allied Trades, London and Vicinity 1800-1840* (London: Printing Historical Society, 1972), **Richard** Noble, Printer, of 4 Great Shire Lane, Temple Bar, registered his press under the new law on 30 Aug 1799 with Joseph Burt and again by himself on 17 Jan 1800. **Robert** Noble, Printer, resident at 4 Great Shire Lane, registered his press with Joseph Burt at Green Arbour Court, Old Bailey on 16 Jan 1800. William Calvert, Printer of 4 Great Shire Lane, registered a press with James Calvert on 1 July 1801 and operated it in 1801-23. R. Noble was not apprenticed in the Stationers' Company, according to *Stationers' Company Apprentices 1701-1800*, ed. D.F. McKenzie (Oxford: Oxford Bibliographical Society, 1978).

<sup>690</sup> The fine printer Thomas Bensley wrote to F.J. Du Roveray on 10 Oct 1800 that the expense of 1,000 copies of a quarto edition of Thomson's *Seasons*, "22 lines to a page", "would be ab.<sup>t</sup>--£15.5s.0d per Sh[ee]t for Paper, Printing & Hotp<sup>s</sup> [hot-pressing]" (G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: [Part] II: The Amateur and the Trade", *Bibliographical Society of Australia and New Zealand Bulletin*, XII, 2 (1988), 70). The charges of R. Noble, the printer of *Night Thoughts* with 30 lines to a page, were probably about the same.

Over 160 copies have been located in public collections, and perhaps 90 more are in private hands or were destroyed.

|   |                  |
|---|------------------|
| 43 engravings paid for with 30 copies of the<br>printed text                            | £31.10. 0        |
| Printing 250 copies each of 43 engravings <sup>691</sup> at<br>6s per100 <sup>692</sup> | £32. 5. 0        |
| Binding at 2s.2d each <sup>693</sup>  | £27. 1. 8        |
| Advertising <sup>694</sup>  | <u>£ 1. 5. 0</u> |
|   | <b>£214.19.8</b> |

It would be agreeable to think that the Blakes were paid for printing the engravings.

Blake had asked £105 for his watercolours and might have expected a modest £225.15 for his 43 engravings at £5.5.0 each, £325.15.0 in all. Instead he received £21 plus a ream of paper (£5.0.0) for his 537 watercolours and perhaps 30 copies of the published *Night Thoughts* worth £31 for his 43 engravings, £57 in all. The heaviest financial investor in Young's *Night Thoughts* (1797) was William Blake.

#### **Payments for Young's *Night Thoughts* (1797)**

Blake was paid £21 for the 537 watercolour drawings he made for Young's *Night Thoughts* (1797)<sup>695</sup> or 9d per design. However, we do not know how much or even whether he was

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<sup>691</sup> The engravings were printed on the text pages and therefore required no additional paper.

<sup>692</sup> Printing the plates for Flaxman's *Iliad* (1805) cost 6s per hundred pulls (BB 561).

<sup>693</sup> The "Binding" of Flaxman's *Iliad* (1805) cost 2s. 2d each (BB 561).

<sup>694</sup> Advertisements appeared in a separate flyer and in *Monthly Magazine*, II (Nov 1796), 807, *True Briton* (31 March 1798), and the *Times* (9 and 11 July 1798), the last three after Richard Edwards retired. There were notices in the *Edinburgh Magazine*, NS VIII (1 Dec 1796), 450, *Monthly Epitome*, I (Jan 1797), 79, and *Monthly Magazine*, V (June 1798), 455.

<sup>695</sup> Joseph Farington, Diary, 14 June 1796, in *BR* (2) 71. Blake's friend J.T. Smith called it "a despicably low ... price" (*Nollekens and His Times* (1828); see *BR* (2) 610).

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paid for his 43 folio engravings from them. At the very least he should have expected £5.5.0 each for these very large plates (c. 33 x 41 cm), the sum he received for his smaller outline plates (c. 35 x 25 cm) for Flaxman's *Iliad* (1805) and Hesiod (1817),<sup>696</sup> a total of £225.15.0.

It is possible that Blake was paid for his engravings for *Night Thoughts* not in cash but in copies of the book, valued at £5.5.0 for all four Parts or £2.2.0 for Part I (£1.1.0 deposit and £1.1.0 on delivery of Part I).<sup>697</sup> Blake could then colour and sell them for his own profit.

Perhaps he was given about thirty copies. Twenty-eight coloured copies of Young's *Night Thoughts* have been traced.<sup>698</sup> Some of them have contemporary inscriptions associating them with Blake. Copy Q is annotated "This Copy was coloured for me by Mr Blake | W.E."; Copy R has "This copy col<sup>rd</sup> by W. Blake"; copy C is signed "W. Blake", and copies C and W have notes that they were to serve "as pattern" for colouring, presumably by Mrs Blake. A surprising number can be traced to contemporary owners, most of whom owned other works by Blake: [Rebekah] Bliss (d. 1819) (copy D), Thomas Butts (1757-1845) (A), Baron Dimsdale (1712-1800) (X), "W. E" (perhaps for William Esdaile [1758-1837] or William Ensom [1796-1832]) (Q), ?Richard Edwards (1768-1827) (B), Thomas Gaisford (1779-

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<sup>696</sup> BB 561-62, 557-58.

<sup>697</sup> Prospectus, BR (2) 78-79. Coloured copies are not mentioned in contemporary advertisements and reviews.

<sup>698</sup> Copies A-T are recorded in BB 644-46, 956-57, copies U-Z in BBS 272-73, copies AA-BB in Essick, "William Blake and His Circle" from *Blake* (2000, 2002 online).

1855) (G), John S. Harford Jr (1785-1866) (R), John Soane (1753-1837) (F), and Earl Spencer (1758-1834) (O).

The *Night Thoughts* were coloured in two styles, one about 1797 (C-D, I-J, Q-R, U), and the other about 1805 (B, H, L, P). Presumably this meant that Blake carried with him copies of *Night Thoughts* (1797) when he moved from London to Felpham in 1800 and then back again when he returned to London in 1803.

How much was Blake paid for these coloured copies of Young's *Night Thoughts*? We have no direct evidence, but we can find a comfortable analogy in the prices of coloured copies of works in Illuminated Printing of the same size.

Blake's Prospectus (1793) listed uncoloured copies of *America* with 18 folio plates at 10s 6d and *Visions of the Daughters of Albion* with 11 folio plates at 7s 6d, while the prices for coloured copies of them in his letter of 9 June 1818 were £5.5.0 (*America*) and £3.3.0 (*Visions*). Subtracting the prices of uncoloured copies of *America* (10s 6d) and *Visions* (7s 6d) from those for coloured copies (1818) indicates that the price for colouring *America* was 5s 3d per plate and for *Visions* was 5s ½d per plate.

If Blake calculated 5s for colouring each of the 43 folio prints in *Night Thoughts*, he would have charged ten guineas per copy.<sup>699</sup> Even at a more modest five guineas per copy, he would have received £157.10 for thirty copies. With this he seems to have been content.<sup>700</sup>

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<sup>699</sup> The printed text of *Night Thoughts* is thrown in gratis.

About 1797 Blake was paid £10.10.0 for his 116 watercolour designs to Gray (*BR* (2) 246).

<sup>700</sup> When Blake complained of neglect by the great illustrated book publishers Boydell, Macklin, and Bowyer (*Notebook* p. 23), he did not mention

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**Advertisements**

*The True Briton*, No. 1644 (31 March 1798), carried an advertisement for a

SPLENDID EDITION OF YOUNG's NIGHT  
THOUGHTS,

With 150 Engravings from original Designs.

This Day is published, Price One Guinea to Subscribers,  
PART I. containing FOUR BOOKS of

YOUNG's NIGHT THOUGHTS, illustrated with  
43 very spirited Etchings, from the Designs of Mr.  
BLAKE.

The novelty of the style in which these Engravings are introduced, surrounding the Text they illustrate, and the masterly hand with which they are executed, must, it is presumed, command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist.

The Paper and Type will be found correspondent with the elegance of such an Undertaking; and it is hoped that, from the extremely low price which the Editor has fixed upon the Work to Subscribers, it will meet with that liberal encouragement which its intrinsic merit, as well as its novelty, may justly claim from this enlightened and literary Age.

The Subscription for the whole Work is Five Guineas: one to be paid at the time of subscribing,

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Richard Edwards, the publisher of his *Night Thoughts*, perhaps implying that he did not feel that he had been mistreated by Edwards.



and one on the delivery of each Part. The Book will be completed in Four Parts, with all the expedition consistent with the nature of a Work of such magnitude.

The Price will be considerably advanced to Non-Subscribers, on the publication of the Second Part, which is in forwardness.

London: Sold by Mr. Edwards, Pall-Mall; Mr. Robson and Mr. Faulder, New Bond-street; Mr. Payne,<sup>701</sup> Mews Gate; Mr. White, Fleet-street; Messrs. Robinsons, Paternoster-row; Mr. Clarke, Bond-street; Mr. Bell, Oxford-street; and Mr. Harding, Pall-Mall.<sup>702</sup>

Substantially the same announcement appeared in the *Times*, No. 4225 and 4227 (9, 11 July 1798):

YOUNG'S NIGHT THOUGHTS, splendid Edition, with 150 Engravings from original Designs.--This Day is published, price One Guinea to Subscribers, Part the First, containing Four Books, of

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<sup>701</sup> Note Thomas Payne, *Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ...* (London, 1799): "Young's Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards,--1797 & 98".

<sup>691</sup> The advertisements in the *True Briton* of 31 March 1798 and the *Times* of 9, 11 July 1798 were first recorded in Wayne C. Ripley, "'In Great Forwardness?': 1798 Advertisements for Volume Two of William Blake's *Night Thoughts*", *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 57-58; I have made minute adjustments on the basis of the originals. The booksellers are James Edwards, 77 Pall-Mall; James Robson, 27 New Bond Street; Robert Faulder, 42 New Bond-street; Thomas Payne, Mews Gate; John White, 63 Fleet-street; George, George, and John Robinson, 25 Paternoster-row; William Clarke, 38 Bond-street; Joseph Bell, 148 Oxford-street; and Edward Harding, 98 Pall-Mall.

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YOUNG'S NIGHT THOUGHTS; illustrated ...<sup>703</sup>

No second part was published,<sup>704</sup> though an **untraced** engraved proof of "the only extant leaf of Night 5" has been recorded.<sup>705</sup>

The 1798 advertisements echo the Prospectus of Spring 1797, correct its "forty" engravings to "43", and add eight new booksellers while omitting Richard Edwards. The author of the 1798 advertisements (James Edwards?) is notably more emphatic about Blake's plates--"a masterly hand" which will "command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist"--than the author (Richard Edwards?) of the "Advertisement" in the 1797 edition, who conceived "it to be unnecessary to speak" of "the merits of Mr. Blake".<sup>706</sup>

**Did Richard Edwards Publish the *Night Thoughts* (1797)?**

Richard Edwards was identified as the publisher of *Night*

<sup>703</sup> The *Times* version differs from that in the *True Briton* in (1) using the old fashioned long "s" (ſ), (2) reducing the central five paragraphs to one paragraph, (3) changing "whole Work is" to "whole complete is", (4) extending "Amateur" to "Amateurs", (5) altering "Five", "Four", and "Second" to "5", "4", and "2d"; (6) changing "in forwardness" to "in great forwardness", the only substantial change; (7) omitting "London:" before the list of booksellers, (8) reducing the initial capital letters to lower case in "Paper" and "Type", and (9) replacing "Mr." in "Mr. Edwards" with "Messrs" and omitting the succeeding "Mr."s and "Messrs."

<sup>704</sup> In his 1799 *Catalogue*, Thomas Payne offered "Young's Night Thoughts ... 2 numbers ... 1797 & 98", but there is no other evidence that Part II was ever published.

<sup>705</sup> *William Blake: Original Drawings, Engraved Work, Poetical Works, Books about Blake, Etc. Mainly from the Collection of Dr. Greville Macdonald* (London: Francis Edwards [?1930]), lot 44.

<sup>706</sup> BR (2) 78-79, 76.

*Thoughts* in Farington's diary (24 June 1796), in the Prospectus (?Spring 1797), along with James Edwards and Robert Bowyer, and on the title page (1797). However, the advertisements in the *True Briton* (21 March 1798) and the *Times* (9 and 11 July 1798) omit him and instead name James Edwards, Robson, Faulder, Payne, White, Robinsons, Clarke, Bell, and Harding. The notice in the *Monthly Magazine*, V (June 1798), 455, named only Robson.

For some time Richard Edwards had been withdrawing from business;<sup>707</sup> perhaps he did not publish *Night Thoughts* at all. The only known sale in 1797 is by his brother James Edwards on 6 November 1797.<sup>708</sup>

After Richard Edwards withdrew from business, the *Night Thoughts* was taken over by a congery of booksellers headed by James Edwards, and they advertised it in the *True Briton* (March 1798) and the *Times* (July 1798).

Then James Edwards too retired from business, and in 1798 James Robson took over the *Night Thoughts*.

The work sold very slowly, in part because the publishers kept changing. In 1811 Crabb Robinson claimed that Blake's edition of *Night Thoughts* "is no longer to be bought".<sup>709</sup>

The commission for the *Night Thoughts* was due to the genius of Richard Edwards. He chose fine, expensive paper

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<sup>707</sup> See G.E. Bentley, Jr, *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax by William, John, Richard, Thomas, and Especially James Edwards, The Medician Bookseller* (Toronto: University of Toronto Press, 2015).

<sup>708</sup> BR (2) 79.

<sup>709</sup> [Crabb Robinson], *Vaterländisches Museum* (1811) (BR (2) 600n). Robinson bought a copy on 27 Dec 1810.

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(1794 | J WHATMAN), a fine artist (William Blake), and a fine engraver (William Blake).

However, his claim in the integral Advertisement to *Night Thoughts* that "he has shrunk from no expense"<sup>710</sup> is plainly false. He allowed William Blake to bear the major part of the expense of the only volume that was published.

And he scarcely published the work, or perhaps he did not publish it at all. He withdrew from business, apparently for personal reasons, just when the *Night Thoughts* was finished. Apparently he never advertised it in 1797 or sent out a review copy. The contemporary obscurity of Young's *Night Thoughts* (1797) with Blake's illustrations is significantly due to the commercial neglect of Richard Edwards.

All 43 *Night Thoughts* prints were reproduced in John Windle's catalogue of *Pictorial Blake* (2011).

**COLOURED COPIES**

**COPY B**

It was reproduced in Edward Young, *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake* (Oakland, California: Octavo, March 2004) "digital edition" on CD-ROM and in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

**COPY E**

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<sup>710</sup> BR (2) 76.

HISTORY: (1) John Alexander Fuller-Maitland (1856-1936) remembered seeing before 1872 at the house of his uncle William Fuller-Maitland (1813-76) "a wonderful old chest" in which he was "allowed to forage, containing books by Blake that would now fetch their weight in gold. There was the unique copy of *Jerusalem* [E, plus *Thel* (a)] .... There were two copies of Young's *Night Thoughts*, and when I referred to the fact in talking about the books to my uncle, he stoutly maintained that he possessed only one. I assured him that one was coloured [E] and the other plain, but he was so sure that I was wrong that he said he would give me the second [plain one] if it was there. It was ...."<sup>711</sup>

#### COPY G

HISTORY: (3) Offered in Quaritch Catalogue 401 (May 1926), lot 218, for £175; (4a) Offered in James F. Drake Catalogue 181 ([?1926]), lot 17 ("The Gaisford-MacGeorge copy") for \$1,200; (4b) Acquired by Cortlandt F. Bishop <BBS>; (6) The Lutheran Church of America in 1986 passed it, with the Florence Foerderer Tonner print collection, to (7) The Frank Martin Gallery, MUHLENBERG COLLEGE.<sup>712</sup>

#### COPY H

HISTORY: (4) W.A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>713</sup>

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<sup>711</sup> J.A. Fuller-Maitland, *A Door-Keeper of Music* (London: Murray, 1929), 38.

<sup>712</sup> Ten prints from copy G are reproduced in colour in Grant F. Scott, "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts* ...", *Muhlenberg*, V (1993), 10-16.

<sup>713</sup> See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art*

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**COPY I**

Copy I was reproduced in the William Blake Archive in 2007.

**COPY J**

It was reproduced in Edward Young, *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake* (Oakland, California: Octavo, March 2004) "digital edition" on CD-ROM and in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

**COPY K**

**HISTORY:** (2) Perhaps this is the coloured copy in original boards, uncut, offered without price in Rosenbach catalogue 47 (December 1911), lot 75.

**COPY M**

**HISTORY:** (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>714</sup>

**COPY N**

**BINDING:** A copy of the 1796 prospectus (4 3/8" x 5 5/8") is

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*News*, Dec 1929, p. 11; the article does not say that Mr Sargent's copy of *Night Thoughts* is coloured.

<sup>714</sup> See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, 28 Dec 1929, p. 11. The article does not specify that Mrs Emerson's copy is coloured.

pasted to the front free end-paper. The front paste-down bears the small rectangular bookplate of EX MUSEO | ARBUTEANO | ... | *W.S. LEWIS* and the small round red bookplate of Paul Mellon, along with a clipping describing this copy when it appeared in the Parke-Bernet sale of Newton's collection on 16 April 1941, lot 138 ("engravings brilliantly colored by William Blake"), plus a statement on the stationery of A EDWARD NEWTON | OAK KNOLL ... written in blue ink by C.B. Tinker dated January (or June) 11 1936 describing "the two copies [A and N] ... in the possession of Mr A. Edward Newton".

The coloured engravings in the copy in the Yale Center for British Art are reproduced online.

#### COPY O

The Rylands copy has been digitised online.

#### COPY Q

HISTORY:(3)Sold with The late C.D. Halford's Library and other Properties by Puttick and Simpson, 15-16 January 1908, lot 643 [£52] "col. by the artist himself, inscription on fly-leaf: 'This copy was coloured for me by Mr. Blake, W.E.,' orig. bds."

The coloured engravings in the copy in the Yale Center for British Art are reproduced online.

#### COPY U

HISTORY: (4) It went from the dealer Laurence Witten <BBS> to (5) The dealer Justin Schiller, to (6) A private British collection by 1978; offered for sale in September 2001 "at an unstated but reportedly extraordinary price", according

**William Blake and His Circle**  
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to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 118.

**COPY V**

**HISTORY:** (1) Perhaps this is the copy with "forty-two illustrations ... colored by the artist's own hand" (ordinarily there were 43 prints<sup>715</sup>) which was lent by William Doxey<sup>716</sup> of New York to the exhibition in "the art room of the Erie Public Library" organized by the Woman's Club of Erie, Pennsylvania, in January 1903.<sup>717</sup>

**COPY X**

**HISTORY:** (4) Acquired by two collectors named *Gilbert* and *George*.

**COPY Y**

The watercoloured leaves are reproduced by the National Gallery of Victoria online.

**NEW COPY**

**Copy AA**

**BINDING:** Slightly trimmed (to 33 x 42.5 cm), each gathering mounted on a stub and "bound (c. 1890?) in quarto calf over brown cloth", according to R.N. Essick, "Blake in

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<sup>715</sup> The copy exhibited in 1903 and Copy V are the only ones lacking one leaf; N lacks 2 leaves.

<sup>716</sup> William Doxey is not known to have owned any other original work by William Blake.

<sup>717</sup> Anon., "An Exhibition in Erie, Penn.", *New York Times*, 24 Jan 1903.



the Marketplace, 1999", *Blake*, XXXIII, the source of all the information here about this copy.

**COLOURING:** Coloured in three distinct styles at three distinct periods; none of the styles is the same as the three types heretofore identified by John Grant; for instance, on pl. 1 Death's gown is light brown, not green or white, though each has similarities to Type I. **(1)** About 1800, the first artist coloured pp. 1-43 sensitively in vibrant colours. **(2)** About 1833 the second artist coloured most of the rest of the pages in a style with very little character. **(3)** About 1880-1890, the third artist coloured pp. 63 and 70 with heavy, thick colours.

**HISTORY:** **(1)** Sold at Warner's auction (Leicester), 23 June 1999, no lot number, for £12,000 to **(2)** Sims Reed for stock; Sims Reed sold it in 1999 to **(3)** Professor *Robert N. Essick*.

## NEW COPY

### COPY BB

**BINDING:** Bound in brown leather with tooled edges and spine, spine broken, blue and red marbled end-papers, 40.7 x 31.8 cm, 9 sheets watermarked, "Explanation of the Engravings" between the Advertisement and Night I title page. "Bright atypical coloration [Grey Death type] applied after binding".<sup>718</sup>

**HISTORY:** **(1)** Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to

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<sup>718</sup> All this information derives from *William Blake's Designs for Edward Young's NIGHT THOUGHTS*, ed. John E. Grant, Edward J. Rose, Michael J. Tolley, Co-ordinating Editor David V. Erdman (Oxford: Clarendon Press, 1980), I, 72, an entry scandalously overlooked by GEB for 20 years until the lacuna was pointed out by my friend John Windle.

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(2)HOUGHTON LIBRARY (Harvard University; Accession Number \*42-5188F).

REVIEWS &c

Prospectus for “EDWARDS’S MAGNIFICENT EDITION OF YOUNG’S NIGHT THOUGHTS” (?**Spring 1797**) announced that “EARLY in JUNE” the first part would be published with 40 engravings “by BLAKE”) <BB 638>

*Monthly Magazine*, II (**November 1796**), 807 (announcement):

A splendid edition of YOUNG’S NIGHT THOUGHTS, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs of BLAKE, is in forwardness. The price of the work to subscribers is FIVE GUINEAS; to non-subscribers SIX GUINEAS. <BBS 270>

**Anon.**, “Varieties, Literary and Philosophical; Including Notices of Works in Hand. From the Same [*Monthly Magazine*]”, *Edinburgh Magazine*, NS, VIII (**December 1796**), 447-50 <Bodley>:

A splendid edition of Young’s Night Thoughts, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas. [P. 450]

*Monthly Epitome and Catalogue of New Publications*, I (**January 1797**), 79 (announcement):

Young’s Night Thoughts, with Etchings and Engravings, in Four Parts, Atlas sized 4to. To

Subscribers 5l. 5s. to Non-subscribers 6l. 6s.  
(Part I. in a few days.) *Edwards, Bond-street.*  
<BBS 270>

*Monthly Magazine*, V (June 1798), 455, publication  
recorded as “Young’s Night Thoughts, decorated  
with appropriate Designs, by Mr. *Blake*, Part I. 1l.  
1s. Robson” <BBS 271>

### SALE AND COLLECTION RECORDS 1798-1840<sup>719</sup>

*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. 1l. 1s.

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<sup>719</sup> The references to Young's *Night Thoughts* in the catalogues of 1800, 1807, 1833, 1835, 1837, 1838, 20 Nov 1839, and Dec 1839 (Setchel) were pointed out by Wayne C. Ripley, "New *Night Thoughts* Sightings", *Blake*, XLVII, 3 (Winter 2013-14). The catalogue of S.F. Setchel (Dec 1839) was issued, inter alia, with *Gentleman's Magazine* (Dec 1839), like those of R. Saywell, *Bibliotheca Classica*, William Potter, *A List of Second-Hand Books* (Dec 1839), J. Coxhead, *A Catalogue of Valuable Books*, and John Russell Smith, *Catalogue*, as junk advertisements are wrapped in 21st Century newspapers. Setchell's catalogue was not part of the *Gentleman's Magazine*, as Ripley alleges.

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Robson”)

§*Englische Blätter* [*English Leaves*], ed. L[udwig] Schubart (Erlangen: Walterschen Kunst- und Buchhandlung, **1798**) – the catalogue entries are in English, the commentaries in German (“Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake. Part I.”) †

*A Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices affixed to each article, by Thomas Payne, Bookseller* (London, **1799**) <Bodley> (Lot “777 Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, – 1797 & 98”) †

*A Catalogue of Books, in Every Department of Literature ... Now on Sale by Thomas White* (London: **March, 1801**), 50 (Lot “1227 Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 5l 5s – 1797” listed under folio) †

*A List of Books, for Sale at W[illiam Nelson]. Gardiner’s, 48, Pall-Mall, At the Ready Money Prices affixed* (London, **1808**), 46 <Bodley> (Lot “860 – Young’s Night Thoughts, curious cuts by Blake, boards, 1l 5s 1797”) †

§*A Catalogue of Books, in English, Greek, Latin, French and Italian Literature, with a Few Articles in the Spanish, German, Russian, and Dutch Languages for Sale at W[illiam Nelson] Gardiner’s, 48 Pall-Mall at the Ready Money Prices Affixed* (London:

Printed by J. Barker, **1809**) (“860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”) †

1810. *A Catalogue of a Small Collection of Ancient and Modern Books, Selected with the Greatest Care, and Containing Many Curious and Rare Articles, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices affixed* (London: Printed by J. Barker, **1810**), 80 <Bodley> (Lot “691 Young’s Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796”; lot “1213 Young’s Night Thoughts, with Engravings by Mr. Blake, fol. boards, £1 5s -- -- 1797 This is one of the most singular and eccentric works that ever appeared.”) †

§A *Catalogue (Part the First for 1810) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature and Including also a Small but Select Collection of Oriental Manuscripts: Which Are Now Selling for Ready Money at the Prices Affixed by W[illiam] Ford* (Manchester: Printed by C. Wheeler and Son, **1810**) <Bodley> (“Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf. cleg. ib ...”) †

*A Catalogue (Part the Second for 1810-11) of A Curious and Valuable Collection of Books, in Various Languages and Classes of Literature ... Which Are Now Selling, for Ready Money, at the Prices Affixed to Each Article By W. Ford. Bookseller. Manchester (1811)* <Bodley> (Lot “431 Young’s

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Complaint, and the Consolation, or Night Thoughts with Blake's singular designs round the text. Ib. [London] 1797 – - Blair's Grave, with engravings from the designs of Blake. LARGE PAPER. eleg. bd. blue mor. &c. 8l 8s. ib. 1808.") †

*Temple of the Muses, Finsbury Square. Lackington, Allen & Co.'s General Catalogue for the Year 1811*, 14 <Bodley> (Lot "264 Young's Night Thoughts, finely printed, with curious plates, designed and etched by Blake, first 4 Books, bds. 2l. 10s. 1797"; "6569 Young's Night Thoughts, (first four nights of) finely printed, with marginal plates, from designs by Blake, bds. 2l. 10s.") †

*Lackington, Allen, and Co's General Catalogue of Books, for the Year 1815 (1815)* <Huntington>, Lot 119 ("finely printed, with curious plates, designed and etched by Blake", £2.2.0)

*Librorum Impressorum, qui in Museo Britannico Adservantur, Catalogus*, VII (Londini, 1819), not paginated <New York Public Library> ("YOUNG (EDW.) D.D. ... The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797") †

§E. A. Evans, *Bookseller's and Printseller's Catalogue* (London, 1820) (Lot "421 Blake (Wm.) Illustrations of Young's Night Thoughts, 4to. Bds. 30s. – 1797" and "566 Young's Night Thoughts, with numerous fine plates by William Blake, fol. bds. 1l. 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 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 designs by Richard [sic] Blake" [for £1.13.0 to Williams (a pseudonym of Wainewright)])

*Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq. ... Which Will Be Sold by Auction, by Mr. Evans ... on Tuesday, July 16, and Eleven following Days, (Sunday excepted).* (**March 1834**)

**William Blake and His Circle**  
Part III: Commercial Book Engravings

(lot “1245 Young’s Night Thoughts, Plates by Blake, --1797”) <Harvard> <BB #544>

**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 Museum (Harvard University)>

† These are also reported in Wayne C. Ripley, “Printed References to and Known Prices of Blake’s *Night Thoughts*, 1796-1826”, *Blake*, XLIII (2009), 72-75. The unseen (§) entries derive from him.

**YOUNG, *Night Thoughts* coloured**

|                            |                                    |                         |
|----------------------------|------------------------------------|-------------------------|
| <b>Copy and collection</b> | <b>Estimated date of colouring</b> | <b>Special features</b> |
|----------------------------|------------------------------------|-------------------------|

A  
*Anon.*



|                     |      |   |
|---------------------|------|---|
| B                   | 1805 |   |
| LIBRARY OF CONGRESS |      |   |
| C                   | 1797 | "W. Blake" signature  |
| (p. 7), "as         |      |   |
| TEXAS               |      | pattern" (p. 95)  |
| D                   |      |   |
| PRINCETON           | 1797 |   |
| E                   |      | p. 24 lacks engraving   |
| ALBERTA             |      |   |
| F                   |      |   |
| SOANE MUSEUM        |      |   |
| G                   |      |   |
| MUHLENBERG          |      |   |
| COLLEGE             |      |   |
| H                   | 1805 |   |
| MUSEUM OF FINE      |      |   |
| ARTS (Boston)       |      |   |
| I                   | 1797 |   |
| HUNTINGTON LIBRARY  |      | water colour on p. 3,<br>proof of Vellum leaf <sup>720</sup><br>with pp. 3-4 and<br>"Satan"(Fuseli-Blake) |
| J                   |      |   |
| LIBRARY OF CONGRESS | 1797 |   |
| K                   |      |   |
| PIERPONT MORGAN     |      |   |
| LIBRARY             |      |   |
| L                   | 1805 |   |

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<sup>720</sup> The vellum leaf is housed separately from the rest of coloured *Night Thoughts* I.

**William Blake and His Circle**  
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PIERPONT MORGAN  
LIBRARY  
M  
BIBLIOTHECA  
BODMERIANA

N  
YALE CENTER FOR  
BRITISH ART

O

Lacks pp. 45-6, 71-72,  
"Prospectus" laid in

Duplicate uncoloured  
title page  
for Nights I-IV

RYLANDS  
LIBRARY

P

1805

HARVARD

Q

1797

"This Copy was  
coloured for me  
by Mr Blake | W.E."

YALE CENTER FOR  
BRITISH ART

R

1797

"This copy col<sup>rd</sup> by W.  
Blake"

HARVARD

S

NEW YORK PUBLIC  
LIBRARY

T

1797

*Mr & Mrs H.P. Cook*

Pp. 73-74 replaced  
with quite different  
paper and type; pp.  
12, 16-17, 36-73 not  
coloured

U

1797

*Dealer*

|  |   |
|--|---|
| V<br>DETROIT INSTITUTE<br>OF ARTS                              | Pp. 45-6 torn out   |
| W<br>WASHINGTON UNIVERSITY<br>(St Louis)                       | P. 86 inscribed "As<br>Pattern"   |
| X<br><i>Gilbert &amp; George</i>                               |   |
| Y<br>NATIONAL LIBRARY OF<br>VICTORIA (Melbourne,<br>Australia) |   |
| Z<br>SMITH COLLEGE   | Leaves hinged to a<br>narrow strip of paper,<br>White Death, pigment<br>oxidized    |
| AA<br><i>Robert N. Essick</i>                                  | Pp. 1-43 coloured c.<br>1800, most of the rest<br>c. 1833, pp. 63, 70 c.<br>1880-90 |
| BB<br>HARVARD  | Colouring atypical  |

#### EDITIONS

**Young, Edward**, *Night Thoughts or the Complaint and the Consolation*, ed. **Robert Essick** and **Jenijoy La Belle** (1975)  
<BB>

#### REVIEW

\***Karen Mulhallen**, *Blake*, XI, 1 (Summer 1977), 41-42

**William Blake and His Circle**  
Part III: Commercial Book Engravings

§**Young, Edward.** *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake.* (Oakland, California: Octavo, March 2004) “digital edition” on CD-ROM

Reproductions of coloured copies B and J, both in the Rosenwald Collection, with an 18-page commentary by Nicolas Barker.

REVIEWS

**Jean Evans**, *Library Journal*, **15 September 2004**, pp. 83-84 (“the disc contains almost as many extras as there are on a movie DVD”)

**Sheila A. Spector**, *European Romantic Review*, XVI (2005), 519-23 (Barker “failed to take advantage of the intellectual progress made in the field over the last century”)

**Part III**  
**Section B**  
**ENGRAVINGS**  
**Collections and Selections**

**Art Gallery of New South Wales (Sydney, Australia)**  
**Online Reproductions**

*Job*, 23 images

Chaucer, "Canterbury Pilgrims"

Virgil, *Pastorals*, 22 images

*Wit's Magazine*, "May-Day in London"

**Art Institute (Chicago)**

### **Online Reproductions**

Dante engravings (1892), on India paper, coloured by hand (7)  
"The Man Sweeping the Interpreter's Parlor" [2C, second state]

Virgil woodcuts (12)

**Butterworth, Adeline M.** *William Blake, Mystic: A Study, together with Young's Night Thoughts: Nights I & II, with Illustrations by William Blake and frontispiece Death's Door, from Blair's "The Grave".* (Liverpool and London, 1911)  
<BB #516> **B.** §([Charleston, South Carolina]: Nabu Press, 2010) 98 pp.; ISBN: 9781771519058

### **Brooklyn Museum Online Reproductions**

*Job*, all 22 images

### **Fogg Museum, Harvard University Online Reproductions**

Bible – Job (1826)

Job proofs before borders, pl. 1-2, 4-11 <Fogg 10458-10467, R637NA> plus pl. 12-22 with borders

Dante engravings

Gay, *Fables* (1793), "The Tame Stag", proof before title

Hogarth print

### **Harvard Libraries**

#### **Online Images of Blake's Commercial Engravings**

Charles Allen, *A New and Improved History of England* (1798)

*Bellamy's Picturesque Magazine* (1793)

**William Blake and His Circle**  
Part III: Commercial Book Engravings

George Cumberland, *Outlines from the Antients* (1829)  
 George Cumberland, *Thoughts on Outline* (1796)  
 Erasmus Darwin, *Botanic Garden* (1794)  
 James Earle, *Practical Observations on the Operation for the Stone* (1793)  
 Thomas Henry, *Memoirs of Albert de Haller* (1783)  
 John Caspar Lavater, *Aphorisms on Man* (1794)  
*Remember Me!* (1825)  
 C.G. Salzmann, *Gymnastics for Youth* (1800)  
 J.G. Stedman, *The Revolted Negroes of Surinam* (1796) in  
     black and white  
 Virgil, *The Pastorals* (1821)  
*The Wit's Magazine* (1784-85)  
 Mary Wollstonecraft, *Original Stories from Real Life* (1791)  
 Mary Wollstonecraft, *Original Stories from Real Life* (1796)

**Indianapolis Museum of Art**  
**Online Reproductions**

*Job*, all 22 images  
 Chaucer, "Canterbury Pilgrims"  
 Flaxman, *Hesiod*, 36 images  
 Flaxman, *Iliad*, all 3 images

**Library of Congress**  
**Online Reproductions**

Blair, *The Grave* (1813)  
 Chaucer, *Prologue* (1812)  
 "Edmund Pitts" [2E, second state]  
 Flaxman, *Naval Pillar* (1799), six drawings by Flaxman for it  
 Hayley, *Designs to a Series of Ballads* (1802)

Young, *Night Thoughts* (1797) coloured copy B  
Young, *Night Thoughts* (1797) coloured copy J

**Manchester City Art Gallery  
Online Reproduction**

"Mrs Q"

**Metropolitan Museum of Art (N.Y.)  
Online Reproduction**

*Job* (1826)  
Blair, *The Grave* (1808) plus "Mourir C'est Renaitre" (n.d.)  
George Cumberland card  
Dante  
"Enoch" (lithograph)<sup>721</sup>  
Hogarth, "Beggar's Opera"  
Stothard-Blake, Winged Figure Flying through Clouds, before  
letters [*BB* p. 548, under John Donne]  
Virgil (20 reproductions)

**Museum of Fine Arts (Boston)  
Online Reproductions**

*Job* pl. "1"- "21"  
Blair, *The Grave* (1813), 5 images

**National Gallery of Art (Washington, D.C.)<sup>722</sup>**

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<sup>721</sup> The Metropolitan Museum copy (1B) of Enoch (accession no. 2013.146) was acquired in 2013 after its sale at Sotheby's (London), 6 Dec 2012, lot 96. According to the Met's Jobaccession record, the "Vendor" to them was Katrin Bellinger Kunsthandel.

<sup>722</sup> The temperas, watercolours, colour-prints, and engravings reproduced together for the National Gallery are from the Rosenwald Collection except for 29

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**Online Reproductions**

Ariosto, *Orlando Furioso* (1)  
 Blair's *Grave* (25 images)  
 "The Chaining of Orc"  
 "Christ Trampling Satan"  
 George Cumberland card (2 images)  
 Dante prints, 1827 and 1968 (30 images)  
 Darwin, *Botanic Garden* ("Fertilization of Egypt" after Fuseli)  
 Hayley, *Life of George Romney* (Romney, "Sketch of a Shipwreck")  
 Hayley, *Triumphs of Temper* (6 images)  
 Hogarth, *Beggar's Opera*  
*Job* (49 images, including working proofs)  
 "John Caspar Lavater"  
 "Joseph of Arimathea Preaching"  
*The Ladies New and Polite Pocket Memorandum-Book* (1782)  
 ("The Morning Amusements of Her Royal Highness")  
 "Lavater"  
 "Lear and Cordelia" (with Thomas Butts, 7 images)  
 "Let Him Look Up into the Heavens ..." (2 images)  
 "The Man Sweeping the Interpreter's Parlor"  
 "Mrs Q"  
*Remember Me!* ("The Hiding of Moses")  
 "Reverend John Hawker"  
 Stedman, *Surinam* (11 images)  
 Virgil, *Pastorals*, proofs (11 images)  
 [Whitaker] *The Seraph* (engraved title page)

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images. One hundred sixty National Gallery Blake images, mostly duplicates, are not reproduced.



"Wilson Lowry"

*The Wit's Magazine* ("The Discomfited Duellists" and "May-Day in London")

**National Gallery of Victoria (Melbourne)**  
**Online Reproductions**

Job (1826)

Blair, *The Grave* (1813)

Chaucer, *Canterbury Pilgrims*

**National Portrait Gallery (London)**  
**Online Reproductions**

Hayley, *Cowper*, portrait of Cowper

"John Caspar Lavater"

"Robert Hawker"

**Philadelphia Museum of Art**  
**Online Reproductions**

*Job* (1826), 23 images

Hayley, *Little Tom the Sailor* (1800)

Hayley, *Cowper*, head of Cowper

Hayley, *Romney*, "Shipwreck"

Lavater, *Physiognomy*, "Democritus"

*Monthly Magazine* (1797), "Wright of Derby"

Shakspeare, *Dramatic Works* (1802), "Romeo and Juliet"

Virgil, *Pastorals*, 3 images

plus detached prints

**Pierpont Morgan Library and Art Gallery**  
**Online Reproductions**

Chaucer, *Canterbury Pilgrims*

**William Blake and His Circle**  
Part III: Commercial Book Engravings

Chaucer, *Prologue* (1812) title page and frontispiece  
 George Cumberland card  
 "The Man Sweeping"  
 "Morning Amusement"  
 "Mrs Q", coloured  
 "Satan" (head of a damned soul)  
 "Wilson Lowry"  
 "Morning Amusement" (1782)

*Selected Engravings*, ed. **Carolyn Keay** (1975) <BB>

REVIEWS

**Gerda Norvig** and **Myra Glazer Schotz**, *Blake Newsletter*, X, 3 (Winter 1976-77), 90

**Dennis M. Welch**, *Eighteenth Century ... Bibliography*, NS I (1978), 254

**Tate Britain**  
**Online Reproductions**

Dante engravings  
 George Cumberland's card  
 "The Fall of Rosamond"  
 Hogarth, "Beggar's Opera"  
 Large Colour Prints  
*Job* (1874)  
 Virgil woodcuts

**University of Glasgow, Hunterian Museum of Art**  
**Online Reproductions**

*Job*, all 22 images  
 "Christ Trampling on Satan"

Hayley, *Little Tom the Sailor*  
Hayley, *Romney*, "Shipwreck"  
Head of a Damned Soul  
Virgil, *Pastorals*, 17 images

**Victoria and Albert Museum**  
**Online Reproductions**  
**Commercial Engravings**

"Beggar's Opera"

**William Blake Archive**  
**Online Reproductions**  
**Cumulation**

†= not recorded in this checklist before 2014

**Commercial Book Illustrations**

Bible – *Job* (1826) (Essick)†  
Blair, *The Grave* (1808) (Essick)  
Blair, "Death's Door" (1805) (Essick)  
Cumberland, card (1827) (Essick)  
Dante (1838) (Essick)†  
Flaxman, *Hesiod* (1817) (Essick)  
Hayley, *Ballads* (1805) (Huntington, first state)†  
Hayley, *Designs to a Series of Ballads* (1802) (Huntington)†  
Hayley, illustrations to *Essay on Sculpture* (1800) (Essick)†  
*Little Tom the Sailor* (1800) (Essick; Fitzwilliam 2 copies  
from Keynes, one with a gray wash, one with tailpiece  
only)†  
*The Life and Posthumous Writings of William Cowper* (1803-  
4) (Essick)†  
*The Life of George Romney* (1809) (Essick, Large Paper)†  
*The Triumphs of Temper* (1803) (Essick, Large Paper, uncut)

**William Blake and His Circle**  
Part III: Commercial Book Engravings

†

Virgil, *Pastorals* (1821) (Huntington)†Wollstonecraft, *Original Stories* (1791) (Huntington), (1796)  
(Essick)Young, *Night Thoughts* (1797) (Essick), Huntington,  
coloured copy [I])*William Blake's Engravings*, ed. **Geoffrey Keynes** (1950,  
1972) <BB #517>

## REVIEWS

1950

§Anon., *Times Literary Supplement*, **2 June 1950**, p.  
339§Anon., *New Statesman and Nation*, **12 August 1950**, p.  
183§Anon., *Dublin Magazine*, XXV (**October-December**  
**1950**), 53-54

1972

§Anon., *Choice*, IX (**November 1973**), 1368**Robert N. Essick**, *Blake Studies*, VI (**Fall 1973**), 109

**Yale Center for British Art**  
**Online Images**

|   |                        |
|---|------------------------|
| Bible, <i>Job</i> (1826)                                    | B2005.16.1-22          |
| Blair, <i>The Grave</i> (1813) engravings only              | B1974.8.1 ff.          |
| "Canterbury Pilgrims" (1809)                                | B1977.14.11092         |
| Hogarth, "The Beggar's Opera"                               | B1978.43.911           |
| Virgil, <i>Pastorals</i> (1821)                             | several                |
| Young, <i>Night Thoughts</i> , not coloured,<br>images only | B1978.43.1342-<br>1279 |

Young, *Night Thoughts* coloured (N) omits B1998.43.1280-  
text-only pages 1417  
Young, *Night Thoughts* coloured (Q) omits B1992.8.10 (1-  
text-only pages 41

## APPENDIX BOOKS IMPROBABLY ALLEGED TO HAVE BLAKE ENGRAVINGS

Anon.,  
*Biographical Sketches of Eminent British Characters*  
(1813)

BIOGRAPHICAL | SKETCHES | OF EMINENT |  
BRITISH | CHARACTERS. | = | PRICE SIXPENCE. | =  
| *London*: | PRINTED BY WILLIAM DARNTON, JUN. | 58,  
HOLBORN HILL. [?1813<sup>723</sup>]

LOCATION: Victoria & Albert Museum.

12° in sixes, sewn half-way through after leaf 12. It consists of orange paper covers (the title page on the front, advertisements on the back), pp. 1-36, plus 7 prints after pp. 10, 12, 18 (2), 24, 26, and 36.

The front paste-down is inscribed in pencil: “These admirable ‘heads’ were Engraved by W. Blake”. The facing fly-leaf is inscribed in ink in a much more formal hand

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<sup>723</sup> An advertisement on the back cover is for a book describing events of 1812, the inscription is dated 1814, and a variant copy in the V&A is dated 1813 on the title page.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

"Rebekah Ivory | May 3<sup>rd</sup> 1814" (the "rd" is above the "3").<sup>724</sup>

The simple, competent outline engravings, all in the same style, are unsigned and without imprint. They do not seem to me (or to Professor Robert N. Essick) to be significantly like the work of William Blake.

**BARBAULD, Mrs [Anna Letitia]**  
*Hymns in Prose for Children*  
(1781)

Andrew Lincoln, ed., *Songs* (1991), wrote that Blake engraved a plate for Mrs Barbauld's *Hymns* (1781) and then withdrew the claim in *Blake*, XXVII (1993), 45.

***The Conjuror's Magazine***  
(1792)

THE | Conjuror's Magazine, | OR, | Magical and  
Physiognomical Mirror. | Including | A SUPERB EDITION  
| OF | LAVATER's | Essays on Physiognomy. | VOL. I. | -  
| LONDON: | PRINTED FOR W. LOCKER, NO. 12, RED-  
LION STREET, | HOLBORN. | 1792. 8<sup>o</sup>

According to Peter Ackroyd, *Blake* (1995), 194, "*The Conjuror's Magazine* ... printed one of Blake's engravings", but there is no print signed by Blake in either *The Conjuror's*

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<sup>724</sup> The Victoria & Albert catalogue entry, repeated in *Blake* (2008), erroneously said the MS inscriptions above appears in a variant copy of the work, also in the V&A: *Biographical Sketches of Eminent Characters: Containing the Life and Character, Labors and Adventures of Several British Worthies, Now Published for the Instruction and Entertainment of Youth* (London: Printed and Sold by W. Darton, Jun. 58, Holborn Hill, 1813) Price Six Pence 58 pp.

*Magazine* (August 1791-July 1793) or its successor *The Astrologer's Magazine* (August 1793-January 1794). The separately-paginated edition of Lavater's *Essays on Physiognomy* which was included with each monthly issue of *The Conjuror's Magazine* and *The Astrologer's Magazine* was translated by C. Moore with octavo-size prints "Engraved by Barlow" (as most contents pages explained), not the folio size plates which Blake and others engraved for the Hunter translation of Lavater.

**GOLDSMITH, Oliver**  
***History of England***  
**(1827)**

**Goldsmith, Oliver.** *The History of England, from the Earliest Times to the Death of George II* (London: S. Rothwell, 1827), 2 vols., octavo <BBS§>.

When Professor Essick reported the connection of this work with Blake in *Blake* (1992), he had not seen a copy; in *Blake* (2001) he records having seen photographs of the rather crude and simple anonymous plates and concludes that "In my opinion, ... [they] are not by Blake."

**HUME, David**  
**The History of England**  
**(London: Robert Bowyer, 1793-1806)**

An advertisement for a prospectus (dated **2 January 1792**) for Bowyer's edition of Hume's *History of England* appeared in the *Oracle* for **30 January 1792**. The work was to appear "in Numbers", "Superbly Ornamented", but there is no indication of how many Numbers or engravings there will be. The "Gentlemen ... actually Engaged" include "W.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

Blake” among engravers.<sup>725</sup>

**PROSPECTUSES**

*Algemeine Konst-en Letter-bode* (Haarlem: C. Platt and A. Lousjes, **1792**), 88, in Dutch <Universitutsbibliotheek Gent> has the prospectus in English naming Blake as an engraver <**BBS 278**>; at the end of the volume is *Bericht-Blad*, No. 64 (**23 Maart 1792**) with the same prospectus in English

**Anon.**, “Kunst Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XIV (Leipzig: Dyckischen Buchhandlung, **1792**), 317-25 <Princeton> (includes proposals for Hume’s *History of England* with a list of “Die Kupferstecher. F. Bartolozzi ... W. Blake ...” (p. 319)

*Critical Review*, IV (**1792**) <Harvard> at the end has the June 1792 prospectus (as in *BR* (2) 62)

***The Minor's Pocket Book***  
**(1813)**

Fuller details of the plate attributed to Blake in [Ann Taylor et al], *The Minor's Pocket Book, for the Youth of Both Sexes* ([London:] Darton, Harvey, and Darton, 1813) are recorded and the Blake connection rejected in R.N. Essick, “Blake in the Marketplace, 1996”, *Blake*, XXX (1997).

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<sup>725</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.



**MYLIUS, William Frederick**  
***The Junior Class-Book***  
**(1809 ff.)**

TITLE PAGE: William Frederick Mylius, *The Junior Class-Book; or, Reading Lessons for Every day in the Year: Selected from the Most Approved Authors. For the Use of Schools* (London: Printed for M.J. Godwin, at the Juvenile Library, No. 41, Skinner Street, and to be had of all booksellers, 1809)

FORMAT: 12mo., 18 cm

ILLUSTRATIONS: The "6 plates engraved by Blake" (according to Rosenbach acquisition card) are untitled and unsigned.

LOCATION: Bodley: Vet. A6 e 2927

The six unsigned and untitled prints have no significant resemblance to those associated with Blake's commercial engravings. The attribution of the prints in *The Junior Class-Book* to Blake seems to be somewhere between casual and wanton.

**Plutarch**  
***Lives***  
**(1823)**

§*Plutarch's Lives*: Abridged, Selected and Adapted for Youth ... as an *Introduction to Classic Reading for the Use of Schools* by J[ohn] Faucit Saville. ([London:] Printed for R. Hill, 1823) 116 pp.

It is claimed to have a "Frontispiece by William Blake".

***Proceedings of the Sheffield Shakespeare Club***

(1829)

PROCEEDINGS | OF | The Sheffield Shakespeare Club, |  
 FROM | ITS COMMENCEMENT, IN 1819 | TO |  
 JANUARY, 1829. | - | BY A MEMBER OF THE CLUB. | - |  
 [Five-line motto from] POPE | - | SHEFFIELD: | PRINTED  
 FOR THE EDITOR, | BY H. AND G. CROOKES, CLIFF'S  
 COURT, HIGH-STREET. | - | 1829.

LOCATIONS: Birmingham Public Library, British Library,  
 Cornell, Harvard, Leeds, Manchester, National Library of  
 Wales, Pennsylvania, Sheffield, State Library of New South  
 Wales, Trinity College (Cambridge), Vermont, Victoria  
 University in the University of Toronto, Western, Université  
 de Caen Basse-Normandie, York Minster

DESCRIPTION: 8°, xii, 163 pp. A colophon says that 50  
 copies were reserved for the Club and a few copies are  
 available at 5s,

The copy in Victoria University in the University of  
 Toronto bears the ex libris ticket of S.O. Addy, AM, and a  
 pasted-in catalogue entry, 398, "attributed to Blake", 12s  
 6d.<sup>726</sup>

ENGRAVING: a frontispiece of a man (Shakespeare) sitting  
 on a rock surrounded by sea.

Neither this book nor this engraving was associated in  
 Blake scholarship before 2013. The association is very  
 improbable. Blake died two years before the date of the book.

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<sup>726</sup> Another copy was offered at £90 on 10 Oct 2013 at John L. Capes [Book  
 refr. 4344], with nothing about Blake.

### Stonehenge Medal (1796)

A round medal 5 cm in diameter is inscribed at the top of the obverse: "TANTUM POTUIT | RELIGIO" ["so great was the power of religion" (Lucretius)] and at the bottom "STONE HENGE | 1796" <cross-reference to British Museum Stonehenge medal>. Seven hundred and fifty medals were ordered to be struck, 50 in gold, 250 in silver [the rest presumably in lead].<sup>727</sup> It was issued by the Ancient Druids Universal Bretheren.<sup>728</sup>

B.H. Cunnington, "A Stonehenge Medal", *Wiltshire Archaeological and Natural History Magazine*, XLIV (1927), 8-9,<sup>729</sup> "quotes Mr T. Ireland, the Corresponding Councillor of 'The Druid Universalist Council'", who claimed that the "engraver of the medallion was William Blake". Ireland said that "the medal was issued for the purpose of raising funds to help one of the martyrs of his movement, Muir of Edinburgh"<sup>730</sup> who was convicted for sedition and deported to

<sup>727</sup> Copies in lead are in the British Museum Department of Coins and Medals (BNK,EngM.247) and Birmingham Museums and Art Gallery; silver copies were offered in Richard Hatchwell, catalogue (April 1993), lot 99 (£1,200), and at Spinks auction (24-25 Sept 2013), lot 811 (sold for £440).

The medal was noticed in Hatchwell's catalogue by R.N. Essick, "Blake in the Marketplace, 1993", *Blake*, XXVII, 4 (Spring 1994), 116-17.

<sup>728</sup> Laurence A. Brown, *A Catalogue of British Historical Medals 1760-1960* (London: Seaby Publications, 1980), I, 22, 94. Brown says the medal was designed by William Blake.

<sup>729</sup> Cunnington and Grinsell are cited here from Stephen Allen's essay.

<sup>730</sup> The *Dictionary of National Biography* describes Thomas Muir (1765-98) of Edinburgh as an outspoken radical but says nothing of a Druid context. The only Muir I have found who was a Druid is mentioned in Mark David Wallace, "Scottish Freemasonry 1725-1810: Progress, Power, and Politics", St Andrews Ph.D., 2007: "William Muir, a weaver in Kilmarnock" was a Druid. Masonry claimed to be descended from the Druids.

Philip Atwood, *Oxford Dictionary of National Biography* says of "Thomas

Australia.

L.V. Grinsell, *The Druids and Stonehenge: The Story of a Myth* (St Peter Port: Toucan Press, 1978) says that the "engraver" was "Blake after Stukeley".

Stephen Allen, "William Blake and the Stonehenge Medal", *Wiltshire Archaeological and Natural History Magazine*, XCVIII (2005), 347-48, says that there is a "mirror image" of the "View of Stonehenge" in Camden's *Britannia* (1695); "they are identical", though reversed <see Illus. 4>. Notice that Allen says he has found the original of the design but does not say who "engraved" it.

Blake was not a medal carver, a highly specialised art which is quite distinct from copperplate etching or engraving, and there is no significant possibility that he made the physical medal.

The significant questions are whether he designed the medal or made an engraving of it.

The image on the medal derives from Camden's *Britannia* (1695), and Blake was not involved in that. The inscriptions on the medal are not in Camden.

And no print is known of a separate copperplate engraving of the image.

Blake therefore had no hand in the Stone Henge 1796 medal.

### **The Wit's Magazine**

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Wyon the elder (1767-1830) ... for his medal of Stonehenge, he engraved a design by William Blake".

**(1784-1785)**

A print in the London Metropolitan Archives bears the imprint “The ITALIAN PUPPET SHOW.”, “Printed for & Sold by Bowles & Carver”, “N<sup>o</sup>. 69 in S<sup>t</sup>. Pauls Church Yard London”, and “Published as the Act directs”. The pencil drawing for it in the same collection is labeled “S. Collings” in a Twentieth Century hand, and the catalogue said<sup>731</sup> that it was engraved by William Blake for *The Wit’s Magazine*.

No such print is recorded in the obvious sources,<sup>732</sup> for the very good reason that the print almost certainly has nothing to do with Blake.

Blake certainly signed six prints in *The Wit’s Magazine* (1784), four of them designed by Samuel Collings, and the size of the Italian Puppet Show print (23.5 x 15.9 cm) is commensurate with those Blake engraved for *The Wit’s Magazine* (c. 18 x 23 cm).

However, no such print appears in *The Wit’s Magazine* (Printed for Harrison and Co. N<sup>o</sup> 18, Paternoster-Row, 1784-85), and there is no story in *The Wit’s Magazine* which would justify the insertion of the print.

Further, the firm of Bowles and Carver, the publisher of *The Italian Puppet Show*, was not founded until 1793 when Henry Carington Bowles (1763-1830), then age 20, took over the business of his late father Carrington Bowles (1724-92). The firm of Bowles and Carver flourished from 1793 to 1830,

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<sup>731</sup> By May 2010 the catalogue entry had been corrected.

<sup>732</sup> There is no reference to it in *Blake Books* (1977), *Blake Books Supplement* (1995), Essick, “William Blake and His Circle” (1992-2008) in *Blake* (1994-2009), Martin Butlin, *The Paintings and Drawings of William Blake* (1981), or in Robert N. Essick, *William Blake’s Commercial Book Illustrations* (1991). Professor Essick tells me that he knows nothing of such a print.

publishing satirical prints voluminously,<sup>733</sup> but their imprint has not previously been associated with *The Wit's Magazine* or with any print by Blake. The Bowles and Carver imprint cannot have been added until 1793, long after the demise of *The Wit's Magazine*.

The style of engraving is not significantly like that of William Blake in his prints for *The Wit's Magazine* or elsewhere, though the speculative association with Samuel Collings is not implausible.

The engraving of “The Italian Puppet Show” probably has nothing to do with *The Wit's Magazine* (1784-85) or William Blake.

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<sup>733</sup> Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (1977), 25.

**Section B**  
**COLLECTIONS AND SELECTIONS**  
**Butterworth, Adeline M.** *William Blake, Mystic* (1911)  
REVIEW  
§*Burlington Magazine*, XX, 106 **January 1912**), 241

## PART IV

### CATALOGUES

#### of Exhibitions,<sup>734</sup> Sales,<sup>735</sup> and Bibliographies

#### 1780

*The Exhibition of the Royal Academy, M.DCC.LXXX.* The Twelfth (1780) <BB> B. Anon. "Catalogue of Paintings Exhibited at the Rooms of the Royal Academy", *Library of the Fine Arts*, III (1832), 345-58 (1780) <Toronto>.

In 1780, the Blake entry is reported as "*W Blake*.--315. Death of Earl Goodwin" (p. 353).

#### REVIEW

**Candid** [i.e., **George Cumberland**], *Morning Chronicle and London Advertiser*, **27 May 1780** (includes a criticism of "the death of earl Goodwin, by Mr. Blake") <BB #1336>

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<sup>734</sup> Some exhibitions apparently were not accompanied by catalogues and are known only through press-notices of them.

<sup>735</sup> See G.E. Bentley, Jr, *Sale Catalogues of Blake's Works 1791-2013* put online on 21 Aug 2013 [[http://library.vicu.utoronto.ca/collections/special/collections/bentley\\_blake\\_collection/in](http://library.vicu.utoronto.ca/collections/special/collections/bentley_blake_collection/in)]. It includes sales of contemporary copies of Blake's books and manuscripts, his watercolours and drawings, and books (including his separate prints) with commercial engravings. After 2012, I do not report sale catalogues which offer unremarkable copies of books with Blake's commercial engravings or Blake's separate commercial prints.



## 1784

*The Exhibition of the Royal Academy, M.DCC.LXXXIV.* The Sixteenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

Blake exhibited "A breach in a city, the morning after a battle" and "War unchained by an angel, Fire, Pestilence, and Famine following".

REVIEW referring to Blake

**Anon.**, "The Exhibition. *Sculpture and Drawing*", *Morning Chronicle and London Advertiser*, Thursday **27 May 1784**, p. [3] <British Library>. In the Royal Academy exhibition, Blake in his War, Fire and Famine, outdoes most of the strange flights in our memory--Sir Richard Blackmore's impressions on an other sense,

Rending our ears asunder

With gun, drum, trumpet,  
blunderbuss and thunder,<sup>736</sup>

or perhaps, not going out of the art, for allusion, like *Fuseli*, but with the additional aggravation of an infuriating bend sinister.

It is quoted by John Baird, "Blake's Painting at the Royal Academy, 1784: A Reference", *Notes and Queries*, CCXXXVIII [NS XL] (1993), 458.

## 1785

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<sup>736</sup> Pope, "First Satire of Second Book of Horace Imitated" (1734), ll. 25-26.

*The Exhibition of the Royal Academy, M.DCC.LXXXV.* The seventeenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

#### REVIEWS referring to Blake

**Anon.**, *Morning Chronicle and Daily Advertiser*, **28 April 1785** (Blake is mentioned in a selective list of exhibitors) <BB #815>

**Anon.**, "Exhibition of the Royal Academy. (Concluded)", *Daily Universal Register*, **23 May 1785** ("607. Gray's Bard, W. Blake, appears like some lunatic, just escaped from the incurable cell of Bedlam. In respect of his other works, we assure this designer, that grace does not consist in the sprawling of legs and arms") <BBS>

#### 1788

*Egerton's Theatrical Remembrancer* (1788) <not in BB, BBS, BIQ (1992 ff.)> **B.** Re-issued as *The Theatrical Remembrancer* (1788) <BB #522A>

"*The Theatrical Remembrancer* would appear to be a reissue of *Egerton's Theatrical Remembrancer*, also 1788. The title page, leaf [a1], in the reissue is probably a cancellans"<sup>737</sup>

#### 1791

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<sup>737</sup> Robert N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014).

**[William]**Richardson's<sup>738</sup> *Catalogue. A Large and Curious Collection of English and Foreign Portraits, Topography and Historical Prints* [sic], *by Ancient and Modern Masters; Drawings, Books, and Books of Prints, Now Selling, with the Prices Affixed to Each ... Catalogues to be had, One Shilling each* (London, 1791) <Princeton>

“Beggar's Opera, Act 3d. fine – Blake [£]1 1 0”

### 1791 December 7

*J. TODD's | CATALOGUE | OF | ANCIENT and MODERN | Books, Prints, & Books of Prints, | FOR THE YEAR 1791. | [including] Lavater's Essays on Physiognomy, 16 Numbers - 10 13 0 ... | Which will begin to be sold extremely Cheap, at the Prices printed in the | CATALOGUE, on TUESDAY the 7th of December, 1790. | By J. TODD, | BOOKSELLER, STATIONER, AND PRINT-SELLER, | In STONEGATE, YORK. | ... | CATALOGUES, Price 6d. may be had of Mr. BALDWIN, Bookseller, Paternoster-Row, London, and at the Place of Sale.*

129 "Beggar's Opera, as originally performed in 1727, after Hogarth, by Blake -- -- 0 12 6"

### [1798?]

*A Catalogue of Prints Published by J.R. Smith* (c. 1798) <BB>

It is reproduced in **Ellen G. D'Oench**, *"Copper into Gold": Prints by John Raphael Smith 1751-1812* (1999).

### 1799 February 18 plus 18 days

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<sup>738</sup> “At Mr. Richardson's Print Warehouse, Clements-Inn, Fore-gate, near Temple-Bar”.

**[William] Richardson,**<sup>739</sup> *Portraits, India Drawings, &c. A Catalogue of a Genuine and Valuable Collection of English and Foreign Portraits, India Drawings, &c. ... Which Will Be Sold by Auction* (London, 1799) <Princeton>

Seventh Day

94 "Five [prints]—Gin Lane, Beggar's Opera, Shrimps, &c." [£1.7.6]

101 "One—the Beggar's Opera, by Blake—*proof*—"  
[£1.13.6]

**1800 February 24 and 12 following days (Sunday  
excepted)**

**[February 24-March 1, 3-8, 10-11]**

§**Mr. Jeffrey,**<sup>740</sup> *A Catalogue of a Large, Extensive, and Valuable Parcel of Books, in Every Science, and in Most Languages; Being the Genuine Library of George Galwey Mills, Esq. (Gone to the West Indies) Removed from Slaughter-House, In the County of Gloucester Amongst which are All the fine Editions of the Greek, Latin, English, Italian, and French Classics. -- A most extensive Collection of English History, Chronicles, and Topography -- Books of Prints -- Natural History -- Manuscripts on Vellum -- Philosophical Transactions, fine Set -- and the Collections of the most celebrated Societies of Europe. In superb and elegant bindings* (London, 1800)

457[a] "Young's Night Thoughts, finely printed, folio,

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<sup>739</sup> "At His House, No. 31, the Corner of Villiers-Street, in the Strand".

<sup>740</sup> Jeffrey was "at No. 11 Pall-Mall".

1797" [10s]<sup>741</sup>**[1807]**

**Cuthell**<sup>742</sup> and **Martin**, A | CATALOGUE | OF | *BOOKS*, |  
 FOR THE YEAR | 1807, | IN VARIOUS LANGUAGES, |  
 AND | *CLASSES OF LITERATURE*; | ON SALE, FOR  
 READY MONEY, *By CUTHELL & MARTIN*, | MIDDLE  
 ROW, HOLBORN. | - | LIBRARIES PURCHASED. | - |  
*London*: | PRINTED BY E. BLACKADER, TOOK'S  
 COURT, | CHANCERY LANE. | - | *Price Two Shillings*  
 <Bodley>

## Folio

- 15 "Stuart's Antiquities of Athens, 3 vol. *half bound*,  
16l 16s"
- 16 "Another copy, 3 vol. *splendidly bound in russia*,  
24l 1762, &c."
- 60 "Vetusta Monumenta, 3 vol. *half bound Lond.* 1747  
&c."

## Quarto

- 128 "Cumberland's Thoughts on Outline", "*with 24*  
*plates, boards*, 14s 1796"
- 129 "Another copy, *handfomely bound in calf*, 11 1s  
1796"

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<sup>741</sup> Wayne C. Ripley, "New *Night Thoughts* Sightings", *Blake*, XLVII, 3 (Winter 2013-14), who first reported the Jeffrey catalogue, speculates that the lack of reference to illustrations may imply that this copy of *Night Thoughts* (1797) had no plate, like the unique copy described in G.E. Bentley, Jr, "Young's *Night Thoughts* (London: R. Edwards, 1797): A New Unillustrated State" *Blake*, XIV (1980), 34-35. Ripley notes that lot 352, apparently in this Jeffrey sale, was Junius, *Stat nominis umbra* (London: T. Bensley, 1796-97), inscribed "1796 B[ough]t. of Edwards".

<sup>742</sup> John Cuthell (d. 1818).

- 133 "Lavater's Essays on Physiognomy, illustrated by 800 engravings by Holloway, translated by Dr. Hunter, 5 vol. *original impreffions, an early subscribers copy, handsomely bound in russia, with gilt leaves, 28l*"
- 134 "Lavater's Essays on Physiognomy, with engravings by Holloway, vol. 1, *fine impreffions boards, 1l 11s 6d*"
- 960 "Young's Night Thoughts, *beautifully printed, with engravings round the letter preff, part I, all that was ever published, 15s -- 1797*"

## Quarto

- 2454 "Darwin's Botanic Garden, *plates, elegantly bound in russia, with gilt leaves, 1l 16s -- 1791*"
- 2554 "Hunter's Journal of the Transactions in New South Wales, *plates, elegantly bound in russia, gilt leaves, 2l 2s 1793*"
- 2639 "Lavater's Essays on Physiognomy, 5 vol. *first impreffions of the plates, handsomely bound in russia, gilt leaves, 28l 1789*"
- 2840 "Stedman's Account of Surinam, 2 vol. *plates, elegantly bound, 6l 6s -- 1796*"
- 2841 "Another copy, 2 vol. *large paper, with coloured plates, boards, 8l 8s*"
- 2842 "Another copy, 2 vol. *large paper, the plates plain, but first impreffions, elegantly bound in calf, with gilt leaves, 9l 9s*"
- 3061 "Cumberland's Thoughts on Outline Sculptures,

*plates, elegantly bound, 11 1s 1796"*

Octavo

- 4806 "Gay's Fables, *plates, boards, 5s 6d -- 1793"*
- 4807 "Gay's Fables, *printed on royal paper, fine impreffions of the plates, elegantly bound, 18s -- 1793"*
- 4809 "Gay's Fables, Stockdale's edit. 2 vol. *plates, boards, 11 1s"*
- 4810 "Another copy, 2 vol. *superbly bound, 11 1s 6d"*
- 4818 "Hayley's Life of Cowper, 4 vol. *portrait, new and elegantly bound, 21 6s"*
- 4937 "Hoole's Ariosto's Orlando Furioso, 5 vol. *large paper, boards, 21 5s -- 1799"*
- 4938 "Another copy, 5 vol. *newly and superbly bound, 31 10s 1799"*
- 4939 "Hoole's Orlando Furioso, reduced into 24 books, by himself, 2 vol. *new and neat, 13s -- 1791"*
- 4940 "Another copy, 2 vol. *elegantly bound, 14s -- 1791"*
- 5639 "Shakſpeare's Plays, from the text of George Steevens, by Alexander Chalmers, 9 vol. *boards, 21 18s 1805"*
- 5640 "Another copy, 9 vol. *with fine engravings by Fufeli, boards, 41 6s -- 1805"*
- 5641 "Another copy, 10 vol. *printed on fine thick paper, with fine impreffions of the plates, boards, 81 8s -- 1805"*
- 5642 "Another copy, 10 vol. *printed on fine super royal paper, firſt impreffions of the plates, boards, 91 16s 1805"*
- 5732 "Scott's (John) Poetical Works, *portrait and plates*

*by Bartolozzi and others, elegantly bound, 10s 6d  
1786"*

5733 "Another copy, *elegantly bound, with gilt leaves,*  
12s 1786"

Duodecimo and Octodecimo

9669 "Ellis, Specimens of the Early English Poets, *neat,*  
9s 1790"

9670 "Another copy, *elegantly bound, with gilt leaves,*  
12s. 1790"

9893 "Specimens of the Early English Poets, by Ellis,  
*boards, 10s 6d -- 1790"*

## 1809

**William Blake, *Descriptive Catalogue* (1809)**

### REVIEW

**[Robert Hunt], "Mr. Blake's Exhibition", *Examiner*, 17  
September 1808**, pp. 605-6 (a violent attack on  
Blake) <BB #1911>

## 1812

A | CATALOGUE | OF THE | FIFTH ANNUAL |  
EXHIBITION | BY THE | ASSOCIATED PAINTERS | IN |  
Water Colours | - | AT THE SOCIETY'S ROOMS, | No.  
16, OLD BOND STREET. | - | ADMITTANCE, ONE  
SHILLING. | CATALOGUES, SIXPENCE. | - | LONDON: |  
PRINTED BY J. MOYES, GREVILLE STREET, HATTON  
GARDEN. | - | 1812. <BB>  
NEW LOCATIONS: Strathclyde (Scotland), Victoria &



## Albert Museum

A very rare complete set of the Society’s catalogues (1808-12) was offered in Ken Spelman Catalogue Fifty-Two (2004), lot 18, and is now in the Essick Collection.

“the landlord seized the contents of the gallery in distraint of rent”,<sup>743</sup> including Blake’s Chaucer’s Pilgrims (lot 254), “The Spiritual Form of Pitt” (lot 279), “The Spiritual Form of Nelson” (lot 280), and “Detached Specimens of ... *Jerusalem*”<sup>744</sup> (lot 324). Thomas Butts, who apparently owned “Nelson” and Chaucer,<sup>745</sup> may have bought them – or bought them back – from the distraining landlord.

REVIEW referring to Blake

**Anon.**, “The Water Colour Exhibition”, *Lady’s Monthly Museum*, NS, XII (**June 1812**), 340-46 (Blake’s “*Sir Jeffrey Chaucer and the Pilgrims*” “is a picture of mongrel excellence” and his “pictures 323 and 324” are “too sublime for our comprehension” [p. 344]. No. 324 is plates from Blake’s *Jerusalem*, but 323 is not by him at all; perhaps the reference is to his Spiritual Forms of Pitt and Nelson, Nos. 279-80) <BBS 350>

**1818 October 1-2**

**Geo. Jones**, Fine Prints, Rare Books and Books of Prints, |

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<sup>743</sup> J.L. Rogers, *History of the Old Water Colour Society* (1891), I, 271, noted in *BBunder Jerusalem* but not under the 1812 catalogue, nor in Butlin (1981), #649, 651, 653, and *BR* (2) (mea culpa).

<sup>744</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB* 262-63).

<sup>745</sup> 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.

DRAWINGS, PORTFOLIOS, &c. | *CONSIGNED FROM ABROAD.* | = | A | CATALOGUE | OF *A general Collection of Ancient and Modern,* | Engravings and Drawings, | From the Designs of the first-rate Masters | OF THE | ITALIAN, GERMAN, FRENCH, FLEMISH & ENGLISH SCHOOLS, | BY THE MOST | EMINENT ENGLISH & FOREIGN ENGRAVERS, | PARTICULARLY BY | *Bartolozzi, Heath, Sharp, Woollett, Vivardes, Houbraken, Folkema* | &c. &c. | ... | FINE OLD DRAWINGS BY EARLY ITALIAN ARTISTS, | *Modern Drawings by eminent Draughtsmen.* | TOGETHER WITH A SHORT ASSORTMENT OF EXCELLENT | BOOKS AND BOOKS OF PRINTS, | Mostly of early date, | ... | *Capital Portfolios with Leaves, elegantly bound in russia* | BEING THE PROPERTY OF | A PRIVATE GENTLEMAN, | Recently consigned from Holland.

169 "Seven [of 13] etchings from Blair's Grave, by Schiavonetti, *proofs*"

## 1820

*Catalogue of the Library* [of Francis Mary Richardson Currer] *at Eshtan-hall, in the County of York.* ("London. By Robert Triphook. 1820") P. 87. <Bodley>

Lists Blair's *Grave* with Blake's designs (1808).

## 1821

**Thomas Edwards**, A | CATALOGUE | OF | *A Valuable and Select*

*Collection of Bo[oks]*<sup>746</sup> | CONTAINING | *SEVERAL UNIQUE and RARE ARTICLES*, | Many of which are in the most elegant Bindings, in mo[dern] | russia, etruscan, &c. with drawings | on the leaves. | ... | - | Now on Sale. | *The Prices printed in the Catalogue and marked in the first leaf of every Book at* | THOMAS EDWARDS's BOOKSELLER IN HALIFAX. | Price 2s. 6d. | - | 1821.

Beinecke Library, Yale University (X346 Ed98 815 and X346 b 1), Bodley (lacks title page).

Colophon: " *R. Sagden, Printer, Hall-End, Halifax* | At No. 2. Old Market, Halifax."

The 1821 Thomas Edwards catalogue has been remarkably fugitive. T.W. Hanson, "Edwards of Halifax, Book Sellers, Collectors and Book-Binders", *Halifax Guardian* (December 1912 and January 1913), quotes from "Thomas Edwards's catalogue 1821", but, according to Bentley and Nurmi, *A Blake Bibliography* (1964), 175, and *Blake Books* (1977), #534, "Mr. Hanson cannot now remember where he saw the copy he quotes." A copy lacking the title page was discovered in 1983<sup>747</sup> in the possession of the widow of Professor Walter N. Edwards, a descendant of the bookselling Edwards family, and this was later sold to Bodley.

Only these three copies have been located.

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<sup>746</sup> The top right hand corner is torn off.

<sup>747</sup> G.E. Bentley, Jr, "The 1821 Edwards Catalogue", *Blake*, XVII, 4 (Spring 1984), 154-56; see *Blake Books Supplement* (1995), 284.

The title page was reconstructed from the headings and colophon as EDWARD'S CATALOGUE | = | *Superb Books of Prints, Atlases, Books printed on Vellum* | with Miniatures, and other Superlatively fine Articles. | *R. Sagden, Printer, Hall-end, Halifax* | At No. 2. Old Market Halifax, 1821.

**1826 April 26**

*Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington.* Saunders and Hodgson, April 26-29 1826 <BB>

The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima", not "Splendissima" as in *BB* #537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall [1999]).

**1828 May 24**

Stewart, Wheatley, and Adlard sale, lot 1130, Blake's "sublime" *Night Thoughts* drawings, which were "alone sufficient to immortalize him", were bought in at £52.10.0 when they did not achieve the reserve of £157.10.0.<sup>748</sup>

**1831 August 3-11**

*Library, Books of Prints, Music, Casts, Pictures.* | A  
CATALOGUE | OF | THE VALUABLE AND  
EXTENSIVE | LIBRARY | OF | THE LATE GEORGE  
EDWARD GRIFFITHS, ESQ. | *EDITOR OF THE*  
*MONTHLY REVIEW.* | TOGETHER WITH THE | BOOKS

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<sup>748</sup> Marc Vaulbert de Chantilly interprets the Wheatley code ("Norris KBO/e/") for me. *BB* said they "were withdrawn at £52. 10s."

OF PRINTS, LIBRARY OF MUSIC, | COLLECTION OF |  
 CASTS AND PICTURES, | *The Property of a well known*  
*Amateur of the Fine Arts*, | AMONG THE BOOKS WILL  
 BE FOUND | ... | WHICH WILL BE SOLD BY AUCTION,  
 BY | MR WHEATLEY, | (*LATE STEWART, WHEATLEY*  
*AND CO.*) | AT HIS GREAT ROOM, 191, PICCADILLY,  
 | *On Wednesday, August 3, 1831, and Eight following Days*, |  
 (SUNDAY EXCEPTED) AT TWELVE O'CLOCK. | May be  
 Viewed, and Catalogues had, price One Shilling.

The "*well known Amateur of the Fine Arts*" is Thomas Griffiths Wainewright, the grandson of Ralph Griffiths (founder and editor of *The Monthly Review*) and nephew of Ralph's son George Edward. In April 1831 Wainewright had absconded to France.

His Blakes were sold on 4 and 11 August 1831:

- 395 "The Marriage of Heaven and Hell [I], *coloured by the author, scarce*" [for £2.3.0 to (the booksellers of Cornhill John and Arthur) Arch]
- 424 Blair, *Grave* (1808) [for £1.6.0 to Rich]
- 426 *America* (G), *Europe* (B), and *Jerusalem* (B), "*Three of the rarest of this singular Artist's Productions*" [for £4.4.0 to Bohn]
- 1,746 Young, *Night Thoughts* (1797) "*with the singular designs by Richard Blake*" [for £1.13.0 to Williams –N.B. The passport on which Wainewright escaped to France was in the name of Williams]<sup>749</sup>

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<sup>749</sup> All these details are from Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library", pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (2001).

**1833 May 6-11, 13-14**

**MR. STANLEY,**<sup>750</sup> A CATALOGUE | OF THE | LIBRARY |  
 OF THE LATE | Sir **H.C. ENGLEFIELD**, Bart. |  
 COMPREHENDING | COMPRISING | *An Extensive and very*  
*Valuable* | COLLECTION OF BOOKS | IN HISTORY,  
 ANTIQUITIES, NATURAL AND EXPERIMENTAL |  
 PHILOSOPHY, ARTS, SCIENCES, VOYAGES, TRAVELS,  
 AND | GENERAL LITERATURE (London, 1833)<sup>751</sup>  
 <Bodley>

## Day 3

458 "... first part of Fuseli's Lectures"

485 "Lavater's Essays on Physiognomy, by Hunter;  
 plates by Holloway, 5 vols., calf"

## Day 6

## Folio

865 "Fenning and Collier's System of Geography, 2  
 vols. plates and maps"

## Day 7

## Folio

968 "Sepulchral Monuments of Great Britain, bound in  
 3 vols. half-russia -- -- *London*, 1786 and 1796"

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<sup>750</sup> Mr Stanley's sale is "AT HIS GALLERY. In Maddox Street, Hanover Square", but it is "To be Viewed ... at Mr. STANLEY'S Rooms, 21, Old BondStreet".

<sup>751</sup> Until Day 5 there are very few publication dates, and I therefore ignore "Aphorisms on Man" (lot 203) and "Ellis, *Specimens of the Early English Poets*" (lot 331).

- 996 "Stuart's Antiquities of Athens, 4 vols. (3 vols. half-russia, 1 in boards[])] -- *Lond.* 1762 and 1816"
- 1,009 "Boydell's Shakespeare, 9 vols. fine plates, half-russia, *Lond* 1803"
- 1,135 "Young's Night Thoughts, illustrated by Blake"

### 1834 March 22, 24-27

*Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq.* Which Will Be Sold by Auction by Mr. **Evans** ... 22, 24-27 March 1834. <New York Public Library>

- 1,245 "Young's Night Thoughts, *plates by Blake*, -- 1797" [£1.2.0 to Williams]
- 1,450 "A Collection of Drawings, in Colours, by the late William Robson, of heads ... A Collection rivaling almost in whim and extravagance the works of Blake." (P. 64)

### 1834 December 8-24

*Bibliotheca Heberiana: Catalogue of the Library of the Late Richard Heber* ... Sold by Auction, by Mr. **Evans** ... December 8, and Fourteen following days (**1834**) <BB> **B.** §A *Catalogue of Heber's Collection ... with Notices by J. Payne Collier, Esq., and Prices and Purchasers Names.* (London: Edward Lumley [**1834**])

### 1834

*Nouvelles Recherches bibliographiques, pour Servir de Supplément au Manuel du Libraire et de l'Amateur de Livres* par **Jacq.-Cha. Brunet**. (Paris: Silvestre, **1834**) I, 169 <Bibliothèque nationale et universitaires, Lausanne> **B.**

*Manuel du Libraire ...*, Quatrième Édition (Bruxelles, 1839)  
 <BB #552A> C. (1842) <BB #552B> D. Vol. I (Paris, 1860)  
 <BB #552C> In French

Quotes the description of *Songs* (U) in Rivington's catalogue (1824) <BB #536>

**1835 May 25 and Twenty following Days, Sundays excepted  
 (May 25-20, June 1-6, 8-13, 15-17)**

Mr Evans,<sup>752</sup> BIBLIOTHECA HEBERIANA. | = |  
 CATALOGUE | OF | THE LIBRARY | OF THE LATE |  
 RICHARD HEBER, Esq. | PART THE SEVENTH, |  
 REMOVED FROM HIS HOUSE AT PIMLICO |

Day 1

Octavo et infra

158 "Ariosto's Orlando, by Hoole, 2 vol.--1791"

Day 13

Octavo

4,061 "Novelist's Magazine, 23 vol. *plates by Stothard*,  
 1781, &c"

Day 16

Octavo

4,990 "Ritson's (J.) Collection of English Songs, 3 vol.  
 1783"

Day 21

Folio

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<sup>752</sup> R.H. Evans was "at his house, No. 93, Pall Mall".



6,789 "Young's Night Thoughts, with Blake's Designs,  
1797"

### 1836 February 1-19

*Catalogue of the Extensive and Valuable Collections of Books, Pictures, Drawings, Prints, and Painters' Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sivwright Esq. of Meggetland and Southouse, Which Will Be Sold by Auction by Mr. C.B. Tait, In His Great Room, 11, Hanover Street, on Monday, February 1, and Sixteen following lawful days, at One O'Clock (Edinburgh: Printed by Thomas Constable, M.DCCC.XXXVI [1836])*

Lot 1835 on 10 February was a "Volume of Drawings by Blake, Illustrative of Blair's *Grave*, entitled 'Black Spirits and White, Blue Spirits and Grey'"<sup>753</sup> [sold for £1.5.0].

This "Volume of Drawings by Blake" for Blair's *Grave* presumably consisted of the 19 finished drawings which Cromek chose in 1805 from the forty designs Blake had made for *The Grave*.<sup>754</sup>

No other drawing or book by Blake has been traced to the collection of Sivright.

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<sup>753</sup> The quotation is from Thomas Middleton's *The Witch*, V, ii (often appropriately interpolated into 18th Century performances of *King Lear*, IV, 1).

For a fuller account of the sale, see "Thomas Sivright and the Lost Designs for Blair's *Grave*", *Blake*, XIX [1984-85], 103-6; the information here did **not** make its way into *BBS*.

<sup>754</sup> According to Flaxman's letter of 18 Oct 1805 (*BR* (2) 207).

**1838 November 10**

**John Bryant,**<sup>755</sup> "This day is published, Nos. I. II. and III. of A Catalogue of Books Suitable for the Library of the Antiquary, the Scholar, or the Man of Taste, Now on Sale", *Athenæum*, No. 576 (10 November 1838), 816.

"YOUNG'S NIGHT THOUGHTS, with Blake's curious Designs, imp. 4to, large paper, half blue mor. 1£ 1s. 1797."

**1839 November 20-23**

**S. Leigh Sotheby,**<sup>756</sup> CATALOGUE | OF A | VALUABLE COLLECTION | of | BOOKS AND BOOKS OF PRINTS, | WITH | A PORTION OF THE | LIBRARY OF A CLERGEMAN, DECEASED | AND | ANOTHER COLLECTION. | AMONG WHICH WILL BE FOUND, | ... | TO WHICH IS ADDED, | SOME LAW AND MISCELLANEOUS BOOKS, | FROM THE | LIBRARY OF A GENTLEMAN, DECEASED.<sup>757</sup> (London, 1839) <Bodley>

Day 1

Octavo et Infra

101 "Gay's Fables, *plates*, 2 vol. *Stockdale*, 1793"

Quarto

251 "Hayley's Life of George Romney, *plates*, *calf*,

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<sup>755</sup> "John Bryant, The Camden's Head, 9 King William Street, West Strand, London". I have seen this catalogue only in the version in the *Athenæum*.

<sup>756</sup> "At his house, 3, Wellington Street, Strand" (London).

<sup>757</sup> The Library of the Deceased Clergyman begins on Day 1, lot 418; that of the Deceased Gentleman commences on Day 3, lot 601.

*marbled leaves Chichester, 1809"*

Day 2

Folio

- 417 "Young's Night Thoughts, with engravings after Blake, 1797"

### 1839 December

**J.F. Setchel,**<sup>758</sup> A CATALOGUE OF BOOKS AND PAMPHLETS | ON | ARCHITECTURE, BOOKS OF PRINTS, BOTANY, DRAMA, &c. | NOW ON SALE BY | J.F. SETCHEL, BOOKSELLER, | No. 23, KING STREET, COVENT GARDEN (London, 1839)<sup>759</sup>

- 34 "STEDMAN'S Narrative of a five Years' Expedition against the Revolted Negroes of Surinam, 80 *plates*, 2 vols. 4to, 31s. 6d. *neat, in russia*"
- 106 "STUART and Revett's Antiquities of Athens, vols. 1 and 2, *first editions*, 142 *plates*, £3.10s. *uncut* 1762-87" "*Vol. 2 contains the Elgin marbles, before their removal by his Lordship.*"
- 439 "ROMNEY, the painter, by Hayley, *fine plates*, 4to. 16s. 1809"
- 514 "Blair's Grave, with Blake's Designs, etched by Schiavonetti, 12 *plates*, large 4to. 25s. *bds.* 1813"
- 550 "CUNNINGHAM'S Gallery of Pictures, by the First Masters, Engraved on 72 *plates*, by Eminent Artists, with Descriptions, 2 vols., roy 8vo. 42s.

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<sup>758</sup> John Frederick Setchell (d. 1846), bookseller (*Gentleman's Magazine*, June 1846, 663).

<sup>759</sup> Issued with *Gentleman's Magazine* (Dec 1839) <Michigan>.

cloth"

- 747 "YOUNG's Night Thoughts, with Blake's Designs, fol. 35s. hf-bd. 1797"

### 1839 December

**John Russell Smith**, *A Catalogue of Useful and Valuable Second-Hand Books, Ancient and Modern, on sale at very reduced prices* (London, 1839)<sup>760</sup>

- 337 "Hunter's Historical Journal of Transactions at Port Jackson, Norfolk Island, New South Wales, &c. 4to, many plates, neat, 5s 1793"

### 1843

*Catalogue of English Books, In All Classes of Literature on Sale by John Bohn* (London, 1843). P. 67. <Harvard>

The Blake lots are:

- 1,120 *Visions of the Daughters of Albion* [E],<sup>761</sup> "tinted by the Author himself", folio, £1.11.6  
 1121-22 *Job*, £3.3.0 (plain) and £5.0.0 (India proofs)  
 1,123 *Songs of Innocence and of Experience* [?V],<sup>762</sup> "coloured by the Author", "2 vols in 1, 8vo, LARGE PAPER, morocco, gilt edges", accompanied by quotations from Cunningham and Lamb, £5.5.0.<sup>763</sup>

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<sup>760</sup> Issued with *Gentleman's Magazine* (Dec 1839)<Michigan>.

<sup>761</sup> It could also be *Visions* (A-D, I-N).

<sup>762</sup> *Songs* (V) was also in the 1841 Henry G. Bohn catalogue. However, its edges are marbled (not gilt) and its binding is russia (not morocco).

<sup>763</sup> Geoffrey Keynes and Edwin Wolf II, *William Blake's Illuminated Books: A Census* (N.Y.: The Grolier Club, 1953), cite an 1843 Henry G. Bohn

**1843 February 21**

**Sotheby** *Catalogue of the Second Portion of the Extensive Singularly Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing The First Division of ... The Early English Poets ... (1843)* <Huntington>

336 783 \* \* Contains King Edward the Third, a Drama.” [6d to the dealer Rodd] This may be *Descriptive Catalogue* copy Q, though it could equally well be K, M, or V-Y.<sup>764</sup>

The catalogue was discovered by R.N. Essick in 2010 while browsing in the Huntington stacks.

**1845**

**A.E. Evans and Son**, *Catalogue of a Collection of Books, Books of Prints, and Works in General Literature On Sale at Very moderate Prices, Part III [1845]*<sup>765</sup> (bound with *Gentleman's Magazine*, NS, XXIV [1845] <Michigan>)

The Blake lots are

717 *Job*, £2.12.6

718 *Jerusalem* [A], 100 plates, quarto, half calf, “neat”,  
£7.7.0

719 *Visions of the Daughters of Albion* [A], 11 pp.,  
“beautifully coloured by Blake himself”, £4.4.0

catalogue for Vine's copies of *Thel* (O) and *Milton* (D) bound together, but Ruthven Todd, “The Bohn Catalogue and James Vine”, *Blake Newsletter*, IV (1971), 149, writes that “1843” is a misprint for “1848”, and BBp. 659, is so indiscrete as to say that “there appears to be no 1843 Bohn catalogue”. Though there is an 1843 John Bohn catalogue, it does not list Vine's *Thel* and *Milton*.

<sup>764</sup> Copy Y is the newly recorded copy owned by Essick.

<sup>765</sup> Another copy of the catalogue is dated [1860] in the Bodley catalogue.

- 720 "a Stereotype design for Pilgrim's Progress, *presented by Mrs. Blake to Mrs. Tatham*, 1828, *rare*", 10s 6d<sup>766</sup>
- 721 "a Small Etching by him, representing Sampson destroying the Lion", 10s 6d<sup>767</sup>
- 722 "Death of the Good Old Man", print from Blair's *Grave*, 7s 6d
- 723 "a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, *signed and dated* 1809, 4to. 2l. 12s. 6d."<sup>768</sup>

### 1846 June 8-11

*Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office ... Which ... Will Be Sold by Auction by S. Leigh Sotheby, June 8th, and Three following Days [1846] <Bodley>*

- 47 "Beloe (Wm.) Poems and Translations, 1788--Borrow, Romantic Ballads, from the Danish, 1826--[Henry Card] Brother-in-Law, a Com[edy] *Lee Priory Press*, 1817--Boyd, Plays, 1793--Blake, Poetical Sketches *together*, 5 vol." [Rodd, 7s], perhaps copy K.

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<sup>766</sup> This copy of "The Man Sweeping the Interpreter's Parlour" (c. 1822) is not recorded in R.N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983).

<sup>767</sup> No such print is reported in Essick, *Separate Plates*, or **BB**.

<sup>768</sup> This is probably "The Whore of Babylon" (Butlin #523) signed "W Blake inv & del 1809" and sold by Evans to the British Museum Print Room in 1847. This 1845 catalogue is not listed in Butlin.

**1848**

**Henry G. Bohn's** Catalogue of Books. Vol. I. ... (London, **1848**). Pp. 74, 259 <Bodley>

The catalogue (without lot-numbers) includes

*Milton* [D] in 12 books, 50 prints, bound with *Thel* [O],  
8 prints, £10.10.0

*America* [C], "folio, 18 curiously engraved plates, hf.  
bd.", £3.3.0

*Job*, £2.12.6

Blair's *Grave* (1808), £1.1.0 and £1.4.0 and 18s, and Dante  
("1839"), £1.16.0.

**1852 January 20-22**

**Sotheby**, *Catalogue of Very Valuable and Choice Books and  
Books of Prints* (London, 1852) <British Library>

First Day

45 *Songs of Innocence and of Experience* [T<sup>2</sup>], "Fifty-  
four designs" [altered in MS to "Fifty two"]  
coloured, octavo, "1798" [£4.14.0 to Evans]

185 *The Grave*, imperial 4to (1808) [15s to Kerslake]

186 *Urizen* [G], 27 coloured plates [£8.15.0 to Milnes]

REVIEW

**Anon.**, "Notes of the Month", *Gentleman's Magazine*,  
NS XXXVII (**February 1852**), 165 <BB #1001>

**1852 June 26**

**Messrs. S. Leigh Sotheby and John Wilkinson**, *Catalogue of  
the Valuable Collection of Water-Colour Drawings The  
Property of Charles Ford, Esq. of Bath, Comprising ... Fine  
Characteristic Drawings by William Blake, Together with A*

*Few Paintings &c. The Property of an Amateur*<sup>769</sup> (London, 1852)

- 11 "W. Blake. The Transfiguration <Butlin #484(?).<sup>770</sup> *coloured*; and Time with the hour glass" [1s 6d to Hickson]

ORIGINAL DRAWINGS IN COLOUR BY BLAKE

- 155 "'He cast him into the bottomless pit -- *very powerful and characteristic*" <#524, "He Cast Him into the Bottomless Pit, and Shut Him Up"> [£1.5.0 to Fuller]
- 156 "Touching the Garment -- *many figures* [10s to Butts]
- 157 "'Thou was perfect until iniquity was found in thee' <#469, "Satan in His Original Glory: 'Thou Was Perfect Till Iniquity Was Found in Thee'"> -- *very fine*" [10s to "do"]
- 158 "Sampson bursting bonds" <#453, "Samson Breaking His Bonds"> [10s to "do"]
- 159 "The burning bush" <#441, "Moses at the Burning Bush"> [11s to "do"]
- 160 "The Man of God and Jereboam" <#460, "Jeroboam and the Man of God"> [6s to "do"]

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<sup>769</sup> The "*Amateur*" is clearly Thomas Butts Jr.

<sup>770</sup> This Sotheby sale of 26 June 1852 is not recorded in Butlin, though Rossetti (1880) quotes from it without date (lots 164, 176). All the lots (171-73, 175, 178-79, 181) which went to Butts were offered again in 1853. All the Lots (170, 176-77, 180, 182) which sold for over £1 went to Fuller. All the lots (157-60, 165, 167-74, 178-80) which went to Butts reappeared in his catalogue of 29 June 1853.



- 161 "'Her sins are forgiven'" <#486?, "The Woman Taken in Adultery"> [6s to "do"]
- 162 "Scene from the Apocalyptic Vision <#519, "The Great Red Dragon and the Woman Clothed with the Sun"> -- *of grand conception and highly characteristic*" [£1.2.0 to Fuller]
- 163 "'The Number of the beast is 666' <#522>--*of the same characteristic merit*" [£1.1.0 to "do"]
- 164 "'And power was given to him over all kindreds, and tongues, and nations' <#521, "The Great Red Dragon and the Beast from the Sea: 'And Power Was Given Him Over all Kindreds, and Tongues, and Nations'"> -- *equally characteristic*" [£1.1.0 to "do"]
- 165 "Woman taken in Adultery" <#486> [5s to Butts]
- 166 "Witch of Endor" <#74> [7s to "do"]
- 167 "The Baptism of Christ <#415> -- *finely conceived*" [5s to "do"]
- 168 "Creation of Light" <#433> [6s to "do"]
- 169 "Baptism <#485, "Christ Baptising"> -- *very fine*" [8s to "do"]
- 170 "War" <#195> [£1.3.0 to Fuller]
- 171 "Moses Striking the Rock" <#445> [4s 6d to Butts]
- 172 "The Seven Golden Candlesticks" <#514> [5s to "do"]
- 173 "Adam and Eve in Paradise" <#531, "Satan Watching the Endearments of Adam and Eve"> [5s to "do"]
- 174 "'But hope rekindled only to illume" <#638, "The Descent of Man into the Vale of Death: 'But Hope Rekindled, Only to Illume the Shades of Death,

and Light Her to the Tomb"> [19s to "do"]

175 "St. Paul shaking off the viper" <#510, "St. Paul and the Viper"> [5s to Butts]

176 "The Assumption <#513, "The Assumption of the Virgin"> -- *an elaborate and exquisitely finished work in the finest manner of this extraordinary artist and genius* [£4.2.0 to Fuller]

*"The six following Designs, by Blake, are illustrations of Milton's 'Paradise Lost'"*

177 "'So judged he man'" <#536 10, "The Judgment of Adam and Eve: 'So Judged He Man'"> [£1.7.0 to Fuller]

178 "'Father! thy word is past'" <?#536 3, "Christ Offers to Redeem Man"> [17s to Butts]

179 "'Ah! gentle pair'" <?#536 6, "Raphael Warns Adam and Eve"> [10s to Butts]

180 "'Awake! arise! or be forever fallen'" <#536 1, "Satan Arousing the Rebel Angels"> [£1.11.0 to Fuller]

181 "'But to the cross he nails the enemies'" <?#536 11, "Michael Foretells the Crucifixion"> [10s to Butts]

182 "'Oh, Father! what extends thy hand, she cry'd, against thy only Son'" <#536 2, "Satan, Sin and Death: Satan Comes to the Gates of Hell"> [£1.11.0 to Fuller]

182x [In MS, no title] [11s to Butts]

**1852**

**G. Willis**, *Willis's Current Notes: A Series of Articles ...*  
(London, 1852)

- 21 Ariosto, *Orlando Furioso*, tr. Hoole, 5 vols.  
("1773"<sup>771</sup>), *plates by Heath, Blake, &c.*", 10s 6d
- 256 Flaxman's *Iliad* (1805) and *Odyssey* (1805),  
"*engravings by Piroli, Moses, Blake &c.*", £2.2.0
- 275 Hayley, *Triumphs of Temper* (1803), "*with proof  
impressions of the fine etchings by BLAKE*", 5s
- 455 Lavater, *Essays on Physiognomy* (1789-98), "*with  
more than 80 beautiful engravings by Holloway,  
Blake, Bartolozzi, Sharp, &c.*", £8.8.0
- 577 Hayley, *Life of Romney* (1809), with "*beautiful  
engravings by Blake, Caroline Watson, and  
others*", 8s 6d
- 705 "PLAYS and Poems, ORIGINAL EDITIONS, a  
collection of Twenty separately published Plays  
and Poems, by Wordsworth, Monk Lewis, Geo.  
Colman &c. *with plates by Blake &c.* 10s 1802,  
&c."<sup>772</sup>
- 797 Shakespeare, *Plays*, ed. Chalmers (1805), "LARGE  
PAPER, *with PROOF IMPRESSIONS of the beautiful  
engravings by Blake, Bartolozzi, from FUSELI'S  
designs*, 10 vols.", £3.3.0

**1853 December 19**

**Sotheby sale of John Hugh Smith Pigott**, 16 October

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<sup>771</sup> That is 1783.

<sup>772</sup> I have no other record of a collection like this. The Blake plates may have come from Hayley's *Designs to a Series of Ballads* (1802).

1849<BBS 86, 98>

253 *Jerusalem* (D)

260 *Marriage* (I)

REVIEW, &c

**Anon.**, "Our Weekly Gossip", *Athenaeum*, Part I, No.

1367 (7 January 1854), 21-22 (At Sotheby's [19 December 1853], "the sale of Mr. Pigott's Library" included as lots 300-1 *Marriage of Heaven and Hell* [I], £4.16.0 and *Jerusalem* [D], £4.16.0)

### 1854 March

**Bernard Quaritch**,<sup>773</sup> *No. 76 Bernard Quaritch's Catalogue of Rare, Valuable & Curious Books, Works of Art, Etc.* (London, 1854) <Biblioteca La Solana>

6 Blair, *The Grave* (1808), "hf. gd", £1.1.0

### 1854 October

**Bernard Quaritch**, *No. 85 Bernard Quaritch's catalogue of Valuable Works of Art, Painting, Sculpture, Architecture, Numismata, Etc. Comprising Fine Galleries, the Engraved Works of Raphael, Rembrandt, Rubens, Vandyke, etc., the Illuminated Works of Kahn*,<sup>774</sup> *Shaw, Gruner, & Owen Jones; Oriental Drawings, the Architecture of Rome, Genoa, and Sicily; Bible Prints, Old Woodcut Books, also a Collection of Useful Books in General Literature, etc.* (London, 1854) <Biblioteca La Solana>

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<sup>773</sup> "16, Castle Street, Leicester Square".

<sup>774</sup> The initial letter of "Kahn" is defective and therefore dubitable.

- 29 Blair, *The Grave* ("1808"<sup>775</sup>), "with Memoir ... *hf. bd.* ... The above is an original copy", 18s.  
 30 *Job* (1825), "*proof impressions on India paper, hf. bd.*", £1.16.0

### 1854 December

**Bernard Quaritch**, *No. 90 Bernard Quaritch's Catalogue of Old Books* (London, 1854) <Biblioteca La Solana>  
 Blair, *The Grave* (1808) [as in October 1854]

### 1855 July 25

**George Willis**, New Series, No. 100. July 25, 1855 *A Catalogue of Superior Second-Hand Books* ... (London, 1855) <Bodley>

- 62 "BLAKE'S (W.) Illustrations to Young's Night Thoughts, *fine original impressions of these celebrated and highly imaginative compositions, with fine portrait by Schiavonetti*,<sup>776</sup> imp. 4to. *half morocco, uncut, scarce*, £1.18s 1797"

### 1855 September 25

**George Willis**, New Series, No. 102. September 25, 1855 *A Catalogue of Superior Second-Hand Books* ... (London, 1855) <Bodley>

- 3 "ÆSOP'S Fables, with Life, STOCKDALE'S FINE EDITION, *printed with large type, and illustrated*

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<sup>775</sup> The presence of the Memoir, first printed in 1813, indicates that this is the 1813 edition.

<sup>776</sup> The portrait engraved by Schiavonetti is in Blair's *Grave* (1808), not Young's *Night Thoughts* (1797).

*with 112 beautiful engravings from designs by STOTHARD, BLAKE, &c. 2 vols. imp. 8vo. calf gilt, fine original copy, £1.10s 1793"*

- 366 "GAY'S Fables, with Life, *Stockdale's splendid edition, with 70 fine engravings from designs by BLAKE and others, 2 vols. imp. 8vo. calf gilt, £1.8s 1793"*

### 1855 September 25

**George Willis**, New Series, No. 102. September 25, 1855 *A Catalogue of Superior Second-Hand Books ...* (London, 1855)

<Bodley>

- 73 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 *fine engravings by Schiavonetti, from Drawings by this remarkable artist, with portrait, PROOFS, imp. 4to. morocco gilt leaves and borders of gold, and silk linings, by C. Smith,*<sup>777</sup> £2.2s-- worth this sum for the binding alone 1808 An original Proof Copy, with list of Subscribers."

### 1855 November 25

**George Willis**, New Series, No. 104. November 25, 1855 *A Catalogue of Superior Second-Hand Books ...* (London, 1855)

<Bodley>

- 6 "ÆSOPS FABLES, with Life, STOCKDALE'S FINE EDITION, *printed with large type, and illustrated*

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<sup>777</sup> C. Smith fl. 1828-40, according to Charles Ramsden, *London Bookbinders 1780-1840* (London: B.T. Batsford, 1987), 131, 133, Plate XXII.

*with 112 beautiful engravings from designs by STOTHARD, BLAKE, &c. 2 vols. imp. 8vo. new, uncut, £1.8s 1793"*

- 85 "BLAKE'S (W.) Illustrations to BLAIR'S GRAVE, with the Poem, 12 *fine engravings, with portrait by Schiavonetti*, roy. 4to. *cloth*, 18s 1813"

"The most original, and in truth the only new and original version of the scripture idea of Angels which I have met with, is that of William Blake, a poet painter, somewhat mad as we are told, if indeed madness were not rather "the telescope of truth," a sort of poetical *clairvoyance*, bringing the unearthly to him more than to others.' -- Mrs. Jameson's *Sacred and Legendary Art* [1850 ff.]"

### 1856 January 25

**Willis & Sotheran**, New Series, No. 106. January 25, 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 310 Darwin, *Botanic Garden*, "*fine engravings by Fuseli, Blake, &c 5s.6d*, 1799"
- 412 "FLAXMAN'S Classical Illustrations to Homer's Iliad, 4o *large and fine outline engravings, by Piroli and Blake, ... bds. 15s* 1805"

### 1856 February 25

**Willis & Sotheran**, New Series, No. 107. February 25, 1856 *A Catalogue of Superior Second-Hand Books ...* (1856) <Bodley>

- 239 "DARWIN'S (Dr.) Works, BEST EDITIONS, *with fine*

*engravings by Blake, &c. from designs by Fuseli ...*  
 6 vols. 4to in 4, *half calf, neat and uniform*, 18s  
 1794-1800"

### 1856 March 25

**Willis & Sotheran**, New Series, No. 108. March 25, 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 310 G. Cumberland, *Thoughts on Outline* (1796), "24 *fine outlines by Cruikshank* [i.e., Cumberland] *and Blake ... bds.*", 3s 6d

### 1856 April 25

**Willis & Sotheran**, New Series, No. 109. April 25, 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 99 "BLAKE'S (W.) Sublime Illustrations to Young's Night Thoughts, with the Poem, *fine original impressions of these remarkable engravings*, imp. 4to. *hf bound, uncut, scarce*, £1.8s 1797"
- 285 Flaxman's Classical Compositions from Homer, Æschylus, and Hesiod, "*nearly 150 beautiful outline engravings by Piroli, Moses, Blake, and Howard*, 4 vols. fol. *in one, handsomely bound in morocco extra, gilt leaves*, £4.15s 1831, &c."
- 297 "GAY'S (J.) Fables, STOCKDALE'S FINE EDITION,



*printed with large type, on thick vellum paper, with 70 beautiful engravings by Blake, Stothard, Audinet, Wilson, &c. 2 vols. royal 8vo. in one, calf neat, £1.5s 1793"*

### 1856 May 25

**Willis & Sotheran**, New Series, No. 110. May 25 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 109 "BLAKE'S (W.) Sublime Illustrations to Blair's Grave, *the fine series of 12 large engravings, by Schiavonetti, original subscription set on large paper, folio in a portfolio, hf. morocco, 14s 1808"*
- 367 Flaxman, Homer, *Iliad* (1805) and *Odyssey* (1805), *"74 large oval fine spiritual outline engravings by Piroli, Blake, Neagle, &c ... £1.18s"*
- 368 Flaxman, *Hesiod* (1817), *"38 ... outlines engraved under Flaxman's immediate inspection by W. BLAKE", 18s*

### 1856 June 25

**Willis & Sotheran**, New Series, No. CXI June 25, 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (London, 1856) <Bodley>

Lots 1-520 are from the library of Samuel Rogers<sup>778</sup>

- 232 Hayley, *Essay on Sculpture* (1800), *"beautiful*

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<sup>778</sup> It does not include Rogers's *Songs of Innocence* (C) which was sold by the family in 1875.

*engravings by W. BLAKE", 8s 6d*

### 1856 August 25

**Willis & Sotheran**, New Series, No. CXIII. August 25, 1856  
*A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 102 "BLAKE'S (W.) Sublime Illustrations to the Book of Job, 21 *fine plates, designed and engraved by this wonderful artist, original impressions ... bds scarce* £2.2s 1825"
- 218 Darwin, *Botanic Garden*; the Economy of Vegetation, and the Loves of the Plants, "*beautiful engravings by Blake, &c*", 2 vols., "*thick paper*" (1799), 8s
- 281 Flaxman, *Iliad* and *Odyssey*, "*engravings by Piroli, Blake, Neagle, &c*" [price and date illegible]
- 508 Ritson's Collection of English Songs and Ballads (1783), "*vignettes by STOTHARD, BLAKE, and HEATH*", £1.5.0

### 1856 September 25

**Willis & Sotheran**, New Series, No. CXIV September 25, 1856  
*A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 183 Flaxman, *Iliad* (1805) and *Odyssey* (1805), "*engravings by Piroli, Blake, Neagle, &c*", £1.16.0

437 Stedman, *Surinam* (1796), £1.10.0

### 1856 November 25

**Willis & Sotheran**, New Series, No. CXVI November 25, 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

- 104 "BLAKE'S (W.) Sublime Illustrations to Young's Night Thoughts" (1797), "*bds uncut*", £1.10.0
- 454 Lavater, *Essays on Physiognomy* ("1781-1801"<sup>779</sup>), 5 vols., £8.8.0
- 633 Rees, *Cyclopedia* (1819), 45 vols., £7.10.0
- 675 Shakespeare, *Dramatic Works*, ed. Johnson, Steevens, and Read, 21 vols., "WITH UPWARDS OF 400 EXTRA ENGRAVINGS", £9.18.0

### 1856 December 25

**Willis & Sotheran**, New Series, No. CXVII. December 25, 1856 *A Catalogue of Superior Second-Hand Books ...* (1856) <Bodley>

- 148 "BLAKE'S (W.) Sublime Illustrations to Blair's Grave, with the Poem, LARGE PAPER, WITH INDIA PROOFS of the 12 fine etchings by Schiavonetti, and portrait after Phillips, impl. 4to. *russia, gilt leaves, by C. Smith, fine original copy, scarce*, £1.8s 808"
- 275 Catullus, Latin and English verse, tr. Nott (1795) 7s 6d
- 637 Lavater, *Essays on Physiognomy* ("1789-1801"), 4

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<sup>779</sup> Lavater's *Physiognomy*, 3 volumes bound in five, Vol. I (1789), Vol. II (1792), Vol. III (1798).

vols., "UNCUT", £7.10.0

### 1857 February 25

**Willis and Sotheran**, New Series, No. CXIX. February 25, 1857 *A Catalogue of Superior Second-Hand Books ...* (1857)

<Bodley>

- 104 "BLAKE'S Sublime Illustrations of the Book of Job, CHOICE PROOFS of *the 21 remarkable engravings*, folio ... *very scarce*, £2.12s (pub. £6.6s) 1825"
- 364 "GAY'S Fables, STOCKDALE'S FINE EDITION, *printed in large type, with 70 beautiful engravings by Blake, Stothard, Wilson, Audinet, &c.* 2 vols. impl. 8vo. in 1, calf [price illeg] 1793"

### 1857 March 25

**Willis and Sotheran**, New Series, No. CXX. March 25, 1857 *Catalogue of Superior Second-Hand Books ...* (1857)

<Bodley>

- 91 "BLAKE'S Sublime Illustrations to Young's Night Thoughts, with the Poem, *fine original impressions of these remarkable engravings*, 1 vol. 4to. *half. calf gilt, scarce*, £1.16s 1797"
- 92 "BLAKE'S Illustrations of the Book of Job, *the complete set of the 21 sublime illustrations drawn and engraved by W. Blake*, roy. 4to. *sewed*, £1.16s 1826
- 93 "BLAKE'S Sublime Illustrations to Blair's Grave,

with the Poem, *portrait and 12 large engravings, by Schiavonetti, fine impressions, impl. 4to. hf. morocco, £1.5s 1808*"

- 332 Flaxman, *Iliad* (1805) and *Odyssey* (1805), "74 large and fine spirited outline engravings by Piroli, Blake, Neagle &c. ... bds. £1.12s"

### 1857

**Henry Sotheran**, *Catalogue of Superior Second-Hand Books* ... (London, 1857) <New York Public Library>

- 585 "BLAKE'S (W.) Illustrations to BLAIR'S GRAVE, with the Poem, 12 *fine engravings from the sublime compositions by Blake, with portrait by Schiavonetti, roy. 4to, cloth, 18s 1813*"
- 1,545 "DARWIN'S (Dr.) Botanic Garden... *beautiful engravings by Blake, c. from Fuseli's Designs, thick paper 2 vols. 8vo. calf gilt, fine copy, 8s 1799*"
- 2,023 "FLAXMAN'S Compositions from HESIOD, 38 *fine large outlines, engraved under Flaxman's immediate inspection by W BLAKE ... bds. 18s ... 1817*"

### 1857

§A *Catalogue of the Art Treasures of the United Kingdom. Collected at Manchester in 1857* (London: For the Manchester Art Treasures Exhibition [1857]) <BB>B. §Second Edition (1857)

- 130 Blake's "Oberon and Titania on a Lily" lent by William Russell

130a and "Vision of Queen Catherine" lent by C.W.  
Dilke

### 1859

**Willis and Sotheran**, *A Catalogue of Superior Second-Hand Books ... on Sale at Remarkably Low Prices* (1859) <New York Public Library and Princeton>

- 46 "Æsop's Fables, with Life, STOCKDALE'S Fine Edition, *printed in large type with 112 beautiful engravings by Blake,*<sup>780</sup> *Stothard, Landseer, &c.* 2 vols. impl. 8vo, *hf. calf, neat, scarce*, £1.1s, 1793"
- 744 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 *fine engraving from the sublime compositions by Blake ... cloth*, 18s.-- another copy, *hf. morocco*, £1.10s. 1813"
- 924 "BOYDELL'S SHAKESPEARE GALLERY, 100 *very large and beautiful plates*" (1803), 2 vols., £7.10.0
- 2,022 G. Cumberland, *Thoughts on Outline* (1796), 9s 6d
- 2,023 G. Cumberland, *Outlines from the Ancients* (1829) "with 81 *large and fine outline engravings ... by W. BLAKE, &c.* INDIA PROOFS, LARGE PAPER", 18s.
- 2,867 "FLAXMAN'S Classical Compositions for HOMER, ÆSCHYLUS, and HESIOD, *nearly 150 beautiful outline engravings by Piroli, Moses, Blake, and Howard*", 4 vols. in 2, "1805 &c", £4.10.0
- 2,868 "FLAXMAN'S Compositions from Homer's Iliad

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<sup>780</sup> An advertisement for Stockdale's edition of Aesop's Fables listed "Blake" among its 13 engravers, but no print in it is signed by him (BB 566).

- and Odyssey [1805], 74 ... *engravings by Piroli, Blake, Neagle, &c*", £1.16.0
- 2,870 "FLAXMAN'S Classical Compositions from the Iliad of Homer [1805], 39 *fine engravings by Blake and Piroli*", 15s
- 3,100 Gay, *Fables* (1793) "*with 70 elegant engravings by W. Blake, &c*", 18s

### 1860 October 8 ff.

*Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William E[vans] Burton, the Distinguished Comedian, Comprising an Immense Assemblage of Books Relating to the Stage ... To Be Sold at Auction by J. Sabin and Co., New York, On Monday, October 8, 1860, and following days.*

- 2,717 Sir Joshua Reynolds, *Works*, 3 vols. (1798), in half calf; "This copy belonged to the celebrated artist who is so well known as the artist of Blair's Grave, and other works"; "it is full and running over with marginal notes, all" "written with all the spirit of a good hater". Blake's note on the title page is quoted, as are passages about him by Charles Lamb and Mrs Jameson.

### 1860

- Bernard Quaritch**,<sup>781</sup> *A Catalogue of Books in All Classes of Literature, many of them Rare, Valuable and Curious* (London, 1860) <Astor Library [New York Public Library]>
- 5,400 *Songs of Innocence and of Experience* [G and N]

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<sup>781</sup> "15 Piccadilly".

(1789-94), "coloured by the Author, 2 vols. in 1, 4to 40 *most remarkable engravings, half red morocco, uncut* ... Bound up with the volume is a scarce work, 'The World turned upside down,' in 28 plates, from the designs of G. Salviati, engraved by F.C. Lewis, 1822", £8.10.0

### 1860

§South Kensington Museum [now the Victoria & Albert] exhibition (1860)

#### REVIEW

**Anon.**, "Water-Colour Drawings at South Kensington", *Critic*, XXII (14 April 1860), 467 (three Blake designs show "the English world that it has had one really imaginative and spiritual artist, of whom it knows nothing") <BBS 350>

### 1861 January 25

**Willis and Sotheran**, No. CLXVI, *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices* ... (London, 1861) <Michigan>

81 "BLAKE'S Illustrations to Blair's Grave, with the Poem, and Life ... *from the sublime compositions of Blake* (1813), 15s; "Another copy, PROOFS, LARGE PAPER", £1.5.0

### 1861 February 25

**Willis and Sotheran**, No. CLXVII, *A Catalogue of Superior*



*Second-Hand Books ... at Remarkably Low Prices ...* (London, 1861) <Michigan>

- 79 "BLAKES (W.) Illustrations to BLAIR'S GRAVE, with the Poem, ... *from the sublime compositions by Blake*" (1808), 18s *by Blake, Landseer, &c.*, *large copy*" (1793),<sup>782</sup> £1.11.0

### 1861 March 25

**Willis and Sotheran**, No. CLXVIII, *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ...* (London, 1861) <Michigan>

- 4 "ÆSOP'S Fables, with Life, STOCKDALE'S FINE EDITION ... *with 112 beautiful engraving*

### 1861 November 25

**Willis and Sotheran**, *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ...* (London, 1861) <Michigan>

- 308 Flaxman's *Iliad* (1805) and *Odyssey* (1805), with "74 ... *spirited engravings, by Piroli, Blake, Neagle, &c*", £1.10.0

### 1862 April 29

**Sotheby**, *Catalogue of A Valuable Collection of Engravings, Drawings and Pictures, chiefly from the cabinet of An Amateur; comprising ... Original Drawings and Sketches by W. Blake* (1862)

Delete the sentence "The 'Amateur' may be Frederick Tatham."

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<sup>782</sup> The work was advertised thus, but no plate bears his name.

**1862 May 25**

**Willis and Sotheran**, No. CLXXXII March 25, 1862 *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices* (1862) <Michigan>

- 332 Flaxman's compositions for *The Iliad*, the *Odyssey*, and Aeschylus, "104 engravings by Piroli, Moses, and Blake", "1805 &c.)", £3.10.0

**1862 June 25**

*A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices*, by **Willis and Sotheran**, No. 136 Strand, (W.C.) (25 June 1862), p. 5 <Michigan><sup>783</sup>

- 116 *America* [S] (1793), "18 engravings"; *Europe* [N] (1794), "15 engravings";<sup>784</sup> *First Book of Urizen* [K] (1794), "27 engravings", *Visions of the Daughters of Albion* [S] (1793), "11 engravings"; *Book of Thel* [S] ("1792"), "7 engravings";<sup>785</sup> "in all 78 most remarkable Designs ... 5 vols. 4to. in one, half-calf, £21.10s", "A VOLUME OF EXTREME RARITY, from the LIBRARY of JOHN FLAXMAN, the Sculptor, with his AUTOGRAPH."
- 117 *The Gates of Paradise* [*For Children* (F)] (1793), "19 remarkably singular and spirited plates ... sqr.

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<sup>783</sup> Mike Drew of Henry Sotheran Ltd told me on 6 May 2010 that the Sotheran "archives were blitzed during the war".

<sup>784</sup> *Europe* ordinarily consists of 18 prints.

<sup>785</sup> *Thel* usually has 8 prints; the one missing may be pl. 1, "Thel's Motto", as in copy E.

sm. 8vo. hf. bd. RARE. £3.10s.--(From Flaxman's Library)".

- 118 *Little Tom the Sailor* (1800), "2 very characteristic coloured engravings, the entire Poem likewise composed and engraved by Blake, RARE, £1.1s." [Perhaps this copy belonged to Flaxman like the two lots above. It was probably sold quickly, for it does not appear in the Willis and Sotheran catalogue of 25 December 1862]

### 1862 October 25

**Willis and Sotheran**, No. CLXVI October 25, 1862 *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices* (1862) <Michigan>

- 442 Lavater, *Essays on Physiognomy* (1789-98), 5 vols., "bound in russia, gilt, with borders of gold ... The Duke of Norfolk's early subscription copy, testified by HOLLOWAY'S signed receipt for his subscription ... AUTOGRAPH INSCRIPTION by Lavater inserted", £7.10.0

### 1862 November 25

**Willis and Sotheran**, No. CLXXVI November 25, 1862 *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices* (1862) <Michigan>

- 308 Flaxman, *Iliad* (1805) and *Odyssey* (1805), "74 ... engravings by Piroli, Blake, Neagle, &c.", £1.10.0

### 1862 December 25

*A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices*, by **Willis and Sotheran**, No. 136

Strand, (W.C.) (**25 December 1862**), p. 5. <Michigan>  
 91 "RARE VOLUME OF BLAKE'S DESIGNS" [described as  
 in lot 116 of their catalogue of 25 June 1862].

## 1862

### International Exhibition (1862)

#### REVIEWS

**Anon.**, "International Exhibition. The English Water-Colour Pictures", *Athenaeum*, No. 1803 (**17 May 1862**), 663, reprinted in pp. 179-181 of §*What Do You Think of the Exhibition? A Collection of the Best Descriptions and Criticisms from the Leading Journals Concerning the International Exhibition*, ed. Robert Kempt (London, 1862) (one sentence about Blake: "Blake's transcendental fancies are freely seen") <BB #964>

**Anon.**, "International Exhibition, 1862. Pictures of the British School", *Art Journal*, NS I (**1 July 1862**), 149-152 (three sentences comparing Stothard's "Canterbury Pilgrims" with Blake's; "of the two, Blake shows himself the more shadowy and visionary" [p. 152]) <BB #863>

## 1862

**Willis and Sotheran**, No. CLXXIX *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices* (1862)  
 <Michigan>

91 [*America, Europe, First Book of Urizen, Visions of*

*the Daughters of Albion, and Book of Thel, as in the 25 June 1862 catalogue]*

- 92 "BLAKE'S (W.) Illustrations of Blair's Grave [1813], 12 *fine engravings from the sublime compositions by Blake*", 15s.

## 1862

**Willis and Sotheran**, *A Catalogue of Upwards of Fifty Thousand Volumes of Ancient and Modern Books, English and Foreign, in All Classes of Literature and the Fine Arts, including Rare and Curious Books, Manuscripts, etc. in good library condition, many in neat and elegant bindings, now on sale at the very reasonable prices affixed* (1862) <Princeton, Toronto>

- 1,369 Blair, *The Grave* (1813), "boards, uncut", £1.10.0  
 1,371 Blair, *The Grave* [n.d. given], "bds., 16s";  
 "Another copy [1813], calf, gilt leaves, fine copy, £1.1s"  
 1,372 "BLAKE'S Sublime Illustrations of the Book of Job, *the complete series of 21 [should be 22 with the title page] plates engraved by this remarkable artist himself*, royal 4o, bds., scarce, £2.2s"  
 1,373 "BLAKE'S Sublime Illustrations to Young's Night Thoughts, with the Poem, *original impressions of these remarkable engravings*, impl. 4to. hf. morocco, £1.10.0 1797"  
 3,533 George Cumberland, *Thoughts on Outline* (1796), "24 outline engravings, by W. BLAKE", 9s 6d  
 3,534 George Cumberland, *Outlines from the Ancients* (1829), "engravings ... by W. BLAKE", 10s 6d;  
 "Another copy", 18s; "Another copy, LARGE PAPER

INDIA PROOFS", £1.1.0

4,987 John Flaxman, Homer, Æschylus and Hesiod,  
£5.10.0

4,990 John Flaxman, *Hesiod* (1817), "engraved under  
*Flaxman's inspection by W. Blake*", £2.12.6

4,991 John Flaxman, *The Iliad* (1805), *Odyssey* (1805),  
engraved by "Piroli, Blake, Neagle, &c", £1.14.0

[?1864]<sup>786</sup>

[Francis Harvey, 30 Cockspur Street, London, sale  
catalogue] [BB 661] <Anderdon Collection, British Museum  
Print Room><sup>787</sup>

It includes the "Pickering [Ballads] Manuscript" and at  
least 24 drawings.

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<sup>786</sup> W.M. Rossetti wrote to Horace Elisha Scudder, 27 Nov 1864: "A Mr. Harvey, Bookseller of 30 Cockspur-Street, London, S.W., had--and I doubt not still has--some [Blakes], varying from important water-colours to slight scraps; one of his tolerably recent catalogues specifies 33 of the latter sort, to be had in a lump for £1.16." (*Selected Letters of William Michael Rossetti*, ed. Roger W. Peattie (1990), 134)

<sup>787</sup> I have traced catalogues of books (4) and prints (14) or both (1), mostly undated, published by Francis Harvey (1830-99) first at 30 Cockspur Street and later at 4 St James's Street, but none of the catalogues corresponds to the fragment in the Anderdon Collection.

Harvey also published 12 other works. Sotheby, Wilkinson and Hodge held a posthumous auction on 21-23 June 1900 of Harvey's "Valuable and Select Stock of Books". A vignette of the shop-front of "F. HARVEY | BOOK and PRINT | SELLER | 4 S.<sup>t</sup> JAMES STREET | *On Sale by FRANCIS HARVEY, BOOK AND PRINTSELLER, | 4, ST. JAMES'S STREET*" is on the title page of his *General Catalogue of Rare and Valuable Engraved Portraits* (n.d.) <Michigan>.

## 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 portions of his 'Songs of Innocence and Experience;' 'Book of Ahania;' 'Europe, a Prophecy;' 'Books of Thel and Urizen;' '[For the Sexes: The] Gates of Paradise;' 'The Elements [?For the Sexes pl. 4-7 ("Water", "Earth", "Air", "Fire"]);' 'Canterbury Pilgrimage,' the large and scarce print, etc. in all 114 plates, some duplicates in different states and tinted by the artist; also 14 portraits of the artist; his friends, and contemporaries, including A PORTRAIT OF THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE; a Manuscript Index to the Songs of Innocence, believed to be in the autograph of the artist: list of Original Drawings and Sketches sold by auction in 1862 [perhaps the Sotheby sale of 29 April 1862, Blake lots 158-202], with the prices realised, etc. in 1 vol. impl. 4to hf. bound, crimson morocco ... £21."
- 6,522 *Thel* [J], motto, title, and 6 designs; *Visions* [G], 11 designs "in one volume, roy. 4to. olive morocco, gilt edges, by C. Lewis, £15.15s.", "The cuts in both pieces coloured in the artist's peculiar style"
- 6,523 Dante 7 prints
- 9,032 "BLAKE (William) [*For the Sexes:*] THE 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 ...'"

### 1865

[**William Edward Frost**, revised by **Henry Reeve**.] A COMPLETE | CATALOGUE OF THE PAINTINGS, | WATER-COLOUR DRAWINGS, | DRAWINGS, AND PRINTS; | IN THE COLLECTION OF THE LATE | HUGH ANDREW JOHNSTONE MUNROE, ESQ., | OF NOVAR. | AT THE TIME OF HIS DEATH IN HIS HOUSE, | NO. 6, HAMILTON PLACE, LONDON; | WITH | SOME ADDITIONAL PAINTINGS AT NOVAR. | - | 1865. <With the British Museum stamp, perhaps that of the Department of Prints and Drawings>

"W. BLAKE. ('Pictor Ignotus')" (p. 126)

155 "He cast him into the bottomless Pit." <Butlin #524>

162 "A Woman Clothed with the Sun." <#519>

163 "Number of the Beast is 666." <#522>

164 "And power was given over him, etc." <#521>

170 "War." <#195>

176 "The Assumption." 1806 <#513>

177 "So judged He Man" <#536 10>

180 "Awake! Arise!" <#536 1>



182 "O Father, what intends thy Hand?" <536 2>

The catalogue also includes many paintings by Constable, 6 by Fuseli, 27 by Stothard plus "50 Stothard Drawings and Sketches", and many by Turner plus 129 Turner drawings.

### 1871 March

**Bernard Quaritch**, *No. 270 Catalogue of Works on the Fine Arts, the Galleries, Books of Costume, Old Views, Engravings, Portraits, Ornaments, Old Woodcut Books ....* (London, March 1871) <Huntington>

35 "BLAKE'S Songs of Innocence, high 4to. a Series of 20 Poems, *engraved on copper, and surrounded with eccentric designs, hf. bd. £2.16s s.a.*<sup>788</sup> (?1830)"<sup>789</sup>

### 1873 April

**Bernard Quaritch**, *No. 289* [title as in March 1871] (London, April, 1873) <Huntington>

14,716 "BLAKE'S Songs of Innocence [q], high 4to. *a Series of 20 plates of very quaint execution, hf. bd. £2.2s. s.a. (? 1830)*" [See Quaritch, March 1871]

14,815 Flaxman, "Classical Compositions, viz. HOMER,

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<sup>788</sup> I do not know the significance of "s.a.".

<sup>789</sup> This is a previously unrecorded copy (q) of the *Songs*, probably consisting of pl. 3-27 (*Songs of Innocence*, lacking pl. 2, the frontispiece, as here) with 20 poems on 25 leaves.

The closest extant copy is *Songsg*<sup>1</sup> with 18 leaves (pl. 3-10, 12-14, 16-27, all in *Innocence*) and 18 poems (counting the *Innocence* title page as a "Poem").

The Quaritch catalogues of March 1871 and April 1873 were pointed out to me by my generous friend Bob Essick.

HESIOD and AESCHYLUS, 4 vols., folio, 178  
*beautiful outline plates by Piroli, Moses, and  
 Blake, genuine old impressions ... red MOROCCO  
 extra, gilt borders round the sides, gilt edges by  
 Clarke, £10. 1805-31"*

- 14,816 "FLAXMAN (J.) ILLUSTRATIONS of Homer's Iliad  
 and Odyssey; of Hesiod's Works and Days, and  
 Theogony, and of the Tragedies of Æschylus, 4  
 vols. in 2, oblong folio, 146 *beautiful compositions  
 engraved in outline, £3.16s 1805-31"*

### 1876

**Burlington Fine Arts Club** *Exhibition of the Works of  
 William Blake* (1876) <BB>

#### REVIEWS

**Anon.**, "Painters", *Argus* [Melbourne], **17 June 1876** (a  
 review of London art exhibitions, including a long  
 and admiring account of the Blake exhibition at the  
 Burlington Club; "There is an immense deal to  
 study" here) <BBS 348>

**Anon.**, "An Exploded Idol", *Saturday Review*, XII  
 (1876), 492-93 (about the "grotesque" works by  
 Blake, who was "hopelessly mad") <BB #936>

**J. Beavington Atkinson**, "Exhibition of Works of  
 William Blake, Burlington Club", *Portfolio*, VII  
 (1876), 69-71 <BB #1096>

**William Michael Rossetti**, "Blake at the Burlington  
 Club", *Academy*, IX (1876), 248 <BB #2573>

- William Michael Rossetti**, "The Blake Catalogue", *Academy*, IX (1876), 364-65 <BB #2575>  
**William Bell Scott**, "The Blake Catalogue", *Academy*, IX (1876), 385 <BB #2677>  
**H.H. Statham**, "The Blake Drawings at the Burlington Fine Arts Club", *Macmillan's Magazine*, XXXIV (1876), 55-68 <BB #2744>  
**[Archibald G.B. Russell]**, "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (January 1906), 161-79 (with 5 others) <BB>

### 1877

**Henry Sotheran and Co.**, *A Catalogue of Choice Second-Hand Books ...* (London, 1877)

There are no catalogue numbers.

Hayley, *Life and Posthumous Writings of Cowper* (1803), 12s 6d and 1803-6, 9s

Gay, *Fables* (Stockdale, 1793), £2.10.6

Lavater, *Essays on Physiognomy* (1810), £8.10.0

Stedman, *Surinam* (1813), £1.1.0

### 1878 January 29

**Sotheby** sale of **A.G. Dew-Smith**, 29-30 January 1878.

The sale included *America* (B), *Visions*(N), and Blake's copy of Swedenborg's *Divine Love and Divine Wisdom* (1788).

### REVIEW

§**Anon.**, *Academy*, **9 February 1878** (*Visions* (N] sold for £30 and *America* (B) for £16.5.0)

### 1878 July

**Bernard Quaritch**, *Catalogue 317, Catalogue of Works of European Philology* (London, 1878) <Huntington>

Eleven letters to Hayley [22 September, end of September, 2 October 1800, 10 May, 11 September 1801, 10 January, 22 November (both parts) 1802, 25 April, 6 July, 16 August 1803]

Three "drawings" [probably colour prints, the frontispiece and "The Shepherd" from *Innocence*, and "An ideal of Hell"]

Books with Blake's commercial book illustrations

### 1879 March

**Bernard Quaritch**, No. 322. *Catalogue of English Literature* (March 1879) <Bodley>

12,893 11 letters from Blake to Hayley, 26 November 1800-4 June 1805, £52.10.0

12,894 "A PROJECTED WORK: Original Designs (considerably different from the published engraving):

'Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:'--

5 verses of 4 lines each, on 1 leaf

[*Songs* pl. 4]

The Shepherd, a frontispiece 1 "

[*Songs* pl. 2]

An ideal Hell 1 "

<Butlin #217>

--the three Drawings in Blake's usual rich style of colouring, executed *circa* 1820, £10  
From the Collection of a friend of Blake's."

### 1880 March 10-13

**Baker, Leigh and Sotheby,** CATALOGUE | OF A | VALUABLE ASSEMBLAGE OF IMPORTANT | BOOKS & MANUSCRIPTS, | FROM | [Gothic:] The Libraries of various Collectors, | COMPRISING ... | TOGETHER WITH | VARIOUS MANUSCRIPTS ON BIRDS, COMPILED BY THE LATE | G.R. GRAY, ESQ. F.R.S. THE CELEBRATED ORNITHOLOGIST; | VALUABLE AUTOGRAPH LETTERS, | RARE BOOKS PRINTED AT MEXICO, &c (London, 1880)

<Bodley>

Day 1

Folio

- 274 "BLAKE (W.) ILLUSTRATIONS OF THE BOOK OF JOB, *fine impressions, half russia, uncut 1825*"

Day 2

Octavo et Infra

- 389 "FABLES, Gay (J.) Fables, 2 vol. 70 *plates by Blake, Stothard, &c. Stockdale*, 1793--Æsop's Fables, 2 vol. 112 *plates by Blake [sic], Stothard, Landseer, &c. ib 1793, uniform in tree-calf extra, g.e. 4 vol.*"

Folio

- 618 "GOUGH (Rich.) SEPULCHRAL MONUMENTS OF GREAT BRITAIN, vol I in 2 parts, and parts II and III of Vol. 2, *numerous plates bound in 2 vol. calf*, 1786-96 ..."

## "William Blake and His Circle"

## Day 3

## Quarto

- 826 "LAVATER (J.C.) ESSAYSON PHYSIOGNOMY, 3 vol. in 5, *numerous beautiful engravings executed by or under the inspection of T. Holloway, russia extra, uncut, backs broken, 1800*"
- 827 "LAVATER (J.C.) ESSAYS ON PHYSIOGNOMY, translated by Hunter, and illustrated by engravings by Holloway, Blake, Bartolozzi, and others, 5 vol. *remarkably fine, clean copy, russia, m.e. 1810*"

## Day 4

## Quarto

- 1,169 "Rees (Dr. Abraham), *Cyclopedia* ... 39 vol. and 6 vol. of Plates, together 45 vol. *old russia, 1819*"

## Folio

- 1,272 "YOUNG (E.) NIGHT Thoughts, *illustrations by W. BLAKE, half russia 1797*"

## REVIEW

**Anon**, *Athenaeum*, No. 2734 (20 March 1880), p. 377 (At the end of "last week", Sotheby, Wilkinson & Hodge sold "Young's Night Thoughts, with illustrations by Blake, 9l.12s.6d")

## 1880

**[Boston] Museum of Fine Arts** *Exhibition of Drawings, Water Colors, and Engravings by William Blake (1880)*<BB>

## REVIEW

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (January 1906), 161-79 (with 5 others)<BB>

### 1881 February 28

**Henry Sotheran**, No. CC. New Series. February 28, 1881. *A Catalogue of Second-Hand Books ...* (London, 1881) <University of California (Berkeley, 1882)>

227 Gay, *Fables* (1793), £2.10.0

266 Hayley, *Romney* (1809), 16s

### 1881 March 31

**Henry Sotheran**, No. CCI. New Series. March 31, 1881 *A Catalogue of Second-Hand Books ...* (London, 1881) <University of California>

3 Æsop and Gay's *Fables* (1793), 4 vols., "new Calf extra, very fine uniform set, £7.7s"

52 Hayley, *Triumphs of Temper*, 12th edition (1803), "very scarce", £1.4.0

215 Gay, *Fables*, 2 vols. in 1, £2.5.0

735 Walton and Cotton, *Complete Angler*, ed. John Major (1835), "with 15 copper plates and 76 wood engravings, from drawings by P. Chantrey, W. Blake, Esq.,<sup>790</sup> J. Linnell, A. Cooper, etc.", 16s

### 1881 April 30

**Henry Sotheran & Co.**, No. CCII. New Series. April 30, 1881 *A Catalogue of Superior Second-Hand Books ...* (London, 1881) <Bodley>

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<sup>790</sup> William Blake, the poet-artist-engraver, is not known to have any connection with the *Complete Angler*, and he was not normally referred to as "Esq.".

291 Flaxman, *Iliad and Odyssey* (1795-1805), £3.10.0

**1881 May 27**

**Henry Sotheran & Co.**, No. CCII. New Series. May 27, 1881  
*A Catalogue of Superior Second-Hand Books* ... (London, 1881) <University of California>

508 Hayley, *Romney* (1809), Large Paper, £2.10.0

On p. 32 is an advertisement of "Works by William Blake ... Reproduced in Facsimile ... ONE VOLUME, half bound in morocco, uncut, £5.5s", containing *Songs of Innocence and of Experience*, "55 leaves", *The Book of Thel*, "8 leaves", *Visions of the Daughters of Albion*, "11 leaves", *America*, "18 leaves", *Europe*, "17 leaves", *First Book of Urizen*, "26 leaves", and *Song of Los*, "8 leaves"<sup>791</sup>

**1881 June 28**

**Henry Sotheran & Co.**, No. CCII. New Series. June 28, 1881  
*A Catalogue of Superior Second-Hand Books* ... (London, 1881) <University of California>

106 Young, *Night Thoughts* (1797), "43 engravings by W. Blake after his own marvellous and sublime Designs ... LARGE PAPER, bds. uncut, VERY SCARCE", £7.10.0

237 Flaxman, "Homer, Æschylus, and Hesiod" (1805-31), £5.5.0

**1881 July 25**

**Henry Sotheran & Co.**, No. CCIV. New Series. July 25,

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<sup>791</sup> A similar advertisement appears on subsequent Sotheran catalogues; that in the 1881 catalogue dates the work "1876".



- 1881 *A Catalogue of Superior Second-Hand Books ...*  
 (London, 1881) <University of California>  
     251 Gay, *Fables* (Stockdale, 1793), £2.10.0  
     495 Ritson, ed., *Collection of English Songs* (1793),  
        £1.1.0

### 1881 August 25

- Henry Sotheran & Co.**, No. CCVI. New Series. August 25,  
 1881 *A Catalogue of Superior Second-Hand Books ...*  
 (London, 1881) <University of California>  
     334 Gay, *Fables* (Stockdale, 1793), £2.15.0  
     455 Lavater, *Essays on Physiognomy* (1789-98),  
        £8.10.0  
     734 Stedman, *Surinam* (1806), £2.10.0

### 1881 September 30

- Henry Sotheran & Co.**, No. CCVII. New Series. September  
 30, 1881 *A Catalogue of Superior Second-Hand Books ...*  
 (London, 1881) <University of California>  
     85 Blair, *The Grave* (1808), £2.5.0  
     612 Stedman, *Surinam* (1806), £1.10.0

### 1881 October 28

- Henry Sotheran & Co.**, No. CCVIII. New Series. October  
 28, 1881 *A Catalogue of Superior Second-Hand Books ...*  
 (London, 1881) <University of California>  
     122 Blair, *The Grave* ["1818" (i.e., 1808?)], "A  
        subscriber's copy", £3.3.0  
     384 Gay, *Fables* (1793), "BRILLIANT IMPRESSIONS",  
        £2.8.0

**1881 December 28**

**Henry Sotheran & Co.**, No. CCX. New Series. December 28, 1881 *A Catalogue of Superior Second-Hand Books ...* (London, 1881) <University of California>

729 Scott, John, *Poetical Works* (1782), 16s

**1881 November 30**

**Henry Sotheran & Co.**, No. CCVIII. New Series. November 30, 1881 *A Catalogue of Superior Second-Hand Books ...* (London, 1881) <University of California>

527 Hogarth, *Works*, restored by James Heath (Baldwin, 1822), 119 pl., £16.16.0

742 "BLAKE, THE BOOK OF THEL [J], 8 *engraved pages*, 1789--VISIONS of the DAUGHTERS of ALBION [G], 11 *engraved pages*, 1793--2 vols. 4to. in one, *exquisitely finished in colours by BLAKE HIMSELF, very fine copy, olive morocco extra, gilt edges, by Hering*, EXTREMELY RARE, £105. 1789-93"

**1881**

**Henry Sotheran & Co.**, *A Catalogue of Second-Hand Books on the Fine Arts, Embracing Picture Galleries and Other Books of Prints, Sceneries, Portraits, Illustrated Works, Drawings, Treatises on Painting and Engraving, Histories of Art, Lives of Painters, Architecture, Engineering, Etc.* (London, 1881)<sup>792</sup> <University of California>

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<sup>792</sup> The discovery of the 1881 Sotheran catalogue on-line was made by my friend Bob Essick.

- 82 "BLAKE, THE BOOK OF THEL [G], 8 *engraved pages*, 1789--VISION[s] of the DAUGHTERS of ALBION [J], 11 *engraved pages*, 1793--2 vols. 4to in One EXQUISTELY FINISHED IN COLOURS BY BLAKEHIMSELF, *very fine copy, olive morocco extra, gilt edges, by Hering*, EXTREMELY RARE, £105 1789-93" Long quotation from Swinburne.
- 83 "BLAKE'S (William), ILLUSTRATIONS to BLAIR'S GRAVE, with the Poem, 12 *fine engravings, with port. by Schiavonetti*, impl. 4to. *boards, uncut*, £3.3s 1818" [i.e., 1813?]
- 326 Flaxman, Homer, Æschylus, and Hesiod (1805-31), 4 vols., £5.5.0
- 461 Hogarth, *Original Works* (1795), "A REMARKABLY FINE, EARLY COPY; WITH W. BLAKE'S GRAND PLATE", £31.10.0
- 823 Hayley, *Romney* (1809), £3.10.0

### 1883 August 10

**Bernard Quaritch**, *No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources* (10 August 1883) <Bodley>

- 13,842 Blake Drawings, "the Butts collection", 26 paintings, 3 vols. (2 folio, 1 royal octavo), "red morocco extra, with flaps like portfolios", £1,200  
It consists of  
*Comus*, 8 designs "mounted to the size of 11 in. by 8½ in" <Butlin #528>  
*Paradise Lost*, 9 designs "mounted to the size of 28 in. by 20 in." <#536 3-9, 11-12>

- Biblical designs, "mounted to the size of 22 in. by 17½ in.", viz.  
 "Famine" <#196>  
 "Plague" <#193>  
 "Pestilence" <#442>  
 "Moses and the Bronze Serpent" <#447>  
 "Golia[t]h and David meeting" <#457>  
 "The King of Babylon moving to Hell" <#467>  
 "The Whirlwind, Ezekiel's Vision" <#468>  
 "The Woman caught in Adultery" <#486>  
 "Abraham about to sacrifice Isaac" <#109> with,  
 around the margins, heads of [various] <#84>  
 13,843 40 sketches from "the Tatham collection", "in pencil or chalk (two or three of them washed in colours) with MS. inscriptions by Frederic[k] Tatham; mounted on 23 leaves of cardboard, and enclosed in a portfolio, hf. red morocco" <#79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-73, 592, 598-99, 622, 643, 678, 756, 759, 788-89, 792-96, 816, 819, 824, 830-32, 834, R10> plus Mrs Blake, "a Face in the Fire" <#C2> and 4 Wedgwood proofs, £36  
 13,844 "Joseph of Arimathea Among the Rocks of Albion" [L], (1773), "this is one of the Gothick Artists ...", 10" x 5 ½", £4  
 13,845 *Thel* [J] and *Visions* [G] bound together, coloured, "olive morocco extra, gilt edges, by Hering", £85, "fetched, 1881, [a]t Christie's £85 and was priced

- by the dealer who bought it at £105”
- 13,846 “Canterbury Pilgrims”, £7.10.0
- 13,847 45 engravings “from the Flaxman collection”,  
 “including some early pieces of 1800 [perhaps  
 Hayley's *Little Tom the Sailor*(1800) or his *Essay  
 on Sculpture*(1800)], the Portraits of Mr and Mrs  
 William Cowper” [presumably Blake’s engravings  
 for Hayley’s *Cowper* (1803), frontispiece of  
 Cowper after Romney in Vol. I or the frontispiece  
 after Lawrence in Vol. II, plus “M<sup>rs</sup> COWPER |  
 Mother of the Poet” in Vol. I, at p. 4]<sup>793</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” <#217>, “From the  
 Collection of a friend of Blake’s”, £10<sup>794</sup>
- 10,250 *Songs* [U] from the Beckford Collection, £170
- 10,251 *America* [R], £36
- 10,252 The manuscript of Cunningham’s *Life of Blake*  
 with 103 engravings, with a manuscript index to  
 the *Songs* [see “The Order” of the *Songs*], £80
- 10,253 Young’s *Night Thoughts* (1797), £12
- 10,254 Blair, *The Grave* (1808), £5.5.0
- 10,255 Dante proofs with “2 portraits of Dante and MS.

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<sup>793</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.

<sup>794</sup> These drawings were also listed in Quaritch’s *Catalogue of Works on  
 European Philology and the Minor European Languages*(1879), at £10.

- descriptions added", £10.10.0 [I have no other record of this]
- 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.

### 1885 January 19-20

**Sotheby, Wilkinson and Hodge**, *Catalogue of the Library of the Late Alfred Aspland, Esq. Of St. Helen's Field, Dukinfield, Cheshire; Comprising Choice Books of Prints; Works Illustrated by Bewick, Blake, H.K. Browne, and Other Artists ...* (London, 1885)

#### First Day

- 2 "BLAKE. Thornton (R.J.) Pastorals of Virgil. 2 vol.

- numerous engravings by W. BLAKE, Bewick and others; calf extra, g.e. RARE*" [£2.16.0, to Johnson J]
- 46 "BLAKE. [Salzmann] *Gymnastics for Youth, front. and several finely engraved copper plates by W. Blake, half crimson morocco*" 1800 [13s to Ridmer(?)]
- 74 "BLAKE. Hayley (W.) *Ballads, ... fine impressions, half calf*" (1803) [£1.11.0 to Ellis]
- 102 "BLAKE. Salzmann (C.G.) *Elements of Morality for the use of Children, vol. I and II, with 32 copperplates engraved by W. Blake, from the designs of Chodowiecki, in the original sheep* 1792" [£2.1.0 to Cur ... (illeg)]
- 107 "BLAKE. Hayley (W.) *Triumphs of Temper ... calf* 1803" [10s to Ellis]
- 309 "BLAKE. (W.) *SONGS OF EXPERIENCE [Songs (K)], 24 plates (numbered 30-53) inlaid on folio size cardboards, with guards, half morocco, g.e. The Author and Printer, W. Blake, 1794*" [£7.10.0 to Suarez]
- 573 "BLAKE." Young, *Night Thoughts*, "ORIGINAL IMPRESSIONS *of the fine designs by W. Blake, surrounding the letterpress, half morocco*", uncut (1797) [£7.15.0 to Ridler(?)]
- 574 Blair, *The Grave* (1808), "*russia gilt, g.e.*" [£2.18.0 to Juarvis(?)]
- 575 "Facsimile of a Portion of a Work entitled 'The Ghost of Abel: a Revelation in the Visions of Jehovah, seen by William Blake,' [D] 2 leaves

(1822)<sup>795</sup>—'On Homer's Poetry,' [D] 1 *leaf*—A small engraving 'Does thy God O Priest take such vengeance as this?' (1793) [*For the Sexes: The Gates of Paradise* pl. 14], and a portrait of Mr. Wright of Derby [*Monthly Magazine* (October 1797)]; in a volume, *with leaves* [sic] *half crimson morocco* [£1.16.0 to Pearson J]

### 1885 November

**Bernard Quaritch**, *Rough List, No. 73. A Rough List of Valuable and Rare Books, Including Choice portions of Libraries lately dispersed; and many very Cheap Works of every class of Literature* (London, November 1885) <Huntington>

WILLIAM BLAKE'S Works, from the Tatham Collection:

- 50 "Five Pencil Sketches by W. Blake <Butlin #239, 539, 606, 619, 771>, vouched by Fred. Tatham, quarto (?1820) [£]2.2.0"
- 51 "BOOK OF THEL [A], 8 *leaves*, 1789--FIRST BOOK OF URIZEN [F], 26 *leaves*, *excessively rare*, *unknown to Lowndes, Lambeth*, 1794--MARRIAGE OF HEAVEN AND HELL [A], 27 *pages*, 1800, *Coloured Texts, with beautiful Designs by W. Blake, half calf*, EXTREMELY RARE--in 1 vol. 4to. *from the Beckford library, Hamilton Palace*

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<sup>795</sup> There is no known 19th-century facsimile of *The Ghost of Abel*; Pearson, who bought it, must have recognized it as an original, as he offered this lot in his Catalogue 58 at £12.12.0.



[£]150.0.0"

- 52 "SONGSO F INNOCENCEAND EXPERIENCE [DD], 12mo. *calf gilt The Author and Printer, W. Blake, 1789-94* [£]31.10.0 "COLLATION; Songs of Innocence, 1789: Plate 1 (frontispiece [pl. 2]), plate 2 (title [pl. 3]), plates numbered<sup>796</sup> 3-28 (no 29<sup>797</sup>) and plate 30--Songs of Experience, 1794, the plates numbered on 31-53.

"On comparing this copy<sup>798</sup> with that from Hamilton Palace [U] (priced £170), it appears to want the general title [pl. 1] and the plate 'The Sick Rose. [pl. 39]'<sup>799</sup> Plain copies are scarcer than those issued in a coloured state."

- 53 "NINE separate Plates of the above, PROOFS *before the numbers, printed in tints*, small 4to. vouched by Fred. Tatham (?1820) [£]5.0.0"

"Introduction [pl. 30], London [pl. 46], the Gardner's Love ["The Garden of Love", pl. 44], the Fly [pl. 40], the Little Vagabond [pl. 45], Spring [pl. 22], Infant Sorrow [pl. 48], *two states*; an Angel carried on the head of a girl [pl. 28,

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<sup>796</sup> The fact that the plates are numbered indicates that is not a posthumous copy.

<sup>797</sup> The loose copy of pl. 28 (printed in black, 12.3 x 16.2 cm, coloured) is numbered "29". If this pl. 28 (formerly in the collection of Sir Anthony Blunt) is a disjecta membrum from the newly recorded copy, the rest of the new copy may have been 12.3 x 16.2 cm, printed in black.

<sup>798</sup> "this copy" has 50 plates, lacking pl. 1, 39, a plate in *Innocence* numbered 29, and another plate.

<sup>799</sup> "The Sick Rose", which is missing, must have been numbered "54". No extant copy of the *Songs* has pl. 39 as the last leaf.

- Experience* frontispiece]."<sup>800</sup>
- 54 "ILLUSTRATIONS of the Book of JOB", 1825, "hf. bd." £13.13.0
- 55 "EARLY Proof Impressions of 'Job,' plates [numbered] 1, 2, 3, 6, 7, 8, 11, 14, 16, 17, 19, 20, 21--in all 13 plates (of 21), *excessively rare* 1825", £10.0.0<sup>801</sup>
- 56 Blair, *The Grave* (1813), "hf. bd. russia", £2.10.0
- 57 *Jerusalem*, "imp[eria]l. 4to. hf. morocco ... (Pearson's reprint)", £2.10.0

### 1885 December

**Bernard Quaritch**, *No. 74. A Rough List of Valuable and Rare Books, including The choicest portion of the stock of Mr. Fred. S. Ellis, Bookseller, of Bond Street, retired from business on account of ill-health; and many very cheap works of every class of Literature* (London, 1885) <Huntington>

170 *Job* (1825), "calf neat", £12.

### 1887

**Bernard Quaritch**, *A General Catalogue of Books* Vol. V (London, 1887) <Huntington>

29489 *America* [R] (1793), "printed in a bluish tint, original impression, hf. morocco, gilt edges", £42

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<sup>800</sup> There is no other record of Tatham's pl. 22, 28,30, 40, 44-46, 48 (two states).

<sup>801</sup> There is no other record of these 13 "EARLY Proof Impressions" of *Job*.

**1888 August**

**Bernard Quaritch**, *No. 91 Choice Portions Selected from Various Old Libraries, including that of the Earl of Hardwicke, formed during the last century by Lord Chancellor Hardwicke, removed from Wimpole Hall, Herts, of the late Right Hon. A.J.B. Beresford-Hope, LL.D., F.R.G.S., F.R.S.L, F.S.A., F.S.S., Etc, removed from Arklow House; The late Edward Breese, Esq. F.S.A., of Morva Lodge, Portmadoc, Wales; also many Books of general interest from other sources, transferred to 15 Piccadilly (London, 1888)*  
 <Huntington>

- 255 "A Large Water-colour Drawing representing the Incantation-scene in 'Macbeth,' *in a gilt frame*, 14 inches by 12 About 1800", £3.12.0; "A hideous picture of three hideous women engaged in a hideous operation. Its genuineness is guaranteed by Mr. Muir the Blake-amateur and facsimilist, whose signature, as having catalogued the drawing, is written on the back of the frame." [Not in Butlin]
- 256 "The HOSTS OF HEAVENAND HELL mustering for battle" [not in Butlin], "*painted on paper by William Blake; covered with glass and protected by a frame ... About 1800*", £4.4.0; "One of the most characteristic drawings of the artist. The conception is grand and strange. Above the sun, the champions of Heaven advance in golden light, some of the foremost figures looming mistily across the sun's disk; while from below the earth and the moon, the dark warriors of hell, crowd upwards to attack the new planet, clothed in lurid

- raiment of deep blue or black or other sombre tints, touched with gleams of red."
- 257 Blair, *The Grave*, including a set only on laid india paper
- 258 Young, *Night Thoughts* (1797), "with 42 [not 43] large illustrations", "hf. morocco, uncut", £5.0.0
- 259 "the same", "in dark morocco extra, gilt top, uncut, by Holloway",<sup>802</sup> £6.10.0
- 260 Blair, *The Grave* ("1808-13"), "hf. bd. russia", £2.0.0
- 261 "A set of the plates, royal folio, *the portrait and 12 plates on INDIA PAPER, a little stained in one corner of the margins, bds., uncut*" ("1808-13"), £4.0.0
- 262 *Job* (1826), "INDIA PROOFS, bds. rare" £18.18.0

### 1888 December 3-4

**Sotheby, Wilkinson and Hodge**, *Catalogue of an important and very interesting collection of Autograph Letters And Historical Documents, the Property of Various Private Collectors, comprising Autograph Letters, &c. Of T. Bewick, William Blake ..., a very interesting series of autograph letters and portraits relating to Wesleyism, Interesting Letters by Lord Strafford, And a Valuable Autograph Manuscript of E.A. Poe* (London, 1888) <British Library>

13 "BLAKE (William) ... b. 1787 ... A.L. s [autograph

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<sup>802</sup> Samuel Holloway, fl. 1769-1819 (Ellic Howe, *A List of London Bookbinders 1648-1815* (London: The Bibliographical Society, 1950), 48).

letter, signed] 1 p. 8vo, 'I have sent all the sketches of this subject that I ever have produced. The others of the Presentation<sup>803</sup> I have studied, but not yet put on paper. You shall have that in a shorter time than I have taken about this, as I have nearly got rid of engraving, and feel myself perfectly happy. I am full of business thank God, and you and Mr. Flaxman.'" [£3 to Moreton]<sup>804</sup>

### 1890 April 23-May 1

**Sotheby, *Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq.*, 23 April-1 May 1890**

The Thomas Gaisford, whose bookplate is in *America* (B), *Thel* (C), *Europe* (E), *Urizen*(C), *Poetical Sketches* (N), *Innocence* (H), *Songs* (M), *Visions* (I), and Young's *Night Thoughts* (1797) (coloured copy G) is not the Greek scholar (1779-1855), as in the *BB* index, but his son with the same name (b. 1816).<sup>805</sup>

### 1891 February 7-March 15

**[Boston] Museum of Fine Arts Print Department  
*Exhibition of Books, Water Colors, Engravings, Etc. by William Blake* (1891) <BB>**

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<sup>803</sup> "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'" <Butlin #470, 1803-5>, owned by Butts. The letter may have been addressed to Butts in the autumn of 1800.

<sup>804</sup> The only other evidence of this letter is the paraphrase of this passage in the Sotheby catalogue of H.V. Morten (5 May 1890), lot 22.

<sup>805</sup> 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).

## REVIEWS

**Anon.**, "Boston Letter", *Critic*, XVIII (14 February 1891), 85 ("admirable") <BB #900>

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (January 1906), 161-79 (with 5 others) <BB>

## 1891 October 25

**Bernard Quaritch**, *No. 117 A Rough List of Recent Purchases and Announcements of New Publications* (London, 1891) <Huntington>

36 *Job* (1825), "engraved title and 24<sup>806</sup> plates, INDIA PROOFS, calf neat", "In an oilcloth case", £24.0.0

## 1891

**Bernard Quaritch**, *No. 61. Bernard Quaritch's Miscellaneous Catalogue of Rare Old Books and Valuable Modern Works, at reduced prices* (London, 1891 [the first page is headed "No. 62<sup>1</sup> December, 1890"] <Huntington>

There are no lot-numbers

*Milton* (1804) [C], "45 leaves engraved, illustrated, and coloured by the hand of William Blake; calf neat", "The best impression .... Mr. Muir, who has handled all three copies, and reproduced the Museum example, gives his decided preference to mine as superior to both the

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<sup>806</sup> Presumably a misprint for "21".

others", £180

"Blake's Works, Muir's Facsimiles", including "THE STORY [i.e., Song] OF LOS", "25 copies", and a review of his *Europe* in *The Athenaeum*, 31 March 1888

### 1892 end of March

**Bernard Quaritch**, *No. 122 A Rough List of Recent Purchases and Announcements of New Publications* (London, 1892) <Huntington>

There are no lot-numbers.

*Milton* [C] [description as in Quaritch catalogue  
No. 61, 1891]

"Blake's Works, Muir's Facsimiles"

### 1892

*Catalogue of an Exhibition of Drawings & Sketches by Turner, Gainsborough, Blake, And other contemporary English Masters.* (N.Y.: Frederick Keppel and Co., 1892) 4° height, 12° width

The forty Blake drawings (No. 74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.

### 1893 June

**Bernard Quaritch**, *No. 62, Bernard Quaritch's Miscellaneous Catalogue of Rare Old Books and Valuable Modern Works, at Reduced Prices* (London, 1893) <Huntington>

There are no lot-numbers.

*"Various Works of William Blake"*

"A SUPERBEARLY SCRIPTURAL DRAWING: A Patriarch with white flowing beard in the centre, receiving five angelic figures, four lovely women on his right, two naked youths, one with a pandean pipe, looking on", 24 x 18", "All the figures executed in Blake's boldest style in colours", £10  
 "NUNC DIMITTIS", "Simeon prophesying over the infant Christ" ... <Butlin #470: "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'">, "water-colour drawing", 13½ x 12½", *"mounted in gold and framed"*, £25

"St Matthew", <#396>, tempera, 15 x 10",  
*"mounted in gold and framed"*, £36

"THE BLIND TIRIEL Departing from Har and Heva" <#198 6>, "sketch in indian ink (7½ in. by 10¾), *gilt frame*", £16.16.0

"A YOUNG MAN kneeling between two crouching figures" <#863>, "pencil drawing, signed W.B. (7 in. by 13)", £2.2.0

*Songs of Innocence and of Experience* [U] "(1789-94)", *"coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, Hamilton Palace ... Pages 1-54, title included"*, £170



*Marriage of Heaven and Hell* [E], "n.d. (1800)",  
 "4to. 27 unnumbered leaves, ... coloured by Blake,  
 hf. bd. uncut", £63

"THE BOOK OF THE LAMB [J], 8 leaves, 1789--VISIONS  
 OF THE DAUGHTER[S] OF ALBION [G], 11 leaves,  
 1793--2 vols. in 1, sm. folio ... coloured by the  
 hand of the Artist himself, ... olive morocco extra,  
 gilt edges, by Hering", £85 "This volume fetched,  
 [1 April] 1881, at Christie's, £85, and was priced  
 by the dealer who bought it £105"

*Milton* [C], "large 8vo. 45 leaves ... coloured by the  
 hand of William Blake; calf neat", [description as  
 in Quaritch catalogue 61, 1891], £160

"Joseph of Arimathea Among the Rocks of  
 Albion" [D?] (1773), "10 in. by 5½ in.", quotes  
 inscription, £2.2.0

Young, *Night Thoughts* (1797) "with 42 large  
 illustrations [as in Quaritch catalogue (August  
 1888)] ... green morocco extra, gilt top, uncut",  
 £12

Blair, *The Grave*, "1808-13", "royal 4to ... hf. calf",  
 £2.16.0

"the same, folio, LARGE PAPER, proofs, green  
 morocco by Bedford", £6.6.0

*Job* (1825), "INDIA PROOFS, bds.", £15.15.0

"another copy, India Proofs, very early  
 impressions; calf neat, in a case", £20

"the same, French Paper ... bds", £12.12.0

"the same ... on India Paper", £8.8.0

Dante engravings, "INDIA PROOFS", £10.10.0

"Catalogue of his Pictures" [*Descriptive Catalogue*]

- (L)](1809), "*green morocco, g.e.*", £10.10.0  
 "A Collection of Books illustrated with Blake's  
 Plates, or with designs engraved by him", "17 vols.  
*calf or bds*", £15,  
 consisting of  
 [1] Salzmann, *Elements of Morality* (1792), "*hf. calf*"  
 [2] Salzmann, *Gymnastics for Youth* (1800)  
 [3] Campe, *Elementary Dialogues for Youth*,  
 "translated, 12mo. 16 plates" (1791)<sup>807</sup>  
 [4] Allen, *Roman History* [no date given]  
 [5] Enfield, *The Speaker* (1799)  
 [6] Hayley, *Triumphs of Temper* (1803), Large  
 Paper  
 [7] E. Baldwin [William Godwin], *Fables, Ancient  
 and Modern* (1805), "2 vols. 12mo. 73 plates  
*printed on the text*"  
 [8] Chaucer, "Prologue and Characters from the  
 Canterbury Tales" (1812)  
 [9] Virgil, *Pastorals*, ed. R.J. Thornton (1821)  
 [10] Mrs [Sarah] Trimmer, "Scripture Lessons,  
 illustrated by a Series of (64) Prints" (1816-17), 2  
 vols., 24mo.  
 [11] "SHAKESPEARE'S Tales, by C. Lamb, 2 vols.  
 12mo., 20 plates"

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<sup>807</sup> There is no known connection between Blake and Campe, Baldwin, and Sarah Trimmer, *Series of Prints from the Old Testament, Designed to Accompany a Book Intituled Scripture Lessons* (1797 ff.).

"Mr. William Muir's Facsimiles of the Works of  
Wm. Blake"

### 1893 October

**Bernard Quaritch**, *No. 136 A Rough List of Antiquarian Books and Manuscripts chiefly relating to Great Britain and Ireland, from the Libraries of the late W. Bateman, Esq., and T. Bateman, Esq., of Youlgrave, Co. Derby; from the famous Auchinleck Collection of the Boswell family, rich in rare works on Scotland; from the Library of the late Sir Thomas Phillipps, of Middle Hill, Worcestershire, and Thirlstane House, Glouc., comprising Manuscripts; and from various private sources* (London, 1893) <Huntington>

153 *Job* (1825), "proofs on French paper, calf extra, gilt edges", £10.10.0

### 1893 November

**Bernard Quaritch**, *A Miscellaneous Catalogue of Valuable, Rare, and Curious Books, Books of Prints, Works of Natural History, Science and Art, etc.* (London, 1893) <Huntington>

There are no lot-numbers.

"A Patriarch with white flowing beard in the centre, receiving five angelic figures, four lovely women on his right side, two naked youths, one with a pandean pipe, looking on <Butlin #470:

"The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'", ... 24 inches by 18 ... All the figures executed in Blake's boldest style in colours", £10

"*The Blind Tiriel* Departing [f]rom Har and Heva <#187 6>, sketch in Indian ink (7½ in. by 10¾).

*gilt frame*", £16.16.0

"*A Young Man Kneeling between two crouching figures* <#863>, pencil drawing, signed W.B. (7 in. by 13)", £2.2.0

*Songs of Innocence and of Experience* [U] (1789-94), "*coloured, and gilt by the Author, green morocco super extra. gilt edges, by C. Lewis ... from the Beckford Library, Hamilton Palace*", "*Pages 1-54, title included*", £170.0.0 *Marriage of Heaven and Hell* [E], ("*n.d. (1800)*"), "4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut", £63

*The Book of Thel* [J] (1789), "8 leaves", *Visions of the Daughters of Albion* [G] (1793), "11 leaves, ... 2 vols. in 1. sm. folio ... beautifully coloured by the hand of the artist himself, ... olive morocco extra, gilt edges, by Hering", £85

"*Joseph of Arimathea among the Rocks of Albion*" [?D] ("1773"), uncoloured, "10 in. by 5½ in.", £2.2.0

Young, *Night Thoughts* (1797), "*in green morocco extra, gilt top. uncut*", £12.0.0

Blair, *The Grave*, £2.16.0

*Job*, £15.15.0

"another copy, *calf neat*"

"another copy ... hf. bd. *green morocco, uncut*", £11.0.0

"the same, *French Paper*", £12.12.0

"the same"

Dante, "INDIA PROOFS", £10.10.0

### 1893

**Royal Academy** Winter Exhibition Twenty-Fourth Year *Exhibition of Works by The Old Masters, and by Deceased Masters of the British School; including a Collection of Water Colour Drawings, &c., by William Blake, Edward Calvert, Samuel Palmer, and Louise, Marchioness of Waterford* (1893) <BB>

#### REVIEW

**Alfred T. Story.**, "The Royal Academy Old Masters Exhibition: William Blake and His Disciples", *Art Journal*, [XLV] (1893), 43-44 <BB #2770>

### 1895 July

**Bernard Quaritch**, No. 152 *A Rough List of Choice and Valuable Books, including selections from the libraries of The Right Hon. the Earl of Orford, the late M. Hippolyte Destailleur, the famous Architect and Bibliophile; the late J. Gray, Esq., of Esher, Surrey; and other Old Libraries recently dispersed* (London, 1895) <Huntington>

359 Hogarth, *The Beggar's Opera*, "'When my hero in Court appears' ... *Hogarth-Blake*" (1790), "*fine bright impression*", 7s

### 1896 June

**Bernard Quaritch**, No. 160 *A Catalogue of Choice and Valuable Books, including selections from Several Private Libraries, including those of The Right Honorable Lord*

*Coleridge, Lord Chief Justice of England; of Adrian Hope, Esq., of Chesterfield Gardens, Mayfair, W.; of John Tudor Frere, Esq., of Roydon Hall, Norfolk* (London, 1896)  
<Huntington>

- 343 Blair, *The Grave* (1808), "SUBSCRIBER'S COPY", "At the end is bound up the Prospectus of Stothard's Canterbury Pilgrims", "*half green morocco extra, gilt top*", UNCUT", £5.5.0

### 1897 March

**Bernard Quaritch**, No. 168 *A Catalogue of Choice and Valuable Books, comprehending selections from The Libraries of the late Charles Roach Smith, the late Joseph Clarke, Esq., F.S.A., and Other Eminent Antiquaries* (London, 1897)  
<Huntington>

- 151 Dante engravings "(circa 1824)", £10.10.0

### 1897 April 29

§**Christie, Manson and Woods**. *Catalogue of a Choice Collection of Engraved Portraits of Sir Joshua Reynolds, the Property of the Late George Richmond, R.A., and Engravings after his Works; and Drawings by James Barry, R.A., William Blake, T. Gainsborough, R.A., S. Palmer and Others.* (London, 1897) 14 pp.

- 120 "Head of William Blake" by George Richmond.  
147 Blake drawings <Butlin #77, 178, 200, 220, 368, 465, 516, 587-88, 798, 826, R6-9>  
148 "William Blake: Allegorical figures" (with a work

by Cristall)

160 "A set of Blake's wood engravings for Virgil"

### 1897 April

**Bernard Quaritch**, *No. 169 A Catalogue of Books chiefly relating to the History of European States to which are added some Recent Purchases* (London, 1897) <Huntington>

837 Blair, *The Grave* (1808), "hf. morocco", £5.0.0

838 "the same, Large Paper" "with portrait of Blake on India paper, and 12 plates in proof-state, hf. calf", £5.10.0

### 1898 March

**Bernard Quaritch**, *No. 178: A Catalogue of Choice and Valuable Books including Transactions of Learned Societies and Selections from Several Private Libraries* (London, 1898) <Huntington>

Without lot-numbers.

Various Works of William Blake

*The Book of Thel* [J], 8 leaves (1789) bound with *Visions of the Daughters of Albion* [G], 11 leaves, "2 vols. in 1, sm. folio ... beautifully coloured by the hand of the Artist himself ... olive morocco extra, gilt edges by Hering", £85

Young, *Night Thoughts* (1797), "with 42 large illustrations ... green morocco extra, gilt top, uncut", £10.10.0"

Blair, *The Grave* ("1808-13"), "half blue morocco extra, gilt edges", £5.0.0

*Job* (1825), "INDIA PROOFS, bds", £15.15.0

"the same ... FRENCH PROOF, *red mor. extra*"  
£12.12.0

"the same ... *the 21* [not 22] *prints on India Paper*", £8.8.0

Dante engravings ("?1826"), £10.10.0

"Catalogue of his Pictures painted in Water Colours and Drawings" [*A Descriptive Catalogue* (F)], (1809), "*green morocco, g.e*", £10.10.0

### 1898 June 1

*A Catalogue of Some of Blake's Pictures at "The Salterns," Parkstone.* ([Parkstone, Dorset, 1 June 1898])

The catalogue of 35 pictures (34 by Blake<sup>808</sup>) belonging to Captain Frederick John Butts, the grandson of Blake's patron Thomas Butts, was almost certainly made for the visit to his home called The Salterns on 1 June 1898 by the Dorset Natural History and Antiquarian Field Club.

The catalogue cites "Rossetti's Book on BLAKE", i.e., William Michael Rossetti's "Annotated Lists of Blake's Paintings, Drawings, [Writings] and Engravings" in Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* (1863), II, 199-264 (the references correspond to the 1863 edition, not to that of 1880).

The only known copy of the catalogue is among the Mary Butts papers, Beinecke Library, Yale University; the

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<sup>808</sup> Butlin, No. 194, 289, 294, 297, 301, 306, 310, 316, 320, 323, 434, 436, 440, 450, 452, 455-6, 459, 461, 464, 469, 483, 493, 497-9, 503, 505, 509, 511-12, 515, 525, 675.



cover is reproduced and the contents transcribed in Mary Lynn Johnson, "'Catalogue of Some of Blake's Pictures at 'The Salterns': Captain Butts as Exhibitor, Litigator, and Co-Heir (With His Sister Blanche)", *University of Toronto Quarterly*, LXXX, 4 (Fall 2011), 905, 914-15. Dr Johnson is the source of all the information here.

### 1899 July

**Bernard Quaritch**, *No. 190: A Catalogue of Superbly Illuminated and Decorated Mediaval Manuscripts Rare and Valuable Books relating to the Fine Arts Sports and General Literature* (London, 1899) <Huntington>

- 165 *Book of Thel* [C] (1789), "7 engraved pages ... COLOURED BY BLAKE, UNCUT, in paper cover, preserved in a morocco case, by Rivière", "IT WAS STOTHARD'S", £25
  - 166 *Descriptive Catalogue* [F] (1809), "green morocco extra, from the Beckford Library", £10.10.0
  - 167 *Job* ("Wrapper dated March, 1826"), "PROOFS", £10.10.0
  - 168 "the same ... INDIA PROOFS, bds" (1826), £12.12.0
  - 169 "the same" (1826), "re-issue, bds", £6.10.0
  - 170 Dante engravings ("1827"), "India proofs before all letters", £10.0.0
  - 171 "the same" (no date given), "Linnell's re-issue"
- "Mr. William Muir's Facsimiles of the Works of Wm. Blake"

### 1900 December

**Bernard Quaritch**, No. 203 *A Catalogue of Choice and Valuable Books Comprising Works on The Fine Arts, Numismata Transactions of Learned Societies and Miscellaneous Recent Purchases* (London, 1900) <Huntington>

- 193 *The Song of Los* (1795) [B], "Folio, title, 4 leaves of text, and 3 full-page illustrations coloured in Blake's own peculiar combination of oil and water colour" [i.e., colour-printed]; *Europe* [A] (1794), "title, 4 leaves of text, and 3 full-page illustrations coloured in Blake's own peculiar combination of oil and water colour"; and *Visions of the Daughters of Albion* [F] (1793), "frontispiece, title, and 4 leaves, coloured in water colours", "The three works in 1 volume, folio, bound in contemporary half morocco", £315.0.0
- 194 *The Book of Thel* [R] (1789), "4to., 1 leaf, entitled *Thel's Motto*, title and six leaves coloured by William Blake in water colours, in the original paper wrapper, uncut", £63

### 1900 March 1

§**Bernard Quaritch**, *Catalogue 197. Catalogue of the Literature and History of the British Islands Part V* (London, 1900) <Huntington>

- 3,651 *Songs of Innocence* [J], frontispiece, title page, and 10 ll., £20
- 3,659 *Descriptive Catalogue* [F], in green morocco,

"from the Beckford Library", £10

### 1901 November 4

**Sotheby, Wilkins and Hodge.** *Catalogue of a Small but Valuable Collection: Choice Books and Autographs Forming a Portion of the Library of the Late Mr. F.S. Ellis, including Wm. Blake's Songs of Innocence and [of] Experience ...* (London, 1901) 15 pp.

5 *Songs* [Y] [£700 to Jackson].

### REVIEWS

**Anon.**, "Big Price for a Book", *Times* [London], **4 November 1901** (the Calvert-F.S. Ellis *Songs* was sold for £700 to A. Jackson) <BB #A841, date altered>

**Anon.**, "£700 for Blake's Poems | 'Songs of Innocence' and 'Songs of Experience' Sold Together at Auction in London", *New York Times*, **5 November 1901** (The sale of *Songs* [Y] is merely an excuse to write about the *Songs*)

**Anon.**, "Blake's 'Songs of Innocence and of Experience'", *New York Times*, **9 November 1901** (A description of Edward Calvert's copy of the *Songs* which was sold for £700)

### 1902 July

**Bernard Quaritch**, No. 217 *A Catalogue of Rare and Valuable Books comprising Manuscripts, books printed on vellum, Americana, English Literature, French Illustrated Books and Miscellaneous Recent Purchases being the choicest items of the Libraries formed by The late Lieut.-Col. Hibbert, formerly of the Grenadier Guards, Sir Andrew Fountaine*

(temp. Q. Anne and K. George I.), Narford Hall, Norfolk, The late M. Eugène Paillet, *Président de la Société des Amis des Livres and other eminent collectors* (London, 1902) <Huntington>

- 130 *Songs of Innocence and of Experience* [I] ("1789-94"), "coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. ... A flyleaf bears the signature of H.W. Phillips, the painter", £315.0.0

### 1902 November

**Bernard Quaritch**, No. 218 *A Catalogue of Rare and Valuable Books comprising works on Africa, America, the Fine Arts, English History and Literature, Genealogy, Heraldry, and Topography including the original portion of the collection of the late Joseph Jackson Howard, Esq, LL.D., F.S.A., Maltravers Herald Extraordinary with a section of Important New Books* (London, 1902) <Biblioteca La Solana>

- 246\* Stedman, *Surinam* (1796), "calf gilt", £2.16.0  
 261 "Satan's Triumph over Eve" <Butlin #291, "Satan Exulting over Eve", colour print>, "an original Drawing in water-colours, 21 inches by 16, varnished and framed as an oil painting", £42.0.0  
 262 "My soul cleaveth to the Dust, an engraving by G.I.F. Tupper, from Blake's design from Blake's design [among the *Night Thoughts* watercolours]. 18½ by 14½ in. *Printed for Private Distribution*, 1874", 7s.6d.

**1903 March 30**

**Sotheby, Wilkinson and Hodge** *Catalogue of a Choice Selection of the Original Productions of William Blake, the Property of the Rt. Hon. The **Earl of Crewe*** (1903) <BB>

- 1 *Songs* [V] [£300 to Quaritch]
- 2 *Book of Thel* [A] [£77 to Edwards]
- 3 *America* [M] [£295 to Quaritch]
- 4 *Visions of the Daughters of Albion* [M] [£122 to Edwards]
- 5 *Europe* [C] [£203 to Quaritch]
- 6 *The First Book of Urizen* [G] [£307 to Quaritch]
- 7 *The Book of Ahania* [A] [£103 to Quaritch]
- 8 *The Ghost of Abel* [A], "The Man Sweeping the Interpreter's Parlour", and *On Homer* [A] [£43 to Quaritch]
- 9 *Song of Los* [E] [£174 to Sabin]
- 10 *There is No Natural Religion* [B] [£53 to Quaritch]
- 11 Hayley, *Designs to a Series of Ballads* (1802), Ballad 1 [£12.10.0 to Sabin]
- 12 *Marriage of Heaven and Hell* [F] [£260 to Osmaston]
- 13 Young, *Night Thoughts* (1797) coloured [A] [£170 to Edwards]
- 14 Blair, *The Grave* (1808) [£3.15.0 to Burrow]
- 15 *Jerusalem* [I] [£83 to Quaritch]
- 16 Milton, *L'Allegro* and *Il Penseroso* watercolours [£1,960 to A. Jackson]
- 17 *Job* (1826), 22 plates on india paper plus 21 watercolours plus a portrait of the artist "in colours by himself" [£5,600 to Quaritch]

- 18 *There is No Natural Religion* pl. a2, *Europe* [K] pl. 1 and another *Europe* pl., *Book of Ahania* [Bb], pl. 1, *For the Sexes* pl. 3, the frontispiece to Burger, *Leonora* [1796], and two photographs [£10 to Tregaskis]

## REVIEWS

**Anon.**, "The Fine Blake Sale ...", *New York Times*, **28 March 1903** (names the Blakes to be sold at the Crewe sale)

**Anon.**, "Big Prices for Blake Books. | 'The Book of Job,' with Original Drawings and Proof Plates, Brings £5,600 in London." *New York Times*, **31 March 1903** (Job "contains the forty-three original impressions of engravings and original designs in colors", sold to "a dealer"; "Another of Blake's works"<sup>809</sup> fetched £1,960, and sixteen other of his works were sold for minor prices", including watercolours for *L'Allegro* <Butlin #543> and *Il Penseroso* <#543>, *Songs of Innocence*, *Songs of Experience* [i.e., *SONGS OF INNOCENCE AND OF EXPERIENCE* (V)], *Thel* [B], *Visions of the Daughters of Albion* [M], *America* [M], *Book of Urizen* [G], *Book of Ahania* [A], *Ghost of Abel* [I], *Song of Los* [E], *Marriage of Heaven and Hell* [F], *Young, Night Thoughts* ("a specially coloured copy" [A]), "'Jerusalem,' and 'The Emanation of the Giant Albion'" [I])

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<sup>809</sup> Watercolours for *L'Allegro* and *Il Penseroso*.

**Anon.**, "The Crewe Collection of Blake's Works", *Times* [London], **31 March 1903**, p. 10 (prices and buyers)

**Anon.**, "Earl of Crewe's Blake Collection. A Sensational Total of £9,776 5s." *Daily News* [London], **31 March 1903** <BBS 344>

**Anon.**, "Lord Crewe's Collection of Blake's Works", *Athenaeum*, No. 3928 (**1903**), 185 <BB #977>

### 1904 January 14

**Hodgson** sale (1904) <BB 77, 100, 103, 107, 157, 267, 362>

It included aslots 222-29 *America* [A] and pl. d, *Song of Los* [B], *Visions* [F] last plate [i.e., pl. 1], *Europe* pl. 1-2 and 3 others, "The Accusers", "John the Baptist Preaching", "Joseph of Arimathea" (F), and *America* [K] pl. 1.

### REVIEW

**Anon.**, "Sale of Works by William Blake", *Times* [London], **14 January 1904** <BB #1029>

### 1904 January

**Carfax and Co., Ltd**, *Exhibition of Works by William Blake*, ed. **A.G.B. Russell** (1904) <BB>

### REVIEWS

**Anon.**, "The Carfax Gallery. A Memorable Blake Exhibition", *Daily News* [London], **8 January 1904** <BB #907>

**Anon.**, "Blake Exhibition and Sale", *Athenaeum*, No. 3976 (**9 January 1904**) <BBS 341>

**Charles Kennett Burrow**, "Poet, Visionary, and Artist. William Blake's Work at the Carfax Gallery",

*T.P.'s Weekly*, **15 January 1904** (admiring) <BB #1321>

**Anon.**, "Exhibition of Works by William Blake", *Daily Telegraph* [London], **19 January 1904** <BB #935>

**§B. Kirkman Gray**, "Notes on a Blake Exhibition", *Inquirer*, **February 1904**; reprinted in pp. 201-5 of his *A Modern Humanist: Miscellaneous Papers of B. Kirkman Gray*, ed. Henry Bryan Binns (London, 1910) <BB #1732>

**Anon.**, "Pictures by William Blake", *Art Journal*, LXVI (1904), 249-51 <BB #1012>

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (**January 1906**), 161-79 (with 5 others) <BB>

### 1904 June

**Bernard Quaritch**, No. 231 *A Catalogue of Rare and Valuable Works on The Fine Arts including an important collection of Early Books Illustrated with Woodcuts* (London, 1904) <Huntington>

1601 *Visions of the Daughters of Albion* [I] (1793), "Folio, 11 leaves ... coloured by the hand of the artist himself; half morocco, gilt edges, with the bookplate of Thomas Gaisford", £90

1602 *America* [A] (1793), "Roy. 4to., frontispiece, engraved title, and 16 plates ... coloured by the hand of the artist himself; in portfolio", £260



**1904**

§A *List of Choice and Rare Engravings (chronologically Arranged), Drawings & Books by J.M.W. Turner ... and Prof Ruskin ... Also a few Miscellaneous Works by Thomas Gainsborough, William Blake, Paul Sandby ... Collected and for Sale by William Ward, 2 Church Terrace, Richmond, Surrey* ([London]: Printed by Strangeways and Sons, [?1904])

The Blake is presumably the sketch for "Tiriel Denouncing His Sons and Daughters" <Butlin #199> offered in William Ward's *Catalogue of Drawings, Engravings, and Books* (1914), lot 1, £8.8.0.

**1905 January 26-February 25**

**Grolier Club**, *Catalogue of ... William Blake* (1905) <BB>

**REVIEW**

**Anon.**, "The Bibliographer", *Boston Evening Transcript*,  
**8 February 1905** <BB #841>

**1905 October**

**Bernard Quaritch**, No. 243 *A Catalogue of Rare and Valuable Books comprising Africa, America, Bibles & Theology, Bibliography, Early Printed Books, English History and Literature, European History and Literature, Fine Arts, Genealogy and Topography, Japanese Art Publications, Naval Affairs, Oriental History and Literature, with a selection of Important New Books* (London, 1905) <Huntington>

180 *Tiriel* manuscript ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original

blue paper cover, 'Tiriell, MS. by Mr. Blake' is in Blake's own handwriting", The handwriting is the same, though the pen with which the last part is written is somewhat finer", £125.0.0

### 1906 June 14-July 31

*Carfax Exhibition of Works by William Blake*<BB>

#### REVIEWS &c.

**Anon.**, "A Blake Collection", no periodical identified, **1 May 1906** (a puff)

**Frank Rinder**, "Seer or Madman? The Blake Exhibition", *Times* [London], **19 June 1906** <BB #A2522>

**Anon.**, "Blake's Drawings", *Daily Telegraph* [London], **[1906]**

### 1906 December 14-15

**Sotheby** sale (1906)

481 10 [out of 12] of Blake's *Paradise Lost* watercolours <Thomas set, Butlin #529 1-4, 7-12> sold for Sidney Style [for £2,000 to Sabin].

#### REVIEW

**Anon.**, "Drawings by William Blake", *Times* [London], **17 November 1906**, p. 12

### 1909 January

**Bernard Quaritch**, *No. 271 A Catalogue of Rare and Valuable Books including works on Africa, America,*

*Australasia, Autographs, Bibliography, Classics, Classical Archæology, Etc., English Literature, European History and Literature, Genealogy and Heraldry, Ireland, Illuminated Manuscripts, Occult Sciences, Oriental History and Literature, Periodicals, Political Economy* (London, 1909)  
<Huntington>

- 194 *Tiriel* manuscript ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original blue paper cover, 'Tiriel, MS. by Mr. Blake' is in Blake's own handwriting" [as in Quaritch Catalogue 231 (October 1905)], £50

### 1909 March 17

**Sotheby** sale of Blake's letter of 1 April 1800 and *Songs* (C, d) <BB 275, 413, 426>

### REVIEW

**Anon.**, "William Blake's 'Songs'", *Times*[London], **17 March 1909** (*Songs* [C] to Dobell for £166) <BB #A1081>

### 1910 March 22

**Sotheby** mixed sale (1910) <BB 106, 349>

- 446 "William Blake's Working Cabinet" in mahogany, 18½" high, 16" long, 8" deep, with a metal stamp of the Butts family on the outside front, the Butts coat of arms painted on the inside by Aubrey Butts (perhaps about 1880 when he received it at age 14), with a secret drawer in "which are some COPPER-PLATES ENGRAVED BY BLAKE" [*America* pl. d], with others, including two

subjects by T. Butts. [It was bought by Tregaskis for £30.10.0.]

448 *Poetical Sketches* (F)[£52 to Francis Edwards]

The sale included the copperplate of *America* pl. a and *Poetical Sketches* (F) <BB 206, 349, 729>

#### REVIEWS

**Anon.**, "Relics of Burns, Dickens, and Blake", *Times* [London], **23 March 1910**, p. 12, Column E (the sale included "William Blake's working cabinet", from Butts)

**Anon.**, "Personal Relics of William Blake", *Pall Mall Gazette*, **24 March 1910** (Butts's desk was sold) <BB #1009>

#### 1910 December 1

**Sotheby**, Catalogue (1910)

125 "A Manuscript Book, written by members of the Chevalier family" containing "a small framed print in monochrome, by W. Blake, of the illustration to the 'Argument of the Daughters of Albion'—'The Soul stepping on a floweret takes its adieu of the Flesh'"<sup>810</sup> and "an engraved Portrait of Thomas Chevalier" [1 May 1825] [for £3.3.0]

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<sup>810</sup> "The Soul stepping on a floweret takes its adieu of the Flesh" is perhaps an inscription on the print. The design on *Visions* pl. 3 represents a small naked figure rising from a flower to kiss a much larger nude woman.

The *Visions* reference was pointed out to me by my friend Bob Essick. The reference was reported in BB 477 from Keynes and Wolf, who imply that all six prints (pl. 1-3, 7, 9-10) from *Visions* (a) are described in the catalogue.

**1911 March 7-10**

§**Anderson Auction Company**, *Rare and Fine Books Including a Portion of the Library of A. Fontours Xavier Minister from Brazil to Central America and Cuba with Choice Duplicates from a Private Library in Brooklyn* (N.Y., 19121) <Grolier Club>

Includes "Aesop's and Gay's Fables Illustrated by William Blake".

**1911 April 11**

**Anderson Auction Company**, *Catalogue of The Library of Robert Hoe of New York* (N.Y., 1921)

## REVIEW

**Anon.** "Prices for Books High at Hoe Sale | Burns First Editions old for \$5,800, a record, and Blake's Milton \$9,000 | Keen Rivalry in Bidding | Second Day's Sale total \$115,690--Quaritch, the London Buyer, Finds Valuations unprecedented", *New York Times*, **26 April 1911** (Miss [Bella Da Costa] Green bought (for J.P. Morgan) *Milton* [B]) (\$9,000) and *Marriage* [C] (\$3,500); George D. Smith bought Blake's copy of Lavater's *Aphorisms* (\$1,525), *Poetical Sketches* [C] (\$725), *Songs of Innocence* [*Songs* (N)] (\$700), *Songs of Experience* [*Songs* (N)] (\$700), *Job* (\$210), and Blake's letter of 27 November 1805 (\$180)

**1911 April 25**

**Anderson Auction Company** *Catalogue of The Library of Robert Hoe* (1911) <BB #602>

## REVIEW

§**Anon.**, "Prices for Books High at Hoe Sale ... Blake's Milton", *New York Times*, **26 April 1911**

**1911 May 1-2**

§**Sotheby, Wilkinson and Hodge**. *Catalogue of Books & Manuscripts Comprising the Property of a Gentleman. Including Valuable Works in French Literature in Fine Bindings ... the Property of a Lady including First Edition of the Writings of Matthew Arnold, William Blake ... the Second Folio of Shakespeare ... Early Works on Aeronautics ... Works Illustrated by Cruikshank ...* (London: Dryden Press, J. Davy and Sons, 1911) 47 pp.

321 *Poetical Sketches* [L] [£49 to Quaritch]

323 *Descriptive Catalogue* [M] [£10.50 to Tregaskis]

**1911 July 27**

§**Sotheby, Wilkinson, and Hodge**, *Catalogue of Valuable Books, Autograph Letters and Illuminated and Other Manuscripts* (London, 1911) <British Library>

It includes property of Robert Ross. W.A. White apparently bought from this catalogue D.G. Rossetti's 60 pp. of additions to Gilchrist.

**1912 October**

**Bernard Quaritch**, *Catalogue 318 A Catalogue of Books in English Literature and History Part I* (London, 1912) <Huntington>

"To the Queen", watercolour for Blair's *Grave*

## 1912

**Archibald G.B. Russell**, *The Engravings of William Blake*, (1912, 1968) <BB #603>

### REVIEWS

**Thomas Wright**, "Appendix: The Engravings of William Blake", *The First Meeting of the Blake Society*, [ed. **Thomas Wright?**] (1912), pp. 56-58 <BB #3016>

§**Anon.**, *Athenæum*, **25 January 1913**

§**Anon.**, *Morning Post*, **20 March 1913**

§*Burlington Magazine*, XXIV, 130 (**January 1914**), 232-33

## 1913

**Archibald G.B. Russell**, *Catalogue of Loan Exhibition of Works by William Blake*[at] **The National Gallery, British Art** (1913) <BB>

### REVIEWS

**Anon.**, "William Blake. Exhibition at the Tate Gallery", *Times* [London], **16 October 1913**, p. 12 <BB #1065>

**Anon.**, "The Artist of the Soul", *Nation* [London], XVI (**25 October 1913**), 169-70 <BBS 339>

For responses, see **S.P. Kerr**, **Roger Fry**, **Douglas Jerrold**, **Greville MacDonald**, **Archibald G.B. Russell**, R., "Blake and British Art", *Nation*, XIV (**8, 22, 29 November**, **6, 13, 20, 27 December 1913**, **3, 10 January**, **7 February 1914**), 256 (Kerr), 359 (Fry), 395 (Kerr), 434

(Jerrold), 496-97 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-92 (Fry) (for Kerr, Fry, Jerrold, and R., it is a debate on "What is Art" [p. 791], with Blake as a touchstone) <BBS 534>

**Richard C. Jackson**, "William Blake at the Tate Gallery. Resident in Lambeth from 1793-1800", *South London Press*, **31 October 1913** <BB #1937>

**Anon.**, "Blake at the Tate Gallery", *Athenaeum*, No. 4487 (**1913**), 462 <BB #851>

**Anon.**, "The Blake Exhibition", *Spectator*, CXI (1913), 715-16 <BB #867>

**§Claude Phillips**, "Blake at the Tate Gallery", *Daily Telegraph* [London], **1913** <BB #2390>

### 1914 April

**City of Nottingham Art Museum, Nottingham Castle.** *Catalogue of a Loan Exhibition of Works by William Blake (1757-1827)* (1914) <BB>

### REVIEWS &c

**Anon.**, "Pictures to Be Seen Shortly in Nottingham", *Nottingham Gazette*, **10 January 1914** (a herald for the Blake exhibition)

**Anon.**, "Art of William Blake: Exhibition at the Castle Museum: The Swedenborg of Painting", *Nottingham Gazette*, **28 March 1914** (a herald for the exhibition about to open)



**Criticus**, "Works by William Blake: A Contrast" [No periodical] (1914) (account of works in the Blake exhibition)

### 1914 July

**Bernard Quaritch**, No. 332 *A Catalogue of Works Dealing with Geography, Voyages and Travels chiefly concerning America, Africa, and Australia with some books on the Natural History and Languages of those Continents* (London, 1914) <Huntington>

932 Stedman, *Surinam* (1796), "calf gilt", £1.5.0

933 "the same ... LARGE PAPER, with maps and 80 plates in two states (many coloured), engraved by Blake, Bartolozzi, etc.; the title and several plates inlaid, otherwise a fine and perfect copy; red morocco gilt, marbled edges, by Kalthæber; from the Beckford library", £14.14.0

### 1914

§Blake exhibition (Tokyo, 1914) In Japanese

No catalogue is known to me.

### REVIEW

[**Soetsu (Muneyoshi) Yanagi**], "Blake Tenrankai ni tsuite [On the Blake Exhibition]", *Shirakaba* [*The White Birch*], V, 11 (1914), 272; V, 12 (1914), 137. B. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), V, 104, 105, in Japanese <BSJ>

### 1915 May 13-14

§**Anderson Galleries**, *The Collection of the Late Hon. John Boyd Thacher of Albany, N.Y., English Autographs, Famous*

*Women and Musicians, Part V: Letters A to E* (N.Y., 1915)

Under "Celebrities" is "William Blake". I know nothing more of this.

## 1915

**National Gallery of Scotland** Blake exhibition (1915)

No catalogue is known, but there was a Blake exhibition at the National Gallery of Scotland on 22 May-4 July 1914 <BB #607>.

## REVIEW

**Mabel Sharples**, "The Art of William Blake", *Theosophy in Scotland*, V (1915), 56-57 (an account of the Blake pictures at the National Gallery of Scotland seen by "some of the Theosophical Convention") <BBS 636>

## 1916 March 29-31

**Anderson Galleries**, *Beautiful Bindings, Rare and Fine Books, Autograph Letters: Being Duplicates and Selections from the Famous Libraries of Mr. Henry E. Huntington of New York and Mr. William K. Bixby of St. Louis with an important consignment of plate books from the estate of Mr. E. Dwight Church formerly of Brooklyn* (N.Y., 1916) <Huntington>

Day 1 is Huntington, Days 2-5 are Bixby, Church is Day 5, lots 976-1141, "mainly from the Locker-Lampson Library".

983 Dante on india paper, cloth, "plates a little foxed".

"Laid in is an ORIGINAL DRAWING OF THE

PLAGUE done by Blake in pencil, one of the compositions given by Palgrave in his article on Blake in the 'Quarterly Review'".<sup>811</sup>

### 1916 April 26

**Christie**, Red Cross and St John Sale (London, 1916)

2009 *Visions of the Daughters of Albion* [O] [£210 to Miss Carthew]

### REVIEW

**Anon.**, "Rare Books Aid War Funds | More than \$3,600 Netted at Christie's Sale in London", *New York Times*, **28 April 1916** (*Visions of the Daughters of Albion* [O] with 11 pl. "presented by the Misses Field, brought \$1,050")

### 1917 July

**Bernard Quaritch**, No. 349 *A Catalogue of Rare and Valuable Books including works on Africa, America, Australia, Bibles, Bibliography, Classics, English History and Literature, European History and Literature, Fine Arts, Natural History, Mathematical and Physical Sciences, Numismata, Occult Sciences, Palæography, Periodicals and Transactions of Learned Societies, Philately, Political Economy, Sports and a selection of Important New Books* (London, 1917) <Huntington>

471 Blair, *The Grave* (1808), "hf bd., UNCUT To this

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<sup>811</sup> See [Francis Turner Palgrave], review of Gilchrist, *Life of William Blake* (1863), *Quarterly Review*, CXVII (Jan 1865), 1-27. The drawing is called "The Plague" in the *Quarterly Review*, "Pestilence" in Butlin <#191>. Butlin does not record this pencil drawing.

copy has been added a facsimile, by William Muir of the original dedicatory plate 'To the Queen',  
£3.15.0

William Muir's Facsimiles of the Works of  
William Blake (No. 473 ff.)

### 1918 March 14

**§Walpole Galleries**, *Books, Autographs and Ex-Libris, including the Library of the Late William W. Phillips of New York City* (N.Y., 1918)

It includes a painting by Blake. Not in Butlin.

### 1918 March 15

**Christie** *Catalogue of the John Linnell Collection* (1918)  
<BB #608>

### REVIEWS &c.

**Anon.**, "William Blake's Water Colours", *Glasgow Herald*, **22 December 1917** (next year the important [Linnell] water-colors will be sold)

**Anon.**, "Water-Colours by William Blake", *Nottingham Gazette*, **27 December 1917** (announcement of the [Linnell] sale next year)

**Anon.**, "Wonderful Blake Drawings", *Daily Telegraph* [London], **5 February 1918** (announcement of the imminent Linnell sale) <BB #1082>

**Anon.**, "Blake Drawings and Prints. The Linnell Collection", *Times* [London], **28 February 1918** (announcement of the imminent sale) <BB #860>

**Anon.**, "Blake Drawings for Public Galleries. Big Total at Linnell Sale", *Times* [London], **16 March 1918** <BB #861>

**Anon.**, "A Blake Furore. The Dante Drawings for the Empire", *Glasgow Herald*, **16 March 1918** (an extensive account of the Linnell sale)

**Anon.**, "A Blake Triumph. 7,300 GS. For 'The Divina Commedia'", *Daily Telegraph* [London], **16 March 1918** <BB #881>

**A.G.B. Russell**, "William Blake: The Linnell Collection", *Burlington Magazine*, XXXII, 180 (**March 1918**), 118-19 ("The sale ... will be an event of outstanding interest in English art-records")

**Anon.**, "William Blake triomphe", *Mercure de France*, CXXIX (**1918**), 575, in French (note concerning purchases) <BB #1073>

### 1918 September

**Bernard Quaritch**, *No. 351 A Catalogue of Rare and Valuable Books including works on America, Bibles, Bibliography, Classics, Early Science, English History and Literature, European History and Literature, Fine Arts, Genealogy and Heraldry, an important collection of Incunabula, Natural History, Numismata, Occult Sciences, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Sports, Topography and a selection of New Books* (London, 1918) <Huntington>

519 *Job* (1825), "original bds, enclosed in a cloth case", £24.0.0

520 "the same. Folio, PROOF IMPRESIONS ON  
INDIA PAPER; *vellum gilt*", £28.0.0

### 1918

**Scott Fowles Gallery** exhibition (1918)

Apparently there was no catalogue.

#### REVIEW

§**Anon.**, "Drawings, Sculpture and Miniatures", *New York Times*, **24 November 1918**

### 1918

§**Walpole Galleries.** *Books, Autographs and Ex-Libris, Including the Library of the Late William W. Phillips of New York City ... to Be Sold by Auction ... [at] the Walpole Galleries, No. 10 East 49th Street, New York (N.Y., 1918) 51 pp.*

The sale includes a small collection from a private source together with a painting by William Blake. Apparently not in Butlin.

### 1919 February 17-19

§**Anderson Galleries** sale of books from the libraries of Frederic R. Halsey, Henry S. Van Duzer, and A. Mitchell Palmer (N.Y., 1919)

139 Hayley, *Ballads* (1805), contemporary mottled calf, inscribed "Mr. Weller, With grateful remembrance from William Blake."

#### REVIEW

**Anon.**, "Old Colonial Books Offered for Sale from the Halsey<sup>812</sup> Library", *New York Times*, **16 February 1919** (offers Hayley, *Ballads* (1805), "a presentation copy, with autograph inscription, from William Blake" [now Pierpont Morgan Library])

### 1919 October 21-22

§**Anderson Galleries**, *The Library of Frederick H. Evans of London* (N.Y., 1919) <Grolier Club>

It includes "special copies of books illustrated by E.A. Abbey, William Blake ...."

### 1919 November 17-22

**Soetsu (Muneyoshi) Yanagi**, *William Blake no Fukusei Hanga Tenraikai Mokuroku* [*An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake at The Russian Gallery, Tokyo, The Imperial College, Y.M.C.A. Hall, Kyoto*] (1919)<BB>

#### REVIEW

[**Soetsu (Muneyoshi) Yanagi**], "Blake Tenrankai [Blake Exhibition]", *Shirakaba* [*The White Birch*], X (1919), 180; reprinted in his *William Blake* (1981), Vol. V, p. 180, in Japanese <BB #3020, BBS 687>

### 1919 December 5-1920 January 10

**Grolier Club** *William Blake: An Exhibition* (N.Y., 1919) and **Harvard** (Cambridge, 1920) <BB>

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<sup>812</sup> Frederic Robert Halsey sold most of his library to Huntington in 1915, including *Song of Los* (E) and "Albion Rose".

## REVIEWS &amp;c

**Anon.**, “Dante Gabriel Rossetti and William Blake”,  
*New York Times Magazine*, **30 November 1919**, p.  
 10 (plans for the Grolier Club exhibition) <BB  
 #910>

**Anon.**, “The William Blake Exhibition”, *New York  
 Times*, **21 December 1919**

**Anon.**, “An Exhibition of the Works of William Blake”,  
*Publishers’ Weekly*, XCVI (1919), 1611 <BB  
 #932>

**William M. Ivins, Jr.**, “The Blake Exhibition at the  
 Grolier Club”, *Arts and Decoration*, XII (January  
 1920), 183, 218 <BB #1930>

§**S. Foster Damon**, “Blake's Illuminated Books now on  
 Exhibition at Fogg”, *Harvard Crimson*, LXXVI,  
 93 [i.e., No. 94] (**23 January 1920**), 2 <BB  
 #1447>

\***S. Foster Damon**, “Exhibition of Blake’s Books”,  
*Harvard Alumni Bulletin*, XXII (1920), 359-61  
 (the Grolier Club exhibition came to Harvard) <BB  
 #1448>

## 1919

§”*Shirakaba bijutsukan*” *setsuritsu no tame ni: William  
 Blake fukusei hanga tenrankai mokuroku* [*An Annotated  
 Catalogue of an Exhibition of Reproductions from the Works  
 of William Blake: For the Establishment of Shirakaba Art  
 Museum*] (1919) In Japanese



## REVIEW &amp;c

§**Oro Akabane**, [Brief essay on the Japanese Blake exhibition <BB>] *Chijo [Earth]*, Year 1, No. 3 (December 1919), in Japanese

## 1920 February 24-25

§**Anderson Galleries**. *Association Books from the Library of John Greenleaf Whittier, with Manuscripts and Autograph Letters of Whittier and His Friends, to Be Sold by Order of John Greenleaf Whittier Pickard ... To Which Is Added Letters of William Blake ...* (N.Y., 1920)

20 Blake's letter of 16 March 1804.

## 1920 March 15-17

§**Anderson Galleries**. *The Library of the Late H. Buxton Forman... Manuscripts, First Editions, Autograph Letters and Association Copies of ... William Blake*. (N.Y., 1920)<sup>813</sup>

- 35 *Poetical Sketches* [M] [\$410]
- 36 James Barry, *Account of a Series of Pictures* (1783), Blake's copy [\$250]
- 48 *No Natural Religion* [I] [\$625]
- 50 Twelve copperplates for *Job* [i.e., Blair's *Grave*]
- 51 *Songs* [g<sup>1</sup>] [\$60]
- 52 *Songs* [g<sup>2</sup>] [\$65]
- 53 *Songs* [h] [\$90]
- 65 Drawings for Mary Wollstonecraft's *Original Stories* (with 5 letters from H.H. Gilchrist) [\$1,000]

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<sup>813</sup> For a much abbreviated account of the Buxton Forman sale, see BB #613.

- 66 *Urizen* pl. 22 [\$1,060]
- 67 *Jerusalem* pl. 4, 18-19, 28, 35, 37 [\$610]
- 68 Genesis Manuscript [Hayley translation of Tasso transcribed by Blake] [\$1,350]
- 69 Blake's letter of 12 March 1804 [\$125]
- 71 Blake's letter of 27 April 1804 [\$170]
- 72 Blake's letter of 28 September 1804 [\$140]

REVIEW, &c

**Anon.**, "Blake, Browning, and Keats: High Prices at New York Sale", *Times* [London], **17 March 1920**, p. 19

**1920 April 26**

§**Anderson Galleries.** *The Library of the Late H. Buxton Forman.* (N.Y., 1920)

- 64 "Blake's Memorandum" [\$17]

**1920**

**National Gallery of Victoria** (Melbourne) Blake exhibition (1920)

No catalogue is known.

REVIEW

**Anon.**, "Felton Bequest Pictures", *Argus* [Melbourne], **11 August 1920** (the 30 Blake drawings [for Dante], bought by the Felton Bequest for £4,000 ["very much in excess of their value"] and now on exhibition, "are grotesque in the extreme, and in some cases repulsive in treatment") <BBS 345>

**1921 March 1-2**

§**Anderson Galleries**, *Colour Plate Books; Sporting Books, Library Sets, Rare and Beautiful Bindings ... Original Drawings by William Blake, John Leech and Rowlandson* (N.Y., 1921)

It includes books from Anthony J. Drexel [not in Butlin].

**1921 April**

**Brooklyn Museum**, *Exhibition: Illustrated Books and Drawings by William Blake (William A. White Collection)* (Brooklyn, 1921)

Apparently no catalogue was printed.

**1921 Summer**

**Metropolitan Museum** (N.Y.) exhibition 1921.

No catalogue of the exhibition is known.

**REVIEW &c**

\***Anon.**, "A Note on Four Water-Colours by William Blake", *International Studio*, LXXIV, 294 (**September 1921**), xxxvii (a comment, presumably by the editor, Guy C. Eglinton, on reproductions (on the cover and pp. xxxvii, xxxviii, xl) "from a small but very choice exhibition recently on view at the Metropolitan Museum")

**1921 ?October**

**Scott Fowles Gallery** (N.Y.) exhibition (1921)

No catalogue for the exhibition is known to me.

**REVIEW &c**

**Anon.**, "Blake's Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different

Sensations Now Than When They Were Produced", *AAN*, **22 October 1921** ("Twenty of these tremendous sketches are now on view at the Scott and Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman's" Dante designs)

**Anon.**, "The World of Art. Blake's Drawings for the Divine Comedy", *New York Times*, **16 October 1921** (The Scott and Fowles Gallery exhibition of watercolours for Dante is the occasion for a long discussion of Blake's Dante designs and comparing them to Flaxman's)

### **1921 November 28-December 23**

**A.S.W. Rosenbach**, *Catalogue of an Exhibition of Rare Books, Autograph Manuscripts and Literary Documents* (1921)

Blair, *The Grave*, copperplates for Blake's designs

### **1921**

**\*Geoffrey Keynes**. *Bibliography of William Blake* (N.Y.: The Grolier Club, 1921) <BB> **B.** (N.Y., 1921 [i.e., 1969]) <BB> **C.** §(N.Y., 1921 [i.e., Storrs-Mansfield [Connecticut]: Martino Publishers, 2001) 517 pp.; ISBN: 1578982766

The 2001 reprint gives in black-and-white the four plates originally in colour.

### **1922 June**

**Bernard Quaritch**, *No. 371A Catalogue of Rare and*

*Valuable Books including works on Africa, America, Australasia, Bibliography, English History and Literature, Fine Arts, French Literature, Ireland, Italian Literature, Medicine, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Scotland, Spanish and Portuguese Literature, Sports and a selection of Important New Books* (London, 1918)

Lots 519-20 are *Job* as in Quaritch's September 1918 catalogue.

### 1922 July 10-11

**Christie** sale (1922) <BB 473>

REVIEW, &c

**Anon.**, "The Sale Room: Blake's 'Daughters of Albion'", *Times* [London], **11 July 1922**, p. 7 (*Visions* [E] was sold for £135 to Frank Sabin)

### 1922 August 2

**Sotheby** sale (1922)

No such Blake sale is reported in *BB* or *BBS*.

REVIEW &c

**Anon.**, "The Sale Room: Blake and Kipling", *Times* [London], **3 August 1922**, p. 10 (there were lots of Blakes at yesterday's Sotheby sale)

### 1922 February 11-March 31

**The National Gallery of Canada Special Exhibitions:**  
*Pictures and Sketches by Tom Thomson, Illustrations to the "Book of Job" and Dante's "Inferno" by William Blake and*

*Modern Colour Prints. Third & Fourth Floors* ([Ottawa: National Gallery of Canada, 1922]) 8°

Anon., "Blake's Illustrations to the 'Book of Job' and Dante's 'Inferno'" (pp. 11-17).

### 1922

§*Reproductions from the Works of William Blake* (Seoul, South Korea, 1922)

### 1922

§**Henry Sotheran and Co** *Particulars of Important Reproductions of Unpublished Works by William Blake* (London [1922])

Hollyer reproductions.

### 1923 April 16-18

§**American Art Association.** *Illustrated Catalogue of Books, Manuscripts, Drawings of Superlative Importance* [sold by Col. Henry D. Hughes] (N.Y., 1923) 1,009 titles

117 *Visions* [L] [\$1,450 to James Williams]

118 Blake's *Job* (1826), coloured

128 Blake's *Exhibition of Paintings in Fresco* (1809)  
plus his letter of May 1809 [\$125]

### 1923 May 2

§**American Art Association.** *Illustrated Catalog of American and English "Men of Letters": Autograph Presentation Copies & Holograph Manuscripts by Famous Writers ... also*

*Original Painting in Tempera and an Original Watercolour Drawing by William Blake: Mainly from the Library of the Late Charles Eliot Norton of Boston, Massachusetts, to Be Sold ... by Order of Elizabeth Gaskell Norton and the other Person Hereinafter Named.* (N.Y., 1923)

- 13 "Christ Appearing to the Apostles" <Butlin #325 colour print>, reproduced [\$6,100 to Gabriel Wells]
- 15 watercolours [by John Camden Hotten] of *Marriage* pl. 1-2 <BB 299 n. 12>.

#### REVIEW

**Anon.**, Blake "Painting for \$6,100 | Top Price at Sale Mainly of Contents of Prof. Norton's Library", *New York Times*, **3 May 1923** ("Christ Appearing to the Apostles after the Resurrection" <Butlin #325> was sold to Gabriel Wells; "An original watercolor drawing by Blake for his 'The Marriage of Heaven and Hell'" was bought by James Adams<sup>814</sup> for \$60)

#### 1923 April 16

§**American Art Galleries**, sale of the Collection of a Philadelphia Collector<sup>815</sup> (N.Y., 1923)

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<sup>814</sup> James Adams is not known to *BB*, *BBS*, Butlin, or "William Blake and His Circle" (*Blake* [1992 ff.]). His "original water color drawing by Blake" for the *Marriage* [in fact a copy by Camden Hotten] had been offered in J.W. Bouton, *Original Drawings in Watercolor and India Ink by the Celebrated William Blake* (N.Y., 1875) -- see *BB* 299n.

<sup>815</sup> Col. H.D. Hughes of Armore, Pennsylvania, owned *America* (C), *Ghost of Abel* (C) *Poetical Sketches* (E), *No Natural Religion* (F), *Songs* (Z), Blake's letter of May 1809, and a set of coloured Job prints. He was alleged in the Parke-Bernet catalogue of 2 Nov 1938, lot 58, to have been the anonymous vendor in 1923.

- 117 *Visions of the Daughters of Albion* [L] [\$1,450 to James Williams]
- 118 *Job* (1826) coloured [\$3,125 to James Williams]
- 128 Letter of May 1809 and "Exhibition of Paintings in Fresco" [B] [\$125]

## REVIEW

**Anon.**, "Job, Illustrated, Sells for \$3,125 | Highest Price Paid at Sale Here of Philadelphian's Collection of Rare Books. | First Session Nets \$31,347 | Henry D. Hughes, Stock Broker, Denies That He Was the Owner of Works on Sale", *New York Times*, **23 April 1923** (India Paper proof of *Job* "colored by Blake" was bought by James Williams, who also bought *Visions of the Daughters of Albion* for \$1,450)

**1923 May 4**

§**Walpole Galleries**, *Books and Letters, a Choice Private Library with a Few Additions* (N.Y., 1923) <Grolier Club>

It includes "Blair's Grave and Gay's Fables illustrated by William Blake; Hayley's Life of Romney, extra-illustrated".

**1923 July 23-25**

*Catalogue of the Valuable Contents* [of] 185, Camberwell Grove, Denmark Hill, [London] S.E., [sold 23-25 July 1923] at the Residence By Order of the Executor of **R.C. Jackson** by Messrs. **Goddard and Smith** (22 King Street, St. James', London, S.W.1, 1923)



The sale offers works which are said to have belonged to William Blake (lots 159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (lots 466, 470), Charles Dickens (lot 966), David Garrick (lots 556, 571), Dr Johnson (lot 538), Charles Lamb (lots 137, 475, 506-7, 509-10, 512-13, 516), Michael Angelo (lot 579), and "The Poet Schiller" (lot 464). Two of the Lamb items are said to have come from the "Moxon sale, 1805" (lots 506-7 – see below), when Lamb's friend Edward Moxon was four years old. The significant Blakes are

- 182 "By Blake. A bust Portrait of Dante (12-in. by 9-in.); a ditto of Chaucer with red cap (16-in. by 13-in.)" [Butlin lists no such portraits and nothing owned by R.C. Jackson.]
- 245 "a fine pen and ink drawing with inscription and figure cartoon by **William Blake**".
- 293 "Engraving, The Canterbury Pilgrims [?by Blake, 1810], a ditto, Scene from The Beggars Opera, Act III [surely by Blake, 1790], ... and a letter from William Blake to Flaxman". [BB 276 n3 guesses that this may be the letter 12 September 1800. The "Canterbury Pilgrims" is not in Robert N. Essick, *The Separate Plates of William Blake* (1983), though Essick does suggest (p. 154) that the "R. Jackson" who gave a copy to the Victoria & Albert Museum in 1889 may be Richard C. Jackson.]
- 465 "Heppelwhite open arm mahogany chair with seat and back in velvet. FORMERLY THE PROPERTY OF WILLIAM BLAKE, THE POET". [There is no other reference to such a chair

which belonged to Blake, and its present whereabouts (if it survives) is unknown.]

579f "WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)"

737 "The Book of Thel, by William Blake, 1789, in board cover, quarto size, 39 copies, and 23 royal quarto ditto". [This is plainly *not* the "1789" edition; probably it is the edition "Printed as Manuscript" in 1917 for the William Blake Society, of which Richard C. Jackson was President.]

812 "The Library of William Blake, 25 vols., and 12 vols., various, in paper covers". [Anon., "Felpham and the Poet-Painter Blake. The Thirty-fourth Meeting of the William Blake Society ...", *Observer and West Sussex Recorder*, 27 May 1914, said "books, with Blake's Autograph" were lent for display at the meeting by R.C. Jackson (BB 681 n1), but no book known to have been owned by Blake has any known association with Richard C. Jackson.]

It is difficult to believe that Blake, Lamb, et al, had any connection with these works before Richard C. Jackson acquired them.<sup>816</sup> Jackson was capable of "believing what he

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<sup>816</sup> Carl H. Woodring, "Charles Lamb in the Harvard Library", *Harvard Library Bulletin*, X (1956), 208-239, 367-402, says: "it must be doubted whether Lamb owned any" of the 116 volumes which Jackson claimed came from Lamb's

wanted to believe";<sup>817</sup> he called himself Brother à Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect".<sup>818</sup>

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'",<sup>819</sup> Lamb's "dear old friend", whom Lamb described as

a retired half-pay [naval] officer, with a wife and two grown-up daughters, whom he maintained with the port and notions of gentlewomen upon that slender professional allowance.<sup>820</sup>

As Lamb does not mention a son of his old friend Captain Jackson, it seems very unlikely that Richard C. Jackson was descended from him.

Jackson's grandfather was probably Francis Jackson (born c. 1784), "Citizen, Merchant and Ship Owner, of London, (Offices, Rood Lane E.C. Admitted Freeman of the Paviour City Company, 14th March, 1805.) Red House, Mare Street, Hackney" whose bookplate, headed "RELICS OF CHARLES LAMB Purchased at Edward Moxon's Sale" is in, inter alia, the Victoria University in the University of Toronto copy of John Gay, *Fables* (London: J. Buckland et al, 1788). His parents were Susanah and Richard Charles Jackson of Preston, County Lancashire, to whom he dedicated his *The Risen Life: Hymns and Poems for the Christian Year* (1883;

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library.

<sup>817</sup> Anon., "An Eccentric Recluse – Mr Jackson and Walter Pater", *Times* [London], 30 July 1923, p. 8.

<sup>818</sup> Anon., "Richard C. Jackson. Eccentric Camberwell Recluse who Collected Everything. Died as He Lived", *South London Press*, 3 Aug 1923.

<sup>819</sup> G.W. Wrigley, "Jackson of the Red House, Hackney", *Notes and Queries*, CLIII (9 July 1927), 28.

<sup>820</sup> Charles Lamb, "Captain Jackson", *The Last Essays of Elia* (1833).

1886; 1888; 1889). Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nestling round the open casement", and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainebleau".<sup>821</sup> Since Jackson's father was only 17 when Blake died and cannot have seen him in Hercules Buildings (which Blake left in 1800), and since R.C. Jackson himself is exceedingly unreliable, it is not easy to accept--or reject--his allegations. The vine was still rampant in the neglected garden of Blake's house in 1916.

R.C. Jackson *may* have owned books and manuscripts and furniture which had belonged to William Blake, but he probably did not. It is ironic that the only pre-1820 works in Jackson's sale which are almost certainly from Blake have no such claim made for them--the large prints of the "Canterbury Pilgrims" and Hogarth's *Beggar's Opera*.

Additional information about R.C. Jackson's Blake collection is given in Thomas Wright, *The Life of Walter Pater* (N.Y.: G.P. Putnam's Sons' London: Everett and Co., 1907); Vol. II is largely based on information from R.C. Jackson, information which subsequent Pater scholars have

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<sup>821</sup> R.C. Jackson, "William Blake, An Unlooked for Discovery", *South London Observer*, 22 June 1912.

controverted<sup>822</sup> or, more commonly, ignored. For instance, Wright claimed that Jackson is the original of Pater's *Marius the Epicurean* and that Pater "spent far more of his time in the company of Mr. Jackson than in that of any other friend" (pp. 21, 42).

On the other hand, Wright does present some hard evidence in the form of photographs representing Jackson c. 1882 (as "Brother a Becket"), c. 1886 (as "Marius the Epicurean"), c. 1890, and August 1906 ("in Mr. Wright's study at Olney") (pp. 53, 78, 172, 233) as well as Jackson's richly cluttered rooms in Camberwell (pp. 181, 185, 189, though with no table like the one said to have been owned by Gainsborough and Blake).

Jackson's library may not have been, as Wright claimed, "one of the most valuable private libraries in England",<sup>823</sup> but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900,<sup>824</sup> and Wright's book reproduces from Jackson's library photographs of (1) Virgil, Sebastian Brandt's edition, commentary by Christophoro Landino (Argent: Johannis Gruninger, 1502)

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<sup>822</sup> For example, Jackson is a "bizarre halluciné" whose "témoigne est ... profondément suspect à nos yeux" (Germaine d'Hangest, *Walter Pater: L'Homme et l'Œuvre* [Paris: Didier, 1961], 287); Jackson "never seems to have realised the boundary between the world of his dreams and the realities of his situation"; and none of Pater's known friends had apparently heard of Jackson (Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I [Winter 1971], 82, 86). There is no reference to Jackson in the indices to Samuel Wright, *An Informative Index to the Writings of Walter Pater* (West Cornwall, Connecticut: Locust Hill Press, 1987), or in *Letters of Walter Pater*, ed. Lawrence Evans (Oxford: Clarendon Press, 1970).

<sup>823</sup> Thomas Wright (1907), p. 81.

<sup>824</sup> Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I (Winter 1971), 87.

(pp. 255, 258, 261), **(2)** Homer (Venice, 1525) with over 100 woodcuts (pp. 265, 269, 273, 276), **(3)** Dante, *Divine Comedy* (Venice, 1529) (p. 248), **(4)** *The Workes of our Antient and learned English Poet Geoffrey Chaucer* (London: Bonham Norton, 1598) (pp. 237, 241, 245), and **(5)** John Guillim, *Display of Heraldry*, Fourth Edition (London: Richard Bleme, 1660) with "every coat ... properly coloured at the time of publication" (p. 268). Wright also refers to "an early edition of Caxton and a pre-Caxtonian copy of the Golden Legend, with beautiful binding and clasps" and "first editions of Carlyle and Blake" (p. 174).

In particular, the "Blake treasures" which Jackson showed to Pater consisted of

an engraving of the Canterbury Pilgrims, Blake's original oil-colour sketch for Chaucer, several copies of Blake's works in proof state, including the plates to the *Book of Job*, Young's *Night Thoughts*, and Blair's *Grave* – all in uncut states, and a copy of the famous 'Marriage of Heaven and Hell,' coloured in water-colours by Blake's own hand.<sup>825</sup>

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (lot

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<sup>825</sup> Wright (1907), p. 180. Wright does not mention a number of works associated with Blake in the 1923 catalogue: portraits of Dante and Chaucer (lot 182), a pen-and-ink drawing (lot 245), a "letter from Blake to Flaxman" (lot 293), Blake's chair (lot. 465), his painting table (lot 579f), and 37 volumes from "The Library of William Blake" (lot 812) -- perhaps Jackson acquired these after Pater's death in 1894 or after Wright's book was published in 1907.

293, not attributed to Blake)--perhaps the others had been disposed of before the sale, as the Dante collection had been.

Published "Proofs" of Job (1826) and Blair's *Grave* (1808) are not uncommon, but no other copy of Young's *Night Thoughts* (1797) is known to be "in proof state". "Blake's original oil-colour sketch for Chaucer" which Wright says Jackson owned is not otherwise known.<sup>826</sup> Of the eight known coloured copies of the *Marriage*, copies F-I could not have belonged to Jackson, and it is exceedingly unlikely that A, C-E did.

Almost certainly Jackson did not own a proof copy of Young's *Night Thoughts* (1797), "Blake's original oil-colour sketch for Chaucer", or a copy of *The Marriage of Heaven and Hell*, though he could have had the *Marriage* facsimile of Hotten (1868) or of Muir (1884).

### 1923 December 10-11

§**Sotheby, Wilkinson and Hodge.** *Catalogue of Valuable Printed Books, Illuminated & Other Manuscripts, Drawings, Caricatures & Book-Plates, Autograph Letters, Literary Relics, etc. ... Comprising ... Very Fine Copies of William Blake's MILTON and THEL, and a Collection of Over 1500 Drawings by T. Stothard, formerly in the Library of the Late B.G. Windus, Esq. ...* (London, 1923) 66 pp.

252 *Thel* [O] and *Milton* [D] [£3,400 to Pickering].

#### REVIEW &c

**Anon.**, "The Sale Room: A Fine Copy of Blake's

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<sup>826</sup> Blake's tempera for the Canterbury Pilgrims has been in the Stirling-Maxwell family since 1853 (Butlin #475), and the uncoloured pencil sketch has been in the Cunliffe family since 1895 (p. 476). It is exceedingly unlikely that Blake ever made a sketch for Chaucer *in oil*, as opposed, say, to watercolours.

‘Milton’”, *Times* [London], **20 November 1923**, p. 17 (announcement of sale)

**Anon.**, "Blake's 'Milton' Is Sold. | Pickering and Chatto Pay £3,400 for Copy in London", *New York Times*, **12 December 1923**, p. 14 ("it will go abroad")

1923

§**National Gallery of Canada.** *Sandby Aquatints and Blake Engravings* (Ottawa, 1923)

**1924 January 30-31, February 1**

§**American Art Association.** *Herman L.R. Edgar Collection of First Editions of W.M. Thackeray; Inscribed First Editions of Joseph Conrad; Charles B. Eddy Collection of First Editions; Superb Sporting Prints in Color; Fresco Paintings by William Blake ...* (N.Y., 1924)

307 \*"Newton" colour-print <Butlin #307>

**1924 April 22**

**American Art Association** sale [of Col. **Henry D. Hughes**] (N.Y., 1924)

58 *Poetical Sketches* [E] [\$525]

59 *There is No Natural Religion* [F] [\$600]

63 *America* [C] [\$950 to G. Wells]

66 Hayley, *Ballads* (1805) inscribed by Blake to Mr Weller

70 *Ghost of Abel* [D] [\$400 to James F. Drake]



**1924 April 30-May 2**

§**American Art Association**, *Private Library of Herbert L. Rothschild* (N.Y., 1924)

103 "Job and His Daughters" <Butlin #551 20>,  
reproduced

## REVIEW

**Anon.**, "Water Color Brings \$1,660 | It Is One of William Blake's Illustrations of the Book of Job", *New York Times*, **1 May 1924** ("Job and His Daughters" for Job pl. 20 from the collection of Herbert L. Rothschild of San Francisco was sold to Gabriel Wells)

**1924 June 23**

§**Sotheby**. *The Valuable Stock of Autograph Letters, Historical Documents, etc., The Property of Messrs. J. Pearson & Co (C.E. Shephard & F.A. Wheeler), 5, Pall Mall Place, London, S.W. 1 (sold owing to the Dissolution of their Partnership) .... 23 June 1924*

The sale includes manuscripts of William Blake and William Hayley. Pearson had previously sold Blake's letters of 1 July 1800 (1893), 13 December 1803 (1858), 16 March 1804 (1885), April 1826 (1885), and April 1827 (1893). I do not know what Blake manuscripts they sold in 1924.

**1924 July 1-4, 7-9**

**Sotheby**, *Catalogue of the Well-Known and Valuable Library of the late Bernard Buchanan MacGeorge, Esq* (1924) <BB>

The important Blakes were lots 108-34.

## REVIEWS &amp;c

**Geoffrey Keynes**, "The Macgeorge Blakes", *Times Literary Supplement*, **26 June 1924**, p. 403 (announcement of the Blakes to be sold at Sotheby's) <BB #1031>

**Anon.**, "£4,000 for Books in 10 Minutes", *Daily Mail* [London], **2 July 1924** (*Songs* [A], *Marriage* [D], *Europe* [A], and other Blakes sold for £4,000) <BB #943>

**Anon.**, "Notes on Sales. The MacGeorge Blakes", *Times Literary Supplement*, **10 July 1924** (it was "one of the most important Blake auctions of the present century") <BBS 347>

### 1924 October 22-23

§**Anderson Galleries.** *Selection from the Library of Mr William S. Hall, New York City; First Editions in Great Variety, Including Many Blake, Whitman Burroughs Volumes; with Other Private Collections in a Separate Alphabet* (New York, 1924) 66 pp.

William S. Hall is not otherwise known to have owned first editions of Blake, but see 19-20 February 1929.

### 1924 November 10

**Sotheby catalogue** (1924)

#### REVIEW

**Anon.**, "The Sale Room: A Blake Drawing", *Times* [London], **11 November 1924**, p. 11 (Blake's

“Philoctetes and Neoptolemus at Lemnos” <Butlin #676> was sold for £510 to F. Edwards)

### 1924 December

§**Francis Edwards.** *Catalogue 466. A Catalogue of English Literature of the Nineteenth and Twentieth Centuries, Mostly First Editions* (London, 1924) 21 cm, 51 pp.

59 Blake's "Philoctetes and Neoptolemos at Lemnos" <Butlin #676> £650

### 1924

**British Museum Print Room** Exhibition of Blake's Engravings and Colour Prints (1924)

No catalogue is known.

### REVIEW

**Anon.**, “Art Exhibitions. Blake Engravings and Colour Prints”, *Times* [London], **30 April 1924** <BB #838>

### 1925 April 6-8

§**SothebyandCo.** *Catalogue of Highly Important Manuscripts, Extremely Valuable Printed Books, Autograph Letters and Historical Documents ... Comprising ... an Extremely Fine Drawing by William Blake, the Property of Mrs. A.R. Crosby* (London, 1925)

152 \*"By the Waters of Babylon" <Butlin #466> [£600].

### 1925 April

**Bernard Quaritch**, No. 391 *A Catalogue of Rare and Valuable Books including works on Americana, Bibles,*

*Bibliography, Classics, English History and Literature, European History and Literature, Fine Arts, French Literature, Genealogy and Heraldry, Ireland, Occult Sciences, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Scotland, Sports, Topography, Wales, and a selection of Important New Books* (London, 1925) <Huntington>

303 *Job* (1825), "ON INDIA PAPER; *calf*", £52.10.0

304 "THE SAME ... PROOF IMPRESSIONS ON INDIA PAPER; *levant morocco, gilt top, by Rivière* ... The plates ... bear the words *Proof* on the lower margin", £65.0.0

### 1926 January 14-15

*Rare First Editions of Famous Writers of the XVIth to XXth Century, English and American* (N.Y.: **American Art Association**, 1926)

Lots 39-50 are Blakes, including

40 \**The Gates of Paradise* [*For the Sexes* (H)]

### 1926 April 14

§**Anderson Galleries**, sale of books from the private library of Victor Thane of Chicago and the library of a well-known New York Collector (London, 1926)

75 *Songs of Innocence* [J] [\$1,200 to W. Clarkson]

### REVIEW

**Anon.**, "89 Rare Paintings, Sold for \$89,850 | Private Collectors Get Most of Art Treasures at Anderson

Galleries Auction ...", *New York Times*, **15 April 1926** (*Songs of Innocence*, "printed in green and ... delicately coloured", was bought by W. Clarkson)

### 1926 May

**Pennsylvania Museum of Art** *Works of William Blake* exhibited May 1926.

The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake", *Bulletin Philadelphia Museum of Art*, XXI (May 1926), 162-65, which mentions 15 drawings Newton is known to have owned, plus nine books and loose prints from books in Illuminated Printing and some commercial engravings (only Hogarth and Canterbury Pilgrims named), the drawings certainly and the books and prints almost certainly from Newton's own collection; "the very rare catalogue issued by Blake when the original picture ['Canterbury Pilgrims'] was exhibited in 1812" is probably *A Catalogue of the Fifth Annual Exhibition of the Associated Painters in Water Colours* (1812), in which the tempera of the "Canterbury Pilgrims" was lot 254, though of course the *Catalogue* was not "issued by Blake".

### 1926 November

§**Francis Edwards**, Catalogue (November 1926)

459 Blake's "Philoctetes and Neoptolemos at Lemnos"  
<Butlin #676>, £650

### 1926 December 15

**Sotheby** sale of **Alfred G. Gray** (1926) <BB 407, 417>

REVIEWS &c

**Anon.**, "The Sale Room: William Blake's 'Songs of Innocence'", *Times* [London], **20 November 1926**, p. 15; 16 December 1926, p. 9 (the first announces the Sotheby sale; the second records the sale to Spenser of *Songs* [L] for £1,350 and *Innocence* [E] for £450)

### 1926 December

**Bernard Quaritch**, *No. 405 A Catalogue of Standard English Books (including Translations) Printed Since the Beginning of the Eighteenth Century Part I . . A-K* (London, 1926)  
<Biblioteca La Solana>

- 242 *Visions of the Daughters of Albion* [F] (1793),  
"Folio, 11 ll., printed in brown on one side only  
and FINELY COLOURED BY HAND BY BLAKE,  
with water-colour and opaque pigment, the  
frontispiece has been inlaid and a torn leaf has  
been skilfully repaired; loosely inserted in a  
volume; half morocco, UNCUT ... duplicates of the  
first three plates, printed in green and painted in  
water-colours, are inserted. ... From the collection  
of the Earl of Beaconsfield", £525.0.0
- 243 "A Collection of Tracings and Facsimiles of Works  
by William Blake, as detailed below; unbound n.d.  
*America*, "Tracings of 6 illustrations"  
*The Book of Thel*, "Tracings (coloured) of the  
complete series of 6 illustrations"  
*Europe*, "Coloured reproductions of 5 leaves

(*frontispiece, title, and the first three pages*)"

"BLAKE'S COMMONPLACE-BOOK. *Tracings of 30 drawings*"

"THORNTON'S VIRGIL. *13 engravings from*"

"MISCELLANEOUS TRACINGS (*some coloured*)"

"LITTLE TOM THE SAILOR. *A modern reprint; boards*", £18.18.0

## 1926

**Pennsylvania Museum** exhibition of Works of William Blake (1926)

No catalogue was issued.

### REVIEW

\***Alfred Edward Newton**, "Works of William Blake", *Pennsylvania Museum Bulletin*, XXI, 103 (**May 1926**), 162-65 (description of the exhibition) <BB #2284>

## 1926, 1967, 2012

**Laurence Binyon**, *The Engraved Designs of William Blake* (London N.Y., 1926) <BB> **B.** (N.Y., 1967) <BB> **C.** §(Paderborn [Germany]: Klassik Art, 2012) ISBN: 9783954910595

### REVIEWS

§**L.B.** [**Laurence Binyon?**], *Manchester Guardian*, **8 January 1926**

§**Anon.**, *Glasgow Herald*, **16 December 1926**

§**Anon.**, *Times Literary Supplement*, **3 February 1927**, p. 71

**1927 January 11 ff.**

§ William Blake Centenary Exhibition (Bognor, 1927)

No catalogue is known.

## REVIEW &amp;c

**Anon.**, "Blake Exhibition at Bognor", *Times* [London],  
**28 December 1927**, p. 13 (the exhibition opens 11  
 January, directed by G.P. Baker)

**1927 April 27-29**

§ **Sotheby.** *Valuable Printed Books, European & Oriental  
 Miniatures & Manuscripts, Autograph Letters and Historical  
 Documents ... Comprising ... a Fine Drawing by William  
 Blake* (London, 1927)

The Blake drawing is "Oberon and Titania on a Lily"  
 <Butlin #245>.

**1927 May**

**Victoria & Albert Museum** Blake centenary exhibition (May  
 1927)

There was apparently no catalogue of the exhibition.

## REVIEW &amp;c

**Anon.**, "Centenary of William Blake", *Daily Telegraph*  
 [London], **9 May 1927** (twenty drawings, plus *Job*  
 and engravings are on exhibition at the Victoria &  
 Albert Museum)

**1927 August 15-30**



§**National Gallery of Canada.** *William Blake Memorial Exhibition* (Ottawa, 1927)

### 1927 October 11-15

*William Blake. Artist. Poet. Seer. (born 1757, died 1827). Centenary Exhibition at the **Old Town Hall, Woolwich** From Tuesday to Saturday October 11th-15th 1927.*

List of Books, Engravings, Drawings, etc. contained in the Woolwich Library and Museum Collection and List of Loan Collections.

### 1927 November 21

§**Stan V. Henkels** Auction Catalogue No. 1289, Philadelphia, 21 November 1927.

### REVIEWS &c

**Anon.**, "Original Drawings by Blake", *Boston Evening Transcript*, **9 November 1921** (about the prospective Henkel sale of a book with 50 Blake drawings)

**Anon.**, "Philadelphia Book Sale", *Boston Evening Transcript*, **16 November 1921** (Detailed description of "one of the most important Blake items ever offered in this country". Henkels offers (on behalf of Mrs Ellen M. Dobinson, the step-daughter of T.K. Richmond) as lot 15 "William Blake's Original Sketch Book", 7" x 4", with "about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond", "*probably the most important Blake item ever offered for sale in this country*". [However, though Mr Henkels is sure that "*the*

*most sceptical would hesitate to pass an adverse opinion on them*", the half-tone reproductions (the frontispiece and at p. 6) of what he calls "The Temptation of the Lord by Satan", "A Lunatic", "And the Woman was given two wings of a Great Eagle", and "The Crucifixion" (i.e., a female mourner from what its inscription calls an "old print"), bearing *the autograph [sic] of Blake*, seem to GEB and to Robert Essick to be clearly not the drawing or autograph of William Blake and probably that of George Richmond])

**1927 December 19-1928 January 10**

**Fogg Museum** (Harvard University) exhibition of Young's *Night Thoughts* watercolours (selections) <Butlin #330>

No catalogue is known.

**1927 December 25-1928 January 10**

**Fogg Museum, Harvard University.** Blake exhibition

No catalogue of the exhibition is known

REVIEWS, &c

**Anon.**, "Fogg Museum Exhibits Blake Illustrations:

Drawings to Young's 'Night Thoughts' Will Not Be Shown in this Country After January 10", *Harvard Crimson*, **21 December 1927**

**Anon.**, untitled, *New York Times*, **25 December 1927**

("The Fogg Museum, Harvard University, has just opened an exhibition of ... William Blake",

watercolours for Young's *Night Thoughts* destined for the British Museum. The exhibition will close on 10 January 1928)

### 1927

**Burlington Fine Arts Club Catalogue: Blake Centenary Exhibition**(1927) <BB>

#### REVIEWS

**Anon.**, "Blake Exhibition at British Museum", *Times* [London], **20 May 1927**, p. 19 (apparently about the Burlington Fine Arts Club exhibition)

**Herbert Read**, "William Blake", *Country Life*, **9 July 1927**, pp. 66-68 <BB #2499>

\***Archibald G.B. Russell**, "The Blake Centenary", *Apollo*, V (1927), 258-61 <BB #2596>

### 1927

§Blake exhibition, Free Public Library, Lambeth

The exhibition is known only from the §typed catalogue of the 1927 Lambeth Library Blake exhibition with a collection of Blake ephemera formed by Thomas Wright offered in §John Hart, Catalogue 91 (March 2011), lot 75.

### 1927

§*National Gallery, Millbank: Illustrated Guide, British School* ([London: National Gallery, Millbank], 1927)

It includes "Blake" and "Blake as Poet, Artist, and Mystic." [The National Gallery, Millbank, later became the Tate Gallery.]

**1928 February 1**

**American Art Association.** *Important First Editions, Manuscripts and Letters of Jane Austen, J.M. Barrie, William Blake, Robert Burns ... and Others Mainly from Original English Sources* (N.Y., 1928)

8 *Europe* [F] [\$11,300 to W.M. Hill]

#### REVIEW

**Anon.**, "Blake Book Brings \$11,300 at Auction | Unrecorded Copy of 'Europe: A Prophecy' Sells for a New High Price. | ...", *New York Times*, **2 February 1928** (17 pl. on 10 leaves, printed in green and brown, coloured with watercolour and opaque pigments, "with the original wrappers, stitched and pages uncut", bought by W.H. Hill)

#### 1928 March

**Metropolitan Museum**, N.Y., exhibition of Blake's *Night Thoughts* drawings

No catalogue is known.

#### REVIEW

**Anon.**, "Blake Centennial Observed", *New York Times*, **12 March 1928** ("The Museum is observing the centenary of the death of William Blake by an exhibition of sixteen drawings out of about 1,000 [i.e., 537] made by him to illustrate 'Young's Night Thoughts' ... lent by Mrs. William Emerson ... which are to be given later to the British Museum")

#### 1928 April 3

**Anderson Galleries** auction (N.Y., 1928)

- 13 "Directions for Landscape Painting" signed "W.B." and [mistakenly] attributed to the poet

REVIEW

**Anon.** "Autograph Poe Poem To Be Sold at Auction | First Edition of 'Pilgrim's Progress' and William Blake Manuscript Also Offered", *New York Times*, **1 April 1928** ("an unpublished and unrecorded manuscript by William Blake, entitled 'Directions for Landscape Painting.'")

**1928 May**

**Metropolitan Museum** (N.Y.) Exhibition of 16 watercolours for Young's *Night Thoughts* <Butlin #330>.

No catalogue is known.

**1928 December 1-1929 February 28**

**City of Birmingham Museum and Art Gallery** *William Blake: The Complaint or Night Thoughts* (1928) <BB>

REVIEWS &c.

**Anon.**, "Blake's Water-Colours: Exhibition Opened in Birmingham", *Observer* [London], **2 December 1928** (the *Night Thoughts* water-colours are to be seen, about 180 per month, at the Birmingham Art Gallery 1 December 1928-28 February 1929)

**Anon.**, "Blake Exhibition at Birmingham", *Times* [London], **5 December 1928**, p. 17

**Anon.**, "Blake and Birmingham", *Connoisseur*, LXXXIII (1929), 99 <BB #844>

**1928?**

§**James F. Drake**, *A List of Fine Books Illustrated by and Relating to William Blake, English Artist, Poet and Mystic*. (?1928) Typescript.

36 commercial book illustrations, editions, criticism, reproductions.

### 1929 February 19-20

§**American Art Association**. *First Editions of Nineteenth and Twentieth Century Authors, Dreiser, Hardy, Johnson, Kipling, Millais, O'Neill, Shaw, Trollope; Finely Illustrated Works, William Blake, French Engravings of the Eighteenth Century, Examples of Early Printing, Vierge, etc. and a Series of Nonesuch Press Books* (N.Y., 1929) 94 pp., 754 lots.

The property of the artist Miss Clara Tice, Mr William Stanley Hall.

### 1929 March

**National Gallery of Scotland** exhibition of selections of the Young's *Night Thoughts* watercolours <Butlin #330>.

No catalogue is known.

### 1929 July 26

**Christie** sale by **Sydney Morse** (26 July 1929), lots 15-21, 37

The Blake's were *Europe* pl. 1, *Marriage* pl. 14, and miscellaneous drawings <BB 109, 302, Butlin #54, 401, 449, 531, 549, 690>.

### REVIEW

**Anon.**, "The Sale Room. Nathaniel Horne Portrait. William Blake Drawings", *Times* [London], **27 July 1929**<BB #1030>

**1929 July**

**British Museum Print Room** Exhibition of Blake's watercolours for Young's *Night Thoughts* 1929)

Apparently no catalogue was issued for the exhibition.

REVIEWS &c

**Anon.**, "Water-Colours by Blake: Exhibition at the British Museum", *Times* [London], **26 July 1929**, p. 12

**Anon.**, "Blake Book Illustrations. British Museum Exhibits. Now on View", *Daily Telegraph* [London], **26 July 1929** (on the exhibition of about 40 of the recently-acquired *Night Thoughts* drawings)

**1929 December 17-21**

**Sotheby sale** (1927)

The sale included the New Zealand set of Job watercolours probably copied by Linnell (Butlin p. 409).

REVIEW

**Anon.**, "Blake Drawings Realize £500", *Art News*, XXVI (12 January 1929), 24 <BB #865>

**1929 December**

§**Boston Museum** Blake Exhibition (1929)

No catalogue is known.

REVIEWS

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**\*Anne Webb Karnaghan**, "Blake Manuscripts Shown at Museum", *Boston Evening Transcript*, **11 December 1929** <BB #1986>

**Anne Webb Karnaghan**, "Blake Exhibition at Boston Museum", *Art News*, XXVIII, 13 (**28 December 1929**), 11 (lists contents) <BB #1985>

**1929**

**British Museum Print Room** exhibition of Water-Colours by William Blake for Young's *Night Thoughts* (London, 1929)

No catalogue of the exhibition is known.

REVIEW, &c

**Anon.**, "Water-Colours by Blake: Exhibition at the British Museum", *Times* [London], **26 July 1929**, p. 12

**1929**

**National Gallery of Scotland** exhibition of 100 watercolours by William Blake for *Night Thoughts* (1929)

There appears to have been no catalogue.

REVIEW

**Anon.**, "Water-Colours by William Blake. Exhibition in Edinburgh. Fascinating Collection of Imaginative Work", *Glasgow Herald*, **29 March 1929**

**1930**

**Bernard Quaritch**, *No. 431 A Catalogue of Rare & Valuable Books including works on Americana, Bibles, Bibliography, Early Printed Books, English History and Literature, Genealogy and Topography, Naval and Military Matters,*



*Oriental History and Literature, Periodicals and Narratives of Scientific Voyages, Sports and Pastimes and a Selection of Important New Books* (London, 1930) <Huntington>

- 639 "THIRTEEN (of seventeen) ENGRAVINGS to illustrate THORNTON'S VIRGIL (1821). A Collection of Tracings and Facsimiles of Works by William Blake, as detailed below; *unbound n.d.*"  
*America*, "6 illustrations"  
*The Book of Thel*, "Tracings (coloured) of the complete series of 6 illustrations"  
*Europe*, "Coloured reproductions of 5 leaves (frontispiece, title, and the first three pages)"  
"BLAKE'S COMMONPLACE-BOOK. *Tracings of 30 drawings*" "THORNTON'S VIRGIL. 13 *engravings from*"  
"MISCELLANEOUS TRACINGS (*some coloured*)",  
"LITTLE TOM THE SAILOR. *A modern reprint; boards*", £18.18.0

**1931 October 22-December 15**

*Loan Exhibition of Works of William Blake* [in the] **Fogg Art Museum** (Harvard University) (1930) <BB #637>

REVIEWS

- `\***Anon.**, "Mysticism of William Blake Seen at the Fogg Art Museum", *Art Digest*, V (1 November 1930), 25 <BB #993>  
\***Laura Howland Dudley**, "Blake Exhibition", *Fogg Art Museum Notes*, II (1931), 285-304 <BB #1519>

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**1931 October**

**Dutton's bookshop** catalogue of the library of Paul Hyde Bonner (N.Y., 1931) <Edwin Wolf Ind>

- 21 "Genesis: the Seven Days of the Created World",  
\$8,500
- 24 *Visions of the Daughters of Albion* [F], \$10,000
- 31 "Laocoon" [B], \$1,750
- 34 *Songs of Innocence and of Experience* [o], \$350

REVIEW

**Edward Alden Jewell**, "Two Exhibitions of Books",  
*New York Times*, **6 October 1931** ("At Dutton's, on  
the second floor" is an exhibition of the works for  
sale from the library of Paul Hyde Bonner "with its  
extensive Blake material", especially *Visions of the  
Daughters of Albion* [O]--the "fine frontispiece in  
color ... has been placed in the Fifth Avenue show  
window"; the Blake works also included "Genesis:  
The Seven Days of the Created World")

**1931**

*Sale Catalogue of the Private Library of Paul Hyde Bonner  
As Offered by Duttons, Inc* (N.Y., 1931) <BB 207, 269, 469>

The sale included Blake's Genesis (Tasso) manuscript,  
"Laocoon" (B), and *Songs* (o).

REVIEW &c

§**Edward Alden Jewell**, "Art: Blake's Work to Be on View",  
*New York Times*, **23 September 1931**

**1932 January 27-29**

§**Hodgson**, *A Catalogue of Books from Various Sources ... a*

*Collection of Books By or Relating to William Blake, formed by the Late Dr. J.H. Clarke* (London, 1932)

John Henry Clarke published books about Blake in 1927, 1928, and 1930.

### 1932 December 19

**Sotheby** sale of **Anthony Bacon Drury Butts** (great grandson of Blake's patron Thomas Butts) (1932)

The sale included "Blake's Chaucer: An Original Engraving" (B) and Blake's receipt of 29 June 1809 <BB 111, 355)

### NOTICES &c

**Anon.**, "The Sale Room. Blake Relics", *Times* [London], **1 December 1932**

### 1933 January

§**William H. Robinson** *Catalogue 42 A Miscellany of Rare Books ... and an Original Drawing by William Blake to Illustrate "Paradise Lost."* (London, 1933)

The drawing is "Satan, Sin and Death: Satan Comes to the Gates of Hell" <Butlin #520>.

### 1933 March 1

**American Art Association-Anderson Galleries**, sale of the library of Willis Vickery (N.Y., 1933)

- 15 *Poetical Sketches* [N] [\$975 to Beyer]
- 16 *Songs* [Z] [\$6,000 to Rosenbach]
- 17 *Descriptive Catalogue* [J] [\$200]
- 19 Letter of 2 July 1800
- 21 Letter of 16 March 1804
- 22 Letter of February 1827

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REVIEW

**Anon.**, "Rare Books Bring \$48,921 at Auction | Rosenbach Pays \$6,000 for Blake's Own Copy of 'Songs of Innocence and [of] Experience' ...", *New York Times*, **2 March 1933** (Rosenbach bought the *Songs*, Barnet J. Beyer bought the *Poetical Sketches*)

**1933 April 3**

**Sotheby sale (1933) <BB 408>**

REVIEW, &c

**Anon.**, "The Sale Room. Blake's 'Songs of Innocence'", *Times* [London], **4 April 1933**, p. 13 (Quaritch paid £410 for *Innocence* [N])

**1933 December 12-1934 January 23**

§**National Gallery of Canada.** *William Blake and His Followers* (Ottawa, 1934)

**1933 December**

§**Art Institute**, Chicago, Blake exhibition (Chicago, 1933)

REVIEW, &c.

**Cary, Elisabeth Luther**, "Drawings for Prints. Comment Based on a Rewarding Group of Examples at New York Public Library", *New York Times*, **24 December 1933** ("Chicago: Color-plates<sup>827</sup> by William Blake are now on view in the

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<sup>827</sup> The "Table of Collections" in *BB* pp. 57-66 records no original work by Blake at the Chicago Art Institute, though they do have a number of uncoloured

Print Galleries of the Art Institute")

**1934 January-March**

§*Exhibition of British Art c. 1000-1860*. Short Catalogue. (London: **Royal Academy of Arts**, Burlington House, 1934)

It includes 15 major Blake paintings, water colours, large colour prints.

It is accompanied by §\**British Art: An Illustrated Souvenir of the Exhibition of British Art at the Royal Academy of Arts* (London: William Clowes and Sons for The Executive Committee of the Exhibition, 1934) which reproduces 4 Blakes, and §*Commemorative Catalogue of the Exhibition of British Art, London, Jan.-March 1934* (London: Oxford University Press, 1935).

**1934 February 15**

**American Art Association-Anderson Galleries** Paul Hyde Bonner collection (NY., 1934)

- 11 *Visions of the Daughters of Albion* [F] [\$5,200, Rosenbach]
- 17 "Genesis: The Seven Days of the Created World" [\$10.50]

REVIEWS

**Anon.**, "Rare Editions Offered. | Blake Work Formerly Owned by Disraeli to Be Sold", *New York Times*, **11 February 1934** (the Paul Hyde Bonner collection to be sold includes *Visions of the Daughters of Albion*[F], "Genesis: The Seven Days of the Created World", and *Little Tom the*

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commercial engravings.

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*Sailor)*

§**Anon.**, "Blake Book Brings \$5200; Rare Copy Owned by Disraeli", *New York Times*, **16 February 1934**  
(*Visions of the Daughters of Albion* [F])

**1934 April**

**Art Institute of Chicago.** *William Blake and Two of His Young Followers.*

I know of no catalogue for the work.

REVIEW

**Elisabeth Luther Cary**, "William Blake and Two of His Young Followers [Palmer and Calvert]", *New York Times*, **22 April 1934**. <See BB #1357>  
(The Art Institute of Chicago has just acquired 11 Blake prints for Virgil, to be seen at a "small but stimulating Blake exhibition at the Art Institute")

**1934 July 11**

§**Sotheby and Co.** *Catalogue of the Collection of Important Paintings and Drawings Mainly by English Eighteenth and Nineteenth Century Masters, the Property of Colonel Fairfax Rhodes (deceased); Comprising Paintings by J.S. Cotman, John Constable (a portrait), George Romney, Richard Wilson, William Blake ...* (London, 1934) 36 pp.

Col. Fairfax-Rhodes

31 "illustration to Urizen"<sup>828</sup> <Butlin #635, "Death

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<sup>828</sup> It is erroneously inscribed on the verso: "Illustration to 'Urizen', a poem by William Blake--who also made this drawing. It belonged to my father[.] Thomas H. Cromek".

Pursuing the Soul> Through the Avenues of Life"  
for Blair's *Grave*] [£40 to Jacob Schwartz]

**1934 June 2-August**

**National Gallery of Victoria** (Melbourne) Blake exhibition  
(1934)

No catalogue is known.

REVIEW

**Anon.**, "Exhibition of Drawings and Engravings",  
*Argus* [Melbourne], **2 June 1934**, p. 17 (a Blake  
exhibition "will be open [for two or three months]  
to the public from to-day") <*BBS* 344>

**1934**

**Pierpont Morgan Library** exhibition of William Blake  
(N.Y., 1934)

Apparently there was no catalogue.

REVIEWS

§**Anon.**, "Blake Art Shown in Morgan Library: 3 Series of  
Writer [sic] Colors for 'Book of Job' Are displayed  
...", *New York Times*, **9 January 1934**

§**Elisabeth Luther Cary**, "Fresh Light on Blake: Morgan  
Library Exhibition and Lecture by Mr Binyon [i.e.,  
Binyon]", *New York Times*, **14 January 1934**

**1934**

**Pennsylvania Museum** exhibition of **Lessing J. Rosenwald's**  
Blakes (1934)

No catalogue is known.

REVIEWS

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- \***Anon.**, "Interest in Blake's Art Receives Impetus", *Art Digest*, VIII (15 May 1934), 17 <BB #962>  
 \***Anon.**, "William Blake", *Pennsylvania Museum Bulletin*, XXIX, 162 (April 1934), 75-76 <BB #1053>

**1934**

**Minneapolis Institute** Blake exhibition (1934)

No catalogue of the exhibition is known.

REVIEW &c

- Anon.**, "Blake's Engravings for the Book of Job", *Minneapolis Institute Bulletin*, XXIII (1934), 29-30 (to be exhibited) <BB #892>

**1935**

§\**Catalogue of a Collection Containing Manuscripts & Rare Editions of James Joyce; A Few Manuscripts of Walt Whitman; and Two Drawings by William Blake Belonging to Miss Sylvia Beach and Offered for Sale at Her Shop* (Paris: **Shakespeare & Co**, 12, rue de l'Odéon, 12 Paris VIe ([Paris: Shakespeare & Co., 1935]) 14 pp.

Butlin records no work belonging to Sylvia Beach or offered at Shakespeare & Co.

**1935**

**Bernard Quaritch**, *Catalogue 502* (London, 1935) <Huntington>

A "Collection of Tracings and Facsimiles of Works by William Blake" including 13 Engravings" for Thornton's Virgil



**1936 February 17-19**

§\***Messrs. Sotheby and Co.** *Catalogue of Valuable Printed Books, Illuminated and Other Manuscripts, Autograph Letters, Topographical Drawings of American Interest, etc.: Comprising the Library of Sir Algernon Methuen, Bt. (Decd.) ... Including: the Magnificent Butts-Crewe Copy of Songs of Innocence and [of] Experience (the Second Largest Known, and the Only One with Tinted Wash Borders); the Famous Copy of Young's Night Thoughts Coloured Throughout by Blake, also from the Butts-Crewe Collections; Very Fine Copies of Thel and Visions of the Daughters of Albion ... Which Will Be Sold by Auction ...* (London, 1936)

Lots 349-516, 529-30 were important Blakes:

499 *Songs* [V] [£1,050 to Rosenbach]

501 *Thel* [B] [£420 to Quaritch]

503 *Visions* [M] [£540 to Quaritch].

505 Young, *Night Thoughts* (1797), coloured [A] [£580 to Robinson]

**1936 March 11**

**American Art Association-Anderson Galleries**, *Library of the late Marsden J. Perry and Others* (N.Y., 1936)

36 "A Breach in a City, the Morning After a Battle"  
<Butlin #189> [\$2,000 to Charles Sessler]

37 *Book of Thel* [R] [\$2,000 to Drake]

REVIEW

**Anon.**, "Long MS. by Conrad Brings \$2,400 at Sale. | Wells Acquires 'Under Western Eyes'--Blake Water-Color for \$1,200", *New York Times*, **12 March 1936** (the Blake watercolour, "A Breach in

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a City--The Morning after a Battle", was sold to Charles Sessler for \$1,200, and *Thel* [R] was bought for \$2,000 by James F. Drake)

**1936 October 17-21**

**Furness Library, University of Pennsylvania**, Works from the Collections of Lessing J. Rosenwald and A.E. Newton (1936)

No catalogue is known.

REVIEW

§**Anon.**, "Prints of Wm. Blake Seen in Philadelphia Exhibition Includes Water-colors and Books, Some Items Not to Be Found in the British Museum", *New York Times*, **18 October 1936** <BB #1019>

**1936 December 9**

**American Art Association/Anderson Galleries** sale (1936)  
<BBS 195>

21 Proofs for *Job* [now in Yale].

REVIEW, &c

§**Anon.**, "Blake Engravings Bring \$5,000 at Sale: Rare Set from 'Book of Job' ...", *New York Times*, **10 December 1936**

**1936**

**Philadelphia Museum of Art** exhibition (1936)

No catalogue is known.

REVIEW

§**Anon.**, “Prints of Wm. Blake Seen in Philadelphia Exhibition Includes Water-colors and Books ...”, *New York Times*, **18 October 1936**<BB>

**1937January 15-April**

**Campbell Dodgson**, *Aquarelles de Turner Oeuvres de Blake; Ausstellung von Englischen Graphiken und Aquarellen: W. Blake und J.M.W. Turner* (Paris, 1937) <BB>

REVIEWS

**Anon.**, “A la Bibliothèque nationale. Deux Artistes anglais précurseurs de l’Art moderne”, *Beaux-Arts*, **8 January 1937**, p. 1, in French <BB #819>

**André Fouquieres**, “Le romantique William Blake”, *le Semaine a Paris* [organe officiel du Syndicat d’Initiative Paris], No. 764 (**15 janvier 1937**) (it is a “magnifique exposition”) In French

**Anon.**, “L’exposition Blake et Turner”, *Beaux-Arts*, **15 January 1937**, p. 8, in French <BB #937>

\***J[acques] Guenne**, “Blake, Turner à la Bibliothèque nationale”, *Art Vivant*, No. 209 (**February-March 1937**), 35, in French <BB #1759>

\***Magdeleine A-Dayot**, “William Blake et Turner à la Bibliothèque nationale: premier exhibition organisée par ‘Art et tourisme’”, *Art et les Artistes*, NS XXXII (**1937**), 125-219, in French <BB #781>

\***Jean Adhémar**, “Turner et Blake à la Bibliothèque nationale”, *L’Illustration*, CXCVI (**1937**), 137, in French <BB #783>

**Paul Alfassa**, “L’Exposition Blake et Turner”, *Revue de Paris*, XLIV (**1937**), 665-78, in French <BB #798>

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**\*G. Bazin**, "Blake et Turner à la Bibliothèque nationale", *L'Amour de l'Art*, XVIII (1937), 30-31, in French <BB #1138>

**H.-F. Delattre**, "L'Exposition Blake et Turner à la Bibliothèque nationale", *Études anglaises*, I (1937), 183-84, in French <BB #1474>

**Pierre Messiaen**, "William Blake, Poète lyrique", *Revue Bleu Politique et Littéraire*, LXX (1937), 125-27, in French (an introduction to Blake, with translations of poems, on the occasion of the exhibition) <BB #2217>

**\*A. Watt.**, "Notes from Paris: Three Master Water-Colourists: Blake, Turner, Guys", *Apollo*, XXV (1937), 154-56 <BB #2934>

**Paul Jamot**, "Turner et Blake", *Études*, CCXXXIV (1938), 592-603, in French <BB #1953>

**1937 March-April**

*Austellung von Englischen Graphiken und Acquarellen: W. Blake und J.M.W. Turner* (Vienna, 1937) <BB>

REVIEW

**Anon.**, "Blake and Turner Exhibition in Vienna", *Times* [London], **3 March 1937**, p. 12

**1937 March 2**

**Sotheby Catalogue of... Lt. Col. W.E. Moss** (1937) <BB>

The Blakes included "Accusers" (E), *America* (K and the copperplate of pl. a), *Descriptive Catalogue* (M), "Joseph of Arimathea" (D), Letter (30 January 1803), "Mirth" (B),

*Poetical Sketches* (O), *Innocence* (B), *Songs* (C, b, d), MS of Hayley's *Triumphs of Temper*, and coloured *Night Thoughts* (B) <BB 77, 103-4, 106, 139, 267, 277, 321, 351, 405, 413, 426, 579, 642, 670>

REVIEWS, &c

**Anon.** "The Sale Room. Works by William Blake", *Times* [London], **9 February 1937**, p. 12 (the W.E. Moss sale will be at Sotheby's in March)

**Anon.**, "Blake Rarities in the Sale Room: £1400 for 'Songs of Innocence' [B]", *Times* [London], **3 March 1937**, p. 17 (prices and buyers)

**1937 April 12-13**

§**Sotheby and Co.**, *Catalogue of Printed Books and a Few Manuscripts* (London, 1937) <Grolier Club>

It includes "a collection of books on Fencing; Mountaineering; History; William Blake; etc., the Property of the late Rt. Hon. Sir Frederick Pollock, Bt., P.C., K.C. (sold by order of Sir John Pollock, Bt.)".

**1937**

**Boston Museum** Blake exhibition (1937)

No catalogue is known.

REVIEW

**Anon.**, "William Blake Water Colors at the [Boston] Museum", *Boston Evening Transcript*, **13 April 1937** <BB #1076>

**1937**

**Bernard Quaritch**, *No. 539 A Catalogue of Books including a fine set of The Atlantic Neptune and works on Bibles, etc.*,

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*Bibliography, The Drama and the Stage, English Literature printed since 1700, Fine Arts, Genealogy, Heraldry and Topography, Scotland, Wales and a selection of Important New Books* (London, 1937) <Huntington>

- 432 John Scott, *Poetical Works* (1782), "*contemporary calf, gilt, the joints repaired*". "It has not, we believe, been noted before that two variants exist of the 1782 edition. In Variant A, presumably the earlier, the verso of leaf A<sub>4</sub> is occupied by 15 lines of Errata. In Variant B this leaf is blank and the errata, with one exception, are corrected in the text. Although the setting up of the variants corresponds, page for page, the pagination differs, owing to a fly-title to the Elegies being present in Variant B, but not in A. The present copy is of the second variant." £2.2.0

**1938 April 5**

**American Art Association** sale (N.Y., 1938)

- 279 *Songs* [L]  
280 *Jerusalem* [J]  
281 *America* [d]

REVIEW

**Anon.**, "Blickling Homilies sold for \$38,000 ... ", *New York Times*, **6 April 1938** (*Songs* [L] was sold to Charles Sessler for \$5,400)

**1938 May 25-26**

**American Art Association/Anderson Galleries.**  
*Americana, Autographs, Library Sets, First Editions ... Two*

*Important Letters by William Blake ...* (N.Y., 1938)

73 Blake's letter of 2 July 1800

74 Letter of February 1827

**1938 July**

**Wilson Gallery** exhibition (1938)

No catalogue is known, and Butlin lists no Wilson Gallery exhibition..

REVIEW

**Anon.**, "English Drawings and Water-Colours: Rowlandson, Blake, and Rossetti", *Times* [London], **23 July 1938**, p. 10

**1938 November 2-3**

**\*Parke-Bernet Galleries**, *William Blake: The Renowned Collection of ... the late George C. Smith, Jr* (1938)<BB>

REVIEWS

**Phillip Brooks**, "Notes on Rare Books", *New York Times Book Review*, **30 October 1938**, p. 35 <BB #1293>

**Anon.**, "Blake Collection sold for \$66,807", *New York Times*, **3 November 1938** <BB #857>

**Anon.**, "Works by William Blake: Auction in New York", *Times* [London], **7 November 1938**, p. 10 (prices and buyers; more than 100 Blakes sold for \$66,807)

**1938 December 2**

**Christie Catalogue of ... William Blake** (1938)

Miss Enid Morse sold "The Infant Jesus Saying His Prayers" <Butlin #473>.

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Part IV: Catalogues and Bibliographies

REVIEW, &c

**Anon.** "The Sale Room. Blake Drawing Sold for £630", *Times* [London], **3 December 1938**, p. 9 ("The Infant Christ" sold to Colnaghi)

**Anon.**, "Blake Drawings Bought", *Evening Post* [Wellington, New Zealand], CXXXVI, 135 (**5 December 1938**), 9 (Christie's sold 17 woodblocks for £661)

**1938 December**

*\*Fine Prints Old and New Drawings and Sculpture: Catalogue No. 81* (N.Y.: The **Weyhe Gallery** 794 Lexington Avenue, December 1938)

There are important Blakes as lots 120-43, including *Jerusalem* pl. 50-51, 99 and *Europe* pl. (13-14), (11, 17), 15 from the "MacGeorge Coll.", *Songs* pl. 21-22, 38-39 from the "Charles Eliot Norton Coll.", Dante "brilliant proofs on india-laid paper", *Job* pl. 5, 7, 10, 12, 16-7, 21 plus a "complete set of 21 engravings, early proof states, paper wrappers with original paper label, 1825", 3 Virgil prints (two of them "proof[s] from the Palmer Coll."), and a drawing for the title page of Blair's *Grave*. (I am grateful to Mr. N.W. Lott for reproductions from the catalogue.)

**1938**

**C.H. Collins Baker**, *Catalogue of William Blake's Drawings and Paintings in the Huntington Library* (San Marino [California], 1938) **B.** (1957) **C.** (1969)

REVIEW

**1938**



**Philip Brooks**, "Notes on Rare Books", *New York Times*, **22 January 1939**

**1938**

**Bernard Quaritch**, *No. 550 A Selection of Interesting Books on a Great Variety of Subjects With 27 illustrations* (London, 1938) <Biblioteca La Solana>

47 Blair, *The Grave* (1808), "original boards, with printed label, ENTIRELY UNCUT", £10.10.0

**1939 February 10 ff.**

[**Edwin Wolf 2nd** and **Elizabeth Mongan**], *William Blake 1757-1827: A Descriptive Catalogue of an Exhibition ... Philadelphia Museum of Art* (1939) <BB>

REVIEWS &c

**Anon.**, "Out of Town", *New York Times*, **4 December 1938** (an announcement)

**Anon.**, "Genius of William Blake", *Art Digest*, XIII (1 **January 1939**), 11 (seen at the Philadelphia exhibition) <BB #947>

**C.H. Bonte**, "Assembling Blake Show: Display Opening At Art Museum", *Philadelphia Enquirer*, **1 January 1939** <BB #1257>

**Anon.**, "Blake Exhibition Opens Today in Philadelphia", *Philadelphia Transcript*, **10 February 1939** <BB #870>

**Anon.**, "Blake Exhibition Opens Today in Philadelphia", *Boston Evening Transcript*, **11 February 1939** <BB #869>

**Howard Devree**, "Blake exhibition in Philadelphia", *New York Times*, **11 February 1939** <BB #1483>

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- Anon.**, "Blake at Philadelphia", *New York Times*, **12 February 1939** <BB #847>
- C.H. Bonte**, "Blake Exhibit at Museum. Artist and Seer And also Poet", *Philadelphia Inquirer*, **12 February 1939** <BB #1258>
- \*Dorothy Grafly**, "Blake's Art Exhibition Amazing. Makes U.S. Mecca for His Work", *Philadelphia Record*, **12 February 1939** <BB #1720>
- Anon.**, "America Pays Homage to Britain's Only Mystic", *Art Digest*, XIII (**15 February 1939**), 12 <BB #821>
- \*Richard Powell**, "Phila. Displays 'Exiled' Art of Blake, World's 'First Surrealist' Painter", *Philadelphia Ledger*, **15 February 1939** <BB #2446>
- Anon.**, "America Celebrates Blake: All-Native Loans to a Great Philadelphia Show", *Art News*, XXXVII (**18 February 1939**), 8, 19-20 <BB #820>
- \*Walter Friedländer**, "Notes on the Art of William Blake: A Romantic Mystic Completely Exhibited", *Art News*, XXXVII (**18 February 1939**), 9-10 <BB #1637>
- Dorothy Grafly**, "A William Blake Exhibition", *Christian Science Monitor*, **18 February 1939** <BB #1721>
- Anon.**, "William Blake àPhiladelphia", *Beaux-Arts*, **24 March 1939**, p. 3, in French <BB #1057>
- Anon.**, "Blake at the Philadelphia Museum", *Magazine of Art*, XXXII (**1939**), 46 <BB #848>

\***Philip Hofer**, “Blake Exhibition in America”, *Burlington Magazine*, LXXIV (1939), 82-85 <BB #1865>

\***John S. Newberry**, “William Blake’s Original Line-Engravings in the Philadelphia Exhibition”, *Print Collector’s Quarterly*, XXVI (1939), 67-81 <BB #2281>

\***Boies Penrose**, “William Blake”, *Art in America and Elsewhere*, XXVII (1939), 97-98 <BB #2378>

### 1939

**A.S.W. Rosenbach**, *The March of Books Through the Ages* (1945)

45 *Descriptive Catalogue* (M), \$375 [bequeathed to the Rosenbach Foundation]

### 1940 November 12 ff.

**National Gallery of Victoria Print Department** (Melbourne) exhibition of Blake’s Dante watercolours (1940)

No catalogue is known.

### REVIEWS

\***Basil Burdett**, “That Strange Genius called William Blake”, *Herald* [Melbourne], **9 November 1940** (a general account of Blake, heralding the exhibition to open next week) <BBS 429>

**Anon.**, “Seer, Painter and Poet”, *Age* [Melbourne], **12 November 1940** (announcement of Blake’s Dante drawings “which are now on view for the first time at the print section” of the National Gallery of Victoria) <BBS 348>

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**John Harcourt**, "Art Exhibitions: Blake Drawings at Gallery", *Argus* [Melbourne], **12 November 1940** (the exhibition of Blake's Dante drawings "will open to-day in the Print Gallery" of the National Gallery of Victoria; "praise of them could hardly be too lavish") <BBS 501>

**Anon.**, "Exhibition of Blake's Prints", *Sun* [Melbourne], **13 November 1940** (announcement of the exhibition of Blake's Dante drawings at the National Gallery of Victoria; "These are works which everyone can enjoy") <BBS 344>

**1941 March**

**Sydney Blake exhibition (1941)**

No catalogue for the exhibition is known.

REVIEW

**Frank Medworth**, "Exhibition of Blake's Art", *Morning Herald* [Sydney], **19 March 1941** (a letter to the editor extending "congratulations ... on ... the current exhibition of pictures by William Blake – 'Mad Blake' – in Sydney's gallery on the Domain" <BBS 570>

**1941 April 16-18, May 14-16, October 29-30**

**Parke-Bernet Galleries**, *Rare Books, Original Drawings Autograph Letters and Manuscripts Collected by the late A. Edward Newton* (1941) <BB>

REVIEWS

**Margaret Williamson**, "Dealers Get Book Rarities; Blake Item Goes for \$4,400", *Christian Science*

*Monitor*, **18 April 1941** (water-colour for “When the Morning Stars ...”) <BB #2976>

§**Anon.**, “Drawings by Blake Sold for \$4,400: Water-Color Drawings Top Price at Auction of Works of Works from A.E. Newton”, *New York Times*, **18 April 1941**

**Anon.**, “Rare Books Sold in New York. High Prices for Blake Drawings”, *Times* [London], **14 May 1941** <BB #1025>

#### **1941 October 21-December 14**

**M. Knoedler and Company [N.Y.]**, *Cleveland Museum of Art*, *Water Colours by William Blake for Bunyan's The Pilgrim's Progress* (1941)<BB>

#### REVIEWS

§**Anon.**, “Blake Drawings To Be ... Displayed To Aid Agencies: Exhibition at Knoedler's ...”, *New York Times*, **5 October 1941**

**Anon.**, “Blake Exhibition Scheduled”, *Art Digest*, XVI (**15 October 1941**), 7 <BB #871>

**Anon.**, “William Blake Art Will Assist Relief”, *New York Times*, **19 October 1941**, Section D, p. 1 (on the Knoedler Gallery exhibition for the Refugees of England, Inc.) <BB #1060>

**Anon.**, “Paintings Shown of William Blake”, *New York Times*, **21 October 1941** <BB #1007>

**Carlyle Burrows**, “Blake Drawings on View”, *Christian Science Monitor*, **8 November 1941** <BB #1322>

**Anon.**, “Blake's Bunyan: A Rediscovery: The Long-Lost ‘Pilgrim's Progress’ Illustrations Plead the

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Cause of England's Homeless Children", *Art New*, XL (14 November 1941), 26 (about the Knoedler exhibition "for the benefit of the Refugees of England, Inc.") <BB #904, corrected in BBS 342>

\***Ella S. Siple**, "Art in America", *Burlington Magazine*, LXXX (1942), 77-78 <BB #2708>

**1940 December**

Boston Museum exhibition of Blake.

No catalogue is known

## REVIEW

**Anon.**, "Here, There, Elsewhere ... Boston", *New York Times*, **29 December 1940** (The Boston Museum exhibited Blake's 29 watercolours for *Pilgrim's Progress*, "the first time they have been shown since their discovery" by Geoffrey Keynes last year)

**1941 March**

**Sydney** Blake exhibition (1941)

No catalogue for the exhibition is known.

## REVIEW

**Frank Medworth**, "Exhibition of Blake's Art", *Morning Herald* [Sydney], **19 March 1941** (a letter to the editor extending "congratulations ... on ... the current exhibition of pictures by William Blake – 'Mad Blake' – in Sydney's gallery on the Domain" <BBS 570>

**1941 April 16-18**

**Parke-Bernet Galleries**, *Rare Books Original Drawings Autograph Letters and Manuscripts Collected by the late A. Edward Newton ...*[Part I] *For Public Sale* (N.Y., 1941)

REVIEW

**Anon.**, "Rare Books Bring \$97,105 at Auction | 1,500 Crowd Galleries as 139 lots From Library of Late A.E. Newton Are Sold | Blake Items Features | Rosenbach Pays \$10,100 for Water-Color--English Bible of 1435 Goes for \$3,400", *New York Times*, **17 April 1941** ("Dr. A.S.W. Rosenbach paid \$10,100, the evening's highest price ... for ... Blake ... 'The Great Red Dragon'" <Butlin #520>; Rosenbach also bought "The Ghost of Samuel Appearing to Saul" <#458>, *Europe* [E] (\$8,000), *Urizen* [B] (\$8,250), *Marriage* [F] (\$6,300), *Songs of Innocence and of Experience* [D] "with the cancelled plate, 'The Regenerate Soul'" [pl. 1] (\$6,100); Sessler bought "Christ Raising the Son of the Widow of Nain" <#483>, *For Children* [C] (\$3,000), and Young, *Night Thoughts* [coloured copy A] (\$1,750); Thomas J. Gannon bought "The Wise and Foolish Virgins" <#480> (\$3,100); and Gabriel Wells bought *America* [Q] and 3 drawings (\$5,500)

**1941 April 22**

**Parke-Bernet** auction (N.Y., 1941)

- 144 Hayley, *Ballads* (1805) inscribed to Weller [now Pierpont Morgan Library [062 447]]

**1942 January 14**

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**Parke-Bernet Galleries, Inc.**, *The Splendid Library of Mr and Mrs Anton G. Hardy including The Important Painting in Tempera "Faith, Hope, and Charity" By William Blake* (N.Y., 1942) <Yale>

- 19 "Faith, Hope, and Charity" <Butlin #428, "Charity">, reproduction [\$2,100 to Sessler (for Charles J. Rosenbloom)]
- 20 "A Dream of Thiralatha" [*America* pl. d, #267], colourprint, 8<sup>3</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>8</sub>", matted; acquired by Osmaston "in [14 January] 1904" [\$575 to Rosenbach]
- 22 "The Death of the Good Old Man" <#631, copy of the upper part of Schiavonetti's engraving>, wash drawing
- 24 Burger, *Leonora*
- 25 Young, *Night Thoughts* (1797)
- 26 Blair, *The Grave* (1808)
- 27 *Job*

REVIEW

**Anon.**, "Blake Art Brings \$1,200. Tempera Painting Sold at Auction of the Hardy Collection", *New York Times*, **15 February 1942** <BB #846>

**1942 July 20-21**

**§Sotheby and Co.**, *Catalogue of Printed Books and Manuscripts, Comprising the Stock of the Late Mr. Noel M. Broadbent. The Second and Final Portion* (London, 1942) <Grolier Club>

Includes "collection of books on ... William Blake" from other collections.



**1943 June**

Exhibition by the Woman's Club of Erie, Pennsylvania, in the art room of the **Erie Public Library**, 1943

REVIEW

**Anon.**, "An Exhibition in Erie, Penn.", *New York Times*, **24 January 1903** ("The Woman's Club of Erie, Pennsylvania, had a book exhibition recently ... in the art room of the Erie Public Library .... An interesting volume lent by William Doxey of New York was Young's 'Night Thoughts,' with forty-two illustrations by William Blake, colored by the artist's own hand.")

**1943 August 20-October 24**

§**National Gallery of Canada.** *Engravings and Etchings by William Blake* (Ottawa, 1943)

**1945 February 18 ff.**

**National Gallery of Victoria** (Melbourne) exhibition of Blake's Dante watercolours (1945)

Apparently no catalogue was issued.

REVIEWS

**Alan McCulloch**, "Blake Drawings on View at Gallery", *Argus* [Melbourne], **17 February 1945**(announcement of the exhibition which opens tomorrow) <BBS 568>

\***Clive Turnbull**, "'Treasure' Out for Airing", *Herald* [Melbourne], **17 February 1945** (a general

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account of Blake, as a herald of the exhibition which opens tomorrow) <BBS 665>

**Anon.**, "National Gallery – Print Section", *Age* [Melbourne], **19 February 1945** (Blake's Dante drawings "are poor things .... In these illustrations he diminishes what he touches") <BBS 347>

**George Bell**, "Impressive Selection Of Blake Drawings", *Sun* [Melbourne], **20 February 1945** <BBS 364>

**1945 April 19**

**Christie** sale (1945) <BB 128>

Mrs M.J. Mathews sold *Thel* [K].

REVIEW &c

**Anon.**, "The Sale Room: Blake's 'The Book of Thel'", *Times* [London], **10 April 1945**, p. 6 (*Thel* was sold for £540)

**1945**

**Bernard Quaritch**, *No. 633 A Catalogue of Rare and Valuable Books comprising English Literature and History (including translations) Printed Since 1700, The fine Arts and recent Miscellaneous Purchases, Bibliography, British Museum Publications, Heraldry, Incunabula, Topography, Etc.* (London, 1945) <Biblioteca La Solana>

- 13 *Book of Thel* [K] (1789), "8 plates on 8 leaves, including the small plate at the beginning, 'Thel's Motto,' printed in green, COLOURED COPY; half morocco ... DELICATELY COLOURED WITH WATER COLOUR WASHES, GREEN

PREDOMINATING. THE PAPER HAS NO WATER-MARK ... THE TWO LINES, 'WHY A TENDER CURB ...' AND 'WHY A LITTLE CURTAIN ...', ARE INTACT. IN A FEW COPIES ... THESE LINES ARE ERASED. THE LEAVES MEASURE 29.5 x 23 c.m.", £700.0.0, \$2800.00

**1946 May 10**

§**American Book Auction.** *A Fine Collection of Books from Various Owners: Art, William Blake, Books about Books, First and Limited Editions, Literature, Presentation Copies, Sets of Walt Whitman, etc. etc.* (N.Y., [1946]) <Grolier Club>

**1946 December 3**

**Parke-Bernet** sale of **Fred W. Allsop** (N.Y., 1946) <BB 106>

REVIEW

§**Anon.**, "Blake Book Yields \$6,000! First Issue of 'America a Prophecy' Is Sold at Auction", *New York Times*, **4 December 1946**, p. 44 (lot 21 was *America* [Q])

**1946 December 6**

§**American Book Auction**, *The Library of J.C. Manning, of Richmond, Va., and Other Owners; Art and Color Plate Books, William Blake, Books in Binding, Ceramics, Cezanne, Furniture Books, Fine Press Books, Sets, the Great Works on Chinese Ceramics by Hobdon and Gorer, etc.* (N.Y., 1946) <Grolier Club>

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**1947 June 7-July 20**

**British Council** exhibition of *William Blake* Paris-Antwerp-Zurich (1947) <BB>

REVIEW, &c

**Anon.**, "Blake Exhibition on the Continent", *Times* [London], **8 May 1947**, p. 6 (announcement)

**1947 October 7-December 6**

*Exhibition of Water Colors and Drawings by William Blake* [in the] **Fogg Museum of Art** (Harvard University) (Cambridge, Massachusetts, 1947) <BB #656>

REVIEW

**Anon.**, "Exhibition of Water Colors and Drawings by William Blake 1757-1827 October 7-December 6", *Bulletin of the Fogg Museum of Art*, X (1947), 210 <BB #933>

**1947 November 22 ff.**

§**National Gallery of Canada**. *The Engravings of William Blake, Calvert and Palmer* (Ottawa, 1947)

**1947 December**

**A.S.W. Rosenbach**, Catalogue 47 (1947)

75 Young, *Night Thoughts* (1797), coloured copy (K),  
no price

**1947**

**A.S.W. Rosenbach**, Catalogue (1947)

105 Aeschylus, *Tragedies* (1799), Blake's copy, \$345

**1947**

**Bernard Quaritch**, *Catalogue 649* (London, 1947)  
<Biblioteca La Solana>

A "Collection of Tracings and Facsimiles of Works by William Blake" including 13 "engravings" for Thornton's Virgil

**1947**

**A.S.W. Rosenbach**, *Catalogue* (1947)

105 Aeschylus, *Tragedies* (1799), Blake's copy, \$345

**1947**

**Tate Gallery**, *William Blake, 1757-1827*; **Galérie René Drouin** (Paris); **Musée royal des Beaux-Arts** (Anvers, Brussels); *Ausstellung der Werke von William Blake [1757-1827]*, **Kunsthau Zurich** (1947)<BB>

REVIEWS

\***G.M. Michael Drucker**, "William Blake", *Arts (Beaux arts)*, No. 108 (**28 March 1947**), 1, 5, in French (on the exhibition at the René Drouin Gallery)  
<BB #1518>

**Anon.**, "Four English Painters", *Times* [London], **21 August 1947**, p. 5; see also "Four Great British Artists", p. 7 (trivial notices of the exhibition of Blake, Constable, Hogarth, and Turner) <BB #942>

\***Anon.**, "Great Examples of English Painting: Masterpieces of Four Artists at the Tate", *Illustrated London News*, **23 August 1947**, p. 219  
<BB #954>

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**Hedy A. Wyss**, "William Blake Kunsthau, 20. Juni bis 20. Juli 1947", *Werk*, XXXIV, heft 8 (**August 1947**), 90, in German (notice about the Zurich exhibition) <BB #3020>

**\*Sir Eric Maclagen**, "Drawings and Paintings of William Blake", *Listener*, **2 October 1947**, pp. 569-70 <BB #2173>

**\*Maurice Collis**, "A Display of British Genius", *Time and Tide*, XXVII (**1947**), 932 <BB #1410>

**René Guilly**, "Blake, Laponique, les Fauves", *Revue Internationale*, III (**1947**), 358-62, in French <BB #1761>

**Perspex [Horace Shipp]**, "Current Shows and Comments. Manners and Modes", *Apollo*, XLVI (**1947**), 77-78 <BB #2383>

**J. Piper**, "English Painting at the Tate", *Burlington Magazine*, LXXXIX (**1947**), 285 <BB #2410>

**1949 March 3**

§**Swann Auction Galleries**. *Fine William Blake Collection, Americana Books and Prints, New England and the West, Art and Illustrated Books, Books about Books and Bookbindings, Press Books and First Editions, French Literature and Art, Early Printed Books, Autographs, etc.* (N.Y., 1949) 33 pp., 344 lots <Grolier Club>

**1949 July 22**

**[Geoffrey Keynes]**, *Catalogue of Original Works by William Blake the property of the late Graham Robertson, Esq. Which*

*will be sold by Christie, Manson & Woods, Ltd., July 22, 1949*<BB>

#### REVIEWS &c

**Anon.**, "Sale of Blake Drawings: The Graham Robertson Collection", *Times* [London], **1 July 1949**, p. 2 (announcement)

**\*Anon.**, "Graham Robertson Blake Pictures To Be Sold", *Illustrated London News*, **9 July 1949**, p. 67 <BB #950>

**Anon.**, "Blake Pictures Sold: Important Gift to Public Galleries", *Times* [London], **23 July 1949**, p. 7.

**\*[H. Granville Fell]**, "Dispersal of the Graham Robertson Blakes at Christie's", *Connoisseur*, CXXIV (1949), 52-53 <BB #1604>

**George Goyder**, "The Great Blake Sale--22 July 1949", Chapter XXII (pp. 87-88) of his *Signs of Grace with Additional Chapters by Rosemary Goyder* (London: The Cygnet Press, [1993]) (an account of the secret manoeuvres by which The Blake Trust secured twenty pictures at Graham Robertson's sale at Christie's for English institutions)

#### 1949 September

**§Maggs Bros.** *Catalogue 117: Mercurius Britannicus ... a Selection of Original Pencil Sketches by William Blake Poet and Painter, 1757-1827* (London, 1949)

Sixteen Blake drawings are recorded in R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999).

1949

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**Bernard Quaritch**, *No. 665 Books on Archæology and Architecture, reference works for collectors of Armour, Coins, Costume, Drawings, Engravings, Furniture, Glass, Illuminated MSS., Metal Work, Paintings, Pottery & Porcelain, Textiles, etc., Books Illustrated by Famous Artists* (London, 1949) <Biblioteca La Solana>

947 Malkin, *A Father's Memoirs* (1806), "original boards, rebacked, uncut", £1.5.0, \$5.00

971 Blair, *The Grave* (1808), "boards, with the original printed label, slightly rubbed, mounted on the upper cover; entirely uncut ... THE WORDS 'SUBSCRIBERS' COPY' ... ARE PRESENT", £25.0.0, \$100.00

[Verso of the back cover], *The Book of Thel* [K] (1789), "8 plates on 8 leaves, including the small plate at the beginning, 'Thel's Motto,' printed in green, COLOURED COPY; half morocco ... delicately coloured with water-colour washes, green predominating. The paper has no water-mark ... the two lines, 'Why a tender curb ...' and 'Why a little curtain ...', are intact. ... The leaves measure 29.6 x 23 cm", £700.0.0, \$2,800.00

### 1949

*Aspects of The Life and Work of William Blake* by **Ruthven Todd**. *Catalogue of an Exhibition of Drawings and Books Arranged by the British Council in the Fung Ping Shan Library University of Hong Kong* (Hong Kong, 1949 Price One Dollar) Text in English (1-14) and Chinese (10-1 [sic]) 8°

The works are 103 "Illustrations to Dante's Divine



Comedy" and modern books on Blake (1880-1945).

**1949**

**Bernard Quaritch**, *No. 672 A Catalogue of Books of English Literature & History (including translations) together with Books from Modern Presses and a Selection of Books on Bookbindings, Classics, Fine Arts, French Literature and History, Natural History, Science (including Mathematics, Medicine, etc.), Sports and Pastime, Travel, mostly in fine condition, Suitable for Presentation, also a selection of New and Recent Books* (London, 1949)<Biblioteca La Solana>

122 *The Book of Thel* [K] (1789) [described as in Quaritch No. 633 (1945)], £700.0.0

**1950 April**

§**The Fine Art Society** Catalogue 1062. *Spring Exhibition of Early English Water-Colours and Drawings*(April 1950)

It includes "Saint Paul Shaking off a Viper", "Jephthah Met by His Daughter", and, "Laid in loose" an advertisement for "The Remaining Thirty-Eight Sets of Original Impressions" of Blake's Job engravings (1950).

**1950 November 24**

§**American Art Auction**, *The Library of Dr. Joseph Collins and Other Consignors, Comprising American Art, William Blake, First Editions, Illustrated Books, D.H. Lawrence, Medical, The Orient Press Books, Sporting, Sets, etc.* (N.Y., 1950) <Grolier Club>

**1950 December 8**

§**American Book Auction**. *The Important Library of William*

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*H. Atkinson and Other Consignors* (N.Y., 1950) Sale code 174

The subjects include art books, William Blake, and books about books.

**1950**

**Bernard Quaritch**, No. 675 *A Catalogue of Books on the Fine Arts including Numismatics* (London, 1950) <Biblioteca La Solana>

679 *Job* (1825), "in Proof State on ordinary paper; newly bound in half morocco gilt, edges uncut .. THE PAPER IS WITHOUT WATERMARK", £32.0.0

**1951**

**Bernard Quaritch**, No. 693 *A Catalogue of Books of English Literature and History (including translations), Music and Dancing* (London, 1951) <Biblioteca La Solana>

37 Blair, *The Grave* (1808), "half morocco", £10.0.0, \$28.00

**1951**

*The Tempera Paintings of William Blake: A Critical Catalogue* (1951) <BB>

REVIEWS &c

**Anon.**, "Blake Exhibition: Tempera Paintings", *Times* [London], **13 June 1951**, p. 6 (announcement)

**Anon.**, "Blake exhibition: Paintings in Tempera", *Times* [London], **19 June 1951**, p. 6

**§A.C. Sewter**, "Round the London Art Galleries", *Listener*, **19 July 1951**

**1952 March 10-11**

§**Sotheby and Co.**, *Catalogue of Valuable Printed Books, Autograph Letters, Historical Documents etc.* (London, 1952)  
<Grolier Club>

Includes "Linnell's copy of Blake's illustrations of the book of Job, 1825".

**1952 March 24-26**

Messrs. **Sotheby & Co.** *Catalogue of Printed Books Comprising Valuable Printed Books on Art, Including ... Works by and Relating to, William Blake, the Property of Philip Alden Wright, Esq.* Which Will Be Sold by Auction ... on Monday, the 14th of March 1952, and two Following Days (London, 1952). <Not in *BB* or *BBS*>

**1952**

**Kerrison Preston**, *The Blake Collection of W. Graham Robertson described by the Collector* (1952) The William Blake Trust <*BB*>

REVIEWS

§**Kathleen Raine**, *New Statesman and Nation*, **6 September 1952**, p. 270 (with another)

§**Anon.**, *Times Literary Supplement*, **15 August 1953**, p. 530

§**J.M.**, *Connoisseur*, CXXII (1953), 119

**1953 July 20-21**

§**Sotheby and Co.** *Printed Books ... Collections of Works by, and after, William Blake ...* (London, 1953)

469 *No Natural Religion* [L<sup>1</sup>] [£205]

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- 470 *No Natural Religion* [L<sup>2</sup>], *All Religions are One* pl. 1, and *For the Sexes* [L] pl. 21 [£42]  
484 *For the Sexes* [L], pl. 2, 4-8, 10-14, 16-18 [£64]

**1953 Winter**

**Huntington Library and Art Gallery** Blake exhibition (1953)

No catalogue is known.

REVIEW

**Anon.**, "William Blake", Henry E. Huntington Library and Art Gallery *Calendar of the Exhibition, November-December 1953*, pp. [1-2] ("This winter the Huntington Library is exhibiting ... all of its original watercolour drawings by William Blake, together with many of Blake's engravings and color plates") <BBS 350>

**1953**

**Geoffrey Keynes and Edwin Wolf 2nd**, *William Blake's Illuminated Books: A Census* (1953) <BB>

The typescript corrected carbon copy and the corrected and final printers' proofs, with a letter from Robert F. Gleckner to Edwin Wolf 2nd dated 3 March 1952 are in the Library of the Grolier Club, N.Y.

REVIEWS

§**John Harthan**, *Library*, 5S, IX (1954), 137-39

§**Anon.**, *Times Literary Supplement*, 19 March 1954, p. 192

§**David G. Williams**, *Library Quarterly*, XXV, 1 (January 1955), 130-31

**1953**

**Bernard Quaritch**, *No. 714 A Catalogue of Books of English Literature and History (including translations) Printed During I the Eighteenth Century II Nineteenth and Twentieth Centuries, also Music and Dancing* (London, 1953)  
<Biblioteca La Solana>

239 Blair, *The Grave* (1808), "boards, with the original printed label, slightly rubbed, mounted on the upper cover; entirely uncut ... the words 'Subscribers' Copy' ... are present", £21.0.0, \$58.50

**1954 January 25-26**

§**Sotheby and Co.**, *Catalogue of Printed Books with a Few Manuscripts* (London, 1954) <Grolier Club>  
Includes "books on William Blake".

**1954**

**Fitzwilliam Museum** exhibition of Blake's from the **Keynes** collection (1954)

Apparently there was no catalogue.

REVIEW

**Anon.**, "The Blake Exhibition at Cambridge", *Times Literary Supplement*, **19 February 1954**, p. 128  
<BB #868>

**1954**

\**William Blake, The Romantic Poets, The Nineteenth Century*:  
**The Brick Row Book Shop**, Inc., Catalogue No. 41. (N.Y.:  
Brick Row Book Shop, 1954)

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The Blake lots are 1-70, 668-70, including Blake's copy of Barry's *Account of a Series of Pictures* (1783) and nine works inscribed "Original Drawings by William Blake" [?now in the New York Public Library], "an interesting imposture".

**1954**

§**Charles J. Sawyer, Ltd.** *Catalogue 220: Oil Paintings, Original Drawings in Water-Colour and Other Media by William Blake, Thomas Rowlandson, Thomas Baines and Arthur Rackham, also Bronzes, Sculptures, etc. All of Literary or Historical Interest, Offered for Sale* (London, 1954), 25 cm, 40 pp.

- 3 Visionary Head of Corinna [Butlin #708],  
previously offered in his Catalogue 196 (1949),  
Lot 1, both at £175.

**1955 January 12**

§**Swann Auction Galleries.** *Important Americana; the Revolution; the West; Civil War; Confederacy; Western Pioneer Letters; Maximilian's Travels with the Atlas; the 1820 "Picturesque Views of America"; Fine William Blake Collection* (N.Y., 1955) 22 cm, 33 pp., 320 lots

**1955**

**Bernard Quaritch**, No. 743 *A Catalogue of Literature in English (including translations) together with books on Music and Dancing* (London, 1955) <Biblioteca La Solana>

- 107 Malkin, *A Father's Memoirs* (1806), "original boards, uncut; rebacked, but with the label replaced", £14.0.0, \$39.20

- 108 Young, *Night Thoughts* (1797), "original boards, ENTIRELY UNCUT, back rather chipped and boards slightly soiled ... enclosed in a limp blue morocco protective case ... Explanation of the Engravings, is present", £65.0.0, \$182.00
- 824 Young, *Night Thoughts* (1797), "half green calf ... With the leaf 'Explanation of the Engravings' ... 16 9/16 x 12¾ inches, with many uncut edges, one imprint being missing", £25.0.0, \$70.00

### 1956 January 12

§Swann Auction Galleries, *Important Americana; the Revolution; The West; Civil War; Confederacy; Western Pioneer Letters; Maximilian Travels with the Alters[?]; the 1820 "Picturesque Views of America"; Fine William Blake Collection; Art and Illustrated Books; Collection of Books in French, Curiosa, General Literature.* (N.Y., 1955) <Grolier Club>

### 1956 February 27-28

§Messrs. Sotheby and Co. *Catalogue of a Selected Portion of the Celebrated Library from Brogyntyn, Oswestry, Salop, the Property of the Rt. Honble. Lord Harlech ... also, William Blake's BOOK OF URIZEN, One of Only two Complete Copies Known, the Property of Major T.E. Dimsdale Which Will Be Sold by Auction.* (London, 1956) 84 pp.

531 *Urizen* [A] [£6,800 to Howard Samuel].

### 1956

Geoffrey Keynes, *Engravings by William Blake: The Separate Plates* (1956) <BB>

**William Blake and His Circle**  
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REVIEW

§**Anon.**, *Times Literary Supplement*, **28 February 1958**, p. 116

**1956**

**Bernard Quaritch**, *Catalogue 752* (London, 1956)  
<Huntington>

- 42 Flaxman, *Naval Pillar* (1799), "*original wrapper; entirely uncut*", £10, \$28
- 43 Malkin, *A Father's Memoir* (1806), "*half calf*", "The half-title is wanting", £8, \$22.40
- 44 Virgil, *Georgica* (1827), "*red morocco, gilt panelled back and sides, gilt inside borders and edges, green watered silk linings; a little foxed*", "With an inscription on half-title:--'For William Blake, Esqre. from William Sotheby with his kind regards--London, June 25th, 1828.'"<sup>829</sup> £10, \$28

**1957 April**

**Grolier Club** Exhibition (1957)

No catalogue is known.

REVIEWS

**DA.**, "Art: William Blake Show: Poet's Verses and Illustrations for Books on Display at Grolier Club", *New York Times*, **19 April 1957**

**Anon.**, "Blake Centenary in America", *Times Literary Supplement*, **17 May 1957**, p. 312 <BB #853>

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<sup>829</sup> The poet died in 1827; this is another William Blake.



**1957 ?June**

**Marjorie C. Wynn**, Blake exhibition at **Yale University Library** (1957)

No catalogue is recorded

REVIEW

**Anon.**, "Blake's Works Shown | Yale Display Includes an Old Apology on Woodcuts", *New York Times*, **30 June 1957**, p. 58 (The catalogue was arranged by Miss Marjorie C. Wynne; the "Apology" is for the plates in Thornton's Virgil [1821])

**1957 July 4-November 3**

**Victoria & Albert Museum** exhibition of Blake and His Followers (London, 1957)

No catalogue was issued.

REVIEWS

\***Anon.**, "Blake and His Followers", *Times* [London], **4 July 1957**, p. 5

§**Denys Sutton**, "Blake and His Era: Art and Mysticism", *New York Times*, **1 September 1957** (with another)  
<BB>

§**Anon.**, *Observer*, **July 1957** (a notice)

**1957 July 15**

**Christie**, Collection of the late **Col. Gould Weston** (1957)  
<BB #652>

REVIEWS

§**Anon.**, "Drawing Brings \$11,560: U.S. Dealer Buys Blake Work at London Auction", *New York Times*, **16 July 1957**

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**Anon.**, "Blake Drawings Sold for 4,000 Gns: Record Price for Single Chinese Plate", *Times* [London], **16 July 1957**, p. 12 (two Blake drawings went to Sessler)

**Terence Mullaly**, "Drawing by Blake Sold for 4,000 gns. 'American Buyer'", *Daily Telegraph* [London], **17 July 1957** (the "drawing" is the colour-print [of "God Judging Adam"] sold to Sessler) <BBS 581>

**1957 October 18-December 1**

**\*[Elizabeth Mongan]**, *The Art of William Blake. Bicentennial Exhibition October 18th-December 1st, 1957. National Gallery of Art, Smithsonian Institution, Washington* [D.C., 1957] <BB>

REVIEWS

**Anon.**, "Blake Bicentenary in America", *Times Literary Supplement*, **17 May 1957**, p. 412 <BB #853>

**§Anon.**, "Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist in Queen's Honor", *New York Times*, **6 October 1957**

**\*Anon.**, "Queen Elizabeth Loans Pictures to Show", *Washington Post*, **16 October 1957** <BB #1023>

**\*Leslie Judd Portner**, "Queen's Treasures in Blake Show", *Washington Post*, **20 October 1957** <BB #2433>

**Edwin Wolf 2nd**, "Blake Exhibitions in America on the Occasion of the Bicentenary of the Birth of William Blake", *Book Collector*, VI (1957), 378-85 (notes the owners of many works) <BB #3000>

\***Ulrich Weisstein**, “Blake at the National Gallery”,  
*Arts*, XXXII (January 1958), 42-45 <BB #2942>

**1957 November 22-1958 June 20**

§**National Gallery of Canada**. *William Blake and His Circle*  
(Ottawa, 1957)

**1957**

**British Museum Bicentenary Exhibition** of *William Blake and His Circle* (London, 1957) <BB #680>

The only catalogue is a mimeographed list of 199 Blake entries.

#### REVIEWS

**Stephen Bone**, “Divided Heritage: Blake the Artist at the British Museum”, *Manchester Guardian*, **30 April 1957**, p. 5 <BB #1256>

\***Anon.**, “A Tintoretto Cleaned; and William Blake”, *Illustrated London News*, **4 May 1957**, p. 739 <BB #1036>

**Stephen Bone**, “Divided Heritage: Blake the artist at the British Museum”, *Manchester Guardian*, **30 April 1957**, p. 5 <BB #1256>

**Anon.**, untitled, *Listener*, **9 May 1957**

§**Denys Sutton**, “Blake and His Era: Art and Mysticism”, *New York Times*, **1 September 1957** (with the exhibition at the Victoria & Albert Museum)

**Perspex [Horace Shipp]**, “Current Shows and Comments. Blake the Anti-Academic”, *Apollo*, LXV (1957), 199-200 <BB #2382>

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**Terence Mullaly**, "Blake in His Time and Ours", *Daily Telegraph* [London], **Spring 1957**

**1957**

**Grolier Club** Exhibition (1957)

No catalogue is known.

REVIEW

**Anon.**, "Art: William Blake Show: Poet's Verses and Illustrations for Books on Display at Grolier Club", *New York Times*, **19 April 1957**

**1957**

**Bernard Quaritch**, *No. 765 English Literature and History (including translations) Printed After 1700 together with a few Autograph Letters and Manuscripts* (London, 1957) <Huntington>

52 Flaxman, *Naval Pillar* (1799) [description as in catalogue 52 (1956)]

53 Malkin, *A Father's Memoirs* (1806), "original boards, uncut; rebaked, but with the label replaced"

**1957**

*William Blake's Illustrations to the Bible: A Catalogue* compiled by **Geoffrey Keynes** (London: The Blake Trust, 1957) The William Blake Trust <BB> **B** §(2003) xii, 53 pp.; ISBN: 0758130732

The 1957 edition includes reproductions of 174 Bible illustrations.

REVIEWS

- \***Anon.**, "Mystic Visions", *New York Times*, **24 November 1957** (A "truly monumental task, admirably carried out")  
§**Anon.**, *Times Literary Supplement*, **13 December 1957**, p. 572  
§**J. Bronowski**, *New Statesman*, LIV (**14 December 1957**), 822

### 1957

Bicentenary exhibition of Blake his followers at the **Victoria & Albert Museum**, 1957.

Apparently no catalogue was issued.

#### REVIEWS &c

- \***Anon.**, "Blake and His Followers", *Times* [London], **July 1957** (account of the exhibition)  
\***Terence Mullaly**, "Blake's Power a Visionary: V. & A. Display for Centenary", *Daily Telegraph*, [London] **July 1957** (a herald for the exhibition)

### 1957

§*To Celebrate the Bicentenary of William Blake, Painter, Poet, Engraver, and Mystic* ([London:] **Saint Pancras Public Libraries**, [1957])

**Anon.**, "William Blake: A Memoir."

### 1957, 1971, 1990

\***Martin [R.F.] Butlin**. *William Blake (1757-1827): A Catalogue of the Works of William Blake in the Tate Gallery* with an Introduction by **Anthony Blunt** and A Foreword by **John Rothenstein** (London, 1957) <BB> **B.** \**William Blake: a complete catalogue of the works in the Tate Gallery*

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(1971)<BB>C. \**William Blake 1757-1827* (London: Tate Gallery, 1990) Tate Gallery Collections: Volume Five 1990 Nicholas Serota, "Preface" (pp. 7-8); Krzysztof Cieskowski, "The Formation of the Collection" (pp. 11-16); Butlin, "The Art of William Blake" (pp. 17-26), plus the list of 172 Blake works plus an appendix of associated works (pp. 42-48), most of which are reproduced.

REVIEWS &c

**Anon.**, "Blake Exhibition at the Tate", *Times* [London],  
**30 November 1957**

§**Anon.**, *Times Literary Supplement*, **14 February 1958**,  
p. 89

**1958 February 10**

**Christie sale (1958)** <BB 109>

REVIEWS &c

**Anon.**, "William Blake Print Sold for 220 Gns", *Times* [London], **11 February 1958**, p. 10 (*Europe* pl. 1 [B] sold to Agnew)

**Anon.**, "200 gns. For Rare Blake Print", *Daily Telegraph* [London], **11 February 1958**) ("yesterday" Agnew bought "The Ancient of Days" [B] [actually a Muir facsimile, see *BBS* 109]) <*BBS* 349>

**1958 March 3-4**

§**Sotheby and Co.** *Catalogue of Valuable Printed Books, Autograph Letters, and Historical Documents Comprising ... Young's Night Thoughts with Illustrations by William Blake, coloured by the Artist* (London, 1958) 24 cm, 94 pp.

- 47 Young's *Night Thoughts* (1797) coloured [copy Q]  
[£680 to Traylen]

**1958 May 19**

**Sotheby** *Catalogue of the Celebrated Collection of Books Illuminated & Illustrated by William Blake The Property of the late Mrs. William Emerson*, 19 May 1958 <BB>

REVIEWS

\***Anon.**, "William Blake Works Bring £44,310: London Contest of Overseas Buyers", *Times* [London], **11 February 1958**, p. 7 (prices and buyers)

§**Anon.**, "Works of Blake Sold: Collection Brings \$124,090 at London Gallery", *New York Times*, **20 May 1958**

**1958**

**Bernard Quaritch**, *No. 783 A Catalogue of Books of English Literature and History (including translations) Printed After 1700, also books on Music and Dancing* (London, 1958<sup>830</sup>) <Huntington>

- 52 Blair, *The Grave* (1808), "half morocco, a little rubbed ... with many uncut edges", £15, \$42
- 53 Virgil, *Pastorals*, ed. Thornton, 2 vols. (1821), "the last woodcut by Blake is slightly cut into at foot and titles of 3 others cut off or shaved; nineteenth century calf, back defective", £150, \$420

**1959**

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<sup>830</sup> Date-stamped on receipt at the Huntington "SEP 8 1958".

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**National Gallery (Washington, D.C.) Blake exhibition (1959)**

No catalogue is known.

REVIEW &c

§**Anon.**, "Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist ...", *New York Times*, **6 October 1959**

**1959**

**Pierpont Morgan Library Blake exhibition (N.Y., 1959)**

No catalogue is known.

REVIEW

§**Stuart Preston**, "Changing Symbolism: From William Blake to Modern Use of Near-Abstract Imagery", *New York Times*, **8 February 1959**, p. X13

**1959, 1995, 2000**

**Robert F. Metzdorf.** *The Tinker Library: A Bibliographical Catalogue of the Books and Manuscripts collected by Chauncey Brewster Tinker* (New Haven: Yale University Press, 1959) <BB> **B.** (1995) **C.** (Storrs-Mansfield, Ct: Maurizio Martino Publisher [c. 1998])

The Martino publication is a photographic reprint in 150 copies.

**1960**

**Frick Art Gallery exhibition of Blake's watercolours for *Pilgrim's Progress* (1960)**

Apparently there was no catalogue.

REVIEW



**Robert M. Coates**, "The Art Galleries: William Blake at the Frick", *New Yorker*, **9 January 1960**, pp. 69-72 <BB #1405>

**1960**

**Francis W. Steer**. "William Blake." Pp. 6-14 of *The Crookshank Collection in the West Sussex Record Office: A Catalogue*. Ed. Francis W. Steer (Chichester: West Sussex County Council, 1960) See also pp. xii-xvi and passim

The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (p. viii).

**1960, 1962**

**Kerrison Preston**, *Notes for a Catalogue of the Blake Library at The Georgian House Merstham* (1960, 1962) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **28 July 1961**, p. 472

**Anon.**, *Philological Quarterly*, XLI (1962), 571

§**Geoffrey Keynes**, *Library*, 5S, XVII (1962), 172-73

**1961 March 13-14**

§**Sotheby and Co.** *Catalogue of Valuable Printed Books, Autograph Letters and Historical Documents ... including ... William Blake's Poetical Sketches, 1783* (London, 1961)

The Property of E.W. Keese Esq. of New York City

503 *Poetical Sketches* [E] [£1,300]

REVIEW &c

**Anon.**, "£650 for Second Folio Shakespeare: Blake Poetical Work Fetches £1,300", *Times* [London],

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**15 March 1961**, p. 7 (*Poetical Sketches* [E] sold to Hollings)

**1961 October 27**

§\***Christie, Manson & Woods.** *Catalogue of Fine English Pictures and Drawings, the Properties of the Lady Elizabeth Clyde, Mrs. G.R. Delaforce, the Viscountess Lee of Fareham, the Late Dowager Viscountess Harcourt*<sup>831</sup> ... and Others Which Will Be Sold at Auction by ... on Friday, October 27, 1961 (London, 1961)

43 Blake's "The Horse" <Butlin #366> [sold by Upholland College, £67,638 to Colnaghi]

REVIEW, &c

**Anon.**, "The Sale Room: 3,200 Gns for Blake Miniature: Christie's £67,638 for Old Masters", *Times* [London], **28 October 1961**, p. 10 (Blake's "miniature" is "The Horse" bought by Colnaghi)

**1962 March 14**

**Sotheby sale** (1962)

REVIEW

**Anon.**, "Blake Water-colour Sold for £3,500", *Times* [London], **15 March 1962**, p. 14 (Sotheby sold "The Raising of Lazarus" <Butlin #487> for £3,500 and "The Humility of the Saviour" <Butlin #474> for £2,600 to the Fine Arts Society)

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<sup>831</sup> Lady Hesketh wrote on 16 June 1802 about the first of Hayley's *Designs to a Series of Ballads* (1802) illustrated by Blake that she had "sent one to Lord & Lady Harcourt" [William Harcourt (1743-1830), Third Earl of Harcourt, Field Marshall, and his wife Mary (d. 1833)] (*BR* (2) 132).

**1962 April 30-May 1**

§**Messrs. Sotheby and Co.**, *Catalogue of Printed Books ...*  
(London, 1962) <Grolier Club>

"comprising ... works by, or about, William Blake".

**1962 June 25-26**

§**Sotheby and Co.**, *Catalogue of Printed Books comprising the Property of Professor Thomas Bodkins, K.G., M.I.R.A., D. Litt, the Property of the Late Arthur Jeffress, Esq., the Property of the Late G.A. Marshall, Esq., the Property of Claude Steen, Esq.* (London, 1962) <Grolier Club>

Includes "Young's Night Thoughts and Blair's Grave, illustrated by William Blake".

**1964 April 28-May 24**

**Frick Art Gallery** exhibition of Blake's watercolours for *Pilgrim's Progress* (N.Y., 1964)

No catalogue is known.

REVIEW

**Stuart Preston**, "Art: William Blake's Clear Visions: Frick Shows Drawings for Bunyan Allegory: Illustrator Saw World in a Cloak of Dreams", *New York Times*, **28 April 1964** <BB #2459>

**1964**

**William Blake Trust**, *An Exhibition of the Illuminated Books of William Blake Poet - Printer - Prophet* (1964) <BB>

**Geoffrey Keynes**, *A Study of the Illuminated Books of William Blake, Poet - Printer - Prophet* (1964) <BB>  
*William Blake: Dichter, Drucker, Prophet* (1964)

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REVIEWS &c

**Nigel Gosling**, "A New Look at the Old Rebels", *Observer* [London], **9 July 1964** (with others) (in part a review of the Tate exhibition)

**Anon.**, "Blake as Artist-Printer", *Times* [London], **15 July 1964** (a puff)

**Anon.**, "Blake in facsimile", *Guardian*, **15 July 1964**, p. 8 <BB #876>

§**Anon.**, "Tate Gallery Tribute to Blake's Genius", *Daily Telegraph* [London], **15 July 1964** <BBS 349>

**Anon.**, "Blake at the Tate", *Times Literary Supplement*, **23 July 1964** <BB #849>

§**T.G. Rosenthal**, "Round the Art Galleries: The Group", *Listener*, **23 July 1964**

**Neville Wallis**, "Blake's Vision", *Spectator*, No. 7103 (**14 August 1964**), 212 <BBS 671>

**Anon.**, "Exhibition of Works by Blake in Capital [Washington]", *New York Times*, **25 October 1964** <BB #934>

**Anon.**, "William Blake: Poet, Printer, Prophet", *Connoisseur*, CLVI (**1964**), 199 <BB #1070>

§**John E. Grant**, *Nation*, CC (**25 January 1965**), 91

§**Werner Helwig**, *Rheinische Post*, **11 September 1965**, in German (*Dichter, Drucker, Prophet*)

§**Anthony Blunt**, *New York Review of Books*, **28 October 1965** (with 4 others)

§**Hans A. Halbey**, *Frankfurter Allgemeine Zeitung*, **30 October 1965**, in German (*Dichter, Drucker, Prophet*)

- §**Anon.**, *Times Literary Supplement*, **2 December 1965**,  
p. 1104 (Keynes's *Study*, with another)  
§**D.V. E[rdman]**, *English Language Notes*, III (1965), 24  
§**Anon.**, *St. Galler Tagblatt*, No. 438 (?1965), in  
German (*Dichter, Drucker, Prophet*)  
§**Phillip Wolff-Windegg**, *Basler Nachrichten* (?1965),  
in German (*Dichter, Drucker, Prophet*)  
§**Laurence Whistler**, *Connoisseur*, CLXI, 650 (**April**  
**1966**, American Edition), 267 (Keynes's *Study*,  
with another)  
§**Kenneth Garlick**, *Modern Language Review*, LXI, 3  
(**July 1966**), 503-4 (Keynes's *Study*, with another)  
§**John Adlard**, *Werk: Schweizer Monatschrift für*  
*Kunst, Architektur, Künstlerisches Gewerbe*, LIII  
(**October 1966**), sup. 255, in German (*Dichter,*  
*Drucker, Prophet*)  
§**Curt Grützmacher**, *Die Kunst und das Schöne Heim*,  
No. 1 (1966), in German (*Dichter, Drucker,*  
*Prophet*)  
§**Laurence Whistler**, *Connoisseur*, CLXI (1966), 503-4  
§**Margaret Willy**, *English*, XVI, 91 (**March 1966**), 22  
(Keynes's *Study*)  
§*Theosophist* [Madras], LXXXIX, 8 (**May 1968**), 128-  
29

## 1964

**G.E. Bentley, Jr.** and **Martin K. Nurmi**, *A Blake Bibliography* (1964) <BB>

See **G.E. Bentley, Jr.**, "A Supplement to G.E. Bentley, Jr., and Martin K. Nurmi, A BLAKE BIBLIOGRAPHY (1964)", *Blake Newsletter*, II, 4, Part ii (April 1969), 1-29, and

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**Stuart Curran and Joseph Anthony Wittreich, Jr.**, "Some additions to *A Blake Bibliography*", *Blake Newsletter*, III, 1 (15 June 1968), 4-6.

REVIEWS

§*Book Collecting World*, IV (21 September 1964)

§*Antiquarian Bookman* (30 November 1964)

§**L.W. Griffin**, *Library Journal*, LXXXIX (1964)

**William White**, *American Book Collector*, XV (January 1965), 6, with additions in *Bulletin of Bibliography*, XXIV (1965), 155-56

**Cheney, Frances Neal**, "Current Reference Books", *Wilson Library Bulletin*, XXXIX (February 1965), 491-94

*Börsenblatt für den Deutschen Buchhandel*, XXII (April 1965), 858-59, in German

**Anon.**, *Times Literary Supplement*, 2 September 1965, p. 756 (with another)

§**Anon.**, "Blake More or Less", *Times*, 2 September 1965, p. 756 (with another)

**Anthony Blunt**, *New York Review of Books*, 28 October 1965, 22-23 (with 4 others) ("admirably edited and annotated")

**David V. Erdman**, *Journal of English and Germanic Philology* (October 1965), 744-47

§*Book Review Digest* (November 1965)

**Janine Renaudineau**, *Bulletin des Bibliothèques de France*, I (1965), in French

**K.N. C[ameron]**, *English Language Notes*, III (1965), 21

**Geoffrey Keynes**, *Book Collector*, XIV (1965), 250-53

- §**D.G. Lochhead**, *University of Toronto Quarterly*,  
XXXIV (1965), 386-87
- John E. Grant**, *Modern Philology*, LXIII, 4 (May  
1966), 361-64
- Donald Weeks**, *Journal of Aesthetics and Art Criticism*,  
XXIV (Spring 1966), 455-56
- Arnold Goldman**, *Notes and Queries*, CCXII (January  
1967), 35-36
- Peter Ure**, *Review of English Studies*, XVIII (1967), 83-  
86
- §*Deutsch Literaturzeitung*, LXXXVI, in German

**1964**

§**Francis Edwards**, *Books Both Old & Modern: History, Arts  
and Crafts, William Blake, Literature, Illustrated Books,  
Works of Reference, European Travel and History* (London,  
1964) <Grolier Club>

**1965 November-1966 February.**

[**Robert R. Wark**], *William Blake and His Circle: Two  
Exhibitions at the Henry E. Huntington Library and Art  
Gallery* November 1965 through February 1966 <BB>

REVIEW

\***William Wilson**, "A Date With William Blake in San  
Marino", *Los Angeles Times*, **21 November 1965**,  
pp. 42-43 (if one lunched with Blake at the  
Huntington, "he would probably expound a  
doctrine of free love, pause to wave at an angel  
who had appeared to him in a bush, then inform us  
darkly that the President was the anti-Christ")

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**1965**

**Bernard Quaritch**, *No. 861 A Catalogue of Books of English Literature and History (including translations) Printed Before 1700* (London, 1965) <Huntington>

- 22 Virgil, *Pastorals*, ed. R.J. Thornton (1821),  
"contemporary pink sheep, leather labels ... With  
an inscription in the first volume: 'Presented to  
Mrs. Goldsworthy as a mark of his esteem to her  
eldest Daughter Rt. John Thornton M.D.'" £225,  
\$630
- 51 Blair, *The Grave* (1808), "original boards with  
printed label, neatly rebacked; entirely uncut;  
enclosed in a buckram box with leather labels",  
"the words 'Subscribers' Copy' at foot of engraved  
title" £85, \$238
- 53 Hayley, *Ballads* (1805), "calf, gilt-panelled back  
by Bayntun", £42, \$117.60
- 54 *The Wit's Magazine* (1784-85), "2 vols. in 1 ...  
contemporary half calf, worn, rebacked ... The  
corner of one page is torn away affecting the text  
and the title and end leaves are somewhat grubby  
and stained", £12, \$33.60

**1966 November 22**

§**Samuel T. Freeman and Co.**, *Rare and Valuable Books ... from the Estate of the Late Stoughton R. Vogel and from Other Accounts* (Philadelphia, 1966) <Grolier Club>

They include "William Blake material".

**1966**



**Bernard Quaritch**, *No. 871 A Catalogue of Books of English History and Literature (including translations) Printed After 1700* (London, 1966) <Huntington>

- 75 Blair, *The Grave* (1808), "*half calf*... The imprint below the portrait has been cut into", £35.0.0, \$98.00
- 79 Virgil, *The Pastorals*, ed. R.J. Thornton, 2 vols., "*contemporary calf, rebacked*", £200.0.0, \$560.00

### 1967 Summer

**Royal Academy** summer exhibition (1967)

#### REVIEW

§**Anon.**, "Illustration of 'William Blake: double image' (aluminium) by John W. Mills exhibited at the Royal Academy summer exhibition 1967", *Times Educational Supplement*, **28 April 1967** <BBS 345>

### 1967 November-December

**Princeton University Library** exhibition of the Blakes in the University Library and the collection of Miss **Caroline Newton** (1967)

There was no catalogue.

#### REVIEWS

§**Anon.**, "Blake Books Here", *Town Topics* [Princeton], 9 November 1967, reprinted in **M.D. Paley**, "Blake at Princeton", *Blake Newsletter*, I (1967), 6-7 <BB #854 and #1217-5>

\***Charles Ryskamp**, "*Songs of Innocence and of Experience* and Miss Caroline Newton's Blake Collection", *Princeton University Library*

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*Chronicle*, XXIX (1968), 150-55 (details of the exhibition) <BB #696>

**1968 January 9-April 21**

**\*Frederick Cummings**, "William Blake 1757-1827", pp. 157-66 of Frederick Cummings, Allen Staley, Robert Rosenblum, *Romantic Art in Britain: Paintings and Drawings 1760-1860* [at] **The Detroit Institute of Arts** 9 January-18 February 1968 [and] **Philadelphia Museum of Art** 14 March-21 April 1968 (Philadelphia, 1968) <BB>

REVIEW

**Anne T. Kostelanetz**, *Blake Newsletter*, II, 1 (June 1968)

For corrections, see **Frederick Cummings**, "Blake at Detroit and Philadelphia" and **David V. Erdman**, "J[erusalem]. 95: 2-20", *Blake Newsletter*, II, 3 (December 1968), 46-49 <BB #1217-28>

**1968 November 13**

**§Parke-Bernet Galleries**, *American and European Autographs & Manuscripts ... including ... a William Blake Drawing* (N.Y., 1968)

16 \*"Los Walking on the Mountains of Albion"  
<Butlin #784> [\$2,100]

**1969 April 29-May 18**

**[Elizabeth Johnston]**, "For Friendship's Sake': William Blake and William Hayley. *City Art Gallery Manchester* 29th April to 18th May 1969. <BB>

REVIEWS

**Gerard Young**, "Blake's Felpham paintings on exhibition in Manchester", *Post*, **17 May 1969**

**Morton D. Paley**, *Blake Newsletter*, III, [3] (**15 December 1969**) (with another)

**G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (**1970**), 86-101 (with 8 others)

**1969 May 14-June 21**

**Whitworth Art Gallery, University of Manchester**, *William Blake Poet - Printer - Prophet: An Exhibition 1969* <BB>

REVIEW

§**Christopher Neve**, "Blake as Printer and Printed", *Country Life*, CXLV (**5 June 1969**)

**1969 August**

**Tate Gallery** exhibition of pages from Clayton-Stamm's [smaller] Blake-Varley Sketchbook (London, 1969)

REVIEW

\***Anon.**, "From William Blake's sketchbook", *Times* [London], **7 August 1969**, p. 5 <BB #944>

**1969 December-1970 February**

\***Charles Ryskamp**, *William Blake Engraver: A Descriptive Catalogue of an Exhibition* [in] **Princeton University Library** (Princeton, 1969) <BB>

REVIEWS

**George H. Atkinson**, "William Blake, Engraver, At Princeton", *this week Magazine* of the *Times*

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*Advertiser* [Trenton], **4 January 1970**, p. 5 ("really superb") <BB #1095>

**Frederic J. Mosher**, *Library Quarterly*, XL, 3 (**July 1970**), 361 ("a good example of the better variety of exhibit catalog ... Frustrating, but valuable")

\***Howard C. Rice, Jr.**, "Lesser Known Examples of Blake's Engraving Skill", *Princeton Alumni Weekly*, LXXIX (**29 September 1970**), 38-44, and in *University: A Princeton Quarterly*, No. 76 (Fall 1970), 12, 26-32 <BB #2515>

§**Frederic J. Mosher**, *Library Quarterly*, XL, 3 (**July 1970**), 361

**1969-1976**

*William Blake: Catalogue of the Preston Blake Library* (1969) **B.** ... *Supplement* (1972) <BB> **C.** ... *Cumulative Supplement* (1976) <BBS>

REVIEWS

§**Kenneth Garlick**, *Apollo*, XLII (**1970**), 398

**David Bindman**, *Burlington Magazine*, CXVI, 857 (**August 1974**), 482-83 (with another) ("impeccably produced, and ... thoroughly worthy of a most enlightened and generous gift")

**1970 January 13**

§**Sotheby Parke-Bernet**. *Fine Books; with Drawings by William Blake, George Cruikshank and Others* (N.Y., 1970)

The widow of T.E. Hanley sold three visionary heads:

124 "Edward III[?]" <Butlin #736>

125 "Boadicea" <Butlin #718>

126 "Lais of Corinth" <Butlin #712>

**1970 July**

**Pierpont Morgan Library**, [*William Blake:*] *21 Watercolors, Illustrations for the Story of Job* (1970)

No catalogue is known.

REVIEWS

§**J.R. Mellow**, *New York Times*, **19 July 1970**, Section II, p. 19, col. 1

**Stuart Preston**, "Changing Symbolism: From William Blake to Modern Use Of Near-Abstract Imagery", *New York Times* **8 February 1959** (About the Job watercolours on exhibition at the Morgan Library)

**1970 October 3-December 6**

**Cincinnati Art Museum** exhibition of Books and Prints by William Blake (1970)

Apparently no catalogue was published.

REVIEW &c

§*\*Cincinnati Art Museum 1970-71 Program* (1970)  
(announcement of the exhibition)

**1970 December 10**

§**Messrs. Sotheby and Co.** *Catalogue of Printed Books: Comprising Architecture: Campbell's Vitruvius Britannicus, Vol. 1-3, 1715-23; Art: Books by and Relating to William Blake, including The Book of Job, New York, 1935* (London, 1970)

Lots 2-13, 17, 19-22, 24-25, 27-28, 30-33, 53, 60-61 are by or related to Blake.

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**1970**

**David Bindman**, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum* (1970) <BB>

REVIEWS

**John Russell**, "Blake for all", *Sunday Times* [London], 7 February 1971 (on the exhibition of 13 January-27 March 1971)

§**Gunter Metken**, *Frankfurter Rundschau*, 3 April 1971, in German <BBS 572>

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-39 (with 12 others)

\***John Beer**, "Blake at the Fitzwilliam", *Cambridge Review*, XCII (1971), 110-13 <BB #1142>

**Duncan Macmillan**, *Blake Newsletter*, V, 3 (Winter 1971-72), 202-6

§**Morchard Bishop**, *Book Collector*, XXI, 1 (Spring 1972), 133-34

**Robert R. Wark**, *Blake Studies*, IV, 2 (Spring 1972), 160-62 (with another)

§**John E. Grant**, *Philological Quarterly*, LI (July 1972), 643

§**Jacques Lethève**, *Bulletin des bibliothèques de France*, XVII (1972), 942, in French

**1970**

**Pierpont Morgan Library Exhibition** (1970)

No catalogue is known.

REVIEW

**James R. Mellow**, "William Blake: Put Upon Painter of the Patient Job", *New York Times*, **19 July 1970**<BB>

[1970?]

§ *William Blake Samuel Palmer and the English Visionaries: An Exhibition of the Engravings for William Blake's Master Work The Book of Job* (San Francisco: Thackrey and Robertson [?1970]) 4<sup>o</sup>, 16 leaves.

**1971 March 29**

**Sotheby** sale of Major **S.V. Christie-Miller** (1971) <BB 181, 354>

Lots 34-35 were *Poetical Sketches* (X) and *Urizen* (C).

REVIEW &c

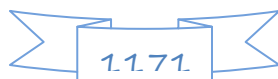
**Robert N. Essick**, "What is the price of Experience do men buy it for a song"; Blake at Auction 1971", *Blake Newsletter*, V, 3 (**Winter 1971-72**), 183-84 (prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

**1971 May 21-June 4**

*An Exhibition of English Prints Blake to Sutherland May 21st-June 4th, 1971. Folio Fine Art 6 Stratford Place London W1N 0BH* [1971].

72 entries, with prices, including under Blake 17 Virgil prints at £460 (#2\*), Young, *Night Thoughts* (1797), £390 (#3), Job "1825", "Very fine proof impressions on French paper", £6,000 (#4\*), plus Calvert (#18-22), and Palmer (#23-35).

**1971 Spring**



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**Fitzwilliam Museum Blake exhibition**

REVIEW

**Günter Metken**, *Frankfurter Rundschau*, **3 April 1971**

**1971 June 15**

**\*Christie** sale of Important English Drawings and Watercolours (1971) <BB>

Lots 141-72 are *detached* leaves of the Blake-Varley sketchbook, with 20 reproductions.

REVIEWS &c

**Geraldine Keen**, "Sketches of Blake's visions for auction", *Times* [London], **10 May 1971**, p. 14

**Anon.**, "Blake notebook is split up for sale", *Guardian*, **12 May 1971**, p. 9 (the Blake-Varley sketchbook "has recently been broken up" and the leaves will be sold at Christie's, "which is perhaps a pity") <BB #893>

**\*David Bindman**, "Heads from Blake's head", *Guardian*, **26 May 1971**, p. 16 <BB #1192>

**Robert N. Essick**, "'What is the price of Experience do men buy it for a song'; Blake at Auction 1971", *Blake Newsletter*, V, 3 (**Winter 1971-72**), 183-84 (prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

**1971 October 26**

*Books: Art History, Literature, Topography including a collection relating to William Blake and Maps and Manuscripts The Property of F.E. Carpenter, Esq., G.L.*



*Miller, Esq., and Others* To be Sold by Auction On Tuesday, October 26th, 1971 [by] **Phillips, Son and Neale** [1971].

The Blakes of G.L. Miller (No. 84-114) are dated 1863 ff.

### 1971 October 19

§**Parke-Bernet Galleries.** *Sale 3246: Fine Books: Modern Illustrated Books: Oriental Miniatures: Illustrated Manuscript Leaves: Illustrated and Fine Books from the Fifteenth to the Nineteenth Centuries Including a Copy of William Blake's Book of Thel: Sporting Books* (N.Y., 1971) 56 pp.

343 *Thel* [A] [\$21,000 to Warren Howell].

### 1971 November 9

**Christie** sale of, inter alia, **Gwen Lady Melchett** (1971)

It included Butlin #57, 79, 102, 107, 116, 198 (*Tiriel* No. 1, 6), 396, 633 ("Widow Embracing her Husband's Grave" for Blair), 723.

### REVIEWS

**Geraldine Norman**, Sale Room Correspondent, "Reversal in values of works by Blake", *Times* [London], **10 November 1971**, p. 17 <BB #A2299, here replaced> (the nine Blakes sold for Gwen Lady Melchett at Christie's brought much more than they did when sold in 1958)

**Robert N. Essick**, "What is the price of Experience do men buy it for a song"; Blake at Auction 1971", *Blake Newsletter*, V, 3 (**Winter 1971-72**), 183-84 (prices and buyers for sales of 19 March, 15 June, 19 October, and 9 November 1971)

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**1971 November 19-1972 January 23**

§**Marie Cazort Taylor and Tanis Hinchcliffe. National Gallery of Canada. *William Blake: A Man Together* (Ottawa, 1971)**

**1971 December 8-1972 January 30**

**Geoffrey Keynes, *William Blake's Water-Colour Designs for the Poems of Thomas Gray* [at the] *Tate Gallery* (1971)The William Blake Trust <BB>**

REVIEWS &c.

**\*Colin Cross, "Blake Revealed", *Observer* [London], XII (21 November 1971), 19-23, 25-26 <BBS 445>**

**Anon., "Blake's illustrations to Gray's Poems", *Times* [London], 24 November 1971, p. 13**

**Guy Brett, "Blake, Blake, burning bright", *Times* [London], 8 December 1971, p. 18 <BB #A1278>**

**Anon., "Commentary", *Times Literary Supplement*, 10 December 1971, p. 1550**

**John Russell, "Blake the craftsman", *Sunday Times* [London], 12 December 1971, p. 27**

§**Marina Viazey, "Blake", *Arts Review*, XXIII (18 December 1971), 772-73 <BBS 666>**

**\*Arnold Fawcus, "William Blake's watercolour designs illustrating Gray's poems – and Mr. Paul Mellon", *Connoisseur*, CLXXIX (January 1972), 10-14 (explication of the 7 watercolours reproduced on the occasion of the Tate exhibition) <BB #1594>**

**\*Dennis Sharp**, "Blake into Print", *riba journal*, LXXI (February 1972), 80 (2 paragraphs) <BB #C2692>

**Morton D. Paley**, *Blake*, VI, 1(Summer 1972), 33-34

See **G.E. Bentley, Jr.**, "The Accuracy of the Blake Trust Gray Catalogue", *Blake Newsletter*, VI, 4 (Spring 1973), 95; **Geoffrey Keynes**, "The Blake Trust Gray Catalogue and the Blake trust Facsimiles", *Blake Newsletter*, VII, 3 (Winter 1973-74), 64-66; and **G.E. Bentley, Jr.**, "The Accuracy of the Blake [Trust] Reproductions", *Blake Newsletter*, VIII, 3 (Winter 1974-75), 88-89

## 1971

**\*The Blake Collection of Mrs. Landon K. Thorne.** Catalogue by **G.E. Bentley, Jr.** Introduction by **Charles Ryskamp**. The **Pierpont Morgan Library** (N.Y.: The Pierpont Morgan Library, 1971) <BB>

## REVIEWS &c

**\*G.E. Bentley, Jr.**, "The Thorne Blake Collection at the Pierpont Morgan Library, New York", *Apollo*, XCIV (1971), 416 (notice of the exhibition) <BB #1176>

**David L. Shirey**, "Pierpont Display Shows Blake as a Visual Artist", *New York Times*, **27 November 1971** (Blake "did not have the technical wherewithal to realize his vision")

**Anon.**, "Is There a Natural Blake?", *Times Literary Supplement*, **28 April 1972**, p. 470 (with 2 others)

**John E. Grant**, *Philological Quarterly*, LI (July 1972), 642-43

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**Robert N. Essick**, *Blake Newsletter*, VI, 1 (Summer 1972), 26-28 (with 2 others)

**D.V. Erdman**, *English Language Notes*, X (September 1972), 32 ("a fine catalogue")

**1971**

**Martin Butlin**, *William Blake (1757-1827): A Complete Catalogue of the Works of William Blake in the Tate Gallery* (1971) <BB>

REVIEWS

§Anon., "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-39 (with 12 others)

§Anon., *Times* [London], February 1968

**Robert R. Wark**, *Blake Studies*, IV, 2 (Spring 1972), 160-62 (with another)

**Michael Tolley**, *Blake Newsletter*, VI, 1 (Summer 1972), 28-31 (with another)

**?1971**

§**Alastair A. Auld**. *William Blake: Six Paintings in the Stirling Maxwell Collection, Pollok House* ([1971])

**1971**

**Bernard Quaritch**, *No. 910 English Literature and History (including translations) with some Eighteenth Century Literature* (London, 1971) <Biblioteca La Solana>

70 "Mrs. Q ... together with a late reprint of the same ... in a morocco-backed portfolio. 1850", £50.0, \$120.00

**1972 March 16-April 23**

**Yale University Art Gallery, New Haven, *Blake Illumines Gray*.** 16 March-23 April 1972.

The exhibition is known through a poster and announcement.

REVIEWS &c

§**Marjorie Bruce-Milne**, “‘Lost’ Blake Paintings on View”,  
*Christian Science Monitor*, **14 January 1972**

§**Anon.** “Blake and Gray.” *Bookseller*, **15 January 1972**

§**Anon.**, “Water-Colors by Blake to Be Shown at Yale”,  
*New York Times*, **14 March 1972**

§**Fawcus, Arnold**, “William Blake’s Watercolour Designs Illustrating Gray’s Poems--and Mr. Paul Mellon”, *Connoisseur*, CLXXIX, 1719 (**January 1972**)

\***Peter Schjeldahl**, “Blake: A Publicist For the Apocalypse”, *New York Times*, **16 April 1972** (An evaluation of the Gray watercolours, which are just published)

**1972 April 13-July 28**

§*English Drawings and Watercolors 1550-1850 in the Collection of Mr. and Mrs. Paul Mellon*. Catalogue by John Baskett and Dudley Snelgrove, Foreword by Charles Ryskamp, Introduction by Graham Reynolds. [Exhibition at the] **Pierpont Morgan Library**, New York, 13 April-28 July 1972

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The six Blakes, lots 74-79, include "Tiriel Supporting Myratana", three watercolours for Gray, and "Prone on the Lowly Grave" for Blair's *Grave*.

**1972 May 16**

**Sotheby Parke-Bernet**, *Fine Books ... including ... a drawing by William Blake* (N.Y., 1972)

[The "drawing by William Blake" is a false attribution.]

**1972 May 22-23**

§**SothebyandCo.**, *Catalogue of English Illustrated Books of the 19th and 20th Century* (London, 1972) <Grolier Club>

"including books illustrated by Aubrey Beardsley, William Blake, Edward Calvert ...".

**1972 November 1-1973 January 31**

[**Larry Gleeson**], *The Followers of William Blake: An Exhibition at the Henry E. Huntington Library and Art Gallery* (1972) <BB>

REVIEW &c

§**Robert Wark**, "The Followers of William Blake", *Huntington Calendar*, **November-December 1972**

**1972**

§**Bernard Quaritch**, *Private Press Books, with Some Other Limited Editions and a Section of Books by or about William Blake* (London, 1972)

**1972, 1979**

**Roger R. Easson** and **Robert N. Essick**, *William Blake: Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, Volume I (1972) <BB #709>, Vol. II (1979) <BBS>

See R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 181-82, for "Appendix: New Information about Blake's Engravings".

#### REVIEWS

##### Volume I

§**Anon.**, *Times Literary Supplement*, **16 February 1973**, p. 189

§**Douglas Cooper**, *Books & Bookmen*, XVIII (August 1973), 40-42

**Deirdre Toomey**, *Blake Newsletter*, VII, 1 (Summer 1973), 19

**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others)  
("remarkably full bibliographical descriptions")

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 74-75

#### 1973 June 18-19

§**Sotheby and Co.**, *Catalogue of English Illustrated Books of the 19th and 20th Centuries* (London, 1973) <Grolier Club>

Including "an extensive collection of books illustrated or engraved by William Blake, including publications of the Trianon Press".

#### 1973 November 20-December 18

§**Fitzwilliam Museum**, *William Blake Exhibition*. 20 November-18 December 1973 (Cambridge, 1973)

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The exhibition is known only through a poster.

**1974 July 25**

§**Sotheby and Co.**, *Catalogue of Printed Books* (London, 1974) <Grolier Club>

Includes "Young, The Complaint, or Night Thoughts, illustrated by William Blake, 1797".

**1974**

§*Poems by Mr. Gray* ([Wellington:] **National Gallery of New Zealand**, 1974) 24 cm, 8 pp.

British Council exhibition.

**1975 March 6-July 27**

**David Bindman**, *William Blake 1757-1827*, **Hamburger Kunsthalle; Städelsches Kunstinstitut und Städtische Galerie** (Frankfurt am Main, 1975) <BB>

An enormous \*poster (59.5 x 83 cm) for the exhibition reads *Das Städel Zeigt Eine Ausstellung der Städtischen Galerei im Städelschen Kunstinstitut Frankfurt am Main, Schamankai 63 15. Mai-27 Juli 1975 ... Quickborner Offsetdruck* <Victoria University in the University of Toronto>

REVIEWS &c

N.B. All reviews are in German and published in Germany except when noted otherwise

§**Peter Engel**, "Hauptthema Kunst um 1800", *Augsburger Allgemeine*, **21 January 1975** <BBS 462>



- §Anon., “Blake-werke im Städel”, *Offenbach-Post* [Offenbach/Main], **29 January 1975** <BBS 342>
- §Anon., “Frankfurter Städel zeigt Blake-Werke”, *Main-Echo* [Aschaffenburg], **29 January 1975** <BBS 345>
- §Anon., “Der Städel-Museum zeigt Blake-Werke”, *Giessner Anzeiger*, **30 January 1975** <BBS 345>
- §Anon., “Frankfurter Städel zeigt Blake-Werke”, *Frankfurter Rundschau*, **30 January 1975** <BBS 345>
- §Anon., “Städel zeit Blake-Werke”, *Frankfurter Abendpost-nachtausgabe*, **3 February 1975** <BBS 349>
- §Anon., “Städel zeit Blake-Werke”, *Hanauer Anzeiger* [Hanau/Main], **3 February 1975** <BBS 349>
- §Anon., “William Blake in Film”, *Hamburger Abendblatt*, **8 February 1975** <BBS 352>
- §Anon., “Blake exhibition for Germany”, *Times* [London], **4 March 1975**, p. 12. in English
- §[S.N.D.], “William Blake in Hamburg”, *Waiblinger Kreiszeitung*, **5 March 1975**; §*Nürtinger Zeitung*, **5 March 1975**; §*Kornwestheimer Zeitung* [Kornwestheim], **5 March 1975**; §*Kreisnachrichten* [Cawl], **5 March 1975**; §*Heidenheimer Neue Presse*, **5 March 1975**; §*Leonberger Kreiszeitung*, **5 March 1975**; §*Nord-Stuttgarter Rundschau* [Stuttgart-Zuffenhausen], **5 March 1975**; §*Fellbacher Zeitung*, **5 March 1975** <BBS 446-47>

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- §**T[heodor] H[ans] F[lemming]**, "Das Lebenswerk eines Visionärs", *Die Welt* [Hamburg], **6 March 1975** <BBS 472>
- §**p[aul] t[heodor] h[offmann]**, "Grosser Auftakt zur Entdeckung eines 'grossen Unbekannten'", *Hamburger Abendblatt*, **6 March 1975** <BBS 512>
- §**Terence Mullaly**, "Big Blake show in Hamburg", *Daily Telegraph* [London], **6 March 1975** <BBS 581>
- §**Georg Syamken**, "William Blake 1757-1827", *Berichte und Dokumente* (published by the senat der Freien und Hansestadt Hamburg, Staatliche Bressestelle) [Hamburg], No. 438 (**6 March 1975**) <BBS 653>
- §**Anon.**, "Blake-Ausstellung in Hamburg", *Frankfurter Abendpost Nachtausgabe*, **7 March 1975** <BBS 340>
- §**H[ans] F[lemming]**, "Untwegs zwischen Himmel und Hölle", *Die Welt* [Hamburg], **7 March 1975** <BBS 472>
- §**Karla Eckert**, "Erfindungskraft auf Kleinstformat", *Iserlohner Kreisanzeiger*, **7 March 1975**;  
§"Zwischen Schrecken und Lieblichkeit", *Neue Westfälische* [Bielefeld], **7 March 1975**;  
§"Hamburg gibt William Blake schon die zweite Chance", *Heilbronner Stimme* [Heilbronner/Neckar], **7 March 1975**;  
§"Erfindungskraft auf kleinsten Format", *Lübecker Nachrichten*, **7 March 1975**;  
§*Flensburger Tageblatt*, **7 March 1975**;  
§*Badische Neueste Nachrichten*, **7 March**

**1975; §Giessener Allgemeine, 8 March 1975;**  
"Imagination ist meine Welt", §*Esslinger-*  
*Zeitung*, **7-8 March 1975;** *Cannstatter*  
*Zeitung* [Stuttgart-Bad Cannstatt], **7-8 March**  
**1975;** §*Oldenrugische Volkzeitung* [Vecta], **7-8**  
**March 1975** (abridged version); §"Maler,  
Philosoph, Prophet. William Blake neu entdeckt",  
*Rhein-Zeitung* [Koblenz], **8 March 1975;**  
§"Hamburg Blake-Erfindungskraft auf kleinsten  
Format", *Stader Tagenblatt*, **8 March 1975;**  
§"Vorliebe fürs kleine Format",  
*Südkurier* [Konstanz], **10 March 1975;** §"Blake  
ging aufs Ganze", *Schäbische Donau-Zeitung*  
[Ulm], **8 March 1975;** §*NWZ Göppinger*  
*Kreisnachrichten*, **8 March 1975;** §*Kreiszeitung*  
[Böblingen], **10 March 1975;** §*Teckbote*  
[Kirchheim/Teck], **10 March 1975;** §*Backnanger*  
*Kreiszeitung*, **10 March 1975;** §*Reutlinger*  
*Nachrichten*, **10 March 1975;** §*Schwäbisches*  
*Tageblatt* [Tübingen], **10 March 1975;** §*Alb-Bote*  
[Münsingen], **10 March 1975;** §*Zoltern-Alb*  
*Kurier* [Balingen], **10 March 1975;** §"Der Maler  
William Blake in der Hamburger Kunsthalle.  
Werke von bestürzender Erfindungs-kraft",  
*Salgitter-Zeitung*, **11 March 1975** (Dörrbecker  
[see below] comments: "Though the titles differ,  
all the articles by Mrs. Eckert ... have virtually the  
same text, which was published by the German  
press agency 'dpa'") <BBS 459>  
§**Rolf Gaska**, "Weltenwurf in Bildern", *Kieler*  
*Nachrichten*, **8 March 1975** <BBS 483>

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- §**Paul Theodor Hoffmann**, “Die Beschwörung von Himmel und Holle”, *Hamburger Abendblatt*, **8 March 1975** <BBS 512>
- §**Andreas Rossmann**, “Dichtermalers, kaum bekannt”, *Deutsches Allgemeines Sonntagsblatt* [Hamburg], **9 March 1975** <BBS 627>
- §**Will Jacobs**, “Ein Nachfolger Füsslis”, *Grafschafter Nachrichten* [Nordhorn], **10 March 1975**; §*Neue Osnabrücker Zeitung*, **10 March 1975** <BBS 524>
- §**Hans-Eberhard Lex**, “Der Seltsame Maler aus Soho”, *Frankfurter Neue Presse*, **11 March 1975** <BBS 550>
- §**Detlef Wolf**, “Visionen eines exzentrischen Charakters”, *Mannheimer Morgen*, **11 March 1975**; *Heidelberger Tageblatt*, **11 March 1975** <BBS 683>
- §**Doris Schmidt**, “William Blake—Satan und Adam”, *Süddeutsche Zeitung* [Munich], **15/16 March 1975** <BBS 634>
- §**Petra Kipphoff**, “Das Kosmische und das Komische. Zu einer Ausstellung in der Hamburger Kunsthalle”, *Die Zeit* [Hamburg], **21 March 1975** <BBS 536>
- §**George M. Gallweit**, “Nahezu unbekannt: William Blake”, *Schleswig-Holsteinische Landeszeitung*, **22 March 1975** <BBS 482>
- §**Evelyn Preuss**, “In ‘Visionen Zukünftiges vorweggenommen”, *Wiesbadener Kurier*, **22 March 1975** <BBS 609>

- §**Rosemary Winter**, “William Blake – der visionäre Revolutionär”, *Die Tat* [Zurich, Switzerland], **22 March 1975** <BBS 681>
- §**Anon.**, “William Blake” (Tip der Woche), *Nationalzeitung* [Basel, Switzerland], **27 March 1975** <BBS 350>
- §**Anon.**, “Kunst: Gott Jahwe mit dem Pferdefusse”, *Der Spiegel* [Hamburg], No. 11 (**March 1975**) <BBS 346>
- §**Eduard Beaucamp**, “Blake oder der Austeig aus der Geschichte”, *Frankfurter Allgemeine Zeitung*, **22 March 1975**; §pp. 44-49 of *Das Dilemma der Avantgarde: Aufsätze zur bildenden Kunst* (Frankfurt am Main, **1976**) <BBS 362>
- §**Herbert H. Wagner**, “Träumer und Grübler”, *Main-Echo* [Aschaffenburg], **29 March 1975** <BBS 670>
- §**Ursula Langpohl**, tr., “William Blake–Dichter, Drucker, Prophet”, Hectograph published by the Hamburger Kunsthalle <BBS 544>
- §**L.P.J. Braat**, “William Blake, een zuivere en zeer verre ster”, *De Tijd* [The Netherlands], **4 April 1975**, in Dutch <BBS 424>
- §**pth [Paul Theodor Hoffmann]**, “Grosses Interesse an William Blake”, *Hamburger Abendblatt*, **4 April 1975** <BBS 512>
- §**Wieland Schmied**, “William Blake in groben Konturen”, *Tagespiegel* [Berlin], **6 April 1975** <BBS 634>
- §**ej**, “William Blake in Deutschland”, *Die Tat* [Zurich, Switzerland], **12 April 1975** <BBS 523>

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- §**Anon.**, “Nicht verlängert”, *Hamburger Abendblatt*, **25 April 1975** <BBS 347>
- §**Georg Syamken**, “Dämonen zwischen Buckdeckeln”, *Westermanns Monatshefte*, **April 1975** <BBS 652>
- §**Anon.**, “Blake-Ausstellung im Städel”, *Saarbrücker Zeitung*, **3 May 1975** <BBS 340>
- §**Anon.**, *Die Welt* [Hamburg], **5 May 1975** <BBS 339>
- §**Anon.**, “Ausstellungen”, *Mannheimer Morgen*, **5 May 1975** <BBS 339>
- §**Anon.**, “Blake-Ausstellung Kommt ins Städel”, *Frankfurter Rundschau*, **5 May 1975** <BBS 340>
- §**Anon.**, *Schwäbische Donau-Zeitung* [Ulm], **6 May 1975** <BBS 338>
- §**Anon.**, “Kurze Kulturnotizen”, *Pfortzheimer Zeitung*, **6 May 1975** <BBS 346>
- §**Anon.**, “Kirchentag mit viel Kultur”, *Frankfurter Neue Presse*, **9 May 1975** <BBS 346>
- §**J. Sch.**, “Letzte Folge ‘Kunst um 1800’”, *Braunschweiger Zeitung*, **10 May 1975** <BBS 633>
- §**Anon.**, “William Blake im Städel”, *Frankfurter Allgemeine Zeitung*, **14 May 1975** <BBS 351>
- §**S.Z.**, “Unschuld und Erfahrung”, *Frankfurter Abendpost-Nachtausgabe*, **15 May 1975** <BBS 695>
- §**Anon.**, “Die Erfahrungen eines Geisterseheres ”, *Frankfurter Neue Press*, **15-16 May 1975** <BBS 344>

- §**Anon.**, “Blake-Ausstellung jetzt in Frankfurt”, *Offenbach-Post* [Offenbach/Main], **16 May 1975** <BBS 340>
- §**roh**, “Hoffmansschimmer”, *Frankfurter Allgemeine Zeitung*, **16 May 1975** <BBS 497>
- §**Christa von Helmolt**, “Die Vermählung von Himmel und Hölle”, *Frankfurter Allgemeine Zeitung*, **16 May 1975** <BBS 504>
- §**Dieter Hoffmann**, “Blake is Beautiful”, *Frankfurter Neue Presse*, **16 May 1975** <BBS 512>
- §**Anon.**, “Staedel zeigt William Blake”, *Hanauer Anzeiger* [Hanau/Main], **17 May 1975** <BBS 349>
- §**lh**, “Eine phantastische Blüte aus dem trockenen England”, *Frankfurter Rundschau*, **17 May 1975** <BBS 497>
- §**Günther Vogt**, “Ein Urahn der Malenden Rebellen”, *Frankfurter Allgemeine Nachtausgabe*, **17 May 1975** <BBS 670>
- §**Herbert H. Wagner**, “Ein Visionär und Gedankenkünstler”, *Giessener Anzeiger*, **17 May 1975** <BBS 670>
- §**Anon.**, “Mit 225 Katalognummern”, *Wetzlarer Neue Zeitung*, **20 May 1975** <BBS 347>
- §**Alberto Arbesino**, “Le Grande Mostre in Germania: Blake e Schiele”, *Corriere della Sera*, **22 maggio 1975**, in Italian <BBS 354>
- §**Anon.**, “Phantastische Malerei”, *Fuldaer Zeitung*, **23 May 1975** <BBS 348>
- §**Doris M. Trauth**, “Phantastische Blüte aus dem trockenen England”, *Die Rheinpfalz*, **24 May 1975** <BBS 663>

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- §**A.G.**, “Wirklichkeit aus der Eingebung”, *Allgemeine Zeitung* [Mainz], **25 May 1975** <BBS 481>
- §**Christian Lenz**, “William Blake”, Hectograph published by the Städelches Kunstinstitut (Frankfurt, **May 1975**) (a five-page abstract of the exhibition catalogue) <BBS 548>
- §**Peter Winter**, “Blake”, *Das Kunstwerk*, XXVIII (**May 1975**), 46-47 <BBS 681>
- §**Martin Warnke**, “Inszenierte Widersprüche”, *Frankfurter Rundschau*, **2 June 1975**; §“Inszenierte Widersprüche: William Blake”, pp. 45-71 of *Künstler, Kunsthistoriker, Museen: Beiträge zu einer kritischen Kunstgeschichte*, ed. Heinrich Klotz (Lucern and Frankfurt am Main, **1979**) §“Bucher Report”, Vol. 6
- §**Anon.**, *A.Z. Munchen*, **8 June 1975** <BBS 338>
- §**Gerhard Mayer**, “Bilder aus dem Jenseits”, *Wiener Wochenpresse* [Vienna, Austria], **9 June 1975** <BBS 565>
- §**Anon.**, *Cellesche Zeitung*, **11 June 1975** <BBS 338>
- §**Andreas Rossmann**, “Auf dem Suren eines Utopisten”, *Mannheimer Morgen*, **20 June 1975** <BBS 627>
- §**Anon.**, “Um die Einheit von Vernunft und Religion in der Kunst”, *Presseinformation des Press- und Informationsamts* [Frankfurt, Sonderer], 2 zum 16. Evangelischen Kirchentag [**June 1975**] <BBS 349>
- §**Lilian Schacherlk**, “William Blake. Erneuerer der mittelalterlichen Illuminationskunst”, *Philobiblon*,



- Vierteljahresschrift für Buch-und Graphiksammler*,  
**June 1975**, pp. 129 ff. <BBS 633>
- §**Anon.**, “Blake Ausstellung sehr gut besucht”,  
*Frankfurter Rundschau*, **4 July 1975** <BBS 340>
- §**Anon.**, *Frankfurter Allgemeine Zeitung*, **5 July 1975**  
<BBS 338>
- §**Anon.**, *Off Duty* [European Edition], **July 1975**, in  
English <BBS 338>
- §**Ute B. Fröhlich**, “William Blake – zwischen Mythes  
und Realität” *Lady International*, **July 1975**, p. 12  
<BBS 476>
- §**Rolf Herzog**, *Neue Zürcher Zeitung* [Zurich,  
Switzerland], **1-2 August 1975** <BBS 506>
- §**Anon.**, *Die Presse* [Vienna, Austria], **9-10 August**  
**1975**
- §**Diether Rudloff**, “William Blake – ein Maler als  
Seher”, *Die Kommenden*, **Summer 1975**, published  
in 2 parts <BBS 629>
- §**Anon.**, *Gazette des Beaux Art*, **September 1975**, in  
French
- §**Angelika Krogmann**, “Die Vermählung von Himmel  
und Hölle”, *Die Christengemeinschaft* [Stuttgart],  
No. 10 (**October 1975**), 324 ff. <BBS 542>
- §**Heidi Bürklin**, “Kunsthalle [Hamburg]. Ausstellung:  
William Blake”, *Pantheon*, XXXIII (**1975**), 262  
<BBS 429>
- §**T[heodor] H[ans] F[lemming]**, *Weltkunst*, XLV  
(**1975**), 426-27 <BBS 472>
- §**Christian Lenz**, “Blake im Stadel. Ergebnisse der  
Ausstellung”, *Zeitung-Kunst und Museen in*  
*Frankfurt am Main*, No. 3 (**1975**) <BBS 548>

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§**Peter Sager**, *Buch und Bibliothek*, No. 3 (1976), 193-93 <BBS 630>

**Detlef W. Dörrbecker**, "Blake Goes German: A Critical Review of Exhibitions in Hamburg and Frankfurt 1975", *Blake*, XI, 1 (Summer 1977), 44-49, in English (includes an appendix of 108 German reviews and comments on the exhibitions, listed here on his authority) <BBS 382>

**1975 June 18**

§**Samuel T. Freeman and Co.** *From the Libraries of the late Harold H. Kynett, Francis L. Randolph, Lewis Heizmann (of Reading, Pa.) and Other Estates and Accounts: First Editions, Rebecca Gratz, Lord Byron and William Blake Material* (Philadelphia, 1975)

**1976 February 24-March 27**

**Corlette Rossiter Walker**, *William Blake in the Art of His Time*, University of California at Santa Barbara (1976) <BBS>

REVIEWS

**Richard Ames**, "Blake exhibit creative, restrained and scholarly", *Santa Barbara News*, 28 February 1976 <BBS 336>

§**Beverley Jackson**, "Thoughts about Blake", *Santa Barbara News-Press*, 9 March 1976

§**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)

**Robert R. Wark**, "Facets of William Blake: Demand Several Shows", *Los Angeles Times*, **21 March 1976**, p. 88 <BBS 672>

**1976 March 2-5**

**Catalogue**[of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976]

Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R.N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of *William Blake in the Art of His Time* (24 February-27 March 1976) <BBS>

**1976 April 29-30**

§**Hotel Drouot**, *Bibliothèque de Sir A.; livres anciens, éditions aldines; architecture, antiquités, décoration, histoire naturelle, ouvrages de William Blake, livres illustrés modernes, Deuxième partie* (Paris: Hotel Drouot, 1976)

**1976 May-June**

§**Österreichisches Museum für Kunst** (Vienna), *Buchkunst von William Blake*, an exhibition of Blake Trust facsimiles (1976)

Apparently there was no catalogue.

REVIEWS, in German

§**Buchsbaum**, *Wiener Zeitung*, **9 May 1976**

§**Walter Zeleny**, *Salzburger Volksblatt*, **11 May 1976**  
<BBS 695>

§**Anon.**, *Wochenpresse* [Vienna], **12 May 1976**

§**Anon.**, *Die Presse* [Vienna], **8 [?14] May 1976**

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**1976**

**Tate Gallery** Blake exhibition (London, 1976)

Apparently there was no catalogue.

REVIEW

**William Feaver**, "Time for Hallelujahs: William Feaver on the Tate's William Blake exhibition", *Observer* [London], Sunday, **12 March 1976**, p. 25 (though "the specialists and the credulous may well be disappointed", "the best response" is to say "Hallelujah, Hallelujah") <BBS 470>

**1976**

**Victoria & Albert Museum** Blake exhibition (London, 1976)

There was apparently no catalogue of the exhibition.

REVIEW &c

\***Arnold Fawcus**, "Blake's Job", *Illustrated London News*, CCLXIV (**December 1976**), 63, 65-67 (about the exhibition at the Victoria & Albert and the "astonishingly accurate", "almost perfect" three-volume facsimile of *Job* to be published by [his] Trianon Press "next year") <BBS 469>

**1977 March 19-May 29**

\***Donald by A. Wolf, Tom Dargan, and Erica Docterow**, *William Blake: The Painter as Poet: an Exhibition Commemorating the 150th Anniversary of the Artist's Death ...* [at **Swirbul Library Gallery, Adelphi University**, Garden City, N.Y.]

REVIEWS, Notices, &c

**Anon.**, "Garden City", *New York Times*, **10 April 1977**

**Anon.**, "Art. William Blake Show. Books of William Blake Displayed at Adelphi", *New York Times*, **26 April 1977**

**David L. Shirey**, "Art: Ideas Revealed Through Swirls", *New York Times*, **15 May 1977**

**\*Ruth Fine**, *Blake*, XI, 2 (Fall 1977), 112-14

**1977 October 26-28**

**§Sotheby Parke Bernet and Co.**, *Catalogue of Illustrated Books of the 19th and 20th Centuries* (N.Y., 1977) <Grolier Club>

Includes "Young's Night Thoughts, 1797, illustrated by William Blake, and his Illustrations to the Book of Job, and those for Thornton's Pastorals of Virgil".

**1977, 2000**

**G.E. Bentley, Jr.** *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned, and Scholarly and Critical Works about him* (Oxford: At the Clarendon Press, 1977) <BB>**B.** ... *New Preface and Post Script by G.E. Bentley, Jr. 2000. Facsimile of the Original 1977 Edition Published by Oxford University Press* (Mansfield Centre, Ct 065320: Published by Arrangement with Oxford University Press by Martino Publishing, 2000) 8°, xxxvii, 1117 pp.; ISBN: 157898243X

See G.E. Bentley, Jr., "A Supplement to BLAKE BOOKS", *Blake*, XI, 3 (Winter 1977-1978), 136-77.

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In 2000, there are two additions to the 1977 publication: (1) "Preface (2000) Blake Discoveries and Publications 1975-1999: An Evaluation" (pp. 1-15) and (2) "Post Script 2000: Blake Discoveries and Publications 1975-1999: A Checklist" (pp. 1-37 [after the index]).

See *Blake Books Supplement* (1995).

REVIEWS

**Brian Alderson**, *Times* [London], **1 September 1977**

**Joseph Anthony Wittreich, Jr**, *Wordsworth Circle*, IX (September 1978), 290-92 <BBS 367>

For a response, see **G.E. Bentley, Jr**, "The Disconcerting Riches of *Blake Books*", *Wordsworth Circle*, X (1979), 126-28

**Anon.**, *British Branch of the Friends of the Osborne and Lillian H. Smith Collections Newsletter*, No. 20 (October 1977), 3 ("magisterial")

**Anon.**, *Choice*, XIV (October 1977), 1021

**Robert N. Essick**, *Blake*, XI, 3 (Winter 1977-78), 178-99 (lists hundreds of important corrections) <BBS 383>

**Adrian Eeles**, *Times Literary Supplement*, **27 January 1978**, p. 100

**Andrew Lincoln**, *Review of English Studies*, XXXIX, 115 (August 1978), 347-49 ("indispensable")

**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others) (an "absolutely essential reference work")

**D.V. E[rdman]**, *English Language Notes*, XVI (September 1978), 27-28

**M[artin] D[odsworth]**, *English*, XXVII (1978), 200-1

- Morton D. Paley**, *Papers of the Bibliographical Society of America*, LXXII (1978), 396-400 ("an especially valuable reference tool")
- Jeffrey Stern**, *Book Auction Records Quarterly* (1979), 5 ("a remarkable achievement")
- Stuart Curran**, *Modern Language Review*, LXXV, 2 (April 1980), 367-70
- Max F. Schulz**, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-71 ("here is God's plenty for the most insatiable Blakean")
- John E. Grant**, "Review Article: Who Shall Bind the Infinite and Arrange It in Libraries? *William Blake's Writings and Blake Books*", *Philological Quarterly*, LXI (Summer 1982), 377-304 (with another)
- Michael Gassenmeier**, *Anglia*, CII (1984), 248-59 (with another)

1977<sup>832</sup>

- Bernard Quaritch**, *No. 979 English Literature Printed After 1700 and Associated Items* (London, 1977) <Huntington>
- 47 Hayley, *Life of George Romney* (1809),  
"contemporary straight-grained green morocco,  
gilt, all edges gilt, back faded and a little rubbed",  
\$300
- 48 Hayley, *Triumphs of Temper* (1803),  
"contemporary calf, rebacked; with a neat  
inscription on front en[d]paper", \$375.00
- 50 John Scott, *Poetical Works* (1782), "contemporary

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<sup>832</sup> The airmail copy to the Huntington bears the date-stamp of arrival on "DEC 19 1977".

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calf, gilt panelled back, the joints repaired skilfully at an early date. There are two editions bearing the date 1782 with identical title pages. In the first the verso of A<sub>4</sub> is occupied by 15 lines of Errata. In the second edition this leaf is blank and the errata, with one exception, are corrected in the text. The copy offered here is of the first edition." \$200.00

**1977-78 Winter**

§**Edwin C. Epps, Jr.**, "Specializing in William Blake, the 18th century, the PreRaphaelites", *List 5: William Blake*. (Columbia, South Carolina, Winter 1977-78) 2 pp. of hand-lettered text

Offers commercial book-illustrations.

**1978 January-February 26**

**Fogg Art Museum [Harvard University]** exhibition of "William Blake (1757-1827)"

No catalogue was issued. It is known only through the

**Notice**

§Typescript press-release

**1978 March 9-May 21**

**Martin Butlin**, *William Blake* [catalogue of an exhibition at the] **Tate Gallery** (1978) <BBS>

**REVIEWS**

**Anon.**, "Blake at the Tate", *Times* [London], **31 August 1977**, p. 10 (announcement of the exhibition)

**Anon.**, "Blake at the Tate", *Mid-Sussex Times*, **2 March 1978**<BBS 340>



- Anon.**, “Blake”, *Hampstead & Highgate Express*, **3 March 1978** <BBS 340>
- \*D.M.**, “Blake’s best at the Tate”, *Arts Antiques*, **4 March 1978**, p. 18 <BBS 556>
- \*David Bindman**, “Blake’s Visions of Eternity”, *Sunday Times Magazine* [London], **5 March 1978**, pp. 1, 40-47, 49 <BBS 373>
- \*William Feaver**, “Fiery visions”, *Observer Magazine* [London], **5 March 1978**, pp. 18-20, 23 <BBS 470>
- Anon.**, “Blake exhibition at Tate”, *Scotsman*, **6 March 1978** (press-release about the exhibition) <BBS 349, 341>
- Anon.**, “Exhibition”, *Press and Journal* [Aberdeen], **6 March 1978** (first paragraph of the press-release) <BBS 341>
- Anon.**, “Exhibition”, *Courier* [Dundee], **6 March 1978** (first paragraph of the press-release) <BBS 341>
- Anon.**, “Art Show”, *Journal* [Newcastle upon Tyne], **6 March 1978** (first paragraph of the press-release) <BBS 341>
- Anon.**, “Art Show”, *Journal* [Newcastle upon Tyne], **6 March 1978** (quotes the first paragraph of the press-release in the *Scotsman*) <BBS 339>
- Anon.**, “Blake at Tate”, *Financial Times*, **6 March 1978** <BBS 340>
- Anon.**, “Blake drawings from Milton on show”, *Western Mail* [Cardiff], **6 March 1978** <BBS 341>
- \*Anon.**, “Event of the Day”, *What’s On In London*, **9 March 1978** <BBS 344>

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- Anon.**, "Rare work by Blake on show", *Eastern Daily Press* [Norwich], **6 March 1978** <BBS 348>
- \*Peter Senn.**, "Artist", *Daily Mirror* [London], **9 March 1978** <BBS 636>
- Anon.**, "Art", *Guardian*, **11 March 1978** <BBS 339>
- \*Terence Mullaly**, "William Blake burning bright", *Daily Telegraph* [London], **11 March 1978** <BBS 581>
- \*Edward Mullins**, "The Visions of William Blake", *Telegraph Sunday Magazine* [London], No. 75 (**26 March 1978**), 36-42 <BBS 581>
- Michael Shepherd**, "Visions of Blake", *Sunday Telegraph* [London], **12 March 1978** <BBS 637>
- \*Paul Overy**, "Blake the seer and Rowlandson the voyeur", *Times* [London], **14 March 1978**, p. 12 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy)
- \*David Piper**, "The Spirit of William Blake", *Financial Times*, **14 March 1978** <BBS 606>
- Anon.**, "Blake Loans from the States", *American*, **17 March 1978** <BBS 341>
- \*Michael Shepherd**, "Still burning bright", *What's On In London*, **17 March 1978** <BBS 637>
- \*Caroline Tisdall**, "Beyond the senses: Caroline Tisdall considers the major Blake exhibition at the Tate Gallery", *Guardian Weekly*, **19 March 1978** <BBS 661>
- Grahame D. Phillips**, "Unrevealing view of Blake", *Guardian Weekly*, **16 April 1978** <BBS 603>

- \***Andrew MacKenzie**, "Art on Show by Andrew MacKenzie: Emigrant art works return to London", *Morning Telegraph* [Sheffield], **20 March 1978** <BBS 556>
- \***Pauline Hunt**, "Tyger at the Tate", *Cambridge Evening News*, **22 March 1978** <BBS 517>
- \***Theo**, "Nuclear Tonic", *News Letter* [Belfast], **22 March 1978** <BBS 659>
- \***Denis Thomas**, "Lines by Blake", *Listener*, **22 March 1978** <BBS 659>
- Tom Phillips**, "The heraldry of heaven and hell", *Times Literary Supplement*, **24 March 1978**, p. 349 (an idiosyncratic account) <BBS 604>
- John Spurling**, "Corners of Paradise: William Blake Tate Gallery", *New Statesman*, XCV (**24 March 1978**), 408-9 <BBS 645>
- \***Michael Young**, "Reason and Imagination: Michael Young views William Blake at the Tate Gallery", *Times Educational Supplement*, **24 March 1978** <BBS 694>
- §**Mark Stevens**, "Pictures from Paradise", *Newsweek*, **27 March 1978**
- \***Edward Lucie-Smith**, "Blake at the Tate", *Illustrated London News*, **March 1978** <BBS 554>
- Martin Baillie**, "Portrait of Blake as a painter", *Glasgow Herald*, **4 April 1978** <BBS357>
- §\***Bernard Levin**, "Ecstasy indeed in Blake's blinding light." *Times* [London], **4 April 1978**, p. 14
- Gertrud Mander**, "Augenmensch und Mystiker", *Stuttgarter Zeitung*, **4 April 1978**, p. 23, in German

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**\*John McEwen**, “Not Like Some Immortal”, *Spectator*, CCXL (8 April 1978) <BBS 568>

For a comment, see **Désirée Hirst**, “Blake the traditionalist”, *Spectator*, CCXL (22 April 1978), 18 <BBS 510>

**\*Robert Hughes**, “The Gentle Seer of Felpham: London’s Blake Retrospective”, *Time*, CXI (10 April 1978), 48 50 <BBS 516>

**\*Frank Davis**, “Who’s afraid of William Blake? Frank Davis sees the Tate Gallery’s major exhibition”, *Arts & Antiques*, 15 April 1978, pp. 10-11 <BBS 449>

**John Griffiths**, “Blake assessed”, *Tablet*, 15 April 1978 <BBS 495>

**\*Arthur Moyse**, “Fie to You, Sir”, *Freedom*, 29 April 1978, pp. 12-13 (caviar for the masses) <BBS 580>

**Theodore Crombie**, “Round the Galleries: Things in Heaven and Earth”, *Apollo* (April 1978) <BBS 445>

**\*Anon.**, “An age through two pairs of eyes: 1. Blake the visionary. 2. Rowlandson the satirist”, *London Hilton Magazine*, April-May 1978 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy) <BBS 339>

**Edda Schmitt**, “Kosmische Geister in Wasserfarben: Unheimliche Begegnung vor 200 Jahren – Tate Gallery zeigt William Blake”, *Frankfurter Neue Press*, 6 May 1978, in German

**Karl-Heinz Bohrer**, “Geometrie des schrecklichen Ausdrucks: William Blakes gezeichnete Visionen –

Eine Ausstellung der Londoner Tate Gallery", *Frankfurter Allgemeine Zeitung*, **16 May 1978**, p. 24, in German

\***William Vaughan**, "The Arts in Europe. Great Britain. William Blake", *Connoisseur*, CXCVIII (**May 1978**) <BBS 668>

**Anon.**, "Blake at the Tate Gallery", *Book Collector*, XXVII (**1978**), 159-60, 163-64, 167-68 (the exhibition is "a triumph" [p. 167]) <BBS 340>

**Ruth E. Fine**, "Blake at the Tate", *Blake*, XII, 1 (**Summer 1978**), 42-55 <BBS 384>

**Gwen Stone**, "William Blake: A Retrospective Exhibition at the Tate", *Visual Dialog*, IV, 1 (**Fall 1978**)

**David Bindman** (bis), "William Blake – an exhibition and a Book", *Burlington Magazine*, CXX (**1978**), 418-21 (with another) <BBS 374>

§**Fenella Crichton**, *Pantheon*, XXXVI (**1978**), 284

§**Theodore Crombie**, *Apollo*, CVII (**1978**), 329

§**Vivien Lowenstein**, *Arts Review*, XXX (**1978**), 151-52

§**Christopher Neve**, *Country Life*, CLXIII (**1978**), 902-3

§**Ronald Paulson**, *Georgia Review*, XXXII (**1978**), 435-43 (with 7 others)

**Martin Butlin**, "Thoughts on the 1978 Tate Gallery Exhibition", *Blake*, XIII, 1 (**Summer 1979**), 16-32 ("Blake must be seen as one of the greatest of the visual artists that Britain has produced" [p. 23]) <BBS 388>

§**Anne K. Mellor**, *Art Journal*, XXXIX (**1979**), 76-78 (with 3 others)

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**1978 May-June**

**Huntington Library and Art Gallery “Prints by Blake”  
(1978)**

No catalogue is known.

REVIEW

**Robert R. Wark.**, “Prints by Blake”, *Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanic Gardens May-June 1978*, pp. 2-3 <BBS 672>

**1978 October 19-November 10**

**G. Inqli James**, *Images of William Blake: Exhibition at the Arts and Social Studies Library, University College, Cardiff* (1978), 1 sheet

Typescript catalogue of 48 photographs and facsimiles.

**1978 November 1**

**Christie sale** (1978) <BBS 128>

REVIEW &c

**Lily Zimmerman**, Publicist, “Blake’s *Songs of Innocence and of Experience*”, *Auction News from Christie’s*, X, 5 (**November 1988**), 4 (“Christie’s is proud to offer” *Songs* [**BB**]) <BBS 696>

**1978<sup>833</sup>**

**Bernard Quaritch**, *No. 985 English Literature from 1700 Including Some Autograph Letters* (London, 1978)

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<sup>833</sup> Huntington date-stamp "MAY 16 1978".

<Huntington>

- 27 Cumberland, *Thoughts on Outline* (1796), "original boards, rebaked", \$250.00
- 28 Flaxman, *The Iliad* (1805), "new half calf on the original boards with paper label", \$125.00
- 30 Gay, *Fables* (1793), "contemporary mottled calf, rebaked, the original gilt panelling neatly laid down", \$400.00
- 32 Hayley, *The Triumphs of Temper* (1803), "contemporary calf, rebaked; with a neat inscription on front end-paper", \$475.00

1978

**Bernard Quaritch**, *No. 992 English Literature from 1800 Including Some Autograph Letters* (London, 1978)  
<Biblioteca La Solana>

- 58 Malkin, *A Father's Memoirs* (1806), "early half calf, joints cracking", \$400.00
- 59 J.T. Smith, *Nollekens and His Times*, Second Edition (1829), "boards, calf backs", \$300.00

1979 March 29-May 13

§**Diana L. Johnson**. "William Blake (1757-1827)." *Fantastic Illustration and Design in Britain, 1850-1930*. [Catalogue for an exhibition] ... March 29-May 13, 1979 at Museum of Art, Rhode Island School of Design etc. (Providence: Rhode Island, 1979) Pp. 49-50.

1979 June 13

**Christie sale** <BBS 123>

*Songs* (D) sold for £70,000.

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REVIEW

**Anon.**, "Blake Book Fetches A Record \$140,000", *New York Times*, **14 June 1979**<BBS 340>

**[1979] September 6-October 31**

§*William Blake Samuel Palmer and the English Visionaries*. **Thackrey and Robertson**, 2266 Union Street, San Francisco, Ca 567-4842 September 6-October 31 [1979<sup>834</sup>].

My only information about the exhibition derives from a \*poster (34.4 x 61 cm): *William Blake Samuel Palmer and the English Visionaries*. Thackrey and Robertson, 2266 Union Street, San Francisco, Ca 567-4842 September 6-October 31 [1979]. Saint Heironymous Press <Victoria University in the University of Toronto>

**1979 November 15-December 20**

§**P. and D. Colnaghi**, *Exhibition of English Drawings and Watercolours* (London, 1979)

74 Blake's "The Witch of Endor" <Butlin #74>.

**1979 November**

§**Woodspurge Books [Edwin C. Epps, Jr.]** Special List 79-2: *William Blake – A Supplement to Catalogue One*. (November 1979) 3 pages

**1979**

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<sup>834</sup> The printer of the poster, David Goines, says that it was designed and printed in 1979, probably in a run of 500 (minimum) to 1,500 copies (maximum) -- perhaps 950-1,250 (as John Windle reports to me in an e-mail of 30 Sept 2013).



**Pierpont Morgan Library Blake exhibition (1979)**

No catalogue is known.

REVIEW

§**John Ashbery**, "Blake and the Fuseli Circle", pp. 71-73 of *Reported Sightings: Art Chronicles, 1957-1987*, ed. David Bergman (N.Y., 1989) (reprint of a review [1979] of the exhibitions of Blake at the Pierpont Morgan Library and of the "Fuseli Circle in Rome" at Yale) <BBS 354>

**1980 August 8-October 2**

[**Andrew Bogle.**] *William Blake: ILLUSTRATIONS OF THE BOOK OF JOB; Henry Fuseli, THE THREE WITCHES OF MACBETH and Associated Works.* [Exhibition at the] **Auckland City Art Gallery August 8-October 2 1980**([Auckland: Auckland City Art Gallery, 1980])

A 17-page catalogue in typescript for Blake's 22 *Job* engravings, 8 works by Fuseli, and others by Alexander Runciman and Richard Westall.

The Blake section is reprinted in the National Art Gallery of New Zealand catalogue of 11 February-25 March [1981?].

**1980 October 21-22**

§**Sotheby Beresford Adams**, *Printed Books* (Chester, 1980) <Grolier Club>

"with a selection of English illustrated books by various artists including William Blake".

**1980 November 13**

§**Sotheby Parke-Bernet and Co.**, *Eighteenth and Nineteenth*

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*Century British Watercolours and Drawings: ... by William Blake ... John Constable ... Joseph Mallord William Turner ... Which Will Be Sold by Auction ... Thursday, 13th November 1980* (N.Y., 1980) 201 pp.

106 "Ugolino" <Butlin #208>

107 A study for "The Good Farmer" <#120A>

108 "Searching Among the Dead on a Battlefield"  
<#197A>

**1980**

§*From Blake to Miró: Fine Prints by 19th & 20th Century European and British Masters* (London: **William Weston Gallery**, [1980]) Weston Catalogue No. 3 44 pp.

The catalogue includes prices.

**[1981?] February 11-March 25**

\***Andrew Bogle.** *William Blake: ILLUSTRATIONS OF THE BOOK OF JOB* [Exhibition at the] **National Art Gallery**, 11 February-25 March [?1981] ([Wellington, New Zealand: National Art Gallery, (?1981)])

Except for the illustrated title page, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

**1981 September 4[?]-October 4**

**Pierpont Morgan Library**, "William Blake Watercolors and Illuminated Books"

No catalogue of the exhibition is known.

REVIEW

**John Russell**, "Sendak and Friends at the Morgan

Library", *New York Times*, **4 September 1981**  
(review includes Morgan exhibitions of Sendak  
and Mozart)

**1981 September**

§**Estate Book Sales** [catalogue of] *William Blake*.  
(September 1981) 5 pp.  
Secondary materials.

**1981**

**Martin Butlin**, *The Paintings and Drawings of William Blake*  
(1981) <BBS>

See **Butlin**, "Paintings and Drawings of William Blake  
(1981): Some Minor Additions", *Blake*, XVII, 4 (Spring  
1984), 159.

REVIEWS &c

\***Martin Butlin**, "The Catalogue of Blake's Designs  
Completed, and a Last Minute Inclusion", *Blake  
Newsletter*, IX, 2 (Fall 1975), 48-49

§**Michael Mason**, *Times Literary Supplement*, **11  
September 1981**, p. 1044

§**Robert H. Getscher**, *ARLIS//INA Newsletter*,  
**December 1981**(with another)

§**Anon.**, *Choice*, XIX (1981), 60

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for  
1980* (1981), 78-79

§**Eric Shanes**, *Turner Studies*, I (1981), 45-47

\***Harold Bloom**, *New York Times*, **3 January 1982**, p. 4  
("exemplary")

§**Brian Alderson**, *Times Higher Education Supplement*,  
**15 January 1982** (with 2 others)

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- §**Peter Parker**, *New Statesman*, **29 January 1982**, pp. 18-19
- §**Zachary Leader**, *Art Book Review*, I, 1 (**March 1982**) (with 3 others)
- §**Maurits Engelborghs**, *Deutsche Warande en Belfort*, CXXVII, 4 (**May 1982**), in German (with 2 others)
- §**Jean H. Hagstrum**, *Modern Philology*, LXXIX, 4 (**May 1982**), 445-51
- §**Morris Eaves**, *Studies in Romanticism*, XXV, 1 (**Spring 1982**), 147-54
- \***Robert N. Essick**, *Blake*, XV, 4 (**Spring 1982**), 22-65 (an important series of corrections, extensions, and evaluations) <BBS 393>
- §**Irene Tayler**, *Art Journal*, XLII, 1 (**Spring 1982**), 66-69
- §**Jerrold Ziff**, *Art Bulletin*, LXIV, 4 (**December 1982**), 673-75
- §**David Brown**, *Art International*, XXV (1982), 111-12
- §**Michael Ferber**, *Yale Review*, LXXI, 2 (1982), ix-xiii
- §**Kenneth Garlick**, *Notes and Queries*, NS XXIX (1982), 451-54
- §**John Hayes**, *Journal of the Royal Society of Arts*, CXXX (1982), 594-95
- §**Peter Quennell**, *Apollo*, CXV (1982), 295
- §**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-9 (with 2 others)
- §**David Bindman**, *Burlington Magazine*, CXXV, 963 (**June 1983**), 370-71
- §**Jonathan Wordsworth**, *Review of English Studies*, XXXV (1984), 92-95

§**Morris Eaves**, *Studies in Romanticism*, XXV, 1  
(Spring 1986), 147-54

**1982 January 27-March 28**

\***Götz Czymmek**, *Druckgraphik von William Blake aus der Sammlung Neuerberg Ausstellung in der Graphischen Sammlung des Wallraf-Richartz-Museum vom 27. Januar bis. 28. März 1982* (Cologne, 1982) In German <BBS 298>

It includes prints from *Songs of Innocence* (Y).

REVIEW

**Anon.**, “Ausstellungen Im Studiensaal der Graphischen Sammlung 27. Januar bis 28. März 1982 Druckgraphik von William Blake aus der Sammlung Neuerburg”, *Museum der Stadt Köln* Januar bis June 1982 [**December 1981**] (the Blakes are *Innocence* [Y] and *Job*), in German <BBS 339-40>

**1982 February 5-March 28**

*William Blake to David Hockney: a private collection of British Prints* [exhibited at the] *Ashmolean Museum* (1982)  
<BBS>

REVIEW

§**Celina Fox**, *Times Literary Supplement*, **26 February 1982**, p. 215

**1982 September 15-1983 February 15**

\***David Bindman**, *William Blake His Art and Times* [Catalogue of an exhibition at] The **Yale Center for British Art** [15 September-14 November 1982, and at] The **Art Gallery of Ontario** [3 December 1982-15 February 1982]

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(London, New Haven, Toronto, 1982) **B.** §(London, 1988)  
<BBS>

REVIEWS, &c

**David Bindman**, "Yale/Toronto exhibition", *Blake*,  
XIV, 2 (**Fall 1980**), 108 (proposed for 1982-83)  
<BBS 390>

**Tracie Rozhon**, "Search Reveals 'Missing' Print by  
Blake", *New York Times*, **26 September 1982**  
("One woman [Mrs William T. Tonner], a  
renowned Blake fancier, had left her magnificent  
collection to the Philadelphia Museum of Art years  
ago [c. 1972]. But when everything was sorted  
out, the curators there discovered that a very  
important print ["Newton" colour print <Butlin  
#307>], was missing from this bequest." She had  
left other things, including her mansion in Glen  
Foerd, Pennsylvania, to the Lutheran Church of  
America, so Bindman and a curator went there and  
found it with a Blake water colour [?"Moses  
Striking the Rock" <Butlin #445>]. The print had  
not been included in the bequest because it was  
thought to be only a print.)

**\*Edward Lucie-Smith**, "The fiery vision of William  
Blake is burning bright", *Smithsonian*, XIII, 6  
(**September 1982**), 50-59 <BBS 555>

**K[aren] M[ulhallen]**, "Blake: His Art and Times",  
*Canadian Forum*, LXII, 723 (**September 1982**),  
42 <BBS 580>

- \***John Russell**, “Compelling Images Are Blake’s Hallmark”, *New York Times*, **3 October 1982**, p. H27 <BBS 629>
- §**Kenneth Baker**, *Boston Phoenix*, **28 October 1982**<BBS 359>
- \***I.N.**, “Pursuing the Fiery Vision of William Blake – Artist, Poet, Radical Romantic – in a Radiant New Show”, *Vogue*, **October 1982**, p. 82 <BBS 582>
- §**Anon.**, *Allgemeine Zeitung*, **24 November 1982**, p. 25
- §**Anon.**, “William Blake: His Art and Times”, *Yale Center for British Art: Calendar of Events, Preview of Exhibitions*, **September-December 1982**
- \***David Hume**, “Poet, prophet, artist, mystic: AGO exhibition offers rare glimpse into the mind of William Blake”, *Toronto Star*, **4 December 1982**, p. F5 <BBS 516>
- \***John Bentley Mays**, “The Vision of Blake: brilliant, disturbing: William Blake – social revolutionary, working man, poet, painter, eccentric, Christian visionary, ‘a man perfect in his way, and beautifully unfit for walking in the way of any other man’ – meets the public today in a glorious exhibition of his tempera watercolors and engravings at the Art Gallery of Ontario”, *Globe and Mail* [Toronto], **4 December 1982**, p. E1 <BBS 566>
- §**Gillian MacKay**, *Maclean’s*, **13 December 1982**, p. 52

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- \***Anthony Bannon**, “Blake’s Genius Burns Bright: once-in-a-lifetime exhibition in Toronto”, *Buffalo News*, **19 December 1982**<BBS 360>
- \***Katharine A. Lochnan**, “The Art of William Blake Comes to Toronto”, *The Gallery: a Publication of the Art Gallery of Ontario*, IV, 10 (**December 1982**), 1 (background of the exhibition) <BBS 553>
- §\***Karen Mulhallen**, *Canadian Forum*, LXII, No. 723 (**December 1982-January 1983**), 33-34
- Morton D. Paley**, “Toronto and Yale: William Blake: His Art and Times”, *Burlington Magazine*, CXXIV, 957 (**December 1982**), 789-791 (“a Storehouse of Intellectual Riches”) <BBS 598>
- Rob Kelly**, “Blake at AGO: A terrible beauty”, *Excalibur* [York University, Toronto], **21 January 1983**<BBS 533>
- \***John Bentley Mays**, “Blake draws 70,000 across AGO threshold”, *Globe and Mail* [Toronto], **7 February 1983**<BBS 566>
- §**Donna Gold**, *Horizon*, **January-February 1983**, p. 9
- \***Kenneth Baker**, “Northern lights: Seizing the Blakean fire”, *Boston Phoenix*, **15 March 1983**, pp. 6, 13 (reviews the symposium and exhibition and two other Blake books) <BBS 359>
- §**Martin Butlin**, *Master Drawings*, XXII, 1 (**Spring 1983**), 62-64
- \***Ruth E. Fine**, *Blake*, XVI, 4 (**Spring 1983**), 226-32 <BBS>



- W. L. Pressly**, "The Art of William Blake", *Art Journal*, XLIII 1 (Spring 1983), 77-80 <BBS 609>  
§**Anon.**, *Choice*, XX (1983), 964  
**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1982* (1983), 80-81  
§**Edward Larrissy**, "Horses of Instruction", *Art History*, VI (1983), 478-81 (with others)  
\***Richard V. Lee**, M.D., "The Generalist: A Jaundiced View. XXVI. A Message from Mister William Blake", *American Journal of Medicine*, LXXV (1983), 902-4 (the Blake exhibition at Toronto should prove "a revelation" particularly for "Contemporary medicine"; "it will be wise for physicians to keep Blake in mind" <BBS 547>  
\***Carter Ratcliff**, "William Blake", *Print Collector's Newsletter*, XIII (1983), 209-11 <BBS 618>  
**G. E. Bentley, Jr.**, "Blake in Glory", *University of Toronto Quarterly*, LIV, 3 (Spring 1985), 297-99  
**Martin Butlin**, *Blake*, XXII (1988-89), 105-10  
§**David Fuller**, *British Journal for Eighteenth-Century Studies* for 1982, pp. 207-8

### 1982 October 3-31

**Fogg Museum of Art, Harvard University.** Blake exhibition

No catalogue of the exhibition is known.

REVIEW &c.

**John Russell**, "Compelling Images Are Blake's Hallmark", *New York Times*, 3 October 1982, p. H27 (review of the exhibition at the Yale Center for British Art. The Fogg Art Museum exhibition

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of its collection of 55 watercolours, 28 engravings,  
and 2 books of engravings runs through 31  
October)

**1982 October 3-31**

**Widener Library, Harvard University.** Blake exhibition  
REVIEW &c.

**John Russell**, "Compelling Images Are Blake's  
Hallmark", *New York Times*, **3 October 1982**, p.  
H27 (review of the exhibition at the Yale Center  
for British Art. The Fogg exhibition "coincides  
with a show of Blake's illustrated books at the  
Widener Library")

**1982 October 7**

**§Swann Galleries**, *Art & Architecture: American Art,  
Oriental Art, Ceramics, Jewellery, William Blake, Furniture,  
Antiquities, Topography, etc.* (N.Y., 1982)

**1982**

**\*T[iit] Kodar**, *William Blake Books in Scott Rare Books  
Special Collections [of York University]*. A New Edition  
(Toronto: The Author and Printer T. Kodar, 1982) 4°, 23  
unnumbered mimeographed pages, no ISBN

The only original work is Blair's *Grave* (1808).

**1983 March 15-April 17**

**Joseph Viscomi**, *Prints by William Blake and His Followers*  
[at the] **Herbert E Johnson Museum of Art, Cornell  
University** (1983) <BBS>

REVIEW

**Raymond Lister**, *Blake*, XIX, 2 (Fall 1985), 80-83  
(with another)

**1983 September 10-October 31**

**Casa di Dante in Abruzzo Castello Gizzi** *Blake e Dante*  
(1983) <BBS>

REVIEWS &c, in Italian unless otherwise noted

§\***Helen Duffy**, “Un visionaire: William Blake”, tr.  
Carbon, *Vie des Arts*, XXVII, 110 (**Mars-Mai**  
**1983**), 62-63 In French <BBS 457>

**Martin Butlin**, *Blake*, XVII, 4 (**Spring 1984**), in  
English

§**Francesco Desiderio**, “La mostra dei dipinti di Blake  
un success per la Casa di Dante”, *Il Tempo*  
*d’Abruzzo*, **5 Settembre 1983** <BBS 452>

§**Anon.**, “Blake e Dante: Mostra Patrocinata della  
Regione Abruzzo dal 10/9 al 31/10 Castello di  
Torre de’ Passeri (PEA) Ampli Servizi da Radio  
(7Giorni7)”, *Pescara*, **7-13 Settembre 1983**, p. 6  
(press release) <BBS 341>

§**Anon.**, “La Mostra ‘Blake e Dante’ nella Casa di Dante  
in Abruzzo”, *Rotary International* [Pescara],  
**Luglio-Agosto-Settembre 1983**, p. 16 <BBS 347>

§**Anon.**, “Il Dante di Blake a Torre de’ Passeri: La  
mostra verrà inaugurata il 18”, *La Gazzetta*, **9**  
**settembre 1983**, p. 6 <BBS 343>

§**Anon.**, “Il ‘Dante’ di Blake in mostra a pescare:  
Stasera l’Inaugurazione al de Cecco: Saranno  
presenti Gaspari, Rognoni, Spadaccini, Casalini e

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- gli ambasciatori di Australia e Gran Bretagna”, *Il Tempo d’Abruzzo*, **10 Settembre 1983** <BBS 343>
- §\***Fortunato Bellonzi**, “L’artista che parlava con gli angeli: Le Illustrazioni Dantesche di Blake per la Prima Volta in Italia”, *Il Tempo*, XL, 247 (**10 Settembre 1983**), 3-4 <BBS 365>
- §\***Antonio Buccili**, “Un mostra su Blake grande illustratore: Da Oggi a Torre de Passeri”, *Abruzzo: Il Messaggero*, **10 Settembre 1983** <BBS 427>
- §\***Renato Barilli**, “Un artista incontro a Dante: Straordinaria mostra di Blake a Pescara”, *arte*, **18-19 Settembre 1983** <BBS 360>
- §**Anon.**, “Il ‘Dante’ di Blake a Torre de’ Passeri: Prima Mostra in Italia sui Grande Illustratore Inglese”, *risveglio del molise e del mezzogiorno*, XXIII, 9-10 (**settembre-ottobre 1983**) (press release) <BBS 343>
- §**Leone Piccioni**, “Quando Ungaretti si misurò con quel ‘visionario’: Sessanta Composizioni, in un Lungo Lavoro di Traduzione dal 1930 al 1965”, *Il Tempo*, XL, 247 (**10 Settembre 1983**) <BBS 605>
- §**Franco Simongini**, “Vedera nelle cose il riflesso delle idee transcendecti: Rabbia e Candore nell’Esistenza di un Rivoluzionario che amava Michaelangelo”, *Il Tempo*, XI, 247 (**10 Settembre 1983**), 3 <BBS 639>
- §**Francesco Desiderio**, “Il Bene e il Male nelle tele di William Blake: Folla di Visitatori alla Mostra della Illustrazioni Dantesche al Castello de’ Passeri”, *Il Tempo*, **12 Settembre 1983** <BBS 451>

- §\***Stefano Gilbert**, “Centodue Capolavori per la ‘Divina Commedia’: Esposti i celebri disegno dell’inglese William Blake per il poema dantesco”, *Gente*, XXVII, 40 (**14 Ottobre 1983**), 3, 172 <BBS 484>
- §**D.D.G.**, “La Mostra ‘Blake e Dante’ a Torre de’ Passeri in ottobre”, *l’Eco del Sud* [Messina], XXVI, 7 (**30 Settembre 1983**) <BBS 481>
- §**Gabriele Di Cesare**, “La ‘casa di Dante’ e una mostra di Blake: Benemerite iniziative dei prof. Corrado Gizzi”, *Abruzzo: Amata Terra Nostra*, **Settembre 1983** <BBS 452>
- §\***Liana Bartolon**, “William ‘Blake, il grande visionario che ha interpretate Dante”, *Gazia*, No. 2223 (**2 October 1983**), 23 <BBS 360, 423 (spelled “Bertolon”)>
- §**Renato Sigismondi**, “Riflessioni filosofiche sul pensiero di William Blake”, *Abruzziopress*, **3 October 1983** <BBS 639>
- §**Leo Strozzi**, “Quel Blake rivoluzionario: Una Mostra Dantesca al Castello Gizzi”, *Pescara*, **28 Settembre-4 Ottobre 1983** <BBS 648>
- §\***Flamino Gualdoni**, “William Blake: Il Dante del ‘maledetto’”, *Il Giorno* [Milano], XXVIII, 41 (**14 ottobre 1983**) <BBS 496>
- §\***Anon.**, “Un angelo all’Inferno Grandi mostre | ‘Blake e Dante’”, *Il Messaggero*, **15 ottobre 1983**, pp. 4-5 <BBS 339>
- §\***Anon.**, “La ‘Divine Commedia’ nell’illustrazioni di William Blake: Una Mostra di Acquerelli al Castello Gizzi di Torre dei Passeri”, *L’Osservatore Romano*, **20 ottobre 1983**, p. 2 <BBS 343>

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- §**Anon.**, “Castel Gizzi e Tate Gallery un gremellaggio ben riuscito”, *Gazetta*, **21 ottobre 1983** <BBS 343>
- §**Antonella Anneda**, “Blake nell’inferno dantesco”, *il manifesto parole*, **22 ottobre 1983** <BBS 338>
- §\***Dede Auregli**, “La Dipinta Commedia: Esposte, per la prima volta in Italia, le tavole che William Blake designò, nel 1824, per illustrare il poema dantesco: e anche per cambiarsi e il contenuto”, *L’Unità*, **22 Ottobre 1983** <BBS 356>
- §**Francesco Desiderio**, “Miglia di visatatori al Castello Gizzi per ammirare le opere di William Blake: Verso la Chiusura l’Eccezionale Rassegna alla Casa di Dante”, *Cronaca di Pessaro*, **27 ottobre 1983** <BBS 452>
- §\***Anon.**, “William Blake poeta dell’immaginario interprete della pittura fantastica: Una delle più complesse e rappresentative personalità della pittura inglese”, *Gazetta*, **28 ottobre 1983** <BBS 352>
- §\***G. Barberi Squarotti**, “Ma non si può mettere Dante in soffita: Doppo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora é riscoperto, Ecco come e perchè”, *Stampa*, **29 ottobre 1983** <BBS 645>
- §**D.D.G.**, “A Torre de’ Passeri il ‘Dante’ di Blake”, *Marsica Domani*, VII, 11 (**31 October 1983**) <BBS 481>

- §**Anon.**, “Attivita della casa i ‘Dante: A Torre de Passeri”, *l’araldo abruzzese* [?**October 1983**] <*BBS* 339>
- §\***Anon.**, “Blake e Dante (Intervista con Fortunato Bellonzi)”, *Oggi e Domani*, XI, 10 (**ottobre 1983**) <*BBS* 341>
- §**Francesco Desiderio**, “Mostra ‘Blake e Dante’”, *Abruzzo Oggi*, VI, 31 (**ottobre 1983**) <*BBS* 452>
- §**Anna Ventura**, “Un poeta – una poesia: Corrado Gizzi: Rappresentante di un’epoca storica e letteraria, scrittore di elevato impegno culturale”, *Marsica Domani*, VII, 11 (**31 Ottobre 1983**) <*BBS* 668>
- §**Ugo Crescenzi**, “Una mostra che favorisce l’Elevazioni Culturale”, *Abruzzo* [**October 1983**], p. 34 (a note by the Assessore regionale alla Cultura) <*BBS* 444>
- §**Gabriele Di Cesare**, “Mostra ‘Blake e Dante’”, *Abruzzo*, VI, 31 (**ottobre 1983**) <*BBS* 452>
- §\***Silvio Graziosi**, ed., “Blake e Dante a Torre de’ Passeri”, *regione abruzzo*, Anno XII (**ottobre 1985**), 39-56 It includes
- §\***Silvio Graziosi**, “In 20,000 al Castello Gizzi” (pp. 39-40)
- 2     \*”Conversando con corredo Gizzi” (pp. 40-41)
- 3     **Francisco Desiderio**, “Una vita nuova” (p. 41)
- 4     \***Elia Gizzi**, “Un avvenimento da ventimilia visitatori: Blake e Dante” (pp. 42-51 [sic])

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- 5     **\*Giuseppe Belino**, "I gioioso calle: Blake e Dante" (pp. 47-48 [sic]) <BBS 493>
- 6     **\*Renato Barilli, Fortunato Bellonzi, Liona Bartolon, Martin Butlin, Claudia Corti, Luigi Paola Finizio, Stefano Ghiberti, Corrado Gizzi, Ursula Hoff, Franco Simongini, Ferruccio Ulivi**, "Blake e la critica" (pp. 52- 56) <BBS 493>
- §**\*Mariano Apa**, "Blake visionario: A Torre dei Passeri nel Castello Gizzi", *L'Umanità*, **4 novembre 1983**, pp. 3-4 <BBS 353>
- §**\*Tommaso Pisanti**, "Tutti i titani del cosmo: Torre de' Passeri/Esposti alla Casa di Dante i disegni acquarellati preparati da William Blake per la incisioni della Divina Commedia", *Il Matino*, **5 November 1983**, p. 5 <BBS 607>
- §**\*Giuseppe Mariani**, "Blake nella 'Casa di Dante'", *Abruzzopress*, III, 39 (**14 November 1983**) <BBS 559>
- §**\*Gi Pi**, "Blake e Dante: All'Inferno con l'Ottimismo delle Fede", *Borghese* [Milano], LXXXVII, 47 (**20 novembre 1983**) <BBS 605>
- §**\*Luciano Luisi**, "William Blake il visionario: Una mostra di incisioni per la 'Divina Commedia' ripropone la singolare figura dell'artista inglese", *Il Gazzettino di Venezia*, **25 novembre 1983** <BBS 555>
- §**\*Luciano Luisi**, "William Blake: Una lectura dantis visionaria e imaginative", *il Carabiniere*, XXXVI, 11 (**November 1983**) <BBS 555>



§\***Anon.**, “William Blake nella casa di Dante col castelli Gizzi”, *Pescara economica*, IV (1983), 291 <BBS 352>

§**Martin Butlin**, *Blake*, XVII, 4 (Spring 1984), 160-61 <BBS 396>

### 1983

**David Bindman**, *The Shadow of the Guillotine: Britain and the French Revolution*. With Contributions by Aileen Dawson and Mark Jones. (London: **British Museum**, 1989) <BBS 374>

Blake is dealt with in **Bindman**, “William Blake and the Revolution” (pp. 170-73, No. 160-64) and in \**“Revolution as myth: public art and private dissent”* (pp. 66-74) (“Blake ... saw the French Revolution in an apocalyptic light from the beginning” [p. 67]).

### REVIEWS

§**Linda Colley**, *London Review of Books*, 22 June 1989, pp. 12-13

§**David Kelley**, *Times Literary Supplement*, 30 June-6 July 1989, p. 720

§\***Anon.**, *Gazette des Beaux-Arts*, 6S CIV (1989), 12

§**John Gage**, *Burlington Magazine*, CXXXI (1989), 495-97

§**Lionel Lamburne**, *Apollo*, CXXX (1989), 50-51

§**Barry Venning**, *Turner Studies*, IX, 2 (1989), 53-54

§**Marcus Wood**, *Print Quarterly*, VI (1989), 339-41

### 1983

\***Robert N. Essick**. *The Separate Plates of William Blake: A Catalogue* (1983) <BBS>

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For addenda, see **Robert N. Essick**, "A Supplement to *The Separate Plates of William Blake: A Catalogue*", *Blake*, XVII, 4 (Spring 1984), 139-44, and Essick's "New Information about Blake's Engravings" for *The Separate Plates*, see his "Blake in the Marketplace", *Blake* (1993, 1995-1996, 1998-2000, 2002-2003, 2006-2008, 2012).

REVIEWS

- §**Anon.**, *Choice*, XXI (1983), 262-63
- §**Anon.**, *Gazette des Beaux-Arts*, 6 S, CII, 1378 (1983), 19-20
- §**David Fuller**, *Durham University Journal*, NS LXXV, 1 (1983), 141-43
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1983* (1984), 80-81
- §**Anthony Payne**, *Book World [Washington Post]*, III, 3 (1984)
- §**Anon.**, *Choice*, XXI (October 1983)
- §**M. Baridon**, *Dix-huitième Siècle*, XVI (1984), 513
- §**Stephen D. Cox**, "Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others)
- David Scrase**, *Blake*, XX, 2 (Fall 1986), 64-66
- §**Joseph Viscomi**, *Wordsworth Circle*, XIX, 4 (Autumn 1988), 212-18 **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

1983

\**A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special*

*Collections of the McGill University Libraries* (Montreal, 1983) <BBS>

§**Scharbach, Deborah.** *Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries* (Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990) 21 cm, 26 pp.

REVIEW

**G.E. Bentley, Jr,** *Blake*, XXI, 1 (Summer 1987), 33-34

1983

**Bernard Quaritch,** *New Series: Bulletin 11 A New Miscellany of English Books 1700-1900* (London, 1983) <Biblioteca La Solana>

- 10 Varley, *Zodiacal Physiognomy* (1828), "text lightly foxed, but a sound uncut copy in full new calf antique"], on the back cover is a reproduction of *Ghost of a Flea*, \$2,500.00
- 11 Hayley, *The Triumphs of Temper* (1803), "uncut copy in original blue-grey boards, tan paper spine, the hinges cracked but cords quite sound", \$475.00

1984 September-October 28

**Huntington Library and Art Gallery** Blake exhibition (1984)

Apparently there was no catalogue.

REVIEW &c

\***Anon,** "Blake Exhibit", *Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanical Gardens, September-*

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**October 1984**, p. 3 (announcement of “An Exhibition of the Drawings and Watercolors by William Blake in the Huntington Collection”, chiefly Milton designs, which “will remain until October 28”)<BBS 341>

**1984 December 17**

**Sotheby sale (1984)** <BBS 293>

Sale of coloured *Night Thoughts* (X).

REVIEW

**Karen Mulhallen**, “The Crying of Lot 318; or, Young’s *Night Thoughts* Colored Once More”, *Blake*, XIX, 2 (**Fall 1985**), 71-72 (the Dimsdale copy) <BBS 398>

**1984**

**\*Joseph Viscomi**, *Blake at Cornell: An Annotated Checklist of Works by and About William Blake in the Cornell University Libraries and the Herbert F. Johnson Museum* (1984)

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (**Winter 1992-93**), 85

**1985 January 10**

§**Swann Galleries**, *Modern Illustrated Books, Art & Architecture and Related Subjects, Ceramics, William Blake, Plates from Diderot* (N.Y., 1985) <Grolier Club>

**1985 Summer**

**Bernard Quaritch**, *New Series: Bulletin 31 Miscellany Seven, English Literature* (London, 1985) <Biblioteca La Solana>

- 9 Varley, *Zodiacal Physiognomy* (1828), "six plates (all bound at end) ... slight browning throughout, two plates shaved, slightly affecting one signature and one plate number ... in full new calf antique ... A copy in our own Bulletin 11 (1983) has passed to an institution overseas", \$3,000.00
- 42a Gay, *Fables* (1793), "**entirely untrimmed in the original blue-grey** boards, very skilfully rebacked retaining the original labels and endleaves, preserved in a fold-over cloth case within cloth chemises ... on superfine wove paper", \$3,000.00

## 1985

**Robert N. Essick**, *The Works of William Blake in the Huntington Collections: A Complete Catalogue* (1985) <BBS>

## REVIEWS

- §Anon., *Drawing*, VIII, 3 (**September-October 1986**)
- I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1985* (**1986**), 85
- §Martin Butlin, *Burlington Magazine*, CXXIX, 1009 (**February 1987**), 123-24
- \*G.E. Bentley, Jr, *Blake*, XXI, 3 (**Winter 1987-88**), 114-16
- §P. Malekin, *Review of English Studies*, XL (**November 1989**), 573-75 (with another)

## 1985

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§**Fitzwilliam Museum**, *The Sir Geoffrey Keynes Collection* [of works by Blake and his circle, 1985] (Cambridge, England, 1985)

The exhibition is known only through the typescript handlist of the exhibition (by David Scrase?), 1985 [Collection of R.N. Essick].

**1986 May 3-July 13**

**National Gallery of Scotland Department of Prints and Drawings** exhibition of "William Blake Prints and Drawings" (Edinburgh, 1986)

Apparently there was no catalogue.

REVIEW &c

**Anon.**, "William Blake: Prints and Drawings", *National Gallery of Scotland News*, **May-June 1986**, 1 un-numbered page (announcement of a small Blake exhibition) <BBS 352>

**1986 Spring**

§**Ben Abraham Books**. *William Blake and His Circle*. Spring 1986. (Toronto, 1986)

59 items.

**1986 June 11-July 11**

**Wildenstein** [Gallery], *William Blake and His Contemporaries: A Loan Exhibition in Aid of the Fitzwilliam Museum, Cambridge*, ed. **Michael Jaffe** (London, 1986) <BBS>

REVIEWS

- \***Judy Egerton**, "London: William Blake at Wildenstein", *Burlington Magazine*, CXXVIII (1986), 619-621 <BBS 461>
- \***Nicholas Powell**, "Bizarre Brotherhood", *Apollo*, NS, CXXIII (1986), 429-31 <BBS 608>
- \***Patricia Seligman**, "William Blake and His Contemporaries: Wildenstein", *Arts Review*, XXXVIII (1986), 330 ("a feast for scholars") <BBS 636>
- §**David McKitterick**, *Book Collector*, XXXVI (1987), 305-20 (en passant)

### 1986 September

**Ben Abraham Books** Catalogue 6. *William Blake*.  
September 1986 (Toronto, 1986) <BBS303 dates it 1985>  
222 items.

### 1986 Winter

**Bernard Quaritch**, *English Literature Catalogue 1066*  
(London, 1986) <Biblioteca La Solana>

- 7 *Varley, Zodiacal Physiognomy* (1828), "uncut throughout, washed and with discreet restoration to some margins to tear on final leaf; the sewing is modern; preserved in a folding cloth box with morocco label ... Copies from our own Bulletins 11 (1983) and 31 (1985) have now passed to overseas institutions", \$3,000.00
- 8 Hayley, *The Triumphs of Temper* (1803), "Large Paper ... Full russet niger morocco, gilt, by Bedford", "[SOLD]"
- 9 Ritson, ed., *A Select Collection of English Songs*

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(1783), "title pages to volumes I and II guarded, the two prefatory essays in volume I transposed and without the fly-title to Part One in the same volume ... **full green Regency style morocco, gilt, by Lewis**", \$1,250.00

There is a separate reproduction of "Blake: Items 7, 8 and 9"

**1986**

**National Gallery of Scotland Department of Prints and Drawings** exhibition of "William Blake Prints and Drawings" (1986)

Apparently there was no catalogue.

REVIEW &c

**Anon.**, "William Blake: Prints and Drawings", *National Gallery of Scotland News*, **May-June 1986**, 1 un-numbered page (announcement of a small Blake exhibition) <BBS 352>

**1987 January**

**Ben Abraham Books** Catalogue 7. *William Blake*. January 1987 (Toronto, 1987) <BBS304, dates it 1986> 207 items.

**1987 May, 1988 May 31-June 9**

§**University of Colchester (Essex)** Exhibition of Blake's *Songs* May 1987, and **The Blake Society at St James' Church, Piccadilly**, London, 31 May-June 9 1988.

An exhibition of enlarged photographs of *Songs* (Z). My only evidence for the exhibition is in Stanley Gardner's *Some*



*Notes on Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*  
([Colchester], 1988) <BBS 482>

**1987 July 14-August 31**

§**Fitzwilliam Museum**, *William Blake and His Contemporaries*. 14 July-31 August 1987 (Cambridge, England, 1987)

The exhibition is only known through a poster for it.

**1987 November 13**

§**Christie, Manson and Woods**, *Printed Books and Manuscripts: The Properties of the Estates of ...Margaret M. Sullivan ...* (N.Y., 1987)

46 *America* [R]

**1987 November-1988 February**

\***Huntington Library and Art Gallery**, *William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick, An Exhibition at the Henry E. Huntington Library and Art Gallery November 1987 through February 1988* (1987) <BBS>

REVIEWS &c

\***Anon.**, "William Blake: Exhibit opens, enriches Huntington as the center of Blake studies", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens November-December 1987*, 1 (announcement) <BBS 351>

\***Robert N. Essick**, "William Blake: Essick on the exhibition", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens November-December [1987]*, 2 <BBS 465>

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**Anon.**, "William Blake: Exhibition Catalogue, Other Huntington Blake Publications", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens* **November-December [1987]**, 3 <BBS 351>

**\*Suzanne Muchnic**, "The William Blake Who Knew Exactly Where to Draw the Line", *Los Angeles Times*, **5 January 1988**, Part 4, pp. 1, 4 <BBS 580>

**M[ark] T. S[mith] and D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1987* (**1988**), 116-17

**1987**

**\*Printmaking in Britain 1775-1965: Two Centuries of the Art of the Print in Britain** [at the] **William Weston Gallery**. Catalogue No. 1 (1987, Year 20, Issue No. 203). (London: William Weston Gallery, 1987)

Blake is 96-100, Palmer 101-5.

**1987**

**§William and Victoria Dailey** [catalogue]. *William Blake Poet Printer Prophet* (Los Angeles, 1987)

30 items.

**1988 May**

**Bernard Quaritch**, *Catalogue 1087, The English Romantics* (London, 1988) <Biblioteca La Solana>

Each (except for lot 32) is said to be "From the Library of Lord Clark".

23 Blair, *The Grave* (1808), "Occasional light foxing,

- mostly to the title and in blank margins ... with the prospectus for Stothard's *Canterbury Pilgrims*; later leather-backed dark red cloth, rubbed and worn" £900.0.0
- 24 Cumberland, *Thoughts on Outline* (1796), "uncut, in later half-leather (rubbed). The legend 'Anche io sono pittore' is present as a slender cancel pasted onto the title ... There is a neat stylistic revision in ink on p. 40, which an early annotator ('R.T.S.') claims as evidence that 'this copy was also the one possessed by G. Cumberland Esq., hence his writing or underlining any letters", £900.0.0
- 25 Cumberland, *Outlines from the Antients* (1829), "some foxing and minor marginal water-staining. Contemporary green half morocco rubbed and slightly worn", \$450.00
- 26 Flaxman, *Hesiod* (1817), "lacks the engraved half-title. Some occasional light foxing, mostly marginal. Old half calf, worn, spine chipped", \$250.00
- 27 Fuseli, *Lectures* (1801), "small stains in blank margins of the first and last leaves; modern half black morocco", \$375.00
- 30 Lavater, *Essays on Physiognomy* (1789, 1792, 1798) "contemporary full blue straight-grain morocco, gilt, g.e., red morocco lettering-pieces, three covers scraped ... with minimal foxing", with a reproduction, \$1,250.00
- 31 Malkin, *A Father's Memoirs* (1806), "later half leather, rubbed and worn", \$375.00
- 32 Salzmann, *Elements of Morality* (1792), "plate 2

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with lateral tear repaired ... contemporary half calf  
over marbled boards, fore-edges of boards  
attractively lined with vellum", \$1,250.00

Varley, *Zodiacal Physiognomy*

35 Wollstonecraft, *Original Stories* (1791),

"contemporary plain calf", \$1,500.00

Thornton, ed., Virgil, 2 vols., later morocco, with a  
reproduction

**1988 October 28-1989 April 30**

**Kimerly Rorschach**, *Blake to Beardsley: The Artist as  
Illustrator*, **Rosenbach Museum & Library** (1988) <BBS>

REVIEW, &c

§**Anon.**, *Rosenbach Newsletter*, **September 1988**, pp. 1-  
2 (announcement)

**1988 November 1-2**

**Christie** sale (1978) <BBS 128, 270 fn 90>

Sale of *Songs* (BB).

REVIEWS &c

**Rita Reif**, "Blake by Blake", *New York Times*, **28  
October 1988**, The Living Arts (in a section on  
Auctions, Robert Essick is quoted from a telephone  
"interview" about the Christie sale) <BBS 620>

\***Robert N. Essick**, "A Copy of William Blake's 'Songs  
of Innocence and of Experience'", *Christie's  
International Magazine*, VIII, 8 (**October-  
November 1988**), 22-23 (announcement of the  
sale, with some "speculations" about "Blake's

reasons for producing its unusual characteristics”)  
<BBS 464>

**Lily Zimmerman**, Publicist, “Blake’s *Songs of Innocence and of Experience*”, *Auction News from Christie’s*, X, 5 (**November 1988**), 4 (“Christie’s is proud to offer” *Songs* [BB]) <BBS 696>

### 1988 November 1-24

**Verena Immerhauser**. *Vala: Arbeiten zu Blake*, *Berner Galerie*, 1-24 November 1988 (1988), in German

No catalogue was issued.

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXX (**1996-97**), 82-87 (with three other exhibitions) (the shimmering plastic veils “irritated and fascinated the eye” [p. 82])

### 1988 November

§**Jack Tilton Gallery**. *Literary Vision: November 1988*, A.R. Ammons, John Ashbery, William Blake, William Burroughs, e.e. cummings ... (N.Y., 1988) 28 cm, 30 pp.

### 1989 March 21

\**The Larger Blake-Varley Sketchbook Which Will Be Sold at Christies ... 21 March 1989* (London, 1989) <BBS>

### REVIEWS &c

\***David Bindman**, “A second Blake-Varley Sketchbook discovered”, *Christie’s International Magazine* (**March-April 1989**), 2-4 (the first announcement of its rediscovery and prospective sale) <BBS 373>

**Sara Jane Checkland**, “Scepticism over Blake sketchbook”, *Times* [London], **22 March 1989**, p.

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178 (the sale was a “flop” because the Sketchbook failed to meet its reserve of £450,000; the scepticism concerns the sale and reserve, not the authenticity of the Sketchbook) <BBS 436>

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1988 (1989)*, 113

**1989 April 27-August 6**

\**Wunderblock: Eine Geschichte der modernen Seele*, ed. Jean Clair, Cathrin Pichler, and Wolfgang Pircher (Vienna, 1989) for the Wiener Festwochen In German <BBS 374>

\***David Bindman**. “William Blake: Dichter, Drucker, Maler”, tr. Monika Seidel (pp. 69-81) (a general account of Blake’s work in Illuminated Printing)

**1989 April 10-14**

*English Illustrated Books of the Late Eighteenth Century: Exhibition of Works from the Library’s Collection* [at the Barr Smith Library, **University of Adelaide**. This exhibition has been prepared to complement an address given to the Friends of the Special Collections ... by Gerald E. Bentley on the topic “The great illustrated book publishers of the 1790s and William Blake” (Adelaide: Barr Smith Library of the University of Adelaide, 1989) Exhibition Catalogue No. 14 16 leaves, 30 cm.

Introduction by Susan Woodburn and Elizabeth Lee.

**[1989 May]**<sup>835</sup>

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<sup>835</sup> Essick annotated his copy “May 1969”.

**Bernard Quaritch**, *Catalogue 1104 English Books, A New Selection* (London, 1989) <Biblioteca La Solana>

- 12 Varley, *Zodiacal Physiognomy* (1828), "six plates (all bound at end), ... **stitched, uncut throughout**, washed and with discreet restoration to some margins and to tear on final leaf; the sewing is modern; preserved in a folding cloth box with morocco label ... Copies from our own Bulletins 11 (1983) and 31 (1985) have now passed to institutions overseas", \$4,500.00

**1989 December 15-1990 February 19**

**Brooklyn Museum** exhibition of *Job* engravings (1989-90)

Apparently there was no catalogue.

REVIEW

**Anon.**, "Blake's Job Engravings at the Brooklyn Museum", *Blake*, XXIII, 4 (**Spring 1990**), 213 <BBS 406>

**1989**

**Martin Butlin** and **Ted Gott**, *William Blake in the Collection of the National Gallery of Victoria* (Melbourne, 1989) <BBS>

REVIEWS &c.

§**Zara Guthrie**, *Ormond Papers*, VI (**1989**), 153-56

**D.W. Dörrbecker**, *Blake*, XXV, 1 (**Summer 1991**), 20 (in "William Blake and His Circle")

**David Bindman**, "Melbourne William Blake", *Burlington Magazine*, CXXXI, 1,042 (**January 1990**), 75 (the exhibition and catalogue are "exemplary")

\***Robert N. Essick**, *Blake*, XXV, 2 (**Fall 1991**), 94-96

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**David B. Brown**, "Blake in Australia", *Print Quarterly*,  
XII (1995), 87-88 (it gives "a rounded introduction  
to Blake's mind and methods")

**1990 June 28**

§**Christie**, *Important Old Master Prints and British Colour  
Linocuts: the Properties of the Trustees of the Hirshhorn  
Museum and Sculpture Gardens, the Trustees of the Phillips  
Academy, Andover, Massachusetts, the Viscount Scarsdale  
and the Kedleston Trustees and from Various Sources ...*  
(London, 1990)

Lots 7-8 are prints by William Blake

**[1990?] July 8-31**

§The Antique & Book Collector, **Katharine House**. *William  
Blake, Samuel Palmer & Edward Calvert: Original Prints.*  
([?1990])

56 items.

**1990 September 1-October 28**

\**William Blake (Yanagi: Blake no deai): William Blake  
(Great Encounter: Yanagi and Blake)* (Tokyo, 1990) In  
Japanese and English An exhibition at the **Nihon Mingeikan:**  
**The Japan Folk Crafts Museum** <BBS>

REVIEW

\***Diana Hume**, "Great Encounter: Blake and Yanagi",  
*Daily Yomiuri*, **13 September 1990**<BBS 517>

**1990 September 25-November 25**



\**William Blake: William Blake: 25 September-25 November 1990*. [Catalogue of an exhibition at] ***The National Museum of Western Art***, Tokyo [Tr. **Koji Yukiya**, **Chikashi Kitazaki**, and **Akiya Takahashi**] (Tokyo, 1991)<BBS>

7 \***David Bindman**. "'Watashi jishyin no kokoro ga watashi no kyokai de aru', Blake to Paine to French Kakumei ['My own mind is my own church': Blake, Paine and the French Revolution]." Tr. Kozo Shioe. Pp. 40-51. In Japanese (In *America*, "the debates between Orc and Urizen ... appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers"; the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as Chapter 9 [pp. 112-33] of *Reflections of Revolution: Images of Romanticism*. Ed. Alison Yarrington and Kelvin Everest [London and N.Y.: Routledge, 1993] "Papers from a conference held at the University of Leicester in July 1789".)

#### REVIEWS

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 11-12 (in "William Blake and His Circle")

\***G.E. Bentley, Jr.**, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", *Blake*, XXVI, 4 (Spring 1993), 168-70 (with another) (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170]).

#### 1990 September 1-October 28

\**William Blake*(Yanagi: *Blake no deai*):*William Blake*(Great Encounter: *Yanagi and Blake*). 1990.

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**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 12-13 (in "William Blake and His Circle")

\***G.E. Bentley, Jr.**, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", *Blake*, XXVI, 4 (Spring 1993), 168-70 (with another) (the exhibition and catalogue of the Japan Crafts Museum represent an "idiosyncratic accomplishment ... perhaps ... fitting for the idiosyncratic William Blake" [p. 170])

[1990 October]<sup>836</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1132 English Books & Manuscripts* (London, 1990) <Huntington>

8 Malkin, *A Father's Memoirs* (1806), "(the folding map of the imaginary land of Allestone neatly repaired); mid-nineteenth-century dark blue straight-grain morocco, gilt, skilfully and sympathetically rebaked ... [with] a presentation inscription from Malkin to one Dr. Pett. It later belonged to Thomas Dixon, the self-educated cork-cutter of Sunderland ... who gave it to William Michael Rossetti in 1873. Rossetti's autograph note on the front endleaf records the gift", \$1,250

1990

**Fitch, Donald.** *Blake Set to Music* (1990) <BBS>

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<sup>836</sup> The Huntington copy bears the datestamp "OCT 30 1990".

For \***Donald Fitch**, "*Blake Set to Music*: Supplement 2001", see *Blake*, XXXV (2001), 40-61.

REVIEWS

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 11

§**Bryan N.S. Gooch**, *Notes* [tout court], XLVIII, 1 (September 1991), 107-8

§**William S. Brockman**, *American Reference Books Annual*, XXII (1991), 505-6

§*Choice*, XXXIII (1995), 577+

**G.E. Bentley, Jr**, *Blake*, XXX (1996), 25-31 ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [p. 27]; the Appendix here [pp. 28-31] lists addenda and corrigenda)

[1990]<sup>837</sup>

**Bernard Quaritch**, *Catalogue 1120 English Books & Manuscripts* (London, 1990) <Huntington>

- 14 "[Elizabeth Blower]", *Maria: A Novel*, 2 vols. (1785), "B1 in I bound after B11, a few marginal tears, D11 defective at fore-edge affecting five letters, clean tear in H2 ... in contemporary dark blue half morocco and marbled boards, from the Gell family library at Hopton Hall in Derbyshire", [no mention of plates], \$2,500.00

1990

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<sup>837</sup> Annotated at the Huntington "28 May 1990".

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§*William Blake: The Book of Job and Dante's Inferno*.  
(Buffalo: **Fine Arts Academy**, 1990) 19 pp.; ISBN:  
0914782789

Apparently the brochure of an exhibition.

**1991 May 9-11**

**Sotheby** sale (1991) <BBS 80, 258>

REVIEWS &c

\***Nancy Bialler**, "William Blake discoveries", *Sotheby's Preview* (**April-May 1991**), 16-17 (about "The Chaining of Orc", "The Man Sweeping", and the relief-etching with three Virgil designs which "we believe ... was probably designed and executed by Blake" [p. 17])<BBS 371-72>

§**Geraldine Norman**, "Blake Print Cleans Up at Sotheby's New York Sale", *Independent* [London], **14 May 1991** (on the prices of "The Man Sweeping" and "The Chaining of Orc" [\$60,500]) <BBS 589>

\***Peter Fischer**, "Die Mysterien des William Blake: Druckgraphik in New Yorker Versteigerungen", *Frankfurter Allgemeine Zeitung*, **25 Mai 1991**, p. 31 in German (about prices at the sale) <BBS 471>

**1991 July 10-November 3**

[**Robin Hamlyn**], *William Blake and his Followers*, **Tate Gallery** (1991) reprinted in the Salander O'Reilly Galleries catalogue of 4 November-31 December 1992.

REVIEWS

- §**David Lee**, “William Blake (and His Followers)”, *Arts Review*, XLIII, (4 October 1991), 494 <BBS 547>
- \***Tom Lubbock**, “Divine forms with a cartoon ‘whoosh!’”, *Independent* [London], 28 July 1991<BBS 554>
- Tim Hilton**, “The hellish realist: He was too rebellious to hold quiet conversation with the angels. Tim Hilton on the paintings of William Blake”, *Guardian* [London], 21 August 1991, p. 28 <BBS 509>
- John McEwen**, “William Blake and His Followers [at the] Tate Gallery”, *Sunday Telegraph* [London], 25 August 1991, p. xxiii (announcement) <BBS 568>
- \***James Hall**, “Divine Intervention: James Hall on the status of William Blake, long exiled from the National Gallery, but now re-evaluated in an exhibition at the Tate”, *Independent* [London], 27 August 1991, p. 12 <BBS 499>
- \***John McEwen**, “The genius in the basement: John McEwen on William Blake at the Tate”, *Sunday Telegraph* [London], 8 September 1991<BBS 568>
- §\***Dominique Vergnon**, “William Blake et ses Amies”, *L’Œil* [Lausanne], No. 434 (September 1991), 83, in French <BBS 668>
- §**Angus Stewart**, *Spectrum*, October 1991 (with 2 others)
- §**Ginger Danto**, “Blake and his Followers”, *Art News*, XCI (January 1992), 138
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 84

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**[1991 October]**<sup>838</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1150 English Books & Manuscripts* (London, 1991) <Biblioteca La Solana>

- 14 Malkin, *A Father's Memoirs* (1806) [as in Quaritch *Catalogue 1132* (October 1990), except for the price], £680.0.0
- 67 Hayley, *Life of... William Cowper*, Vol. I-II 1803; Vol. III (1804), supplementary Pages (1806), "4 vols. bound in three, 4to.; the *Life* bound without half-titles ... the 'Weather-House' plate in volume II is in the second state ... Contemporary polished half calf and green marbled boards, with red morocco labels and vellum corners ... Also bound in ... is the first published edition of Thomas Gisborne's *Ode to the Memory of William Cowper* (London, 1800, lacking the final leaf of advertisements)", £800.0.0 A separate reproduction shows the chapel with the Cowper monument
- 68 Letter from William Hayley to John Johnson, 27 November 1803 with references to Hayley's *Life of Cowper* [*BR* (2) 173-74], partially quoted, £1,200.0.0

**1991 October**

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<sup>838</sup> Essick wrote on the title page "Oct. 1991".

*Records of the William Blake Bicentenary Celebrations (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham.* ([Nottingham: University of Nottingham, October 1991])

A 5-page printed catalogue of "minutes, correspondence, photographs of Blake's paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work".

### 1991

**Robert N. Essick.** *William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists* (1991) <BBS>.

For Essick's "New Information about Blake's Engravings" for *William Blake's Commercial Book Illustrations*, see his "Blake in the Marketplace", *Blake* (1992, 1995-1996, 1998-1999, 2002, 2006-2008, 2011).

### REVIEWS

§**Martin Butlin**, *Burlington Magazine*, CXXXIV, 1068 (March 1992), 192-93

§**D. Ichiyama**, *Choice*, XXIX (April 1992), 1216-17

§**Andrew Wilton**, *Print Quarterly*, IX, 2 (June 1992), 211-13

**Jon Mee**, *Book Collector*, XLI, 1 (Spring 1992), 123-24 ("fills a gap")

§**Michael Ferber**, *Word & Image*, VIII, 3 (July-September 1992), 283-84

**Susan Matthews**, *BARS Bulletin & Review*, No. 3 (October 1992), 14-15 ("an essential research tool for those working on Blake")

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- S.L.M.**, *Gazette des Beaux-Arts* (**October 1992**), 19, in French ("Catalogue extrêmement précis et rigoureux")
- Andrew Wilton**, "William Blake's Commercial Book Illustrations", *Print Quarterly*, IX (**1992**), 211-13 (the work is "characteristically punctilious", "a remarkably convincing and confidence-inspiring survey" [p. 213])
- \*G.E. Bentley, Jr.**, *Wordsworth Circle*, XXIII (**1992**), 233-35 (a "most impressive contribution of original scholarship" [p. 234])
- D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1991* (**1992**), 85-86
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (**Winter 1992-93**), 84 (in "William Blake and His Circle")
- §David Fuller**, "Blake as an Illustrator", *Durham University Journal*, NS LIV, 1 (**January 1993**), 115-19 (with another)
- G.E. Bentley, Jr** (bis), "Blake the Professional", *Antiquarian Book Monthly*, XX, 4 (**April 1993**), 31-32 ("magisterial"; the review was commissioned by *Wordsworth Circle* and is reprinted here by permission of its editors)
- Peter Kitson**, *Year's Work in English Studies*, LXXII (**1993**), 277 ("careful and detailed", "an essential research tool")
- D.W. Dörrbecker**, *Blake*, XXVIII, 3 (**Winter 1994-95**), 103-10 ("this catalogue raisonné deserves the highest possible praise for its reliability" [p. 107];



an Appendix [pp. 108-10] contains minor corrigenda)

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (**1998**), 332-33 (a “splendid book”)

### 1991

§*The William Blake Collection in the **George Grey Rare Books Room Auckland Public Library***. (Auckland, Australia: Auckland Public Library, 1991) 8 pp.

### 1991

**G.E. Bentley, Jr** with the assistance of **Keiko Aoyama**. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1911-1990*. (Toronto: Privately Printed, 1991)

Apparently this is an early version, in typescript, of the work published in 1994 covering 1893-1993; I had entirely forgotten it until I encountered the review below.

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (**Winter 1992-93**), 83

### 1992 February 6

§**Swann Galleries**, *Art & Architecture and Related Subjects; William Blake, George Grosz, Decorative Art, Ceramics, Antiques Modern Art, Oriental Art, Costume* (N.Y., 1992) <Grolier Club>

### 1992 September 5-October 10

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§**Nikolaus Utermöhlen.** 1992 *Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William Blake 1808.* **Zwinger Galerie**, Berlin, 5 September-10 October 1992

"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition" (Dörrbecker, below).

REVIEWS &c.

§**Anon.,** *Die Tageszeitung*, **15 September 1992.** In German (very brief)

**D.W. Dörrbecker,** *Blake*, XXX, 3 (**Winter 1996-97**), 82-87 (with 3 others) ("the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83])

**1992 November 4-December 31**

\**William Blake: Paintings, Watercolors and Drawings* [exhibited 4 November-31 December 1992 at **Salander-O'Reilly Galleries, Inc.**] Essays by **Martin Butlin** and **Robin Hamlyn** (N.Y.: Salander-O'Reilly Galleries, Inc., 1992) <BBS>

**Lawrence B. Salander,** "Acknowledgements" (pp. [5-6]); **Martin Butlin,** "The Art of William Blake" (pp. 9-12): "This exhibition concentrates mainly on Blake's public aspirations as an artist" (p. 9); **Robin Hamlyn,** "William

Blake: The Apprentice Years" (pp. 13-16) (reprinted from the 1992 Tate catalogue of that title).

The 40 reproductions include all 33 works exhibited. The "descriptive paragraphs" are from Butlin, *The Paintings and Drawings of William Blake* (1981) and elsewhere.

REVIEW

\***Holland Cotter**, "Blake, on loan and for sale", *New York Times*, 4 December 1992, p. C23 (the exhibition "is not to be missed") <BBS 443>

**1993 May 1-June 26**

\**William Blake and His Circle*. [Exhibition] 1 May-26 June 1993 [at the] **Hunterian Art Gallery: University of Glasgow** ([Glasgow: Hunterian Art Gallery, 1993]) 8°

**Paul Stirton**, introduction (pp. 3-4).

**1993 May 18-August 8**

\***Robin Hamlyn**. *William Blake: Independence and Innovation* [Catalogue of an exhibition] 18 May-8 August 1993 [at the] **Tate Gallery** (London: Tate Gallery Publications, 1993)

"Biographical Note" (p. [2]); Robin Hamlyn, "Independence and Innovation" (pp. [3-7]); rudimentary descriptions of 30 works by Blake of 1779-89 plus 21 by other artists.

REVIEWS, &c

§\***Rachel Barnes**, "Fields of vision", *Guardian* [London], 23 August 1993, Supplement p. 6  
§*Theatreprint*, XCIII, 6 [1993]

**1993 October 2-November 28**

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**\*[Robin Hamlyn and Andrew Moore.]** *William Blake: Chaucer's Canterbury Pilgrims.* [Catalogue of an exhibition 2 October-28 November 1993 at **Norwich Castle Museum**] (Norwich: Norfolk Museums Service, 1993) [Norfolk and Norwich Festival]

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" (p. 2) and new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" (p. 4).

**1993 October 4-November 6**

**\*William Blake in *Durham Libraries*:** *An Exhibition* [of the holdings of Durham University and Dean and Chapter Libraries] in *Durham University Library Main Library and Palace Green Sections October 4th-November 6th 1993* [Catalogue by **David Fuller**. Durham, 1993]

"The most significant items ... exhibited here are ... Job ... Blair's *The Grave* [1808] ... and the considerable number of commercial book illustrations" (p. 4).

**1993 November 18**

**§Swann Galleries.** *Rare Books: Art and Architecture, Bindings, William Blake, Color Plate Books* ... (N.Y., 1993), 245 lots

**1993 November 30**

*\*Books and Prints by William Blake from the Collection formed by the late **Frank Rinder, Esq.** To be sold by **Christie's** (London) 30 November 1993*

Thirteen works were sold [by the heirs of Mrs Ramsay Harvey], of which the most important were *\*Marriage* (L) (ESTIMATE: £8,000-£12,000) [sold for £28,000 to John Windle for R.N. Essick], *\*Milton* pl. 38 (ESTIMATE:£20,000-£30,000 [sold for £55,000 to John Windle for R.N. Essick]), *\*Jerusalem* (C) ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), *\*Jerusalem* pl. 25 (ESTIMATE: £2,000-£3,000 [sold for £2,400 to John Windle for R.N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" (ESTIMATE: £10,000-£15,000 [sold for £53,000 to the dealer Nicholas Lott]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of *Job* (1826), and *Job* ([1874]).

*N.B.* The Rinder copy of *No Natural Religion* (E) did not appear in the sale apparently because Joseph Viscomi had demonstrated that it is not an original.

#### REVIEWS &c

**\*Llewellyn, David**, "William Blake's *Jerusalem*", *Christie's International Magazine*, **November-December 1993**, pp. 36-37 (a summary of the poem heralding the sale of the Rinder copy at Christie's)

**H.R. Woudhuysen**, "Blake's books", *Times Literary Supplement*, **26 November 1993**, p. 16

**\*Anon.**, "Books and Prints by William Blake from the Collection formed by The Late Frank Rinder, Esq. [to be offered by Christie's] London, Tuesday, 30 November", *Christie's International Magazine*,

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**November-December 1993**, pp. 88-89  
(reproductions of four works for sale with estimates of their prices)

\***Robert N. Essick**, "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection", *Blake*, XXVII, 4 (**Spring 1994**), 103-29

**1993 November**

§**Ben Abraham Books** Catalogue 12. *William Blake*.  
November 1993 (Toronto, 1993)  
166 items.

**1993**

\**William Blake: The Poetry Bookshop List 86 (West House, Broad Street, Hay-on-Wye via Hereford HR3 5DB [1993])*  
171 items of 1806-1990 for sale.

**1994 March 24**

§**Samuel T. Freeman and Co**, *Books at Auction, Sale 637*  
(Philadelphia, 1994)  
Includes William Blake.

**1994 July 16-October 16**

§\***Robin Hamlyn**. *William Blake: Art & Revolution. Exhibition at the Tate Gallery, 16 July-16 August 1994*. 8 pp.

REVIEW

\***Michael Horovitz**, "A new display devoted to William Blake has opened at the Tate Gallery. Poet Michael Horovitz explores the obsessions of this

18th-century visionary and discovers that his message, and his artistic methods, still speak to us in the late 20th century", *Daily Telegraph* [London], **30 July 1994**, pp. 12-13 ("Mr Blake is not sleeping, only dead")

### 1994 August 1-14

*Exhibition 1794-1994 the bicentenary of The Songs of Innocence and of Experience Tyger Tyger: An Interior for William Blake Open Monday to Sunday 1st to 14th August [in]The House of William Blake, 17 South Molton St, Mayfair, London [1994]*

A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autosterograms, priced at £25 to £17,000.

According to an information sheet, The House of William Blake is to be "a centre for the dissenting imagination", with "a core business" "working at the forefront of the computer technology" and developing in three stages: **(1)** "to secure the apartment where Blake lived;" **(2)** "to open [sic] the upper three floors;" and **(3)** "to acquire the whole building" and create "a theatre or auditorium in the basement, a coffee shop & art gallery on the ground floor, with each of the three upper levels dedicated to one aspect of Blake's life: words, images and the human heart." Its first publication (unrelated to William Blake) is **T.J. Heath**, *A Tyger's Tale* illustrated by Gerald Fitzgerald (London: The House of William Blake, 17 South Molton Street, London W1Y 1DE [1994]); ISBN: 0952413906, a tiny accordion work, about 1"

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x 1", with tale about a honey-loving tiger on one side and Japanese text on the other.

See also Simon Tait, below.

**1994 September-1995 January 15**

\**William Blake's Illuminated Prints, 1788-1822*: [An exhibition September 1994-15 January 1995 at] ***The Huntington Library, Art Collections, and Botanical Gardens*** ([San Marino, California, 1994])

A stiff sheet folded to make eight 8° leaves, with a "Handlist to the Exhibition" with prints from fourteen Illuminated Books in the Huntington plus some loans (pp. 6-7), with **Robert N. Essick**, untitled introduction (pp. 2-5).

REVIEWS &c

\***Anon.** "'William Blake's Illuminated Prints': Opens September 27 in the Huntington Gallery", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens*, **September-October 1994**, p. 3

**David Weiner**, "Illuminated Blake", *Los Angeles Reader: The Free Weekly City Magazine*, XVI (**23 September 1994**) (a response to the exhibition)

\***Meg Sullivan**, "Huntington has pictures to go with Blake's words", *Daily News*, [San Gabriel Valley, California] **27 September 1994**, pp. 1, 15 (a herald for the Huntington exhibition, largely based on an interview with Robert Essick. The same text, attributed to "New York Times Service", appears in Anon., "Blake's art burns bright", *Globe and*



*Mail* [Toronto] **15 October 1994**, p. C26, and doubtless elsewhere.)

\***Janette Williams**, "More than words: Blake exhibit has illustrated poetry", *Pasadena Star-News*, **28 September 1994**, p. A3

\***Farrell, John**. "William Blake exhibit very illuminating: 'William Blake's Illuminated Prints' opened Tuesday in the Huntington Library, displaying more than 90 pages in a show of brilliant colors and vivid lines", *Cheers! San Gabriel Valley Newspapers*, **30 September 1994**, p. 32

\***William Wilson**, "William Blake's Vision Shines in His Prints at Huntington", *Los Angeles Times*, **4 October 1994**, pp. F1, F5 ("Blake's work ... looks as if it could have been made right here in Angeltown within living memory"; Blake is "the spiritual father of L.A.'s Beat Generation")

**Brad Zukovic**, "William Blake: A Creator, Not a Mystic", *Los Angeles Times*, **15 October 1994**, p. F6 (protest against "the terrible groaner of pegging the man [Blake] as a 'mystic' and a 'metaphysical seer'" in William Wilson's review)

\***Chia-Ling Nahn-Chang**, "Professor [Essick] curates museum exhibit", *Highlander*, XLIII, 6 (**1 November 1994**), B3, 6 (the Huntington Blake exhibition "is a rare collection to be enjoyed by all")

**Robin Hamlyn**, "William Blake at the Huntington", *Journal of the Blake Society at St James*, I (**Spring 1995**), 22-26 (Essick's *William Blake at the*

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*Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

**1994 October**

§**Yerba Buena Books**, *William Blake*. (1994) Typescript  
77 items.

**1994 November**

**Adam Mills Rare Books** *Occasional List* (Cottenham, Cambridge, [November 1994])

The catalogue is entirely devoted to "William Blake 1757-1827", No. 1-10 books with Blake's commercial engravings, No. 11-41 with editions and scholarship.

**1994**

**G.E. Bentley, Jr.**, with the assistance of **Keiko Aoyama**. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993. In Commemoration of the Twentieth Anniversary of the Foundation of the Japan Association of English Romanticism 1994* (Tokyo: Japan Association of English Romanticism [26 December] 1994) 4°, pp. i-xxv, 1-190, 17 reproductions; ISBN: 4755302056

"Introduction" (pp. xv-xxii); there are almost a thousand entries, many of them not in *Blake Books* (1977) or *Blake Books Supplement* (1995).

For an earlier version, see 1991 above.

See also Anon., "Blake Studies in Japan", *Eigo Seinen*, CXL (1994), 49; Keiko Aoyama, "Blake Studies in Japan ...", *Shoshi Sakuin Tenbo*, XIX (1994), 1-27, and her "Blake Studies in Japan ...", *Igirisu Romanha Gakkai Kaiho*, No. 18 (1994), 24-25.

#### REVIEWS

**Yoko Ima-Izumi**, *Blake*, XXIX, 3 (Winter 1995-96), 82-88 (mostly a useful "necessary historical explanation" concerning the Japanese Blake scholars discussed in the "valuable introduction" to *Blake Studies in Japan* [p. 82])

**Noriko Kawasaki**, *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 178-80, in Japanese (highly esteemed)

**Karen Mulhallen**, *Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada*, XXXIV (Fall 1996), 198-200 (high praise)

**C.S. Matheson**, *University of Toronto Quarterly*, LXVI (Winter 1996-97), 344-46 (with another) ("meticulous" and "invaluable")

#### 1994

\***William Weston Gallery** Catalogue No. 1, 1994 (Year 27, Issue No. 249), *William Blake: 1757-1827: The Complete series of original engravings for The Book of Job With an outstanding fully documented provenance directly from John Linnell who commissioned the series from Blake* (London: William Weston Gallery, 1994)

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All Blake's plates are reproduced and offered individually.

**1995 June**

§**Adam Mills.** *Occasional List: William Blake 1757-1827: Facsimile Editions* (Cottenham, Cambridge: Adam Mills, June 1995)

12 minor Blake items, some from the Raymond Lister Collection.

**1995 February 6-17**

*The Genitals are Beauty: a mixed media exhibition 6-17 February 1995* [at the] ***House of William Blake Design & Advertising*** ([London: The House of William Blake, 1995)

The catalogue is a small brown paper bag listing (with prices) 42 items in knitting, T-shirts, automata, vases, &c., with no apparent relationship to Blake save, occasionally, the titles, e.g., "The Lineaments of Desire". It is accompanied by a collection of 47 self-portraits of genitalia, entitled *The Genitals are Beauty* (London: House of William Blake, February 1995), c. 4" x 4", fastened with a pin; ISBN: 0952413914

REVIEWS

[**Tim (Heath) and Meredith (Davies)**], "Tyger! Tyger! An Interior for William Blake", *Journal of the Blake Society at St James*, No. 1 (**Spring 1995**), 40-41 (an account of the two exhibitions at The House of William Blake, on house-furnishings [August 1994] and on *The Genitals are Beauty*,

including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9")

**Keri Davies**, *Blake*, XXIX, 3 (Winter 1995-96), 102-3 (the genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day")

### 1995 April 3-May 25

\***Dieter Löchle**, *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) In German

See Löchle below.

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others)

### 1995 July

§**Antique & Book Collector** (Marlborough, Wiltshire, July 1995)

An exhibition and sales catalogue includes some of Blake's commercial book-illustrations detached from their parent volumes and, aslots 25-27, *Songs* (o) pl. 24 ("Nurse's Song" from *Innocence*), 18 ("The Divine Image"), and 38 ("Nurse's Song" from *Experience*), at £2,250 each.

### 1995 July 2-August 6

§**Jaume Plensa**, *"One thought fills immensity"*, *Städtische Galerie, Göppingen, Germany, 2 July-6 Aug 1995*. In German

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**D.W. Dörrbecker**, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) (Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85])

**1995 July 11-October 15**

*\*William Blake and Patronage* [Catalogue of an exhibition] 11 July-15 October 1995 [at the] **Tate Gallery** (London: Tate Gallery, 1995) 4°, 8 pp.

**Robin Hamlyn**, "Introduction" (p. [2]); "William Blake 1757-1827" (pp. [2-7]), especially about John Hawkins, Thomas Butts, and William Hayley. Some of the 48 entries are not by Blake.

**1995 July 14-October 29**

**§Antonio Rivera**. *Bodas del Cielo y del Infierno: Exposición sala Antonieta Rivas Mercado Del 14 de julia al 29 de octubre* [1995] (Mexico, D.F.: **Museo de Arte Moderno**, 1995) 71 pp.; ISBN: 9686600132 Bilingual in Spanish and English

**1995 December**

*\*The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory*. **John Windle** List Twenty-Six (San Francisco: John Windle, [Dec] 1995) 4°, 52 pp., 17 reproductions

"The Blake Collection of Joseph Holland [1910-94] and Vincent Newton" (p. [v]). A very handsome catalogue with 241 entries (lots 1-193 from Holland-Newton, lots 194-236

from Stock, lots 237-41 "Auction Purchases for the Record", priced at \$5-\$60,000 and "Price on Enquiry".

## 1995

**\*G.E. Bentley, Jr.** *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1992, being a Continuation of BLAKE BOOKS (1977)* (Oxford: Clarendon Press, 1995) 8°, xviii, 789 pp., 13 reproductions; ISBN: 019812534X

"Introduction" (pp. 1-9); "Blake Discoveries, Scholarship, and Criticism" (pp. 10-30).

## REVIEWS

**Bruce Tice**, *Antiquarian Book Monthly*, XXII, 10 (November 1995), 76 (it is "necessary reading" "for those wishing a comprehensive overview of the current state of Blake studies .... 'Every word and every letter is studied and fits into its place'")

**James King**, *English Studies in Canada*, XXIII (1997), 240-42 (it "does not attain quite the same high standards" in Part VI as *Blake Books* did [p. 241])

**Bernice Bergup**, *American Reference Books Annual*, XXVII (1996), 524 ("Scholars ... can only applaud his thoroughness")

**C.S. Matheson**, *University of Toronto Quarterly*, LXVI (Winter 1996-97), 344-46 (with another) ("exemplary")

**David Worrall**, *Blake*, XXXII, 2 (Fall 1998), 46-48 ("*Blake Books/Records/Supplements*" are "such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48])

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**David Worrall** (bis), *Year's Work in English Studies*, LXXVI for 1995 (**1998**), 396-97 ("encyclopaedic and indispensable")

**Michael Phillips**, *Burlington Magazine*, CXXXIX (**1997**), 338-39 (with 8 others) (in *Blake Books* and *Blake Books Supplement*, "the information is there, of all kinds in great detail")

**1995**

**Dörrbecker, D.W.** *"In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994* (Trier an der Mosel, 1995) 8°, 14 pp.

"Introduction" (pp. 3-5) plus a list of 78 M.A., M.Litt., M. Phil., Ph.D. (and D.Phil.) dissertations from *Index to [British] Theses*. "Corrigenda to Previous Checklists" (p. 13) covers chiefly those published in *Blake* (Winter 1992-93).

For information on how to obtain copies, see *Blake*, XXIX, 1 (Summer 1995), 35

**1995**

*The Poetry Bookshop, Author List No. 1: William Blake* (Hay-on-Wye, Wales: The Poetry Bookshop, 1995) 3 leaves, 51 entries

**[1995]<sup>839</sup>**

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1208, English Books Eighteenth and Nineteenth Century* (London, 1995) <Huntington>

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<sup>839</sup> Dated by Essick "1995".



- 18 Hayley, *The Triumphs of Temper* (1803), "**large paper** ... in contemporary smooth calf, spine gilt in six compartments (neat restoration to upper joint), bound by Edmund Lloyd of Harley Street whose signature is stamped in gilt on the inside edge of the front cover", £1,200.0.0
- 19 Lavater, *Aphorisms* (1788), "wanting the half-title ('Aphorisms. Vol. I') which was almost inevitably cancelled because no further volume was published; a little spotting ... in old half calf, spine and corners neatly renewed", £600.0.0

**1996 February 2-April 7; April 17-June 2**

*William Blake: visiones de mundos eternos (1757-1827)*. [Exhibition] 2 de febrero-7 de abril de 1996 [at the] *Sala de Exposiciones de la Fundación "la Caixa"*, Madrid. [Tr. **Gabriel Sánchez Espinosa, Russell B. Sacks, and Elvira Villena**] (Madrid: Fundación "la Caixa", 1996) 4º, 262 pp., 180 reproductions; ISBN: 8476645376 In Spanish B. *William Blake: visions de mons eterns (1757-1827)*: [Exhibition] 17 d'abril-2 de juny de 1996 [at the] **Centre Cultural de la Fundacio "la Caixa"**, Barcelona. [Tr. **Ignasi Sardá, Russell B. Sachs, Elvira Villena**] (Barcelona: Fundació "la Caixa", 1996) 4º, 262 pp., 180 reproductions; ISBN: 8476645384 In Catalan

The two catalogues are identical except that (1) the Madrid version is in Spanish and the Barcelona version in Catalan {the Catalan titles are given within curly brackets below} and (2) Plates 28f-i in the Madrid version are mislabeled and in the wrong order but are correct in the Barcelona version.

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Note: The reviews indicate that 180 works were exhibited in Madrid and 150 in Barcelona.

**Robin Hamlyn** is the Comisaro or Curator of the exhibition. The book (A) consists of

**Luis {Lluís} Monreal** (Director General, Fundació "la Caixa"), "Presentación" {"Presentacio"} (p. 11), "Foreword" (p. 217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection".

**Robin Hamlyn**, "William Blake (1757-1827)" (pp. 12-29 in Spanish {and Catalan}; pp. 219-28 in English): A general account for a Spanish audience.

**Francisco Calvo Serraller**, "Blake y Goya: convergencias y divergencias entre dos mundos" {"Blake i Goya: convergencies i divergencies entre dos mons"} (pp. 31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (pp. 229-35): Concerns "Flaxman's possible influence on Goya" (p. 231), with an aside on Fuseli and a paragraph on Blake.

**Estella de Diego**, "La invención de William Blake" {"La invenció de William Blake"} (pp. 43-52); "The Invention of William Blake" (pp. 237-42): "Blake is pervaded by life", and "it is hard to tell just how much the Surrealists actually read of Blake" (pp. 240, 237).

\*[**Adela Morán** and **Montserrat Gómez**], "Catalogo" {"Catalog"} (pp. 53-210, with descriptions only of the 180 colour plates reproduced, which include *Innocence*[X], *Europe* [B], and the Job engravings [1826]); "Catalogue" (pp. 243-59 in English of all 188 items exhibited).

"Bibliografia" (pp. 211-13); "Literature" (pp. 261-62).

REVIEWS &c, in Spanish unless otherwise noted

**Anon.**, "Un Maldito entre Nosotros", *tiempo* [Madrid],

**13 November 1995**

**Anon.**, "Balthus, Ensor, Blake & Barcello", *ABC* [Madrid], **29 December 1995**

**\*Ramón Mayrata**, "William Blake el Profeta Furtivo", *El Pais* [Barcelona], **27 January 1996**

**\*Felipe Pereda**, "William Blake: Dibujos Grabados y Palmas de un Profeta del Siglo XVIII", *El Mundo* [Barcelona], **28 January 1996**

**\*Alvaro Delgado-Gal**, "William Blake, un visionario", *ABC* [Madrid], **2 February 1996**, p. 34

**\*Anon.**, "Blake reivindica la 'libertad del artista': Se exponen por primera vez en España 180 obras del pintor y poeta", *El Pais* [Barcelona], **2 February 1996**, in Catalan

**\*Isabel Hurtado**, "William Blake, en poeta que cambió el arte británico del siglo XVIII: Inventó una nueva forma de expresión plástica que combina el dibujo y el texto: La Fundación La Caixa ofrece una muestra de la obra completa [sic] del artista inglés", *Ya* [Madrid], **2 February 1996**

**\*Miguel Angel Trenas**, "'La Caixa' muestra en Madrid la obra gráfica del pintor y poeta William Blake", *La Vanguardia* [Barcelona], **2 February 1996**

**\*J. A. Alvarez Reyes**, "Las visiones de William Blake: la Fundación La Caixa muestra 180 acuarelas y grabados del dibujante romántico que permanecerán expuestas hasta el próximo 7 de abril", *Diario 16* (Madrid), **2 February 1996** (with a paragraph about "Relación Blake y Goya")

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- \***Anon.** (Efe<sup>840</sup>), "La Caixa presenta hoy en Madrid las 'visiones eternas' de William Blake: Sus escritos y cuadros influyeron notablemente en románticos y simbolistas", *Diaria de León*, **2 February 1996**
- Anon.** (Efe), "La Fundación la Caixa muestra en Madrid mas de 180 obras de William Blake", *El Correo* [Sevilla], **2 February 1996**
- \***Anon.** (Efe), "'Visiones eternas', de Blake, en La Caixa de Madrid: La muestra reúne más de 180 dibujos y grabados del artista londinense del siglo XVIII", *Alerta* (Santandar), **2 February 1996**, in Spanish
- Anon.** (Efe), "Las visiones eternas de William Blake se exponen en la Fundación La Caixa", *El Ideal Gallego* [La Coruña], **2 February 1996**, in Catalan
- \***Anon.** (Efe), "'William Blake: visiones de mundos eternas reúne en Madrid más de 180 trabajos del artista: La muestra se inaugura hoy en la fundación La Caixa", *Diario de Noticias* [Pamplona], **2 February 1996**
- \***Anon.** (Efe), "Las visiones eternas de William Blake, a través de dibujos, acuarelas y grabados: La exposición del pintor británico reúne simbólico", *La verdad* [Murcia], **2 February 1996**

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<sup>840</sup> Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.

**Anon.** (Efe), "Le Fundación La Caixa acoge la muestra 'William Blake: visiones de mundos eternas': Su la institución, con sede en Madrid, pueden verse 180 obras del artista", *Sur* [Malaga], **2 February 1996**

**Anon.** (Efe), "Exponen en Madrid mas de 180 obras del poeta y pintor británico William Blake", *El Correo Español* [Bilbao], **2 February 1996**, in Catalan

**Anon.**, "Esposicion de Blake", *Diario de Navarra* [Pamplona], **2 February 1996** (1 paragraph)

**Anon.** (Agencias), "Las visiones eternas de Blake, en Madrid", *Atlantico Diário* [Vigo], **2 February 1996**

**\*Miguel Morán Turina**, "Visiones eternas: Por primera vez puede verse en España la obra de William Blake", *Diario 16* (Madrid), **3 February 1996**, p. 9

**Anon.**, "William Blake", *Revista Iberia*, **7 February 1996**, in English and Spanish

**Anon.**, "Las visiones de William [sic] en la fundación La Caixa", *Cordoba*, **8 February 1996**

**\*Anon.**, "Mundos Externos", *tiempo* [Madrid], **12 February 1996** (one short paragraph)

**Anon.**, "La Caixa patrocina una exposición y un catálogo de William Blake", *Gaceta de los Negocios* [Madrid], **14 February 1996**, in Spanish

**Anon.**, "William Blake", *Comunidad Escolar* [Madrid], **14 February 1996** (one short paragraph)

**\*Elena Delgado Castro**, "Las visiones interiores de un artista inglés: William Blake, por primera vez en España: Se reúnen en Madrid 180 dibujos

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- acuarelas y grabados del pintor", *Ya* [Madrid], **16 February 1996**, p. 60
- Anon.**, "Héroes clásicos", *El Mundo* [Barcelona], **17 February 1996**; April 1996 (almost identical), in Catalan
- \***Anon.**, "William Blake: 'El hijo pródigo'", *semanal antenna* [Madrid], **18 February 1996**, pp. 32-35
- \***Perez Gállego**, "Madrid muestra la obra pictórica del poeta William Blake: William Blake nos ofreció unas visiones de mundos eternos que a hora se recogen en una brillante exposición organizada por la Fundación La Caixa en la capital de España", *Heraldo de Aragon* [Zaragoza], **19 February 1996**
- \***Anon.**, "Los héroes de William Blake", *Guía del Ocio* [Madrid], **19 February 1996** (one paragraph)
- \***Anon.**, "Visiones de mundos eternos en Fundación La Caixa", *Cinco Días*, **23 February 1996**, p. 35 (one paragraph)
- \***Julián Gállego**, "William Blake: Meditaciones Poéticas", *Bianco Negro* [Madrid], **25 February 1996**, pp. 30-35
- \***Anon.**, "Entre el paraíso y el infierno: William Blake en la Caixa", *Epoca* [Madrid], **26 February 1976**, 2 pp.
- \***Anon.**, "William Blake, por primavera vez en España", *el nuevo lunes* [Madrid], **26 February 1996**, in Spanish
- \***Lydia Garrido**, "William Blake", *El Siglo* [Madrid], **26 February 1976**, p. 53

- \***Juan Giron Roger**, "Más allá de la mirada de un visionario: William Blake, en la Fundación La Caixa", *Dinero* [Madrid], **26 February 1996**, pp. 96-97
- \***Anon.**, "William Blake: Una Mirada Diferente", *Revista Belles Artes*, **February 1996**, pp. 4-5; *Casa & Jardín* [Madrid], **March 1996**, pp. 4-5
- Anon.**, "William Blake", *Revista Arte Omega*, **February-March 1996**, p. 59
- \***Marcos-Ricardo Barnatan**, "El tigre de Blake", *El Mundo* [Barcelona], **9 March 1996**
- \***Juan Carlos Melagón**, "Los paraísos perdidos de Blake: La obra del poeta y pintor visionario", *Guía del Ocio* [Madrid], **11 March 1996**
- Anon.**, "'Los mundos eternos' de William Blake: Salas de la Fundación 'La Caixa', Madrid", *Nueva Alcarria*, **15 March 1996** (one paragraph)
- Anon.**, "Los paraísos perdidos", *El Mundo* [Barcelona], **23 March 1996**, in Catalan
- Anon.**, "William Blake, genio y visionario", *Ideal* [Granada], **23 March 1996**
- \***Pedro Alfageme Ruano**, "Sublime William Blake", *El Correo* [Sevilla], **24 March 1996**
- \***Juan J. Luna**, "Las imágenes de Blake", *Tribuna de Actualidad*, **25 March 1996**, pp. 66-67
- \***Alpy**, "Blake, romántico y visionario", *Córdoba*, **28 March 1996**
- \***Anon.**, "Poeta y pintor", *Economics* [Madrid], **March 1996** (one paragraph)
- \***Anon.**, "William Blake", *Ronda Iberia*, **March 1996**, p. 7 (one paragraph)

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- \***Anon.**, "William Blake", *Nuevo Estilo* [Barcelona], **March 1996**, p. 78 (one paragraph) In Catalan?
- \***Anon.**, "William Blake, visiones de mundos eternos", *Correo del Arte* [Madrid], **March 1996**, p. 35
- \***Pilar Gómez**, "William Blake: Artista simbolista", *Reseña* [Madrid], No. 270 (**March 1996**), p. 41
- \***Harry Kampianne**, "William Blake, peintre-poète", *Muséart*, **March 1996**, p. 101 In French
- \***Luis Racionero**, "William Blake: El profeta de la New Age", *Ajoblanco* [Barcelona], **March 1996**, pp. 58-61 In Catalan?
- \***Guillermo Solana**, "El demiurgo ambidiestro: William Blake, visiones del mundos eternas", *Arquitectura Viva* [Madrid], **March-April 1996**, pp. 61-63
- §\***E. Flórez**, "William Blake, visión de mundos eternos", *Goya*, No. 251 (**March-April 1996**), 309-10
- Anon.**, "Romanticismo sublime", *El Mundo* [Barcelona], **1 April 1996** In Catalan
- \***Anon.**, "William Blake", *Tribuna de Actualidad*, **1 April 1996** (one paragraph)
- \***Anon.**, "'Los mundos eternos' de William Blake: Salas de la Fundación 'la Caixa', Madrid", *Nueva Alcarra*, **5 April 1996**
- \***Anon.**, "William Blake", *El Pais* [Barcelona], **12 April 1996**
- \***Anon.**, "William Blake, l'avanlguarda actual vista al segle XVIII", *Avui* [Barcelona], **12 April 1996** In Catalan?



- \*Jorge Muñoz**, "William Blake", *inversión*, **12 April 1996**, pp. 57-58
- \*Anon.**, "Los mundos eternos de William Blake", *Guía del Ocio*, **12-18 April 1996**
- \*Anon.**, "Innovadores de distinto signo", *El Periódico* [Barcelona], **14 April 1996**, in Catalan
- Anon.**, "Barclani, William Blake", *El Mundo* [Barcelona], **14 April 1996**, in Catalan?
- \*Olga Spiegel**, "Sublime William Blake", *La Vanguardia* [Barcelona], **14 April 1996**, 3 pp. In Catalan?
- Anon.**, "Spain, Barcelona", *International Herald Tribune*, **15 April 1996** In English
- Anon.**, "Exposiciones: William Blake", *El Periódico* [Barcelona], **16 April 1996** In Catalan
- \*Catalina Serra**, "El arte visionario de Blake, en Barcelona: La Fundación La Caixa exhibe mas de 150 obras del creador inglés", *El Pais* [Barcelona], **17 April 1996**, in Catalan
- Olga Spiegel**, "Una exposición muestra al Blake dibujante y grabador", *La Vanguardia* [Barcelona], **17 April 1996** In Catalan? [a different story than the one above]
- \*Marie-Claire Uberquoi**, "La Fundació la Caixa reúne acuarelas, dibujas y grabados de William Blake: Ningún museo-español tiene obra de este precursor del romanticismo: Las imágenes más fascinantes del artista corresponden a los monotipos", *El Mundo* [Barcelona], **17 April 1996**, in Catalan

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- \***Maria Angela Molina**, "La sicodelia visionara de William Blake, en la Fundació la Caixa", *ABC* [Barcelona], **17 April 1996**, in Catalan
- \***Anon.**, "La Fundació 'la Caixa' descubre las profecías y visiones de William Blake", *ABC* [Barcelona], **17 April 1996**, in Catalan
- \***Monse Frisch**, "L'obra de l'il·lumant' William Blake arriba per primer cop a Barcelona: La Fundació La Caixa exposa un ampli conjunt de debuijos i gravats de l'innovador artista i poeta britanic", *Avui* [Barcelona], **17 April 1996**, in Catalan
- Anon.**, "Muestu sobra las visiones de William Blake", *El Periódico* [Barcelona], **17 April 1996**, in Catalan
- Anon.** (Efe), "La Fundació 'la Caixa' exposa 150 pintures del poeta William Blake", *Punt Diari* [Girona], **17 April 1996**
- Anon.**, "S'inaugurar avui a Barcelona l'exposició de William Blake", *Diari de Girona*, **17 April 1996**
- M. Carme Gironès Oms**, "Proposar William Blake", *Avui* [Barcelona], **19 April 1996**, in Catalan
- \***Anon.**, "Des del 19 d'abril al Centre Cultural de Barcelona: 'William Blake, visions de mons eterns'", *Panorama* ([Barcelona: Fundació "la Caixa"] **Abril 1996**), 1, 16, in Catalan (announcement of the exhibition)
- \***Anon.**, "William Blake en la Caixa de Barcelona", *Museos*, **April-May 1996**, 2 pp., in French

- \***Glória Bosch**, "Un artiste visionaro: William Blake en el Centre Cultural de la Fundació 'la Caixa'", *Guía del Ocio*, **2 May 1996**
- Anon.**, "Barcelona Art: 'William Blake – Visions of Eternal Worlds'", *Wall Street Journal*, **3 May 1996**, in English
- \***Toni Días**, "William Blake, un visionari incompres", *Revista Barcelona*, **6 May 1996**, p. 15, in French
- \***Herve Gauville**, "Virée catalane pour Blake le roc: Arts: A Barcelona, deux cents [sic] œuvres de William Blake, poète britannique du siècle dernier, artiste visionnaire et précurseur des conceptuels et minimalistes", *Libération*, **9 May 1996**, in French
- \***M. Montserrat Castillo**, "Blake: visiones de monstruets", *Avui* [Barcelona], **9 May 1996**
- \***Tina Casademont**, "Les visions eternes del William Blake dibuixant", *Punt Diari* [Girona], **12 May 1996**, 2 pp.
- \***Anon.**, "William Blake", *La Vanguardia* [Barcelona], **14 May 1996** In Catalan?
- \***Alan Fleischer**, "La Agenda de Hoy: Dia para propuestas inovadoras: contemplar edificies areque téctonicos naveganda por Internet, asistir a una muestra de coches de jugueta o ver peliculas del siempre conliovertido Alan Fleischer", *El Periodico de Catalunya* [Barcelona], **14 May 1996**, in Catalan
- Antoni Morell**, "La Fundació 'la Caixa'", *Opinió* [Andorra], **19 May 1996**, p. 13
- Anon.**, "William Blake, la Fundació la Caixa", *El Nou* [Osona i Ripolles], **31 May 1996**

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- \***Anon.**, "William Blake: Hasta el 2 de Juni – Fundació La Caixa Barcelona", *Casa & Jardin* [Madrid], **May 1996**, p. 28 (one paragraph)
- \***Anon.**, "William Blake: un recursor a la Fundació 'la Caixa'", *Barcelona informació cultural*, **May 1996** (one paragraph), in Catalan?
- \***Sara Armada**, "William Blake (1757-1827): Visions de Mons Eterns: Centre Cultural de la Fundació La Caixa de passeig de Sant Edan", *Revista Barsalona*, **May 1996**, in Catalan
- \***Hans Möller**, "La aventura vitalle William Blake", *Economics* [Madrid], **May 1996**, pp. 70-71
- \***Anon.**, "Visiones de William Blake", *Regió 7* [Manresa], **1 June 1996; 3 June 1996**
- \***Roman Caselé**, "Incisione e Presagi: La Fundacio la Caixa presenta a Madrid e Barcelona una mostra di William Blake", *Arte in: Bimestrale di critica e d'informagune delle arti visione*, Anno IX (**June 1996**), 53-54
- §**Anon.**, "Blake Drawings Take a Trip to Spain", p. [6] of *Rosenbach Newsletter*, No. 31 (**Spring 1996**) (on the loan of works to the exhibition), in English
- \***Flor García**, "William Blake: Aguest enigmàtic artista, poeta i gravador londinene ha estat protagonista el mes de maig d'una important exposició a la Fundació 'la Caixa'", *Revista Illustradeó*, **July-August 1996**, in Catalan
- \***María Correas**, "Más allá: William Blake: Visiones de mundos eternos Fundación 'La Caixa'", *Gaceta de Belles Artes*, No. 6 ([**1996**]), 34-35

**\*Shantigarbha.** "Visions of Eternity: Blake in Madrid: Exhibition at Fundacion 'la Caixa', Madrid, February-April 1996", *Urthona*, No. 6 (1996), 83 ("an important event"), in English

**1996 July 9-October 6**

§*William Blake: Illustrations to Young's NIGHT THOUGHTS.* [Exhibition at the] **Tate Gallery**, 9 July-6 October 1996 (London: Tate Gallery, 1996) 8 pp.

Catalogue and essay by **Robin Hamlyn**.

**1996 November 14**

*\*Eighteenth and Nineteenth Century British Drawings and Watercolours. Auction: Thursday, 14 November, 1996, Sotheby's* (London: Sotheby's, 1996)

Blake's 28 Bunyan watercolours and the drawing of "The First Temptation" (*Paradise Regained*) from The Frick Collection (all reproduced in colour in various sizes) were offered (ESTIMATE: £260,000-£340,000) but apparently attracted not a single bid; after the sale they were sold to an Anonymous collector, i.e., **Alan Parker**.

REVIEW

**\*Henry Wemyss**, "Blake Watercolours from The Frick Collection: An exquisite group of watercolours have an intriguing history which is unravalled", *Sotheby's Preview*, **November 1996**, 18-19 (a herald of the sale)

**1996 December 4-5**

... *Periodicals, Manuscripts & Ephemera, etc.* ([auction sale by **Foncie**] Mealy, Dublin, 1996)

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The Blakes included lots 263-64, 297, 302, 303, 331, 385, 564-66, 579-88, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's *Virgil* (1821)<BB>, Vol. I (?all published), ESTIMATE: £150-£200 [sold for £3,000].

**1996?**

*William Blake*: [Sale catalogue of] **R.A. Gilbert** (Bristol: R.A. Gilbert, [?1996])

An 11-page list of 330 Blake items for sale en bloc (without price).

**1997 February 1-April 6**

\**"Among Whores and Thieves": William Hogarth and THE BEGGAR'S OPERA* Ed. **David Bindman** and **Scott Wilcox** (New Haven: Yale Center for British Art; The Lewis Walpole Library, 1997)

\***Jessica Todd Smith**, "Hogarth, Blake, and *The Beggars' Opera*." Pp. 80-84.

**1997 February 2-May 4**

§*Six Centuries / Six Artists*. **National Gallery of Art**, Washington, D.C., 2 February-4 May 1997.

Includes 30 works by Blake.

**1997 April 2-July 6**

\***Patrick Noon**. *The Human Form Divine: William Blake from the Paul Mellon Collection* (New Haven and London: Yale University Press [for the] Yale Center for British Art),

1997) 4°, pp. i-vii, 1-87, 61 colour plates; ISBN: 030007174 (cloth)

The catalogue (pp. 75-87) is preceded by **Patrick McCaughey**, "Preface" (pp. vii-viii) and Patrick Noon, "Introduction" [chiefly a history of Mr Mellon's collections]; (pp. 1-12) is "adapted" in his "A 'Mad' but Compelling Vision: At the heart of the British Art Center's collection is a trove of delicate works on paper by the English poet and artist William Blake. A show opening this month illustrates the breadth and depth of his durably disturbing appeal", *Yale Alumni Magazine*, LX, 6 (April 1997), 26-32.

#### REVIEWS

\***Milton Moore**, "'The Human Form Divine: William Blake': A Man for all Millennia", *The Day* [Connecticut], **13 April 1997**, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning")

\***Deborah Solomon**, *Wall Street Journal*, **23 April 1997**, p. A16 (a "fascinating show" which shows that Blake, "the British Van Gogh", "is about as unbuttoned as they come" and that his "etchings grow hairier and hotter over time")

§\***Anon.**, "The human form divine: William Blake from the Paul Mellon Collection", *Drawing*, XVIII (Spring 1997), 120-21

\***William Zimmer**, "William Blake, Home-Grown and Dazzling", *New York Times*, **14 June 1997** (with another)

§**R. Kimball**, "The human form divine: William Blake from the Paul Mellon Collection", *New Criterion*, XV (June 1997), 55-56

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§\***S. Bayliss**, *On Paper*, I (1997), 24-27

§**Robert Orme**, *Art Book Review*, V, 2 (March 1998), 44-45

**G. Inqli James**, *Burlington Magazine*, CXLI, 1157 (August 1999), 485-86

**1997 April 13-July 6**

*The Visionary Company: Blake's Contemporaries and Followers*. [Catalogue of an exhibition] April 13-July 6, 1997 [at the] **Yale Center for British Art** ([New Haven: Yale Center for British Art, 1997) 4° height, 12° width, 20 pp., no ISBN

The little work consists of:

**Anon.**, "Blake's Contemporaries and Context". Pp. 2-4

**Jessica Todd Smith**, "Visioning the Visionaries: Images of and by Blake's Followers." Pp. 5-7.

**Anon.**, "Checklist of the Exhibition." Pp. 7-19.

**1997 September 21-1998 January 19**

§**National Gallery of Canada**. *William Blake: Illustrations of the Book of Job* (Ottawa, 1997)

**1997 November 1-1998 11 January**

§\***Malcolm Cormack**. *William Blake: Illustrations of the Book of Job*. **Virginia Museum of Fine Arts**, November 1 1997-January 11 1998 (Richmond: Virginia Museum of Fine Arts, 1997)

It includes reproductions of "a complete set of Blake's twenty-one engravings" for *Job*, plus watercolours from the Pierpont Morgan Library, drawings from the Fitzwilliam



Museum, and copies ("the New Zealand set") from the Yale Center for British Art.

**1998 June 22-September 6**

*\*William Blake and his Circle: Exhibition Guide, Birmingham Museum and Art Gallery, June 22-September 6 1998* (Birmingham: Birmingham Museum and Art Gallery, 1998) 4°, 8 pp., 47 entries.

The exhibition consists of 17 Blakes and 26 works by Calvert, Francis Oliver Finch, Fuseli, Linnell, Palmer, Richmond, James Smetham, Stothard, and Varley.

REVIEWS &c

*\*Dave Freak, What's On: Birmingham and Central England, 13-26 June 1998*, p. 28

*Anon., "Midlands & North West Previews", Art Review, July/August 1998* ("A programme of theatrical events, readings, lectures and children's workshops has been organised by the Museum to complement this significant exhibition")

*\*Terry Grimley, "Visions of a new Jerusalem: Terry Grimley welcomes a rare public showing for Birmingham's William Blake collection", Birmingham Post, 30 June 1998* ("The heart of Birmingham's Blake collection consists of six" Dante watercolours)

*\*Anon., "William Blake & His Circle", What's On: Your Leading Leisure Guide, July 1998*, p. 35 ("All but four of the images on show in this exhibition ... are owned by Birmingham Museum & Art Gallery")

**1998 July 11-October 11**

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*William Blake Hangaten* [Exhibition of William Blake's Engravings]. Kanagawa Kindai Bijutsukan Bekkan. [Kanagawa Fine Arts Museum] (Kanagawa, Japan, 1998) In Japanese

A sheet folded in three with:

**Hidefumi Hashi.** "Blake no Hanga ni miru Jukosa to Shinpisei [Depth and Mystery in Blake's Engravings]."

"Sakuhin Kaisetsu [Works Commentary]."

"William Blake Ryakunenpu [Short Chronicle of William Blake]."

"Shuppin Risuto [List of Exhibits]."

The works exhibited were Young's *Night Thoughts* (1797), Blair's *Grave*, Virgil's *Pastorals* (1777), *Job* (1826), and Dante (1838), all from the Kanagawa Modern Fine Art Museum.

### 1998 Autumn

\***John Windle**, Antiquarian Bookseller. *List Twenty-Nine: William Blake* (San Francisco: John Windle, Autumn [November] 1998) 8°, [50] pp., 221 lots, no ISBN

Chiefly books with Blake's commercial illustrations, reprints of his art and poetry, and books about him.

### 1999 April 22-25

**Sotheby**, *The Estate of Mrs. John Hay Whitney*<sup>841</sup> (N.Y., 1999) <Victoria University in the University of Toronto>

535 *The First Book of Urizen* (E), with colour

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<sup>841</sup> The Whitney collection comes from estates on Long Island, Saratoga Springs (N.Y.), Beekman Place (N.Y.), St James (London), and Georgia.

reproductions of pl. 1, 9, 12, 18, 22, 26 (ESTIMATE: \$500,000-\$700,000) [\$2,300,000 (plus \$200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for an **Anonymous** collection]

REVIEWS &c

**Sharon L. Lynch** (Associated Press Writer), "William Blake Book Brings \$2.5M", *Yahoo!* [electronic] *News AP Headlines*, 7:23 PM ET, **23 April [1999]** ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president")

**Holland Cotter**, "Rare Blake Book Sells for \$2.5 Million at Sotheby's", *New York Times*, **24 April 1999**, p. B14 (*Urizen* [E] "was bought by a private collector who made the bid by telephone")

**Anon.** (AP), "William Blake book is sold for \$2.5m", *Boston Globe*, **24 April 1999**, 10

**Anon.**, "£1.5m for William Blake book", *Daily Telegraph* [London], **24 April 1999**

**Anon.**, "Blake book sells for £1.5m", *Guardian* [London], **24 April 1999**

**Anon.** ("Journal Sentinel wire reports"), "Rare book auctioned for \$2.5 million", *Milwaukee Journal Sentinel*, **25 April 1999**

**Anon.**, "Whitney Sale of Books and Manuscripts Includes Book By Blake, \$2.5 Million", *Antiques and The Arts Weekly*, **30 April 1999**, p. 99 ("There was applause ... as William Blake's *First Book of Urizen* sold for \$2,532,500 ... after a heated bidding battle among eight bidders")

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**Anon.**, "Going, Going, Gone ...", *Blake*, XXXII, 4  
(**Spring 1999**), 150 (on the sale of *Urizen* [E] to an  
anonymous buyer for \$2,500,000)

Dr **Elizabeth B. Bentley**, "*Urizen* in New York City",  
*Blake*, XXXIII, 1 (**1999**), 27-30

**1999 April 28-June 30**

§*Tyger of Wrath*. [Exhibition 28 April-30 June 1999 of the  
Blakes in the **National Gallery of Victoria**, Melbourne,  
Australia]

\**Tyger of Wrath*: A comprehensive website of 176  
works online, which accompanied the exhibition at the  
National Gallery of Victoria, from 28 April to 30th June 1999.

**ANNOUNCEMENT**

**Anon.**, *Blake*, XXXII (1999), 150

**1999 May 13-14**

**Sotheby**, catalogue (London, 1999)

122 Blair, *The Grave* (1813), folio "coloured in [sic]  
*hand throughout, portrait frontispiece of Blake by*  
*Schiavonetti after Phillips, plates washed,*  
*bleached and re-sized, slightly browned, some*  
*slight spotting (chiefly to margins) of some plates,*  
*occasional offsetting to text, later blue straight-*  
*grained morocco gilt by C. Herring, inner*  
*dentelles gilt, unobtrusive repairs to boards,*  
*rebacked, collector's quarter blue morocco*  
*box, bookplate of Thomas Adam (sold in the*  
*Woodin sale, Parke Bernet, 6 January 1942, lot*  
*60[])* [Keynes 82], 344 by 275 mm, folio

The colouring of the first plate (engraved additional title) is probably contemporary, and there are possibly some traces of original colouring in the subsequent plates. However, at least two of the colours in these plates (pink and verdigris) are post-1840, and the plates appear to have been extensively re-coloured at some time after this date. £3,000-5,000

[1999 November]<sup>842</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1267 Art and Architecture* (London, 1999) <Biblioteca La Solana>

- 16 Cumberland, *Thoughts on Outline* (1796), "a little marginal spotting, bound in early nineteenth century dark blue half calf, lettered in gilt; some repairs to the spine and with endpapers replaced ... inscribed at the head of the title 'with the Author's compts.' and with a note on p. 49 'all these numbers in Mr. Tassie's new Catalogue have been since changed' ... the motto on the printed titlepage has been corrected by hand", £1,200
- 17 Cumberland, "An album of prints by George Cumberland (1754-1848) assembled by his son George Cumberland, Jr. for presentation to the publisher, Mathew Gutch of Bristol 1848. Sm. 4to, presentation letter, 2 pp., from Cumberland's son, dated January 1849, black-bordered offprint from a Bristol newspapers [sic] with an obituary of Cumberland by John Eagles, August 11, 1848,

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<sup>842</sup> Annotated by Essick "Nov 1999".

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pasted to the front inner cover. Mounted in the album are 13 etchings by Cumberland comprising the poem 'To the Nightingale', proofs of the frontispiece to *Lewina, The Maid of Snowdon* 1793 and the small tail-piece (aquatint by Cumberland and Stothard) to the same book, a portrait of Iyo, a Chinese merchant from Canton, etched in London in 1785, an unidentified coastal landscape, a river scene with a figure resembling Blake intended for *A Poem on Landscapes* 1793, a small unidentified landscape of a gateway with a portcullis, a small portrait of a bearded old man in a fur hat, a portrait identified in manuscript as of John Highmore and another similar of the Rev. S. Breadon, a portrait of John Horne Tooke reading and a view of his house at Wimbledon, and a small aquatint of 'a Saxon monument at Lord Holland's near Ramsgate'. The prints mounted on sheets of Whatman 1846 paper in an album of marbled boards, leather spine perished and contents loose, manuscript paper label on upper cover .... George Cumberland, Jr. seems to have assembled several of these little albums of his father's etched work as there is one in the Bristol City Art Gallery (with 14 etchings) and there were two in the collection of Sir Geoffrey Keynes (with 14 and 27 plates, some duplicating the Bristol specimens)", with a reproduction, £1,200.0.0<sup>843</sup>

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<sup>843</sup> Acquired for La Biblioteca La Solana.

- 23 Flaxman letter to William Hayley, 28 August 1786, extensively quoted, £750.0.0

**1999**

**Stephen's College** (Columbia, Missouri) Exhibition of Blakes from Thomas Dillingham's collection (1999)

No catalogue is known.

REVIEW &c

**Anon**, "Blake at Stephen's College", *Blake*, XXXIII, 3 (Winter 1999-2000), 95

**1999 December 17-2000 April 24**

**British Museum Department of Prints and Drawings**. *The Apocalypse and the Shape of Things to Come*. Ed. **Frances Carey** (Toronto and Buffalo: University of Toronto Press, 1999)

**David Bindman**, "William Blake: Prophet and History Painter." Pp. 219-23 of Chapter 5 (pp. 208 ff.): "The English Apocalypse".

REVIEWS &c

**Anon.**, "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17 December 1999-24 April 2000", *Blake*, XXXII, 3 (Winter 1998/99), 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")

**Mei-Ying Sung**, *Blake*, XXXV (2001), 61-63 ("The exhibition gave Blake a major part in the section on English Apocalypse")

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**2000 April 11-June 25; September 15-November 19**

*\*William Blake 1757-1827. 11.4-25.6 2000* (Tennispalatsi: **Helsingin kaupungin taidemuseo**; Tennispalatset: **Helsingfors stads konstmuseum** [2000]) 4°, 188 pp., 55 reproductions; ISBN: 9518965447 In Finnish and Swedish  
**Tuula Karjalainen**, "Sipuhe" (p. 6), "Företal" (p. 7).  
"Johdento" (pp. 8-15).

**2000 September 15-November 11**

*William Blake 1757-1827.* [Catalogue by **David Bindman** and **Simon Baker**, tr. **Simon V. Turner**, of an exhibition at the Imperial Stables, **Prague Castle**] (The British museum: The British Council, 2000; "Printed by CZ, Brno.") 4°; ISBN: 8086010325 107 reproductions, including all of *Job*.

**Ladislav Kesner, Sr**, Head of the Exhibition Department, Prague Castle Administration. [Introduction.] P. 5.

**Brett Rogers**, Deputy Director, Visual Arts, British Council. [Introduction.] P. 6.

**Anthony Griffiths**, British Library Department of Prints and Drawings. [Introduction.] P. 7.

"Introduction." Pp. 8-10.

"Commerce and Imagination: Blake and the making of prints." Pp. 11-29.

"Emerging Synthesis: History painting to Illuminated printing 1779-89." Pp. 20-29.

"Confronting Revolution: the Prophecies of the 1790s." Pp. 30-41.

"Colour Printing liberated: The 'Books of Designs' 1794-96." Pp. 42-59.



"Return to vision: Night Thoughts and Felpham to Jerusalem 1797-c. 1818." Pp. 60-89.

"The Last Years c. 1818-27." Pp. 90-124.

"A Chronology of Blake and His Times." Pp. 125-27.

### 2000 October 18-November 17

*Blake's Heaven: A Tribute Exhibition to William Blake at Scolar Fine Art Gordon Samuel 35 Bruton Place London W1J 6NS ... In association with James Huntington-Whiteley 38 Hopefield Avenue London NW6 6LH ...* [2000]

The exhibition was in two parts; the first, 18-27 October, was of modern British religious art and pastoral landscape, the second, 1-17 November, was works after Blake by contemporary (20th Century) artists.

James Huntington-Whiteley, introduction. Pp. 4-5. ("Blake should be seen as an inspirational rather than an influential figure".)

The Blake section includes some very striking images, such as Rabindra Singh (b. 1966), "after Blake's Temptation and Fall" (*Paradise Lost*), which shows Eve plucking hand-grenades from the Tree of Life, and Amrit Singh (b. 1966), "The Beast of Revelation--after Blake's 'Beast of Revelation'", which shows a lurid monster rising from the sea with seven heads including William Clinton (most prominently), Margaret Thatcher, Idi Amin, a blind-folded bishop, and Hitler.

### REVIEWS

**Moncrieff**, "The Doors of perception are open at Scolar", *Art Newspaper*, XI, 107 (**October 2000**), 73-74

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**\*John Russell Taylor**, "Around the galleries", *Times* [London], **8 November 2000**, p. 21 ("a very illuminating exploration of the way in which Blake has continued to influence British art right through the 20th century and into the 21st")

**2000 November 9-2001 February 11; March 27-June 24**

*\*William Blake* (London: Tate Publishing, 2000) 4°, 301 pp., 286 pl.; ISBN: 1854373145 Comprehensive online information on the exhibition is still in 2004 at <<http://www.tate.org.uk/britain/exhibitions/blake.htm>>.

The Abrams hard-cover version of the **Tate** exhibition catalogue adds a "Checklist of Works Exhibited at The **Metropolitan Museum of Art**" (pp. 299-304), with far fewer works than in the Tate exhibition and some additions.

Catalogue of major exhibitions at the Tate Gallery (London 9 November 2000-11 February 2001) and, somewhat reduced, at the Metropolitan Museum of Art (N.Y. 27 March-24 June 2001). The 288 reproductions, reduced or expanded in size somewhat capriciously, include a number of duplicates and "Laocoon" (A), all nine surviving drawings for *Tiriel*, all 12 Large Colour Prints, and *Marriage* (L, M).

**Anon.** "Sponsor [*Glaxo Wellcome*]'s Foreword." P. 6.

**Stephen Deuchar.** "Foreword." P. 7. ("The present Tate Britain exhibition, though even larger in scale, does not seek to supersede the great 1978 [Tate] undertaking but to complement it .... The project as a whole was conceived and inspired by Robin Hamlyn".)

**Robin Hamlyn** and **Christine Riding.** "Acknowledgements." P. 8.

**Robin Hamlyn and Christine Riding.** "Preface." P. 9.

**\*Peter Ackroyd.** "William Blake: The Man." Pp. 11-13. (The essay is remarkable only for knighting "Sir William Hayley" [p. 13].)

**\*Marilyn Butler.** "Blake in his Time." Pp. 15-25.

**\*Christine Riding, David Blayney Brown, Elizabeth Barker, Ian Warrell, Lizzie Carey-Thomas, Martin Postle, Martin Myrone, Michael Phillips, Noa Cahaner McManus, Robin Hamlyn.** "Catalogue." Pp. 29-293.

REVIEWS &c

Tate Exhibition

**\*Stella Gambling**, with additional contributions by

**Anthony Dyson, Liz Ellis, and Malcolm Livingstone**, "Note for [primary and secondary school] teachers and group leaders", 20 pp., online. It consists of **Stella Gambling**, "William Blake" (pp. 10-15), **Anon.**, "Blake's wide appeal for young minded people of all ages and decades" (p. 16), **Anthony Dyson**, "William Blake: The Practical Man" (p. 17), **Liz Ellis**, "William Blake and the Voice of the Unheard" (p. 18), and **Malcolm Livingstone**, "Sitting Sly – a teacher's version of Blake" (pp. 19-21)

**Anon.**, "Blake Exhibition: Advance Notice", *Journal of the Blake Society at St James*, No. 4 ([**September 1999**]), 84 (at the Tate Gallery, **November 2000-February 2001**)

**Anon.**, "Exhibition at the Tate", *Blake*, XXXIV, 1 (**Summer 2000**), 32

**\*Tom Lubbock**, "Details Competition", *Independent on Sunday* [London], **13 August 2000** ("Glad Day" "is a good example of Blake's blatancy")

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- \***Louise Jury**, "Arts world bows to Blake the 'Soho nutcase': A poet and artist dismissed as mad in his lifetime is to be honoured by Tate Britain, writers and pop stars", *Independent on Sunday* [London], **17 September 2000**, p. 11 (Alex James says that "Blake kind of invented the idea of a Soho nutcase, which is what I've always aspired to")
- Anon.**, "Tate Britain, Millbank", *Blake Journal*, No. 5 (**September 2000**), 97
- \***Anon.**, "Tate Britain: William Blake", *Living Music*, inserted in *Evening Standard* [London], **September 2000**
- \***Waldemar Januszczak**, "Visions of the Damned: He saw things. He heard voices. And he believed the end of the world was just around the corner. Is it any wonder that, almost 200 years after William Blake's death, we are just beginning to decipher the method behind the painter-poet's madness? Waldemar Januszczak reports", *Sunday Times* [London], **15 October 2000**
- \***Blake Morrison**, "The People's Prophet: Wordsworth thought him mad; T.S. Eliot noted his 'unpleasantness'; and Yeats chose to rewrite him. Yet almost two centuries after his death, William Blake seems utterly in tune with the age. On the eve of a major Blake retrospective, *Blake Morrison* explains why the 'Cockney Nutcase' has the last laugh over his critics", *Independent on Sunday* [London], **15 October 2000**, pp. 18-22, 24 (a well-done herald of the Tate Blake exhibition)

**\*Peter Ackroyd**, "The Key to Blake's Vision: Next month Tate Britain mounts the first major exhibition of William Blake's art in over 20 years. Anxious yet arrogant, practical yet visionary, this 'daydreamer to the point of genius' remains misunderstood. But in such contradictions lies the secret to his character", *Daily Telegraph* [London], **21 October 2000**, pp. 1, 8

Blake 1: the painter: **\*Words Matthew Collings**. "Blake's progress: Like today's YBA's, William Blake felt compelled to shock and provoke. But that's where the similarity ends. On the eve of his Tate Britain blockbuster, we celebrate a great painter and visionary", *Observer Magazine* [London], **22 October 2000**, pp. 36-38 (Blake "produced works that obviously are nothing but deep")

Blake 2: the poet: **\*Neil Spencer**, "Into the mystic: Visions of Paradise to words of wisdom ... an homage to the written work of William Blake", *Observer Magazine* [London], **22 October 2000**, pp. 43-44 ("Why is Blake back? Because we sense in his texts and paintings, poems and prophecies, in his arduous but committed life, a glimpse of the fully human, of the transcendent entwined with earthly realities")

As continuations (pp. 43-44) there are paragraphs by

A **Ian Sinclair**, novelist ("We force the poet on to a Procrustean bed, squeezing and shaping him to fit our fantasies")

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- B    **Andrew Motion**, Poet Laureate ("Living at a sharp angle to life he often told the truth by telling it slant")
- C    **Tom Paulin**, poet and critic ("Blake was important to me when I was growing up in Belfast in the 1960s")
- D    **Billy Bragg**, singer ("My song 'Upfield' was inspired partly by Blake")
- E    Sir **John Tavener**, composer ("We would indeed be poverty-stricken without Blake")
- F    **Alan Moore**, Graphic novelist ("*From Hell*, my book about Jack the Ripper ... has lots of references to Blake; him seeing a spectre at his house in Hercules Road, for example")

\***Michael Bracewell**, "blake's high priestess: Throughout her career, rock iconoclast Patti Smith has had one hero – the artist William Blake. Here she explains to Michael Bracewell how his unique view of the world came to be enshrined in her work", *Sunday Times Magazine* [London], **28 October 2000**, pp. 35, 37, 39 ("one of my favourite things about Blake, [is] that the last thing he sent out for [on his deathbed] was a new pencil, so he could draw his wife. That says it all for me")

\***Nigel Reynolds**, "Blake's 100 Jerusalem works go on show for first time", *Daily Telegraph* [London], **2 November 2000**, p. 12 (the 100 prints of *Jerusalem* will all be shown "in Britain" for the first time at the Tate exhibition)

**John Glancey**, "Twixt heaven and hell: Blake's life

was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says John Glancey", *Guardian*, **9 November 2000**

*William Blake*. [Exhibition] 9 November 2000-11 February 2001 [at the] Tate Britain ([London: Tate Britain[**November**] **2000**]) 8°, 16 pp. (an introduction to the exhibition)

\***Anon.**, "In preview: Blake's progress", *Printmaking Today*, **Autumn 2000** ("All hail the great leader!")

\***Sir Nicholas Goodison**, "A British Visionary: Sir Nicholas Goodison examines the enduring appeal of William Blake and looks at the Art Fund's special relationship with his work", *Art Quarterly*, **Autumn 2000** (about the 200 Blake works in public collections acquired with the assistance of the National Art Collections Fund)

**Helen Sumpter**, "William Blake", *Evening Standard* [London], **2 November 2000**

\***Birch**, "Young British Artists", *Private Eye*, **3 November 2000** (a cartoon: "Think how much he could have achieved, with a really good agent!")

\***Sarah Hemming**, *Daily Express* [London], **3 November 2000**, p. 56 (a herald of the Blake exhibition and 4 others)

\***Anon.**, "Blake Addict Ticket offer", *Independent* [London] week-end review, **4 November 2000** (tickets for four Blake events organized by the Tate)

\***Richard Dorment**, "pick of the week: William Blake", *Telegraph* [London], **4 November 2000**

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- \***Mark Irving**, "Visions, woes and tales of the City: Born and bred in London, poet and artist William Blake became the city's greatest critic. Mark Irving reports on Tate Britain's tribute to a radical reputation", *Financial Times*, **4-5 November 2000**
- \***Anon.**, "Eye of the Tyger: the best of Blake at the Tate", *Independent on Sunday* [London], **5 November 2000** (caption for a picture)
- \***Louise Jury**, "The best of Blake from Albion and beyond: The poet and artist's greatest works have been brought together at Tate Britain", *Independent on Sunday* [London], **5 November 2000**
- \***John McEwen**, "Opening this week: William Blake", *Sunday Telegraph* [London], **5 November 2000**, p. 20
- \***Anon.**, "Opening this week: William Blake", *Sunday Telegraph* [London], **5 November 2000**
- \***Alan Taylor**, "Dark Satanic Thrills: William Blake was often dismissed as a crank in his lifetime, but as a new exhibition on his life reveals, this poet and painter with an extraordinary imagination was a complex visionary not easily pigeon-holed", *Sundayherald* [London], **5 November 2000**, pp. 16-20
- \***Anon.**, "Arts Programme of the Day", *Independent* [London], **6 November 2000**, p. 16 (announcement of the BBC Omnibus programme on Blake)
- \***Maev Kennedy**, "Vital relic of artist who stamped indelible mark on visual imagination", *Guardian*



- [London], **6 November 2000**, p. 10 (a herald for the Tate exhibition)
- \***Anon.**, "Today's Viewing Choice", *Times* [London], **6 November 2000**, p. 32 (announcement of [inter alia] the BBC Omnibus programme on Blake)
- \***Patrick Stoddart**, "Critic's Choice", *Daily Express* [London], **6 November 2000** (a précis of the BBC Omnibus programme on Blake)
- \***Kevin Jackson**, "The A-Z of William Blake", *Independent* [London], **6-11, 13-18, 20-25, 27-30 November, 1-2, 4 December 2000** ("X is for Catherine Blake ... Because she was illiterate")
- \***Tom Lubbock**, "Heavenly Bodies: William Blake: The Naked Truth", *Independent* [London], **7 November 2000**, Tuesday Review p. 1. ("William Blake: was he a nudist? ... Even if the tale is untrue, it's still significant" [p. 1])
- \***Richard Cork**, "Nor did his sword sleep in his hand: William Blake, the iconoclast's iconoclast, gets his due--200 years on--at the Tate. Richard Cork can only applaud", *Times* [London], **8 November 2000**, p. 20
- \***Richard Dormant**, "Poems for the eyes: The Tate's William Blake show is overloaded with the artist's spectacular but dense works", *Daily Telegraph* [London], **8 November 2000**, p. 22
- \***Samantha Ellis**, "Mystic realist: Angels, demons and many-headed beasts burst out of William Blake's works, and even in his books poetry plays second fiddle to pictures .... Tate Britain, SW1 from

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tomorrow ...", *Evening Standard* [London], **8 November 2000**

\***Claire Allfree**, "Art Review: william blake", *Metro* [London], **9 November 2000**, p. 22 ("it's a staggering, awe-inspiring exhibition")

\***Jonathan Glancey**, "'Twixt heaven and hell: Blake's life was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says Jonathan Glancey", *Guardian* [London], **9 November 2000**, p. 12

\***Anon.**, "Best Documentary: Blake Night, BBC Knowledge, from 8pm", *Daily Express* [London], **10 November 2000**, p. 65 (announcements of two BBC programmes: (1) "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his later years", followed by (2) "Blake's Heaven" [comments by celebrities])

\***Paul Johnson**, "A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us", *Daily Mail* [London], **10 November 2000** ("a huge and beautiful exhibition"; "Blake and Catherine would dance naked in the garden, 'like Adam and Eve' as he put it")

\***James Rampton**, "Pick of the Day", *Independent* [London], **10 November 2000** (announcements of two BBC programmes: (1) "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his

- later years", followed by (2) "Blake's Heaven" [comments by celebrities])
- \***Brian Sewell**, "Still burning bright, the tiger touched by angels", *Evening Standard* [London], **10 November 2000**, pp. 32-33
- \***Gabrielle Starkey**, "Choice", *Times* [London], **10 November 2000** (announcement of the BBC Knowledge programme called "William Blake Night")
- \***Anon.**, "The spirit of William Blake – still burning bright today", *Independent* [London], **11 November 2000** (an editorial)
- \***Richard Cork**, "Richard Cork's Choice: William Blake", *Times* [London], **11 November 2000**
- \***Sholto Byrnes**, "V. Old Labour sees the signs of free love", *Independent on Sunday* [London], **12 November 2000**, p. 30 (Michael Foot says that Blake's "Jerusalem" lyric is a hymn to free love)
- \***Charles Darwent**, "Order vs chaos: it's the great Blake debate", *Independent on Sunday* [London], **12 November 2000**, pp. 4-5 ("Icky pieces of faux-archaic-Sienna with a dash of half-digested Michelangelo thrown in, these are interesting not as works of art so much as artefacts"; "madness is his method", but the exhibition gives "a sense of order that is at most misleading")
- \***Mark Hudson**, "So could Blake, master of word pictures, really paint as well?", *Mail on Sunday* [London], **12 November 2000**, p. 80 (in the pictures, "the unwavering mood of manic

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exaltation becomes exhausting"; "I don't believe he was a great artist in the absolute sense")

**Waldemar Januszczak**, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak", *Sunday Times* [London], **12 November 2000** ("Visiting the Blake show is like being chained to the soapbox of a ranting religious lunatic at Speaker's Corner"; the "Blake show ... has little real art in it")

For a response, see **\*Elizabeth Forrest**, "Flying with Angels", *Sunday Times* [London], **19 November 2000** (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay)

**\*John McEwen**, "Total immersion with new age man", *Sunday Telegraph* [London], **12 November 2000**, p. 8 ("a stupendous exhibition")

**Donald Parsnip**, "Donald Parsnip's Weekly Journal: Today, some lessons in the game of art and a tribute to the great William Blake", *Independent on Sunday* [London], **12 November 2000** ("Don't Miss! naturist day at the Tate Gallery as part of the great Blake moment followed by grand tiger burning event")

**Anon.**, "A jewel in her crown", *Independent on Sunday* realitymagazine [London], **12 November 2000** (the "latest collection [of jewellery by Philippa Kunisch] was designed especially for the William Blake retrospective")

- \***Sarah Kent**, "Blake's progress: Saluting the visionary art of William Blake", *Time Out Magazine* [London], **15 November 2000**
- \***Daniel Coysh**, "Successfully taking on an old cliché: Daniel Coysh takes a trip to a new exhibition of the work of William Blake and is impressed with the results", *Morning Star* [London], **15 November 2000**
- \***Anon.**, "Gathering of Blake work at the Tate", *West End Extra* [London], **17 November 2000**
- \***Joanna Carey**, "Joanna Carey takes an illuminating journey through the visionary universe of William Blake", *Times Educational Supplement*, **17 November 2000**
- \***Charlotte Higgins**, "What to say about ... William Blake at Tate Britain", *Guardian* [London], **17 November 2000** ("Point out that William Blake has been all things to all people")
- \***Paul Levy**, "Must-See Museum Shows: London's 'William Blake,' 'Impression' and 'Brand New'", *Wall Street Journal*, **17 November 2000** (a "beautifully laid-out show" with a "splendid, hefty catalogue" and "an astonishingly well-done Web site")
- \***Cedric Porter**, "God's revolutionary: Immortal hands: Lambeth's role in the career of artist and writer William Blake is just one strand in a fascinating exhibition that looks set to establish Blake's reputation as a great artist, as well as a great writer. Cedric Porter takes a closer look at the man who was William Blake", *Pulse* (south london's top new

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and used-car guide), **17 November 2000**, pp. 1, 7 (the Adam-&-Eve in the garden story illustrates Blake's "non-conformism")

\***Anon.**, "Exhibition of the week: William Blake", *Week*, **18 November 2000** (a pastiche of reviews)

\***Martin Gayford**, "Moments of true greatness", *Spectator*, **18 November 2000**, pp. 71-72 (the exhibition is "indigestible, with its enormous quantities of large images", but "Blake had moments of true greatness")

\***Sarah Kent**, "Cerith Wyn Evans", *Time Out Magazine* [London], **22-29 November 2000** (in "homage to William Blake", Evans "created 'a contemporary celestial scenario' with lights and a glitter-ball which creates 'a truly cosmic experience'")

\***Andrew Graham-Dixon**, "The Ghost of a Flea (c1819-20) by William Blake", *Sunday Telegraph Magazine* [London], **26 November 2000** (an account of "this week's picture"; "There is something suspiciously hucksterish about the whole performance")

\***Louisa Buck**, "Blake and the rock goddess: Seventies icon Patti Smith is in town to pay homage to a fellow maverick poet. Louisa Buck met her", *Evening Standard* [London], **30 November 2000**, p. 27 ("I feel like I'm walking with Blake, that he's here with me")

\***Kevin Jackson**, "The Thursday Interview: Patti Smith: More than a rock chick: She was a punk before punk was invented. Now Patti Smith reads the

Romantic poets and even believes in Jesus. Has she finally grown up?", *Independent* [London], **30 November 2000** (like Robert Mapplethorpe she "was really into Blake")

\*Dr **Thomas Stuttford**, "Medical Briefing: Was Blake mad or just bizarre", *Times* [London], **30 November 2000**, p. 10 (today probably "Blake would be treated with ... an atypical anti-psychotic drug")

§**Patti Smith** ("New York's priestess of punk"), *tate: The Magazine* (**November 2000**)

\***Anon.**, "Exhibition of the Month: William Blake", *London Magazine*, **November 2000**

\***Anon.**, "Poet and prophet", *Artist*, **November 2000**

\***Martin Gayford**, "Blake's heaven: William Blake: visionary, fruitcake, or Regency rock star? Martin Gayford looks for answers at Tate Britain's revelatory new show", *Harpers & Queen*, **November 2000** ("He was too magnificently weird to be mainstream")

\***Sue Hubbard**, "Still Burning Bright: Poet and artist William Blake was ridiculed as an eccentric mystic in his day, self-publishing his own books and painting his visions. Now, as Tate Britain hosts a major Blake show, Sue Hubbard looks at his apocalyptic legacy", *Art Review*, **November 2000**, pp. 41-43

\***Stephen Patience**, "Exhibition Diary: William Blake: Tate Britain", *World of Interiors*, XX (**November 2000**), 155

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- §\***M. Kramer**, "William Blake", *Magazine Antiques*, CLVIII, 5 (**November 2000**), 636
- §\***J.-L. Gailemion**, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (**November 2000**), 96-103, in French
- §\***S. Guégan**, "William Blake: le seigneur des anneaux", *Beaux Art Magazine*, No. 198 (**November 2000**), 88-94, in French
- §\***D. Sausset**, "Blake halluciné", *L'Oeil*, No. 521 ([Lausanne], **November 2000**), 82, in French
- Anon.**, "Blake Exhibition at Tate Britain", *Blake*, XXXIV (**Fall 2000**), 62-63 ("almost verbatim" quotations from the Tate's "press releases")
- \***Jon Mee**, "Revisions of the Prophet", *Times Literary Supplement*, **1 December 2000** (with another) (it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay")
- \***Anon.**, "'William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land'", *Observer* [London], **3 December 2000**
- John Aizlewood**, "Performance: Patty Smith St. James's Church, London", *Guardian* [London], **4 December 2000** ("Blake aficionado Patti Smith simply takes 90 minutes to show why she adores him"; "lovely")
- Nick Hasted**, "Songs of innocence and experience: Pop: Patti Smith, St James's Church, Piccadilly, London", *Independent* [London], **5 December**



**2000** ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud")

\***Michael Phillips**, "Don's Diary", *Times Higher Education Supplement*, **8 December 2000** (on what he did for Blake from Saturday to Saturday)

**Frank Kermode**, "At Tate Britain", *London Review of Books*, **14 December 2000**, online

\***Dr Kathleen Raine**, "Man of Vision: With the work of William Blake the subject of a major exhibition now at the Tate Britain, London, Dr Kathleen Raine, poet, mystic and scholar, pays tribute to this imaginative 18th-century genius", *Lady*, **19 December 2000**, pp. 32-33 ("That Blake's work so well embodies what Plotinus describes is borne out by the ... [exhibition] at the Tate Britain")

\***Mary Ambrose**, "A Tyger at the Tate: One of history's most influential poet-artists gets a vast show in London. Mary Ambrose asks whether this clarifies the works of William Blake or crushes viewers with information", *Globe and Mail* [Toronto], **28 December 2000**, p. R4

\***Sue Herdman**, "Blake's heaven: The artist and poet William Blake railed against Georgian society and lived a life of poverty. Yet the brilliant, mythical world he created has earned him a unique position at the heart of British art", *H&A*, **December 2000**, pp. 40-41 (in interview with Christine Riding)

\***Anon.**, "Powerful imagination on Millbank", *Artist*, **December 2000**

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- Tim Marlow**, "A noble dissent", *tate*, No. 23 (**Winter 2000**), 3 (an editorial asserting that Blake's works seem "both opaque and wonderfully clear")
- \***Anon.**, "Blake Illuminated", *Royal Academy Magazine*, **Winter 2000**
- \***Matthew Collings**, "Blake and Today's Art– Not Related: Blake was apocalyptic, 'Apocalypse' isn't", *Modern Painters*, **Winter 2000**, pp. 60-62 ("let's not say he has a burning relevance for today's modern art. He would have a burning bonfire for it" [p. 62])
- \***Jamie McKendrick**, "Painter and Poet: William Blake's passionate vision", *Modern Painters*, **Winter 2000**, pp. 32-35 ("a sense of awe seems a fitting response")
- \***Joe Muggs**, "Blake's Heaven: William Blake's luscious unreason still challenges after 200 years, says Joe Muggs", *Pure*, I (**Winter 2000**), 114-16
- \***Anon.**, "William Blake: England's artist prophet", *Lancet*, CCCLVII (**6 January 2001**), 75
- \***Lucy Fisher**, "Burning with Talent: Artist, engraver, poet and thinker, William Blake is honoured in a show as ambitious as his output", *Time*, **8 January 2001**, pp. 48-49 ("He was such a one-off")
- Anon.**, "Blake's Big Year", *Globe and Mail* [Toronto], **29 January 2001**, p. R1 (a puff for the Tate exhibition)
- \***Kevin Jackson**, "Under the influence: How many 18th-century artists still passionately inspire musicians, writers and painters? William Blake

does. As his Tate exhibition ends, Kevin Jackson previews Friday's grand celebration", *Independent* [London]. **1 February 2001** (on the evolution of the plans for the celebration)

**Nick Hasted**, "A show that breathed fire into Blake: First Night: The Tygers of Wrath: Purcell Rooms London", *Independent* [London], **3 February 2001**, p. 12 (on performances as "the finale" of the Tate exhibition)

**\*Warren Hoge**, "Blake's Tygers (And Much More) Burning Bright at the Tate", *New York Times*, **1 February 2001**, pp. E1-2, reprinted as "The Dizzying World of Blake: The Mystical, Radical Poet-Painter Is on Show in London", *International Herald Tribune*, **3-4 February 2001**

**Anon.**, *Blake vs. Glaxos Smith Kline* (**11 February 2001**) (a leaflet [seen online] given out at a demonstration on the last day of the Blake exhibition at the Tate protesting the neglect by the pharmaceutical company, the sponsor of the exhibition, of Africans with AIDS)

**Paul Kingsnorth**, "Worth Seeing: William Blake Exhibition at Tate Gallery", *Ecologist*, **February 2001**, online

**\*Anon.**, "Celebrating Blake", *The Hindu*, Sunday 4 **March 2001** and online

**§Anon.**, "[William Blake Revived: Tate Britain]", [*Art World*], No. 1961 (**March 2001**), 36-39, in Korean

**\*David Bindman**, "London and New York: William Blake", *Burlington Magazine*, CXLIII. 1176 (**March 2001**), 172-74 (on the literary focus of the

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exhibition; "Tate Britain can claim to have done Blake proud" [p. 174])

§\***S. Baker**, "William Blake. Tate Britain, London", *Art on Paper*, V, 4 (**March-April 2001**), 84

§**Kenneth Baker**, *San Francisco Chronicle*, **9 April 2001**

**John Commander**, "Blake at the Millennium", *Book Collector*, L (**Spring 2001**), 77-83 (the catalogue is "impressive" and "done with panache", but "Ackroyd seems on auto-pilot" [pp. 82, 83])

\***Thomas Kilroy**, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything", *Irish Times*, **2 June 2001** (with another) (the catalogue "makes a handsome introduction to this astonishing artist")

**Anon.**, "Art Guide", *New York Times*, **8 June 2001**

**David Fuller**, "William Blake", *Apollo*, CLV (**August 2001**), 56-57

**John Loughery**, "The Example of Alfred Stieglitz", *Hudson Review*, LIV, 2 (**Summer 2001**), 286 ("I liked the exhibition at the Met for its intermittent display of the politically-minded Blake")

§**Barthélémy Jobert**, "William Blake á la Tate Gallery", *Nouvelle de l'estampe*, CLXXVI (**2001**), 33-35, in French

**Michael Grenfell**, *Blake Journal*, No. 6 (**2001**), 79-80 ("All in all, then, a veritable millennial celebration of Blake's art")

- §**Robin Hamlyn**, and **Michael Williams** [i.e., Phillips],  
“Department – Books – William Blake”, *ARTnews*,  
C, 5 (2001), 152
- \***Laura Cumming**, "Visionary or anti-enlightenment  
scourge? The 'Cockney nutcase' was both – and  
much more besides", [Journal not identified, n.d.]
- \***Hodgson, Elinor**. "All that we see is vision",  
<http://worldbookdealers.com/home/nw/nw0000000213.asp> (about the Tate Blake exhibition)

**Metropolitan Museum exhibition**  
**2001 March 27-June 24**

- §**Sally Hoban**, "William Blake: England's Artist  
Prophet", *Lancet*, CCCLVII, 9249 (6 January  
2001), 75-76
- \***Michael Kimmelman**, "A Visionary Whose Odd  
Images Still Burn Bright", *New York Times*, 30  
March 2001, pp. B29, 31 (the New York  
exhibition, a third the size of that in London, is  
"touching and beautiful if you have a taste for  
Blake's art")
- \***Leo Carey**, "Books Current: 'The Author & Printer W  
Blake'", *New Yorker*, 9 April 2001, p. 18 (with 2  
others) (the Butler essay suggests that "Blake  
deliberately cultivated eccentricity")
- §**M. Stevens**, "Homemade heaven", *New York*, XXXIV  
(9 April 2001), 109
- §**Hilton Kramer**, "A Mystery and Genius: Blake is a  
Conundrum", *New York Observer*, 15 April 2001  
(viewers should "acquaint themselves with Blake's  
poetry before seeing this show")

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- \***Jerry Salz**, "Wild Thing", *Village Voice*, XLVI, 15 (17 April 2001), 40, 43
- \***Souren Melikian**, "William Blake: The Image and the Words", *International Herald Tribune*, 21-22 April 2001 ("much of his graphic oeuvre [is] difficult to take")
- \***Herb Greer**, "Frozen Fire: The Visionary World of William Blake", *World and I*, XVI, 1(April 2001), pp. 90-97 (Blake's work is "an astounding achievement" [p. 96])
- \***Matthew Gurewitsch**, "The Gallery: Images of Blake's Mythology", *Wall Street Journal*, 9 May 2001, p. A24
- \***John Updike**, "Therefore I Print", *New York Review of Books*, 17 May 2001, pp. 9-10, 12 – also given in §<http://www.nybooks.com/nyrev/WWWfeatdisplay.cgi??20010517009r> ("I found the exhibit itself a bit cave-like, and confusing ... though certain images of uncanny vividness and unabashed loveliness continue to glow in the mind")
- \***Jed Perl**, "Jed Perl on Art: Off the easel", *New Republic*, CCXXIV (4 June 2001), 33-43 ("There is something essentially unsettled about Blake's achievement" [p. 36])
- §**R. Hughes**, "Chatting with the devil, dining with the prophets", *Time*, XLVII (18 June 2001), 79-80 [not in the Canadian edition]
- §\***A. MacAdam**, "William Blake: Metropolitan Museum of Art", *Art Newspaper*, C (June 2001), 128

- Ratnagarbha**, "Nietzsche's diary: A biased and eclectic view of what's new in the world of art and culture", *Urthona: art and buddhism*, No. 15 (**Spring 2001**), 55 ("a feast for Blake lovers and an excellent way for newcomers to be introduced to his graphic works")
- Anon.**, "Met Exhibition through June", *Blake*, XXXIV (**Spring [July] 2001**), 159 (part of the Tate exhibition will be shown at the Metropolitan Museum in the spring)
- \***Vincent Carretta**, "Exhibition Review", *Eighteenth-Century Studies*, XXXIV, 3 (**2001**), 440-45 (with another) (it is "a very major exhibition" [p. 440])
- §**L. Gordan**, "William Blake: The Exhibition", *Antiquarian Book Monthly*, XXVIII, 314 (**2001**), 20-35
- §**Barthélemy Jobert**, *Revue de l'art*, CXXXII (**2001**), 87, in French (with another)
- §**John Loughery**, "'Alfred Stieglitz and His New York Galleries' at the National Gallery; Vermeer and William Blake at the Metropolitan Museum", *Hudson Review*, LIV, 2 (**2001**), 286
- §**Carter Ratcliff**, *Art in America*, LXXXIX (**2001**), 116-23
- \***G.E. Bentley, Jr.**, "The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March-24 June 2001, and their Catalogues", *Blake*, XXXVI (**November 2002**), 64-66 (it was "a major exhibition", "mounted with enormous éclat and puffery", and the catalogue is "useful and

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responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66])

§**Morton D. Paley**, *Studies in Romanticism*, XLI, 2 (Summer 2002), 349-51

§**Jadviga M. Da Costa Nunes**, “Visionaries, Realists, and Reformers: Exploring the Creative Impulse in Nineteenth Century Art”, *Nineteenth Century Studies*, XVI (2002), 157-79

The 68 reviews &c in the *Independent* and the *Independent on Sunday* are doubtless related to the fact that *The Independent* was a sponsor of the Tate exhibition.

An online checklist for the exhibition at [http://metmuseum.org/special/william\\_blake/blake\\_checklist.htm](http://metmuseum.org/special/william_blake/blake_checklist.htm) included some works not in the printed catalogue, according to R.N. Essick, “Blake in the Marketplace, 2001”, *Blake*, XXXV (2002).

**2000**

**G.E. Bentley, Jr.** *Blake Books* (2000)

See 1977 above.

**2000**

\***John Windle**, Antiquarian Bookseller. *Catalogue Thirty-One: William Blake* (San Francisco: John Windle, 2000) 4°, 48 pp., 237 entries; no ISBN.

An enterprising, rewarding catalogue with a number of great rarities.

**2000**



**\*Robert Woof, Stephen Hebron, with Pamela Woof.**  
"William Blake 1757-1827." Pp. 181-93 of *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives* ([Grasmere] The Wordsworth Trust, 2000)

The Blake entries are the coloured *Canterbury Pilgrims* (lot 14, Fitzwilliam), *Songs* (AA and P), with reproductions on the cover and lots 113-118.

### 2000 December 1-2001 March 25

§**\*Vicki Robson**, *Burning Bright: The Visionary Art of William Blake, 1757-1827*. **National Library [of New Zealand]** Gallery, 1 December 2000 to 25 March 2001. This exhibition is based on the collections of the Alexander Turnbull Library (Wellington, New Zealand, 2000)

A poster.

### 2001 April

**\*John Windle** Antiquarian Bookseller. *Catalogue Thirty-Two: William Blake* (San Francisco: [John Windle, April], 2001) 4°, viii, 80 pp., no ISBN

"Introduction" (v-vi), book owned by Blake (lot 1, Quincy, with a reproduction of the title page), \*separate plates (lots 2-24), \*Writings and Illustrations by Blake (lots 25-150), "Books about Blake" (lots 151-385), "Exhibitions and Sales Catalogues" (lots 386-404), \*"Samuel Palmer" (lots 405-10).

### 2001 September 15-October 31

**\*William Blake: Dreamer of Dreams:** [An exhibition] *September 15-October 31, 2001* [of the] *Special Collections Division of Jackson Library, The University of North Carolina, Greensboro* ([Greensboro, North Carolina: Jackson

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Library, 2001]) 4°, 19 unnumbered pages, 38 colour reproductions; no ISBN

An essay on Blake (not a catalogue) with reproductions presumably of what was exhibited, mostly Blake Trust facsimiles; *Illustrations of the Book of Job* is the library's "only original Blake title". See <http://library.UNCG.Edu/depts/speccoll/exhibits/blake>.

**2001 October 8**

**Christie,\****The Library of Abel E. Berland: Part I: Important English Literature, Science and Philosophy* [to be sold at auction on] Monday, 8 October 2001 (N.Y.: Christie's, 2001) 4°

- 6     *Songs of Innocence* (J) (ESTIMATE: \$1,000,000-\$1,500,000) [sold for \$941,000 to Anon. (i.e., Justin Schiller acting for Maurice Sendak)]

The description records for the first time that the leaves "exhibit [a set of] stab-holes in the gutter margins ... [which] appears to match" the earlier of the two sets of stab-holes in the *Innocence* in *Songs* (E). [According to BB 414, these three stab holes are "about 5.0 cm from the top and 3.5, 3.4 cm apart".] The catalogue concludes "on the basis of this new evidence ... that Blake himself made up copy J as it stands today, with its complement of 21 [rather than the normal 31] plates". (Dr Michael Phillips is thanked in the Christie Price-List for advice about *Innocence* [J].)

However, this "new evidence" of stab holes merely demonstrates that the *Innocence* prints (pl. 2-27, 53-54) in *Songs* (E) were once stabbed together with *Innocence* (J) (pl.

2-12, 16-18, 22-27, 54).<sup>844</sup> Clearly this stabbing was intended merely to keep these *Innocence* prints together; no one would suggest that Blake intended to issue together a copy of *Songs of Innocence* with 20 duplicate prints in it. The "new evidence" therefore scarcely bears upon when and by whom the prints in *Innocence* (J) were collated.

And in fact even newer evidence indicates that stab holes in *Innocence* (J), *q.v.*, do not at all match those in the *Innocence* in *Songs* (E).

#### REVIEWS &c

**Anon.**(Reuters), "Outrageous fortune needed for Shakespeare Folio", *Chicago Tribune*, **11 September 2001**, Section 1, p. 4 (Abel Berland's Shakespeare folio ([1623] [ESTIMATE: \$2,000,000-\$3,000,000] and *Songs of Innocence* [J] [ESTIMATE: \$1,000,000-\$1,500,000] will be sold at Christie's [N.Y.]

**\*Richard Lloyd**, "Blake's visions: William Blake lived in the realm of his own imagination – and his art allows us to see inside it", *Christie's magazine*, **December 2001**, p. 12

#### 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: 2711843084 In French

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<sup>844</sup> On the same evidence, one might wonder whether *Songs* (I), printed in brown, with three stab-holes 3.4 and 3.4 cm apart, may not have been stabbed with *Innocence* (J) and the *Innocence* prints in *Songs* (E); *Songs* (I) was apparently given by Blake to Thomas Phillips who painted his portrait in 1807.

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There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.

Turnbull Library and the National Library of New Zealand.

**[2001 October]**<sup>845</sup>

**Bernard Quaritch**, *Barnard Quaritch Art and Architecture Catalogue 1291* (London, 2001) <Biblioteca La Solana>

- 36 [Lavater], "Portrait engraving by William Blake.  
*London, J. Johnson, 1800 ... 320 x 252 mm ...*  
Second state ... a little foxing at the right hand  
margin", reproduced on p. 36, £550

**2002 January 26-March 31**

*\*Prints by William Blake: "Portions of the Eternal World".*  
[An exhibition] 26 January-31 March 2002 [at the] **University  
of Virginia Art Museum** (Charlottesville: University of  
Virginia Art Museum, 2002) 4°, 16 pp.; no ISBN

**Jill Hartz** (Director), "Foreword" (p. 3)

**Stephen Margulies** (Curator), "Prints by William Blake:  
'Portions of the Eternal World'" (pp. 4-13)

**Anon.**, "Checklist" of 12 black-and-white etched or  
engraved works (pp. 14-15) from "the Collection of a Private  
Foundation" (Young's *Night Thoughts* [1797], *Job* [1826],  
Dante [1838], and *For the Sexes* pl. 1-6, 11-13, 15 [i.e., pl. 3-  
8, 13-15, 17]) and from the Albert H. Small Special  
Collections Library, University of Virginia.

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<sup>845</sup> Annotated by Essick "Oct. 2001".

- \***Anon.**, "Exhibitions: 'Portions of the Eternal World': Prints by William Blake January 26-March 31, Octagonal Gallery and Main Gallery", *University of Virginia Art Museum* (**Spring 2002**), [p. 4]  
§\***Ruth Latter**, "Artistic Prophet", *Daily Progress* [newspaper, Charlottesville, Virginia] **7 February 2002**, Section D, pp. 1-2

### 2002 March-May

\***Scott Krafft**. *The Commercial Mr. Blake: William Blake As Book Illustrator and Copy Engraver: An Exhibition at the Charles Deering McCormick Library of Special Collections, Northwestern University Library March-May 2002* ([Evanston, Illinois: Northwestern University Library, 2002])

A leaf 35.4 x 21.5 cm folded in three.

A flyer contrasting Blake's "remarkably unmarketable dreamworlds of his prophetic illuminated books" with the "'commercial' works ... after his own designs" exhibited here, including Blair's *Grave*, Hayley's *Ballads* (1805), Young's *Night Thoughts* (1797), *Illustrations of the Book of Job*, and Blake's separate portrait of Lavater.

### REVIEW

**Wendy Leopold**, "Presenting the Commercial Mr. Blake", *Northwestern University Observer online*, XVIII, 5 (**24 October 2002**) (says the exhibition was October-21 December 2002)

### 2002 May 22-June 22

\***Ian McKeever**. *William Blake's 'Jerusalem', The Emanation of the Giant Albion: [an exhibition] 22 May-22 June 2002* (London: **Alan Cristea Gallery**, 2002) 4°, 63 pp., no ISBN

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**Francis Carey**, "Ian McKeever, *William Blake's Jerusalem The Emanation of the Giant Albion*" (pp. 7-13).

McKeever's twenty-one carborundum etchings are said to be based on (but they do not visually echo) Blake's *Jerusalem* except that some of them are on typeset pages of Blake's text.

**2002 September 26**

§**Swann Galleries**. *Modern Press and Illustrated Books: Including William Blake, Jean Cocteau ...* (N.Y., 2002)

**2003 January 19-May 25**

\*[**Robert N. Essick**.] *Vision and Verse: William Blake at The Huntington. The **Huntington Library, Art Collections, and Botanical Gardens**, Mary Lou and George Boone Gallery, January 19-May 25, 2003.*

A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

REVIEWS &c

\***Robert N. Essick**, "Showcasing Blake's Vision and Verse: Major exhibit captures essence of renowned artist/poet", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens*, **January-February 2003**, pp. 2-3

**Anon.**, "Around Pasadena: Blake works exhibit to open at Huntington Library", *Pasadena Star News*, **2 January 2003**

\***Leah Ollman**, "He set imagination free: William Blake's complex metaphysics inspired ridicule in his lifetime. But for artists today, he simply

inspires”, *Los Angeles Times*, **19 January 2003**, p. E56. There are separate sections with comments about Blake by the artists **DeLoss McGraw** (Blake’s “best work is embarrassing”, therefore good), **Tom Knechtel** (“Blake is how I think”), **Nancy Jackson** (“He ... went into the darkness, the unknown ... and he sent back messages that we can all learn from”), and **Sharon Ellis** (“It’s this clarity of vision ... that continues to startle”)

**Anon.**, “William Blake at The Huntington”, *Sierra Madre Weekly*, **30 January 2003** (Entirely paraphrased from the captions)

**\*Martin S. Gonzalez**, “Experience ‘Vision and Verse’”, *Pasadena Star-News*, **13 February 2003**, pp. 31-32 (198 works were on display, including 33 from the Essick Collection)

**Matt Bamberg**, “One-tank trip: A taste of Europe at the elegant Huntington”, *Palm Springs Desert Sun*, **16 February 2003**

**Frank, Peter**, “British Invasion: They’re coming: Exhibitions of U.K. artists William Blake and Lucian Freud plus Anglo’d Americans John Singer Sargent and R.B. Kitaj march into L.A.”, *Angeleno* (**May 2003**), 142-43

### **2003 March 15-2004 January 25**

*\*A Private Passion: 19th-Century Paintings and Drawings from the Grenville L. Winthrop Collection, Harvard University.* [An exhibition at the **Musée des Beaux-Arts**, Lyon, March 15-May 26, 2003; The **National Gallery**, London, June 25-September 14, 2003; and The **Metropolitan**

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**Museum of Art**, New York, October 23, 2003-January 25, 2004.] Ed. **Stephen Wolohojian** with the assistance of **Anna Tahinci** ([New Haven:] Yale University Press; [N.Y.:] The Metropolitan Museum of Art, 2003) 4°; ISBN: 1588390764

**David Bindman**, "William Blake" (p. 338); the Blakes are No. 144-54, and No. 171-74 are Flaxman drawings for Dante, *The Odyssey*, and Aeschylus.

**2003 March 31-May 2**

*\*William Blake at Syracuse University: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E.S. Bird Library. Introductory Essay by Domenic J. Iacono. Louise and Barnard Palitz Gallery, Syracuse University Lubin House 11 East 61st Street New York, New York ([N.Y., N.Y.?: 2003]) Oblong 4°, 52 unnumbered pages, 79 reproductions (34 from *Innocence*[Q], 13 from Gay, *Fables*[1793], 22 from *Job*[1826])*

**2003 May**

§\*Peter Nahum at The **Leicester Galleries**. *Medieval to Modern* (London: Leicester Galleries, 2003)

Sale catalogue reproducing in colour the Job reprint of 1874, all on one page.

**2003 June**

§**Adam Mills**. *Blake List* (Cottenham, Cambridge: Adam Mills, June 2003)

33 minor Blake items

**2003 August 9-November 1**



§*William Blake: Inspiration and Illustration*. [Exhibition at **Graves Art Gallery**, Sheffield, 9 Aug.-1 Nov. 2003.

**Nick Todd**, “Foreword”; **Sian Brown**, “William Blake: A Short Biography”; **Robin Hamlyn**, “What Inspired Blake?”

### 2003 November 27-December 27

\**The Glad Days in the Reception of Blake in Japan: The International Blake Conference “Blake in the Orient”: A Concurrent Exhibition* [27 November-27 December 2003 at **Kyoto University Museum**] Organized by **Masashi Suzuki** and **Steve Clark**(Kyoto: The Blake Conference Committee, 2003) 4<sup>o</sup>, ii, 93 pp., no ISBN In English (pp. 1-53, 93) and Japanese (pp. 54-92)

**Masashi Suzuki** and **Steve Clark**, “Preface.” Pp. 1-2, 54.

**Sori Yanagi**, “Message.” Pp. 3, 55. About his father.

\***Anon.**, “The Glad Days in the Reception of Blake in Japan.” Pp. 5-6, 56. (“Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents.”)

**Kozo Shioe**, “On the ‘[Taro] Nagasaki Collection’.” Pp. 7-9, 57-59. (His 52 Blakes went mostly to Kyoto City University of Arts.)

The catalogue entries, first in English and then in Japanese, are by **Kozo Shioe** and **Yumiko Goto**. Each section begins with a short essay.

Part I consists of “Japan’s Encounter with Blake”, subdivided into “1 Master Writers of the Meiji Period and Blake” (pp. 11-14, 65), “2 The Introduction of Blake’s Art by Soetsu Yanagi and the *Shirakaba* Group” (pp. 15-20, 66-68), “3 Blake Exhibitions Organized by *Shirakaba*” (pp. 21-25,

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69-70), and “4 The Development of Blake Reception and the 100<sup>th</sup> Anniversary of the Death of Blake” (pp. 26-37, 71-77).

Part II, “Japanese Blakeans”, consists of “1 Ryusei Kishida and the Artists of the *Shirakaba Group*” (pp. 38-45, 78-81), “2 Kagaku Murakami and *Kokuga Sosaku Kyokai*” (pp. 46-50, 81-82), and “3 Blake Collector: Taro Nagasaki” (pp. 51-53, 83-84).

See also *The International Blake Conference* (2003) in Part VI.

REVIEW

**Yoko Ima-Izumi**, *Blake*, XXXVIII (2004-2005), 109-15  
 (“The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115])

2003

**Jarndyce** Catalogue CLV: *The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare, & Other Authors A-C* (London, [autumn 2003]) 8<sup>o</sup>, 818 lots  
 The Blakes are No. 1-24.

2003

**\*John Windle** *Catalogue Thirty-Six* (San Francisco: John Windle, [October] 2003) 4<sup>o</sup>, iv, 88 pp.; no ISBN  
 403 Blake entries at \$3.95 to \$68,750 and “Price on application”, including include his tempera of “The Virgin Hushing the Young John the Baptist” (1799), *Job*, Blair’s *Grave* (1808, 1813, 1870) (6 copies), and Stedman’s *Surinam* (1796) with contemporary colouring.

**2004 February 24**

*Printed Books and Maps* [to be sold] *Tuesday 24 February 2004* [by] **Bonhams** 101 New Bond Street, London W15 1SR ([London: Bonhams, 2004])

It included 47 Blake lots, with 18 letterpress books with Blake prints.

**2004 April 4-August 31**

**\*Cathy Leahy.** *William Blake*. [Exhibition at the] **National Gallery of Victoria** (Melbourne, Australia: National Gallery of Australia, 2014) 28 cm, 112 pp.; ISBN: 9780724103805 104 reproductions, some of them double page, including all 14 prints from *Innocence* (X), all 22 *Job* engravings, and all their Dante watercolours.

**Tony Ellwood.** "Foreword." (P. 4) ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of *William Blake*.")

REVIEWS, &c

**\*Dr Rachel Kohn,** "William Blake's Erotic Spirituality", *The Spirit of Things* [online], **30 March 2014** (a broadcast interview with **Marsha Keith Schuchard** and **Catherine Leahy**)

**Sandra Kerbent,** "William Blake Exhibition @ the NGV", *Weekend Notes* [online] [Melbourne] **[2014]**

**2004 May 5**

*\*William Blake's Good and Evil Angels: Property of the Greentree Foundation from the Collection of Mr. & Mrs. John Hay Whitney, New York May 5, 2004.* This lot will be offered aslot 5, [Sotheby] Sale 7989, Impressionist & Modern Art

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(N.Y.: **Sotheby**, 2004) 4°, 19 pp. (one a fold-out page); no ISBN

Anon., "The Greentree Foundation: Mrs. John Hay Whitney" (p. 6).

\***David Bindman**, untitled, about the colour-print (pp. 8-19). ESTIMATE: \$1,000,000-\$1,500,000. [It was sold for a record price of \$3,928,000 (including buyer's commission) to a collector in Europe not previously associated with Blake.<sup>846</sup>]

**2004 June 22-September 19**

*\*Heaven in a Wild Flower: William Blake's Book of Job. Curated by **Phillip Prodger**. St Louis Art Museum, 22 June-19 September 2004.*

A flyer for the exhibition of "selections from the Saint Louis Art Museum's rare proof edition of the *Book of Job*".

**2004 June**

**Ruthven Todd**. *Handlist, University of Leeds, The Library, MS 470 Blake letters and papers of Ruthven Todd (Digitised June 2004)* Online. 56 pp.

Over 300 letters from Bentley, Butlin, Erdman, Essick, Paley, Rosenwald, et al, plus miscellaneous papers, with index.

**2004 July 1-August 1**

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<sup>846</sup> For details of the sale, see R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

§[**Christopher Bucklow** and William Blake.] “*I Will Save Your Life.*” ([London: **Riflemaker**, 2004]) One folded sheet 58 x 77 cm

“Published on the occasion of an exhibition held at Riflemaker, London, July 1-Aug. 14 2004.”

Christopher Bucklow is a contemporary photographer (b. 1957); Riflemaker is the name of the Gallery at 79 Beak Street, Regent Street, London W1F 9SU; the name derives from the building’s former use as a gunshop. The exhibition is not related to the copy of “Albion Rose”: (E) found in Ezekiel Baker, *Thirty-Three Years Practise and Observations on Rifle Guns* (1813).

### 2004 July 6-October 31

\***Robert Woof, Howard J.M. Hanley, Stephen Hebron.** *Paradise Lost: The Poem and its Illustrators* [An exhibition 6 July-31 October 2004] (Grasmere: The **Wordsworth Trust**, 2004) 4°, viii, 226 pp., 55 Blake reproductions (including all 12 from the Thomas [Huntington] set of *Paradise Lost*); ISBN: 1870787943

An admirable work with splendid reproductions. The work consists of

**Allan Guest**, “Sponsor’s Preface” (p. vi)

**Robert Woof**, “Foreword” (pp. vii-viii)

\***Howard J.M. Hanley**, ““Thou hadst a voice whose sound was like the sea’: Seeing Milton’s Voice” (pp. 1-53, including “William Blake”, pp. 23-24)

\***Robert Woof**, “The Romantics and Milton” (pp. 55-76)

“Catalogue” of 83 entries (pp. 77-221) including (47) *Marriage* ([H]), (48) *Milton* ([A]), (49) *Paradise Lost*

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drawings from the Thomas (Huntington) set, (50-53) *Paradise Lost* drawings from the Butts set, and (54) a previously unrecorded undated letter from Blake to John Linnell

**Anon.**, "Appendix: The Reverend Joseph Thomas" (p. 227)

REVIEWS &c

\***Adrian Mullen**, "Paradise Lost: the poem and its illustrators", *Westmorland Gazette*, **2 July 2004**, p. 3

\***Anon.**, "Rare Drawings on Show", *Keswick Reminder*, **2 July 2004**

\***Kate Rees**, "Rare visions of heaven and hell", *Cumberland News*, **2 July 2004**

**Anon.**, "Paradise lost", *Carlisle News & Star*, **3 July 2004**

\***Dalya Alberge**, "Returned: Blake's pictures of Paradise Lost", *Times* [London], **5 July 2004**

\***Anon.**, "Poet's Drawings Go On Display", *News & Star*, [?Whitehaven] **5 July 2004**

\***Anon.**, "Blake Watercolours Return to UK for Exhibition", *Scotsman*, **5 July 2004**

\***John Ezard**, "Paradise regained: Blake's visions on show", *Guardian* [London], **6 July 2004**, p. 6 ("Arguably, the legacy of Blake's ideas is now as great as the influence of Wordsworth's nature poems")

\***Ian Herbert**, "Paradise found: Blake works back in UK", *Independent* (London), **6 July 2004** ("The bicentenary of [Blake's] *Milton* is being celebrated")

- \***Anon.**, “Blake watercolours back in Britain for the first time in nearly a century”, *Irish News* (Belfast), **6 July 2004**
- \***Anon.**, “In Pictures: Paradise Lost exhibition”, *BBC News*, **6 July 2004**
- \***Anon.**, “Blake paintings for Grasmere”, *North West Evening Mail* (Barrow-in-Furness edition), **6 July 2004**
- Anon.**, “Blake works at exhibition”, *Birmingham Express & Star*, **6 July 2004**
- \***Anon.**, “Paradise found at Grasmere”, *North West Evening Mail* (Barrow-in-Furness edition), **8 July 2004**
- Anon.**, “Reading in paradise”, *East Cumbrian Gazette*, **8 July 2004**
- \***Anon.**, “Top author inspires pupils”, *Westmoreland Gazette*, **9 July 2004** (about Tom Pullings opening the exhibition)
- \***Anon.**, Untitled, *Church Times*, **9 July 2004** (merely a reproduction with caption)
- Kate Rees**, “Plenty of dark material at Paradise Lost exhibition”, *Cumberland News*, **16 July 2004** (on the opening of the exhibition by Phillip Pullman, author of *His Dark Materials*)
- \***Tom Paulin**, “This way to paradise: Milton’s great poem – an English republican allegory – has inspired generations of writers and illustrators. Now their work has been gathered together at Wordsworth’s cottage. Tom Paulin drops in for a visit”, *Guardian Review* [London], **17 July 2004**,

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pp. 14-15 ("Twelve illustrations by Blake ... from the Huntington ... dominate the exhibition")

\***Anon.**, "Paradise regained", *Week*, **20 July 2004**

\***Matthew Sturgis**, "Poetic works: Matthew Sturgis hopes a new show will reinstate Milton in the national consciousness", *New Statesman*, **23 August 2004**, pp. 29-30

\***Anon.**, "If you're only going to see one thing this week ... Art: Milton: Paradise Lost, the Poem and Its Illustrators", *Guardian* [London], **23 August 2004**, p. 15

\***Anon.**, "Wordsworth trust: A dozen rare Blake drawings in UK for the first time in nearly a century", *Lancashire Today*, **August 2004**

\***Clive Wilmer**, "Prophet of life and Liberty: The Romantics' sympathy for the Devil, and John Milton", *Times Literary Supplement*, **17 September 2004**, pp. 18-19 (with another)

\***Anon.**, "Paradise Regained", *Heritage* (Milton Keynes), **September 2004**

**2004**

\**Blake at Work*. Exhibition at the **Tate Gallery** without printed catalogue.

<<http://www.tate.org.uk/serlet/CollectionDisplays?roomid=2780>>.

An admirable, ground-breaking exhibition, using captions from **Joyce H. Townsend** and **Robin Hamlyn**, ed., *William Blake: The Painter at Work* (2003).

REVIEW



Professor Dr **Antoine Capet**, “Blake at Work Exhibition: Tate Britain, London”, Online at H-Museum, the H-Net Network for Museums and Museum Studies <<http://www.h-museum.net>>, 28 July 2004. 2 Printed in *Blake*, XXXVIII (2004-5), 115-19 (“a magnificent introduction to ‘art appreciation’ from the point of view of the media used” [*Blake*, p. 115])

“GEB Books: Illustrated Books c. 1770-1830 chiefly those written or illustrated by William Blake, George Cumberland, John Flaxman, or published by F.J. Du Roveray, John, Richard, and Thomas Edwards, Thomas Macklin, plus Illustrated English Bibles before 1830 and Related Scholarship In the Collection of **G.E. Bentley, Jr.** Given by Beth and Jerry Bentley in 2005 to **Victoria University Library** (Toronto).” Compiled in Toronto and Dutch Boys Landing Winter, Spring, and Summer 2000 and amplified occasionally thereafter ([Toronto: Privately Printed in 5 copies, October 2004]) 4<sup>o</sup>, xxx, 365 pp., typescript.

#### 2005 March 6-May 9

§*Grabadores del Inframundo: Jacques Callot, William Blake, Francisco de Goya, Honoré-Victorin Daumier, Marzo 16-Mayo 9, 2005.* [Ed. **Beatriz Gonzalez** and **Carolina Vanegoes**] (Bogota [Colombia]: **Biblioteca Luis Angel Arango**, Banco de la Republica, 2005) 28 cm, 76 pp.; ISBN: 9586641562 In Spanish

#### 2005 April 20-21

§**Bloomsbury Auctions**, *Private Press Limited Editions, Children's & Illustrated Books and Performing Arts* (London,

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2005) <Grolier Club>

Includes "William Blake, Trianon Press".

**2005 May**

§*William Blake* list of **Henry Sotheran Ltd** (London, May 2005)

**2005 August-September 4**

*\*Cloud & Vision.* Curated by **Danielle Arnaud, Jordan Kaplan** and **Philip Norman** and presented at the **Museum of Garden History**, London, summer 2005 (London: parabola, 2005) 4°, 44 pp.; ISBN: 095476174X

The "catalogue" includes

**Daniell Arnaud, Jordan Kaplan, and Philip Norman.**

"The Harmony of Opposition". Pp. 1-2. ("Why commission artists and writers to produce new works exploring his [Blake's] ten years living and working in Hercules Road".)

\***Michael Phillips.** "Blake's Lambeth." Pp. 3-11. (The accompanying flyer says that this is "an edited form of his essay 'William Blake in Lambeth'" [*History Today*, L, 11 (November 2000), 18-25].)

**Jon Newman.** "William's Footprint." Pp. 12-17. ("We look in vain within Blake's work for a ... sense of Lambeth" similar to that of Felpham [p. 12].)

**Tim Heath.** "To be Divine in a Digital Age." Pp. 18-21. ("Blake would have enjoyed our multimedia age" [p. 19].)

**Polly Gould.** "The Floating Press." Pp. 22-23. ("I work at a copperplate printing press ... on view to the public".)

**Manuela Ribadeneira.** "Without Contraries is no progression." Pp. 24-25. ("Like almost all great poets, he

[Blake] was an enemy of dualism”; “This text is taken from ‘Innocence and Experience’ written by Keith Sagar in 2002 as it appears on [www.keithsagar.co.uk](http://www.keithsagar.co.uk)”).)

**\*Brian Catling.** “Lambeth tenant Extracted reflections on Blake’s Ghost of a flea.” Pp. 26-27. (Illustrated by juxtaposed representations of Disney’s Jiminy Cricket and Blake’s Ghost of a Flea.)

**Phil Coy.** Untitled specifications for Auto-cue Monitor and Manual. Pp. 28-29. (According to the first essay above, “Phil Coy’s *Auto-Cue (Jerusalem)* works to include the audience as participants in the recitations of Blake’s lyrics. The words scrolling through the auto-cue are presented backwards”).)

**David Burrows.** Untitled page from “Comic Book, work in progress, 2005”. Pp. 30-31.

**David Burrows.** “The Sick Rose.” Pp. 32-33. (A commentary.)

**Annie Whiles.** Untitled. Pp. 34-35. (“I came across *Glad Day* 1794”).)

**Andy Harper.** Untitled. Pp. 36-37.

**Sarah Woodfine.** Untitled. Pp. 38-39. (Visual thoughts on Blake’s garden, presumably in Lambeth.)

**Tracy Chevalier.** “Blake’s Garden.” Pp. 40-42. Reprinted in an extended form on pp. 12-15 of *Women Reading William Blake*, ed. Helen M. Bruder (2007). (She is “writing a novel about Blake” called *Blake’s Neighbours* which begins with the Blakes naked in their garden, even though “Blake scholars have effectively demolished the Adam and Eve story as apocryphal” [p. 40].)

The exhibits are by David Burrows, Brian Catling (one of the three “new collections of writings”; *The Pittancer*, on

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which he is working “is centred around [sic] Blake”, Tracy Chevalier, Phil Coy, Polly Gould, Andy Harper, Tim Heath, Jon Newman, Michael Phillips, Manuela Ribadeneira, and Annie Whiles (“She works with embroidery and appliqué”).

REVIEWS

**Andrew Limbith**, “Celebrating William Blake: Andrew Lambirth visits an exhibition in the first museum of garden history”, *Spectator*, **6 August 2005**, p. 39 (the exhibits by 21<sup>st</sup> Century artists are “feeble” and “vulgar”, the pamphlet is of “staggering banality and awfulness”, and the catalogue “is the best thing about the project”)

**Raymond Edwards**, “Blake takes a back seat”, *Catholic Herald*, **19 August 2005** (All except the topographical essay by Michael Phillips form “a dire collection of art school pretentiousness”)

**2005 October 16-2006 May 7**

§**René Zechlin** and **Ciara Healy**. *Blake and Sons: Alternative Lifestyles and Mysticism in Contemporary Art. Catalogue of an exhibition held at the **Lewis Glucksman Gallery**, Cork, Ireland, 16 October 2005-29 January 2005 and the **Model Arts and Niland Gallery**, Sligo, Ireland, 24 February, 2006-7 May 2006* (Cork [Ireland]: Lewis Glucksman Gallery [2005]) 24 cm, 143 pp.; ISBN: 9780950244099

It includes **Christopher Bucklow**, “This Is Personal: Blake and Mental Fight.” Pp. 131-39.

**2005 November**

*\*Catalogue Forty: William Blake and His Circle: Books of Scholarship, Books of Beauty.* [Ed. **Robert N. Essick**] (San Francisco: **John Windle**, Antiquarian Bookseller, [Nov] 2005) 4°, 104 pp., 431 lots; no ISBN

An admirable catalogue, including

- 1 Blake's receipt of 5 July 1805
- 68 Quincy's *English Dispensatory* (1733) with "William Blake his Book" on the title page
- 11-13 Multiple sets of *Job*
- 20-23 Blair's *Grave*
- 65-67 Young's *Night Thoughts* (1797)

plus "Works by Blake's Circle: John Flaxman, Henry Fuseli, and Thomas Stothard" (lots 405-12), "Blake's Followers, Including Samuel Palmer, Edward Calvert, and George Richmond" (lots 413-23), and "The Wrong William Blake" (lot 424).

### 2006 February 2-April 19

*\*Flaming Pages: The Illuminated Books of William Blake.* University Art Gallery, **California State University, East Bay** [Hayward, California] (2006) The Art of the Book [No. 4] Online

**Linien Graham**, introduction (2 p.).

An exhibition of Blake Trust facsimiles. There is no catalogue of the exhibition.

### 2006 February 15-May 1

**\*Martin Myrone.** *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination.* With essays by **Christopher Frayling** and **Marina Warner** and additional catalogue contributions by **Christopher Frayling** and **Mervyn Heard**.

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[Catalogue of an exhibition 15 February-1 May 2006 at **Tate Britain**] (London: Tate Publishing, 2006) 4<sup>o</sup>, 224 pp.; ISBN: 9781854375822

The catalogue consists of

**Michael Frayling.** "Fuseli's *The Nightmare*: Somewhere between the Sublime and the Ridiculous." Pp. 8-20.

**Marina Warner.** "Invented Plots: The Enchanted Puppets and Fairy Doubles of Henry Fuseli." Pp. 22-29.

**Martin Myrone.** "Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic." Pp. 30-40.

The catalogue is organized into "The Nightmare: Fuseli and the Art of Horror" (No. 1-8, pp. 43-51) "Perverse Classicism" (No. 9-30, pp. 53-71), "Superheroes" (No. 31-52, pp. 73-99), "Gothic Gloomth" (No. 53-73, pp. 101-21), "Witches and Apparitions" (No. 74-98, pp. 123-45), Martin Myrone and Mervyn Heard, "The Phantasmagoria" (No. 99, pp. 146-49); "Fairies and Fatal Women" (No. 100-23, pp. 151-75), "Revolution, Revelation and Apocalypse" (No. 124-51, pp. 177-205), Christopher Frayling and Martin Myrone, "The Nightmare in Modern Culture" (No. 152-57, pp. 207-12).

The catalogue is rewardingly learned and very generously and handsomely illustrated; it focuses upon Fuseli and the Gothic, but there are 33 Blake reproductions, particularly in the section on Revelation.

#### REVIEWS

**Audrey Niffenegger**, "Creatures of the Night: As Tate Britain's major spring exhibition Gothic Nightmares opens this month, Audrey Niffenegger

- succumbs to the dark seductions of Blake and Fuseli”, *Guardian*, **4 February 2006** online
- §**Brian Sewell**, *Evening Standard*, **17 February 2006**
- §**Tom Lubbock**, “The Body Abominable”, *Independent* [London], **20 February 2006**, pp. 46-47
- §**Tara Pepper**, “The Lure of the Gothic: a New Tate Britain exhibit demonstrates why grotesque images are still so effective in portraying our hidden demons”, *Newsweek*, **20 February 2006**
- §**Jackie Wullschlagen**, “Dawn of Our Violent Dreams”, *Financial Times*, **27 February 2006**, p. 11
- \***Stéphane Guégan**, “Gothic Nightmares: Sombres rêveries à la Tate Britain”, *Beaux Arts Magazine*, No. 260 (**February 2006**), 124, in French
- Brian Dillon**, “Gothic Nightmares: Tomb Raiders”, *Modern Painters* (**February 2006**), 60-65
- Alan Riding**, “To sleep, perchance to have a Gothic nightmare”, *International Herald Tribune*, **3 March 2006**, p. 24
- Kelly Grovier**, “‘She is mine and I am hers!’ Henry Fuseli, voyeurism, and the dark side of the canvas”, *Times Literary Supplement*, **10 March 2006**, pp. 16-17
- §**Stéphane Guégan**, “Gothic Nightmares: Fuseli, Blake and the Gothic Imagination”, *Tribune de l'Art*, **24 March 2006**
- Martin Myrone**, “A Taste for Horror: How did the Age of Reason give birth to the Gothic, with its emphasis on the irrational and supernatural? Martin Myrone, curator of a major new exhibition at Tate Britain, argues that the British taste for

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Gothic art was the product of uncertainty, change and revolution”, *Fourteen Times: The World of Strange Phenomena*, **March 2006**, pp. 32-40

§**M. Farine**, “Supernaturel”, *L’Oeil*, No. 578 (**March 2006**), 81, in French

§**F. Whiteford**, “Gothic Nightmares: Tate Britain”, *World of Interiors*, XXVI, 3 (**March 2006**), 195

\*§**Martin Butlin**, “Gothic Nightmares”, *London Magazine*, **February-March 2006**, pp. 28-35

§**David Bindman**, “Fuseli”, *Burlington Magazine*, CXLVIII (**2006**), 364-65

**2006 May 2**

\**William Blake: Designs for Blair’s GRAVE* [Sotheby’s auction] *Tuesday, May 2, 2006* (N.Y.: Sotheby, 2006) 4°, 84 pp. (including 14 pp. about Sotheby’s), 50 reproductions including the 20 lots, 10 of them “actual size”; no ISBN

A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.

**Nancy Bialler** with the assistance of **Robert N. Essick**, “William Blake Designs for Blair’s *Grave*.” Pp. 7-16. Essick also assisted with the catalogue of the watercolours.

The 20 lots consist of

- 1 Title page (ESTIMATE: \$180,000-260,000 [\$650,000 to Anon.])
- 2 “The Meeting of a Family in Heaven” (ESTIMATE: \$280,000-\$360,000 [\$500,000 to Sievking])
- 3 “Death of the Strong Wicked Man” (ESTIMATE: \$1,000,000-\$1,500,000 [\$1,400,000 to Anon (for the Louvre)])



- 4 “The Grave Personified”, a **massive** seated, moth-winged female with outspread arms and hands holding poppies (ESTIMATE: \$1,000,000-\$1,500,000 [\$800,000 to Price])
- 5 “While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE: \$700,000-\$1,000,000 [\$520,000, bought in])
- 6 “The Reunion of the Soul & the Body” (ESTIMATE: \$900,000-\$1,200,000 [\$900,000 to Anon.])
- 7 “The Soul Hovering over the Body” (ESTIMATE: \$700,000-\$1,000,000 [\$520,000, bought in])
- 8 “The Descent of Man into the Vale of Death” (ESTIMATE: \$700,000-\$1,000,000 [\$480,000, bought in])
- 9 “The Day of Judgment” (ESTIMATE: \$1,500,000-\$2,000,000 [\$1,100,000, bought in])
- 10 “Death’s Door” (ESTIMATE: \$1,000,000 -\$1,500,000 [\$750,000, bought in])
- 11 “The Soul Exploring the Recesses of the Grave” (ESTIMATE: \$700,000-\$1,000,000 [\$550,000 to the Rothmans])
- 12 “The Gambols of Ghosts” (ESTIMATE: \$700,000-\$1,000,000 [\$520,000, bought in])
- 13 “The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE: \$700,000-\$1,000,000 [\$500,000, bought in])
- 14 “The Death of the Good Old Man” (ESTIMATE: \$550,000-\$700,000 [\$700,000, bought in])
- 15 “A Father and Two Children Beside an Open Grave” (ESTIMATE: \$350,000-\$550,000 [\$280,000 to Anon.])

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- 16 "Heaven's Portals Wide Expand to Let Him In", Christ floats with attendants towards an angel-crested archway (ESTIMATE: \$350,000-\$550,000 [\$280,000 to Essick])
- 17 "Our Time is Fixed", eight women with the thread of fate plus six babes and a crescent moon (ESTIMATE: \$350,000-\$550,000 [\$280,000 to Anon.])
- 18 "Christ Descending into the Grave" (ESTIMATE: \$350,000-\$550,000 [\$280,000 to Parker])
- 19 "Friendship", two men with laced hands walk towards a river and a radiant city (ESTIMATE: \$180,000-\$260,000 [\$270,000 to Parker])
- 20 The red morocco portfolio in which the drawings were found, reproduced also as the covers (ESTIMATE: [\$4,200 to Windle])

No. 1-3, 6-11, 13-14, 18 were engraved in the 1808 edition.

The news of the discovery and the proposals for selling the drawings created a journalistic and scholarly uproar:

\***Colin Cleadell**, "Blake's lost work found 165 years on", *Telegraph* [London], **31 January 2002**

\***Colin Blackstock**, "William Blake illustrations are found after 165 years", *Guardian Review* [London], **31 January 2002**, online

\***Martin Butlin**, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", *Blake*, XXXV, 3 (**Winter 2002**), 68-73 (these 19 designs for Blair's *Grave* [1805] constitute "arguably the most important" Blake discovery since 1863)

- Karin Goodwin**, “Blake’s ‘lost’ art earns Glasgow sellers £3m ... but it will stay hidden”, *Sunday Herald*, **2 February 2003** and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)
- Anon.**, “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, *BBC News*, **19 February 2003** and <http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2> (about the sale of the Blair watercolours to an overseas buyer)
- \*William Bennett**, “Blake’s paintings found in bookshop fetch £5m”, *Daily Telegraph* [London], **19 February 2003**, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)
- John Shaw**, “Unknown Blakes sell for £5 m.”, *Times*[London], **19 February 2003**, p. 5 (the drawings for Blair’s *Grave* were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)
- \*Martin Bailey**, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now

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expected and Tate would like to acquire it”, *Art Newspaper.Com* **2003** <<http://www.theartnewspaper.com/news/article.asp?idart=11037>> (an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s *Grave*)

**Anon.**, “Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad”, *BBC News*, **13 March 2003** and <http://news.bbc.co.uk/go/pr/fr/-/1/hi/entertainment/arts/3024811.stm>

**\*Will Bennett**, Art Sales Correspondent, “Collector buys lost Blake paintings for £5m (Filed: 19/02/2003)”, *BBC News*, **13 March 2003** and <[http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;\\$sessionid\\$VMRP14VRC](http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC)>...

§**Anon.**, “Collector Buys Lost Blake Paintings for £5 Million”, *Sunday Telegraph* [London], **27 April 2003**

**British Department of Culture, Media, & Sports** **20 March 2005**  
([www.culture.gov.uk/globalpress\\_notices/archive\\_2005/dcms051\\_05.htm](http://www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm))

**Anon.**, “Beyond the grave: ban saves lost Blake paintings”, *Herald* [Glasgow], **30 March 2005**, online

**Anon.**, “Britain halts export of rediscovered William Blake watercolours”, *Baltimore Sun*, **30 March 2005**, online

- Anon.**, “Britain stops export of Blake Paintings”, *Kansas City Star*, **30 March 2005**, online
- Anon.** [Associated Press], “Britain Stops Export of Blake Paintings”, *Newsday*, **30 March 2005**, online
- Sherna Noah**, “Blake Paintings Barred from Leaving U.K.”, *News.Scotsman.com*, **30 March 2005**, online
- \***Anon.**, “Bid to save Blake art for nation”, *BBC News*, **31 March 2005**, online
- Danielle Demetriou**, “Export Bar placed on Blake paintings”, *Independent* [London], **31 March 2005**, online
- \***Nigel Reynolds**, “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, *Telegraph* [London], **31 March 2005** (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)
- Anon.**, “Entertainment; Blake watercolours barred from leaving country”, *Keralanext.co* [India], **31 March 2005**, online
- Anon.**, “Export of lost Blake watercolours held up”, *Toronto Star*, **31 March 2005**, p. A31 (“A British buyer now has until May 30 to ante \$16.5 million

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Part IV: Catalogues and Bibliographies

(U.S.) to keep the works [*drawings for Blair's GRAVE*] in Britain")

**\*Maeve Kennedy**, "Export Bar on Blake pictures", *Guardian* [London], 31 **March 2005**, online  
*First to Inspire Christian Magazine*  
([www.lst2inspire.co.uk/blairsgrave.php](http://www.lst2inspire.co.uk/blairsgrave.php)), **31 March 2005**

**Anon.**, "Bid to keep paintings in Britain", *Icscotland.co.uk* [**?March 2005**], online

**Hastings, Sheena**. "William Blake and the Book Dealer." *Yorkshire Post*, **1 April 2005**, online  
(about Dr Paul Williams (age 76) of Ilkley who found Blake's watercolours [which he then thought were coloured engravings] in a Glasgow bookshop)

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online (The “Engravings” are Blake’s watercolours for Blair’s *Grave*)

**Anon.** [Associated Press], “Britain forbids export of Blake watercolors”, *Relish* [Winston-Salem, North Carolina], **3 April 2005**, online

**\*Anon.**, “**Arts** Minister Defers Export Of William Blake’s Works”, *Artdaily.com*, **19 April 2005**, online

§**M. Bailey**, “Will Tate save a set of William Blake’s watercolours?”, *Art Newspaper*, XIV, 158 (**May 2005**), 30

**Anon.**, “Export Stop to Save Blake Watercolours”, *Rare Books Review*, XXXII (**May 2005**), 6

**George**, “Sotheby’s as Corporate raider?”, *Future Modern*, **15 February 2006** online (about the *New York Times* article [by Vogel])

**Anon.**, “Auction to Split Up Rare Set of Blake Watercolors”, *ArtInfo*, **16 February 2006** online (Four brief paragraphs from the story by Carol Vogel, “Art Experts Protest Sale ...”, *New York Times*, 16 February 2006)

§**Anon.**, “Selling Out William Blake: Paintings Up for Sale”, *New York Times*, **16 February 2006**

**\*Carol Vogel**, “Art Experts Protest Sale Of Rare Set of Blakes”, *New York Times*, **16 February 2006**, pp. B1, B7 (with a correction on 28 Feb 2006 about the title of a Blair drawing). B. “Blake watercolors land at Sotheby’s after a desperate struggle”, *International Herald Tribune*, **17 February 2006**, on line (a history of the designs, announcement of their sale at Sotheby’s [N.Y.] on 2 May 2006, and,

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fairly incidentally, assertion that two “Art Experts [Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [i.e., would be] ‘absolutely philistine’”)

**Andrew Dickson**, “Dismay as Blake auction splits collection”, *Guardian* [London], **17 February 2006** (Tim Heath of the Blake Society says that to break up the set of *Grave* watercolours “is an affront to everyone who loves Blake”)

**Anon.**, “William Blake and ‘The Grave’”, *New York Times*, **20 February 2006**, p. A18. B. §Anon., “William Blake and ‘The Grave’”, *International Herald Tribune*, 21 February 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)

**Anon.**, “Opinion: No Justification for Splitting Up Blake’s Watercolors”, *ArtInfo*, **6 March 2006** online, citing *New York Times* today

**\*Martin Bailey**, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, No. 167(**16 March 2006**), 8, online (“The decision to break up the album [was] made by London dealer Libby Howie



on behalf of a small group of investors”; the “application for a UK export licence ... was made by a family trust registered in the British Virgin Islands”)

\***Harry Eyres**, “Dark days for Blake’s spiritual illuminations”, *Financial Times*, **15-16 April 2006**, p. 26 (“These Blakes should have a room to themselves somewhere”)

\***Martin Bailey**, “Spinning Blair’s Grave: How the British government feared an announcement on the deferral of an export licence for Blake watercolours could tarnish the prime minister”, *Art Newspaper*, No. 168 (**April 2006**), 3 (the office of Prime Minister Tony Blair feared that a reference to “Blair’s Grave” on the eve of the announcement of an election might be misconstrued, and the headline “Arts Minister defers export of ‘Blair’s Grave’” was altered to “... export of 19 rediscovered watercolours”)

§\***R.M. Healey**, “Grave Mistakes: ‘Discovered’ William Blake Set Broken Up at Auction”, *Rare Book Review*, XXXIII, 2 (**April/May 2006**), 6-7

**Souren Melikian**, “Louvre leads bidding for lost Blake work”, *International Herald Tribune*, **3 May 2006** (“a private group of benefactors, including Société des Amis du Louvre and a collector, Antoine Prat” paid \$1,680,000 [sic] at Sotheby’s [for “The Death of the Strong Wicked Man”])

\***Carol Vogel**, “Rare Watercolor Collection Auctioned Piece by Piece”, *New York Times*, **3 May 2006** (Nicholas Serota of the Tate: “It is heart-breaking

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that this exceptional group of [Blake's Blair] watercolor illustrations should be broken up")

**Colin Cleadell**, "Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market", *Telegraph* [London], **9 May 2006** (the Blake sale at Sotheby's on 1 May had "very mixed results")

**\*Susan Moore**, "Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least \$40m. each in new york, where a dispersal of Blake watercolours leaves a sour taste", *Apollo*, CLXIII (**May 2006**), 96-98 ("The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate")

**\*Faye Hirsch**, "Blake sale falls flat", *Art in America*, XCIV, 6 (**June-July 2006**), 43

"Sotheby's Press Release" (**2006**) calls it the "Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby's in New York: Most Important Offering of works by the Artist Ever to Appear at Auction [sic] Estimated to Bring \$12/17.5 Million on May 2, 2006: Watercolors Will Be Exhibited in London [9-15 March], Paris [20-24 March], Chicago [27-28 March], Los Angeles [11-12 April] and New York [31 March-5 April, 28 April-May 1]"; the vendor is described as "a European based private collector"

REVIEWS &c

A fold-out sheet (3 leaves) announcing the sale.

§**Jeremy Loft**, "Blake Watercolours Export Barred", *Country Life*, **31 March 2005**

- Sour ten Melikian**, "Art: Louvre leads bidding for lost Blake work", *New York Times*, **2 May 2006** (a description of the sale; the [unidentified] watercolour for the Louvre went for \$1,680,000)
- Anon.**, "The watercolour windfall worth £5m.", *Scotsman*, **13 May 2003**
- \*Didier Rykner**, "Dix-neuf aquarelles de William Blake interdites temporairement de sortie du Royaume Uni", *Tribune de l'Art*, **16 mai 2005** online, in French
- §**Carol Vogel** "The splintering of a masterpiece", *New York Times*, **15 February 2006**
- §**Anon.**, "Blake collection to be broken up and sold in New York", *Independent* [London], **17 February 2006**
- \*Didier Rykner**, "Les aquarelles de Blake pour Designs for Blair's Grave dispersées aux enchères", *Tribune de l'Art*, **17 February 2006**, in French
- Andreas Whittam Smith**, "Paintings that really are worth saving for the nation", *Independent* [London], **20 February 2006**
- §**Anon.**, "19 Blakes tumble out of attic", *Bahrain Tribune*, **5 April 2006**
- \*Nancy Bialler**, *William Blake Designs for Blair's GRAVE: Nineteen Watercolors* ([N.Y.: Sotheby's, **2006**])
- \*Anon.**, "Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby's in New York: Most Important Offering of Works by the Artist Ever to Appear at Auction Estimated to Bring \$12/17.5 million on **May 2, 2006**", *New-Antiques*

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online

- \***Will Bennett**, "Art sales dream discovery turns to dust", *Telegraph* [London], **2 May 2006** (very full and useful)
- \***Didier Rykner**, "Les Amis du Loures acquèrent un aquarelle de William Blake pour Designs for Blair's Grave", *Tribune de l'Art*, **3 May 2006**, in French
- \***Paul Jeromack**, "Bomb-a-Rama." *artnet.com* (**29 June 2006**) (a summary of the sale: "If one wants to illustrate exactly how the art market operates on a rarefied plane of greed, callousness, stupidity, lawsuits and dishonesty, the saga of the Blake album tells you all you need to know")
- \***Colin Cleadell**, "Blake's lost work found 165 years on", *Telegraph* [London], **31 January 2002**
- \***Colin Blackstock**, "William Blake illustrations are found after 165 years", *Guardian Review* [London], **31 January 2002**, online
- \***Martin Butlin**, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", *Blake*, XXXV, 3 (**Winter 2002**), 68-73 (these 19 designs for Blair's *Grave* [1805] constitute "arguably the most important" Blake discovery since 1863)
- Karin Goodwin**, "Blake's 'lost' art earns Glasgow sellers £3m ... but it will stay hidden", *Sunday Herald*, **2 February 2003** and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)

- Anon.**, “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, *BBC News*, **19 February 2003** and <http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2> (about the sale of the Blair watercolours to an overseas buyer)
- \***William Bennett**, “Blake’s paintings found in bookshop fetch £5m”, *Daily Telegraph* [London], **19 February 2003**, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)
- John Shaw**, “Unknown Blakes sell for £5 m.”, *Times*[London], **19 February 2003**, p. 5 (the drawings for Blair’s *Grave* were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)
- \***Martin Bailey**, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it”, *Art Newspaper.Com***2003**<<http://www.theartnewspaper.com/news/article.asp?idart=11037>> (an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s *Grave*)

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**Anon.**, “Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad”, *BBC News*, **13 March 2003** and <http://news.bbc.co.uk/go/pr/fr/-/1/hi/entertainment/arts/3024811.stm>

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§**Anon.**, “Collector Buys Lost Blake Paintings for £5 Million”, *Sunday Telegraph* [London], **27 April 2003**

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([www.culture.gov.uk/globalpress\\_notices/archive\\_2005/dcms051\\_05.htm](http://www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm))

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\***Anon.**, “Bid to save Blake art for nation”, *BBC News*, **31 March 2005**, online

**Danielle Demetriou**, “Export Bar placed on Blake paintings”, *Independent* [London], **31 March 2005**, online

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Part V: Books Owned by the Wrong William Blake

**\*Nigel Reynolds**, “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, *Telegraph* [London], **31 March 2005** (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)

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**\*Maeve Kennedy**, “Export Bar on Blake pictures”, *Guardian* [London], **31 March 2005**, online  
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**Anon.**, “Bid to keep paintings in Britain”, *Icscotland.co.uk* [**March 2005**], online

**Hastings, Sheena**. “William Blake and the Book Dealer.” *Yorkshire Post*, **1 April 2005**, online  
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Part V: Books Owned by the Wrong William Blake

**George**, “Sotheby’s as Corporate raider?”, *Future Modern*, **15 February 2006** online (about the *New York Times* article [by Vogel])

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**William Blake and His Circle**

Part V: Books Owned by the Wrong William Blake

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\***Carol Vogel**, “Rare Watercolor Collection Auctioned Piece by Piece”, *New York Times*, **3 May 2006** (Nicholas Serota of the Tate: “It is heart-breaking that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up”)

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96-98 (“The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate”)

**\*Faye Hirsch**, “Blake sale falls flat”, *Art in America*, XCIV, 6 (**June-July 2006**), 43

**\*Martin Bailey and Georgina Adam**, “‘The break-up could and should have been avoided’: A unique William Blake album has been dispersed forever, probably on behalf of an investor from the Gulf”, *Art Newspaper*, **1 June 2006**, online (the company that offered the collection of Blair watercolours, which is “registered in the British Virgin Islands”, probably made no profit)

**E.B. Bentley**, “*Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave*”, *Blake*, XL, 2 (**Fall 2006**), 66-71 (an account of the break-up of the set of illustrations for *The Grave*, with prices and buyers; eleven watercolours were sold for \$7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which \$4,810,000 was offered and rejected at the 2006 sale” [p. 71])

### **2006 July 20-September 15**

*William Blake: Visionary and Illustrator*. [Catalogue of an exhibition at] *Rare Books & Special Collections, Thomas Cooper Library, University of South Carolina, July 20-September 15, 2006*. 4<sup>o</sup>, 22 leaves; no ISBN

**Patrick Scott**, “Preface.” P. 1

**William Blake and His Circle**

Part V: Books Owned by the Wrong William Blake

The modest teaching exhibition includes chiefly Blake Trust facsimiles and 26 works with Blake's commercial book illustrations, some of them acquired not long after the founding in 1805 of South Carolina College, the precursor of the University.

REVIEWS

**Anon.**, "USC holding exhibit on poet, artist William Blake", Gaffney Ledger, **21 July 2006**, online

**\*Pat Berman**, "Romancing the plate: Blake engravings bring artist's heavenly visions down to Earth", *State* [Columbia, South Carolina], **25 August 2006**

**2006 September 15-October 28**

*"All Genius Varies": A display celebrating William Blake (1757-1827) at the **Bodleian Library** 15 September-28 October 2006.*

A 4-leaf flyer describing 9 important Blake works in Bodley, in conjunction with the "Blake and Conflict" conference at University College, Oxford. 22-23 September 2006.

**2006 September 16-2007 January 1**

§**Robert Cook**, *Under God's Hammer: William Blake versus David Shrigley*. [An exhibition in the] **Art Gallery of Western Australia** (Perth: Art Gallery of Western Australia, 2006) Art in Focus 22 x 24 cm, 47 pp.; ISBN: 0975809881

**2006 October 30-December 15**

[**Robert C. Brandeis.**] *William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at **Victoria***

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Part VI: Biography and Criticism

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**University** [in the University of Toronto held in] *Victoria University Library, Toronto October 30-December 15, 2006* (Toronto: Victoria University Library, 2006) Large square 8°, 36 pp., 39 reproductions; ISBN: 0969525761

Robert C. Brandeis, "Introduction". P. 5.

Maureen Scott Harris, "Portrait of a Collector." P. 36.  
Reprinted from *Vic Report*, XXXV (2006).

The reproductions include the unique *Marriage* (M) (entire),<sup>847</sup> the Riddle MS (recto and verso), Visionary Head of ?Henry VIII, Linnell oil sketch of Mrs George Stephen, Stothard watercolour of "Infancy" (for "The Seven Ages of Man"), and Henry Tresham's oil of *Anthony and Cleopatra* (for the Boydell Shakespeare). There are separate sections on William Blake, George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham, mostly in the context of Blake.

REVIEWS

\***C.S. Matheson**, *Blake*, XLI (2007-8), 131-33 ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration")

**Anon.** [?**Nicholas Barker**], "Exhibitions", *Book Collector*, LVII (2008), 105-12 (on pp. 107-8 is a factual summary of the catalogue)

**[November] 2006**

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<sup>847</sup> *Marriage* (M) (the first 2 pp. reproduced), *Songs* pl. 39, and an electrotpe of the *Songs* were exhibited in *Extra muros / intra muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto: The Thomas Fisher Rare Book Library, University of Toronto, September 25-December 22, 2006* (Toronto: University of Toronto Library, 2006).

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Part V: Books Owned by the Wrong William Blake

**\*John Windle**, *Catalogue Forty-Two: Blake Plates* (San Francisco: John Windle, [Nov] 2006) 4<sup>o</sup>, 24 unnumbered pages, 97 reproductions; no ISBN

John Windle, "Introduction" (p. [3]).

There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

- 5 Engraved title page from "the very rare folio proof edition of [Blair's] *The Grave*, issued in 1808 ... colored, clearly by a contemporary hand, and the coloring has a very strong connection to Blake's and Mrs. Blake's palette"
- 7 "Chaucers Canterbury Pilgrims", 5<sup>th</sup> state, on india paper mounted on heavy wove paper, \$22,500
- 76 *Songs* pl. 23 ("Spring"), colour-printed, trimmed to the design only with irregular outlines, P.O.E. (Price on Enquiry) [from The American Blake Foundation Library]
- 77 *Songs* (o) pl. 24 ("Nurses Song" from *Innocence*), in grey ink on paper with "partial Whatman watermark", trimmed close to the print, P.O.E. [sold to Victoria University in the University of Toronto]
- 78 *Songs* (o) pl. 38 ("Nurses Song" from *Experience*), printed in red on wove paper without watermark, P.O.E. [sold to Victoria University in the University of Toronto]
- 79 *Songs* (o) pl. 53 ("The School Boy"), printed in orange on unwatermarked wove paper, P.O.E. [sold to Victoria University in the University of Toronto]



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- 85-87      *There is No Natural Religion* (G<sup>1</sup>), pl. a4, a6, b3, “rudimentary color printing” in olive-brown on unwatermarked wove paper, P.O.E. [from The American Blake Foundation Library] [sold to R.N. Essick]
- 90      “Morning Amusement” and “Evening Amusement” (Watteau-Blake), “printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired”, \$7,500 [sold to Victoria University in the University of Toronto].

**2007 January 11-March 21**

*William Blake: Under the Influence. Exposition at the **British Library** 11 January to 21 March 2007.*      Electronic “pressrelease”

It “features unique items lent or donated by writers and artists who have been inspired in some way by Blake’s life and work, including Tracy Chevalier, Philip Pullman and Patti Smith”.

REVIEWS

§\***Michael Glover**, “Angels and demons”, *Independent* [London], **12 January 2007**, pp. 2-4

**Anon.**, “Notes on a famous Tyger”, *Times* [London], **12 January 2007**

§**Anon.**, “Following the Trail of the ‘Tyger’ Poet”, *Los Angeles Times*, **12 January 2007**

§*Rare Book Review*, **February-March 2007**

**2007 February**

§**Charles Cox** Catalogue 54 (February 2007)

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- 199 “Bernard Quaritch’s Wholesale Stock. Annual Results”, a folio ledger of business records with “the statistics on William Blake’s *Book of Ahania* (1895) [William Griggs facsimile (n.d.)], *Songs of Innocence [and of Experience]*, ed. E.J. Ellis] (Quaritch, 1893) and the three-volume *Works* of 1893 edited by Yeats and Ellis (small and large paper)”.

**2007 March 31-June 10**

**\*Simon Martin, Martin Butlin, Robert Merrick.** *Poets in the Landscape: The Romantic Spirit in British Art.* (Chichester: **Gallant House Gallery**, 2007) 20 Blake reproductions 120 pp.; ISBN: 9781869827014

The volume was “Published on the occasion of the exhibition ... [in] Gallant House Gallery, Chichester 31 March-10 June 2007.”

The exhibition revolves around William Hayley. The sections relevant to Blake are

**Simon Martin**, “Everything except the Poetry: William Hayley and Romantic Patronage 1775-1805.” Pp. 17-25, 115-16.

**Martin Butlin**, “The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850.” Pp. 41-45, 116-17.

REVIEWS

§**Anon.**, *Independent* [London], **31 March 2007**

**\*Andrew Motion**, “Songs of Experience: From William

Blake to the Romantics of the 1940s, artists took refuge in capturing the idyll of the countryside.

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- Andrew Motion finds little peace but much beauty in their work”, *Guardian* [London], **7 April 2007**
- \***Richard Moss**, *Culture/History*, No. 24 (**17 April 2007**), online
- §**Charles Derwent**, *Independent on Sunday* [London], **25 April 2007**, p. 1572
- Robin McKie**, “The other life of Walter Hussey: We have one man to thank for much of the thrilling British painting show at Chichester’s beautiful Pallant House”, *Observer*, **29 April 2007**
- §**Andrew Lambirth**, *Spectator*, **June 2007**, p. 45
- §**Alex Butterworth**, “Enduring Visions: William Blake continues to exert a profound influence over modern artists and writers”, *RA Magazine*, No. 94 (**Spring 2007**)
- Melany Hughes**, *Art Book*, XV, 2 (**May 2008**), 26-27, online

**2007 April 7-2008 April 6**

\***Bindman, David**. *Mind-Forged Manacles: William Blake and Slavery*. With an essay by Darryl Pinckney. With 66 illustrations (London: The British Museum; Arts Council; Southbank Centre Hayward Publishing, 2007) Square 8°, 147 pp.; ISBN: 9781853322594

An exhibition at **Ferens Art Gallery**, Hull (7 April-20 May 2007), **Burrell Collection**, Glasgow (3 November [2007]-6 January 2008), and **Whitworth Art Gallery**, Manchester (26 January-6 April 2008)

It consists of 77 (sic) illustrations plus

**Ralph Rugoff** and **Roger Malbert**, “Foreword.” Pp. 7-9.

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**David Bindman**, "Mind-Forged Manacles: William Blake and Slavery." Pp. 10-21.

**Darryl Pinckney**. "'In My Original Free African State.'" Pp. 22-28.

**Anon.**, "William Blake's Printing Technique." P. 44.

**Anon.** "William Blake Biography." P. 146.

**Anon.** "Glossary." P. 147.

REVIEWS

§**C. Pickstone**, "William Blake: Impression Spectacular Bodies", *Month*, XXXIII, Part 12 (2007), 497-98 (review of the Tate exhibition and of Spectacular Bodies at the Hayward Gallery)

**Jason Whittaker**, *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 732

**Jeremy Tambling**, *Blake*, XLIV (2011), 143-44 (with another) ("some of Bindman's interpretations ... seemed oversimplifying")

**2007 April 30-October 21**

§*Blake, and Slavery and the Radical Mind*. **Tate Britain** exhibition 30 April-21 October 2007

REVIEWS

\***Sara Allen**, "Blake, Slavery and the Radical Mind at Tate Britain", *24 Hour Museum News*, **5 August 2007**, online

\***Hew Lewis-Jones**, "Mind in Chains Two Exhibitions devoted to Blake and slavery reveal an artist of baffling ambiguities as well as savage power, writes Hew Lewis-Jones", *Apollo*, **November**

**2007**, online (on the exhibitions at the Tate and Hayward Gallery)

**2007 June 23-October 7**

§[*Rembrandt to Thibaud. Including Artist Books by William Blake* Exhibition at the **California Palace of the Legion of Honor** (San Francisco, 2007)]

An accompanying volume is §**Robert Flynn Johnson, Karin Breuer, Louise Siddons**, *Rembrandt to Thibaud: A Decade of Collecting Works on Paper* (San Francisco: Fine Arts Museums of San Francisco, 2007)

**2007 July 13-September 30, October-December**

\***Matthew Hargreaves**. *Great British Watercolors From the Paul Mellon Collection at the Yale Centre for British Art. With an introduction by Scott Willcox* (New Haven and London: Yale University Press, 2007)4°, 223 pp.; ISBN: 7980300116588

Exhibited at the Virginia Museum of Fine Arts, Richmond (13 July-30 September 2007) and at the State Hermitage Museum, St Petersburg, Russia (October-December 2007).

The works exhibited include some by  
William Blake (pp. 68-77)  
John Varley (pp. 124-29)  
Cornelius Varley (pp. 130-31)  
Samuel Palmer (pp. 178-81).

**2007 August 7-November 18**

\***David Bindman, Stephen Hebron, Michael O'Neill**. *Dante Rediscovered: From Blake to Rodin* (Grasmere: The

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**Wordsworth Trust**, 2007) 4°, xii, 259 pp.; ISBN: 9781905256228 (case bound)

**David Bindman**. “‘Nature worse than Chaos’: Blake’s Dante”. Pp. 31-38 of “Artists Discover Dante.”

A very impressive catalogue and exhibition, including Blake reproductions as Fig. 4, 10-17, 21, 28, 30, 32, Catalogue No. 17, 23, 30, 36, 38-39, 43-44, 46-47, 49, 51-52, 55, 58, 61-64, 67-68, and Fuseli and Flaxman.

## REVIEWS &amp;c

\*[**David Bindman** and **Stephen Hebron**.] *Dante Rediscovered: From Blake to Rodin*. (Grasmere and London: The Wordsworth Trust, 2007) Oblong 4°, 24 unnumbered pages plus covers; no ISBN. (“This booklet accompanies the exhibition *Dante Rediscovered*”)

§**Sue Hubbard**, “Divine inspiration”, *Times* [London], 1 September 2007

**A.N. Wilson**, “Dante inspired a wealth of genius”, *Telegraph* [London], 19 November 2007, online

**2007 October 6-2008 January 13**

§*British Vision: Observation and Imagination in British Art 1750-1950*. Ed. **Robert Hoozee**, **Museum voor Schone Kunsten**, Ghent, 6 Oct. 2007-13 Jan. 2008. (Ghent, 2007) 424 pp., ISBN: 97808014469408

Introductory essays by John Gage and Timothy Hyman, “William Blake, *The Sea of Time and Space*” by **David Bindman**.

The Blakelots, 231-48 from the Yale Center for British Art, include *Songs of Innocence* [F] pl. 2-3, 13, 15, 25, *Urizen*

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[C], pl. 11, 17, 23, *Jerusalem* (E), pl. 26, 46, 61, 100, Dante water colours, and “The Sea of Time and Space”.

**2007 October 7-December 2**

*§Every eye sees differently: presented in collaboration with the great unsigned: Charles Avery, Dira Bell, Haiko Blenkinstein, Ernesto Caivano, Kerstin Kartscher* (London: The Drawing Room, Tannery Arts, 2007) 1 sheet (folded), 21 cm

“Published on the occasion of an exhibition at the Drawing Room, 7 Oct.-2 December 2007, to mark the 250th anniversary of William Blake’s birth”, with an essay by **Irene Bradbury**.

**2007 November 1-2**

**Sotheby**, *Prints* (N.Y., 2007)

The descendants of Heinrich Neuerburg of Cologne offered *Songs of Innocence* (Y<sup>1</sup>):

- \*16 “Introduction” (pl. 4); ESTIMATE: \$3,000-\$5,000  
[sold for \$28,000 to John Windle for R.N. Essick]
- \*17 “The Shepherd” (pl. 5); ESTIMATE: \$35,000-\$45,000  
[sold for \$109,000 to John Windle for R.N. Essick]
- \*18 “The Little Black Boy” (pl. 9-10); ESTIMATE: \$45,000-\$65,000  
[sold for \$193,000 to John Windle for R.N. Essick]
- \*19 “The Chimney Sweeper” (pl. 12); ESTIMATE: \$3,000-\$5,000  
[sold for \$73,000 to Alan Parker]

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\*20 “The Divine Image” (pl. 18); ESTIMATE: \$5,000-\$10,000 [sold for \$121,000 to John Windle for R.N. Essick]

\*21 “A Cradle Song” (pl. 16-17); ESTIMATE: \$10,000-\$15,000 [sold for \$115,000 to Alan Parker<sup>848</sup>]

all reproduced in colour.

[N.B. According to *BBS* 120, Dr Walter Neuerburg placed *Innocence* (Y), consisting of pl. 4-18, “on permanent deposit in 1978 in the WALLRAF-RICHARTZ-MUSEUM, Cologne”; the ownership and location of the seven leaves (Y<sup>2</sup>) with pl. 6-8, 11, 13-15 are not alluded to in the Sotheby catalogue.]

**2007 November 3-2008 June 1**

§*William Blake: “I still go on / Till the Heavens & Earth are Gone.”* Exhibition at **Tate Britain** 3 November 2007 to 1 June 2008.

The exhibition focuses upon 8 newly discovered colour-prints from *Thel*, *The Marriage of Heaven and Hell* (including pl. 16), and *Urizen* (including pl. 23), together with 13 new lines accompanying the prints.

REVIEWS &c

**Vanessa Thorpe**, “Fresh finds unveil Blake’s mystic world: Tate Britain showcases eight lost watercolours with handwritten texts by visionary poet,” *Guardian* [London], **11 November 2007**,

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<sup>848</sup> Prices and buyers derive from R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008). The underbidder for the Essick lots was Parker and for the Parker lots Essick.



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seen online (about the Tate exhibition of the newly-discovered prints (not watercolours) for Small Book of Designs (B), each with “startling” verse)

**Anon.**, “Long-lost Blake watercolours shown for 1st time”, *CBC News*, **12 November 2007**, seen online

**2007 November 20**

*“Innocence & Experience 2007. “Southbank Mosaics (73 Waterloo Road, London), exhibition 20 November 2007.*

According to a publicity release, it was an exhibition of “translations of William Blake’s Lambeth work ... [?as mosaics] made by [37] artists and volunteers for installation in Centaur street”. Apparently there was no catalogue.

**2007 November-2008 February**

*\*William Blake at 250: an exhibition from November 2007 to February 2008 [in the] **University of Iowa Libraries** 8°; a 2-leaf description of the exhibition*

“Exhibit Planning: **Mary Lynn Johnson, John Grant, Eric Gidal, Judith Pascoe, Greg Prickman**”. The exhibits are facsimiles plus “Commercial Engravings and Book Illustrations”.

**2008 January 26-April 28**

**Colin Trodd.** *Blake’s Shadow: William Blake and his Artistic Legacy.* **University of Manchester** exhibition summary online (Manchester: The Whitworth Art Gallery, 2008)

**2008 November 14-2009 February 1**

*§Blake’s Shadow: William Blake and His Artistic Legacy –*

**William Blake and His Circle****Part V: Books Owned by the Wrong William Blake****Exhibition at Seoul National University Museum of Art (2008)**

It includes works by Flaxman, Calvert, Palmer, Fuseli, Stothard, Ford Madox Brown, Walter Crane, Frederic Shields, John Everett Millais, Dante Gabriel Rossetti, Simeon Solomon, G.F. Watts, and “British artists working in the 20th and 21st century”. “Blake, more than any other figure in British culture, is constantly recast and reformed in high and popular culture.”

**REVIEWS****Manchester**

“**Julian Cope**’s opening speech at the exhibition *Blake’s Shadow: William Blake and his Artistic Legacy*, The Whitworth Art Gallery 26 January-20 April 2008”, 4 pp., online

**Robert Clark**, “Blake’s Shadow, Manchester”, *Guardian* [London], **26 January 2008**, online

**Jeremy Tambling**, *Blake*, XLIV (2011), 143-44 (with another) (*Blake’s Shadow* seemed “patchy”)

**Seoul**

\***Penelope Thompson**, *Art’n About in Korea*, **6 Dec 2008**, online

§**Anon.**, *British Council* (2009) online

**2008 March 11**

§**Bonhams**, *18th & 19th Century British Watercolours and Drawings* (London: Bonhams, 2008)

Works by Blake (lot 27 Blake, “Two studies of a baby’s head ... *Estimate* £10,000-15,000”), Flaxman, Linnell, Palmer, and Varley.

**2008 March 19-April 19**

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**\*Grant Scott.** *Wings of Fire: The Illuminated Books of William Blake.* [An exhibition at the **Martin Art Gallery, Muhlenberg College** (Allentown, Pennsylvania: Muhlenberg College, 2008)] 4<sup>o</sup>, 16 pp. (including covers), no ISBN

A handsomely produced description of an “exhibition [which] culminates a senior seminar titled ‘The Blake Gallery’ ... curated by the students and me” (Grant Scott). The exhibition features facsimiles from private collections and Muhlenberg’s \**“Canterbury Pilgrims”* (3<sup>rd</sup> State) and a \*coloured copy (G) of *Night Thoughts* (1797).

REVIEW

**\*James Rovira,** *Blake*, XLII, 3 (Winter 2008-2009),  
110-11

**2008 June [3 ff]**

*\*William Blake: An Exhibition of Prints, Books and Facsimiles June 2008* Offered by **Henry Sotheran Limited** In Conjunction with **John Windle** Antiquarian Bookseller (London: Henry Sotheran Limited, 2008) 4<sup>o</sup>, 38 pp., 105 lots (most reproduced in colour), plus 18 “Trianon Press Facsimiles”. Also online

Lots 2-54 are members from dismembered books.

For an essay keyed to the catalogue, see Chris Saunders, “Eye of the Tyger ...”, *Rare Book Review*, August-September 2008.

**2008**

*Robert Hartley Cromek & Thomas Hartley Cromek: With Records of Blake and Turner & Other Contemporary Artists: A Major Unpublished Archive of Manuscripts and Drawings*

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[offered for sale] By **John Hart** [bookseller of Binham, Norfolk] and **Chris Johnson**, 2008) 4<sup>o</sup>, [48] pp.

DESCRIPTION: The archive is 9 vols., folio, 4<sup>o</sup>, and 8<sup>o</sup>, c. 1,000 pp.

Volume One: T.H. Cromeck, “Memorials of the Life of R.H. Cromeck, Engraver, F.A.S. Edinburgh. Editor of the ‘Reliques of Burns’; ‘Remains of Nithsdale and Galloway Song.’ With the unpublished correspondence on these works and other papers relative to his professional and literary career. Collected and edited by his son”, 4<sup>o</sup>, 200 pp., preface dated 23 December 1864,<sup>849</sup> includes a list of R.H. Cromeck’s engravings, fair copy

Volume Two: Album of autograph letters collected by T.H. Cromeck for the biography of his father, 4<sup>o</sup>, 85 leaves

Volume Three: T.H. Cromeck, manuscript notebook relating to Gilchrist’s life of Blake “etc.”, dated December 1863, 4<sup>o</sup>, c. 115 pp. <extracts on rectos, T.H. Cromeck’s comments on versos >

Volume Four: Album of letters and manuscripts largely relating to Thomas Bewick, 4<sup>o</sup>, 52 pp.

Volume Five: John Pye, [22] autograph letters [3 September 1862-1 August 1866] to T.H. Cromeck relating to R.H. Cromeck, [J.M.W.] Turner, Pye, and the History of Engraving, 8<sup>o</sup>, 66 pp.<sup>850</sup>

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<sup>849</sup> In a letter of 9 August 1979 Dennis Read told me that the original copy of the Memorials dated 25 July 1865 was in the possession of Mr Wilfred Warrington, Cesterton’s, Yattendon, Near Newbury, W. Berks, RGH16 OXD (in 1979). A photocopy of this version is quoted in *Blake Records Supplement* (1988), 58 and *BR* (2) 224, 262.

<sup>850</sup> Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in

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Volume Six: T.H. Cromek, MS “Recollections of conversations with Mr John Pye, London, 1864-4 [sic in catalogue], with other matters relating to men of his time” , signed by T.H. Cromek, May 1863, 4<sup>o</sup>, 80 pp.

Volume Seven: Thomas Hartley Cromek, manuscript Introductory Lessons in Hebrew Grammar, 6 November 1861, 4<sup>o</sup>, 62 pp.

Volume Eight: T.H. Cromek, an essay on the origins of Stothard’s Canterbury Pilgrims, foolscap, c. 150 pp., first section (pp. 1-75) dated 16 October 1851

Volume Nine: T.H. Cromek, manuscript record of his paintings with dates and purchasers, 31 December 1834-December 1872

HISTORY: **(1)** Compiled by T.H. Cromek (1809-73, the son of R.H. Cromek), from whom it passed to **(2)** “Mrs. [Mary C.] Warrington [1804-1907], at Worsborough Hall, near Barnsley, the grand-daughter of R.H. Cromek”;<sup>851</sup> and thence by 1979 to her grandson **(3)** Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrogate, Yorkshire;<sup>852</sup> **(4)** Sold at Sotheby’s (London), 17 July 2008, lot 9, for £20,000; **(5)** Offered in the catalogue of John Hart and Chris Johnson (2008), no price printed; sold in Winter 2009 to PRINCETON UNIVERSITY LIBRARY.

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*Blake Records Supplement* (1988), 90-91 and *BR*, 495-96, 871.

<sup>851</sup> Robert Burns, *Works*, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).

<sup>852</sup> Dennis Read provided me with a Cromek genealogy according to which T.H.Cromek’s daughter Mary (1840-1907) married John Warrington (1820-1908), and their son Austin Warrington (1879-1953) married Isabella Wimpenny (1874-1970) and begot **Paul Warrington** (b. 1909). Austin’s brother Thomas Warrington (1881-1937) married Ursula Paul (1877-1964) and begat 8 children including **Wilfred Warrington** (b. 1910). Paul and Wilfred Warrington therefore are cousins.

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**2008 October 7--2009 January 4**

§*Angels and Imagination*. New Art Gallery, Walsall (Walsall, 2008) online

## REVIEW

**Freya McClelland**, “William Blake: Angels And Imagination at New Art Gallery, Walsall”, *24 Hour Museum City Heritage Guide*, **29 October 2008**, online

**2008 December 12-2009 March 29**

§\**William Blake: The River of Life* at **Tate Liverpool** (Liverpool, 2008)

**2008?**

The **New York Public Library** Blakes are catalogued and each plate is reproduced online, including *America* (L), *Europe* (F in the Berg Collection), and *Milton* (C).

**2008**

The Collection List of the Blakes in the library of **Victoria University** in University of Toronto was added in 2008 to the William Blake Archive.

**2008**

**Essick, Robert N.** “William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector.” ([Altadena: Biblioteca la Solana, 2008]) 869 pp., typescript.

Extraordinarily, indeed uniquely, comprehensive, from

original watercolours and books to postcards and posters, meticulously catalogued.

**2008**

§**Christine Riding.** *Cecil Collins and William Blake.* **Tate Britain** (2008).

An exhibition apparently without a published catalogue.

**2009 April 2-June 28**

\**William Blake (1757-1827): Le Génie visionnaire du romantisme anglais* [Exhibition] sous le direction de **Michael Phillips** avec le collaboration de **Catherine de Bourgoing**. [Tr. from English by **Jeanne Bouniort**.] **Petit Palais – Musée des Beaux-Arts de la Ville de Paris** 2 avril-28 juin 2009. (Paris: Petit Palais / Paris musées [2009]) 4°, 256 pp., 173 reproductions, including all *Europe* (B), *The Ghost of Abel* (B), *The Marriage of Heaven and Hell* (M), and all the watercolours for Milton, “On the Morning of Christ’s Nativity”; ISBN: 9782759600779 In French

The text is chiefly a collection of very brief essays:

**Bertrand Delanö.** “Prèface.” P. 11.

\***Gilles Chazal** and **Daniel Marchesseau.** “Avant-propos.” Pp. 13-14.

\***Daniel Marchesseau.** “Exposer Blake à Paris: une mission de reconnaissance.” Pp. 17-20.

\***Yves Bonnefoy.** “Un prophète de l’écriture.” Pp. 23-37. (“Blake a été mal connu en France.”)

\***Michael Phillips.** “William Blake, graveur visionnaire.” Pp. 39-61, 209-10.

\***Martin Butlin.** “L’Art de William Blake.” Pp. 65-73, 210.

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**\*Mark C. Crosby.** “L’apprentissage de William Blake, 1772-1779.” Pp. 75-77, 210.

**\*David Alexander.** “William Blake, graveur d’interprétation.” Pp. 79-81, 210-11. (In June 1788 William Blake, engraver of St James’s Parish, took as an apprentice Thomas Owen for a fee of fifty guineas.)

**\*Angus Whitehead.** “Blake dans son atelier.” Pp. 83-85, 211.

**\*Elizabeth C. Denlinger.** “Catherine Blake, une esquisse.” Pp. 86-87, 211.

**\*Robert Simon.** “*Les Chants d’innocence et Les Chant d’expérience.*” Pp. 91, 96, 99, 211. (In the “première édition (1789)” of *Songs of Innocence*, the second plate of “The Ecchoing Green” shows the boy’s cricket bat as “incurvée selon l’usage”, but in the 1820s the bat is straight according to the new standard of the time.<sup>853</sup>)

**\*Jon Stallworthy.** “Les chant syncopés du poète, une étude linguistique.” Pp. 101-3, 211. (The “nouveau rhythm ‘syncopé’ de Blake” consists of “la suppression d’une syllable que l’on attendrait normalement dans un vers anapestique (par exemple ‘When the tongues | of *the* chil | dren are heard | on the hill’).”

**\*Saree Makdisi.** “Blake et la politique.” Pp. 105-7, 211.

**Jon Mee.** “William Blake et Thomas Paine.” Pp. 108-9, 212.

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<sup>853</sup> No copy of either version is cited or reproduced. My own survey of reproductions of *Songs* copies B (1789), E (1789), W (1825), and c (posthumous) shows the cricket bat with exactly the same curvature. The dates derive from Joseph Viscomi, *Blake and the Idea of the Book* (1993), 376-381.



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**Bethan Stevens.** “*Visions des filles d’Albion, féminisme et esclavage?*” Pp. 111-12, 212.

**Andrew Lincoln.** “*America et Europe, la prophétie comme Histoire.*” Pp. 115-16, 212-13.

**Jared Richman.** “Blake et Milton.” Pp. 137-44, 213.

**\*Morton D. Paley.** “*Jérusalem et les derniers ouvrages de William Blake.*” Pp. 147-49, 213.

**\*Martin Myrone.** “Blake et le gothique.” Pp. 153-55, 213.

**\*Andrew Loukes.** “*Les Portraits de poètes pour William Hayley.*” Pp. 156-59, 213.

**\*Troy Patenaude.** “L’exposition de Blake à Londres en 1809-1810.” Pp. 161-63, 213-14.

**\*John Barrell.** “Les relectures de Geoffrey Chaucer par Blake.” Pp. 164-65, 214.

**William L. Pressly.** “Les prédécesseurs de Blake: Mortimer, Fuseli et Barry.” P. 166-67, 214.

**Martin Postle.** “Blake, Reynolds et la Royal Academy.” Pp. 171-72, 214.

**\*Anthony Dyson.** “William Blake, graveur au trait.” Pp. 175-78, 214-15.

**\*David Fuller.** “Les illustrations de Blake pour *La Divine Comédie.*” Pp. 181-82, 215.

**Suzanne R. Hoover.** “La renommée de Blake en Angleterre et aux États-Unis.” Pp. 187-88.

**Céline Mansanti.** “La réception de l’œuvre de Blake en France de 1868 à 1947.” Pp. 190-91, 215.

**David Steel.** “William Blake et André Gide.” Pp. 194-95, 215.

**Peter France.** “Le poète William Blake traduit en français.” Pp. 200-2.

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**Daniel Marchesseau.** “La pérennité de Blake chez trois artistes du XX<sup>e</sup> siècle.” Pp. 205-7. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acrylic; Louis de Brocguay, oil on canvas, apparently unrelated to Blake.)

**\*Catherine de Bourgoing.** “Éléments biographiques.” Pp. 217-21. (A chronology 1757-1863.)

**\*Catherine de Bourgoing et David Fuller** (n<sup>o</sup> 138 à 142 [Dante watercolours]). “Notices des œuvres” (i.e., catalogue of the 163 works in the exhibition<sup>854</sup>). Pp. 223-50.

Often the reproductions seem unrelated to the essays they accompany.

REVIEWS &c, the essays in French unless otherwise noted

**\*Anon.** (Agence France-Press), “William Blake au Petit Palais à Paris”, *Arts visuels*, **2 April 2009** (cyberpresse.ca)

**\*Anon.**, “William Blake au Petit Palais”, *Actualité Paris*,

**3 April 2009**

**\*Lorène de Bonnay**, “Les Illuminations de William Blake”, Femmes.com, **3 April 2009**

**\*Julie Malaure**, “Exposition – ‘Mad Blake’ au Petit Palais”, *Le Point*, **5 April 2009**

**\*Craig McGinty**, “William Blake at the Petit Palais”, *This French Life*, **7 April 2009**, online (the notice gives no indication that he has seen the exhibition)

**\*Anon.**, “William Blake du 1 avril au 28 juin”, *France*

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<sup>854</sup> The catalogue strangely omits numbers 1, 17, 24, 89, 97, 118-19, 153-55, 160-62, 164, 172-73 but adds 27 bis, 94 bis and ter.

*Inter*, n.d., online

**Anon.** (press release), “Le génie visionnaire de romanticisme anglais”, *Evene: Toute la Culture*, **10-12 April 2009**, online

**Anon.**, “William Blake, Le Génie Visionnaire”, *paris étudiant*, **April 2009**, online

§\***Céline Chicha-Castex**, “William Blake: Graveur et Poète Visionnaire”, *Art & Métiers du Livre*, No. 271 (**March-April 2009**), 44-57 (with 21 color reproductions)

\***Grant F. Scott**, *Blake*, XLIII, 2 (**Fall 2009**), 61-64 (“succeeds admirably”, “a magnificent introduction to Blake’s versatility and range”), in English

§**Dominique Blanc**, “William Blake génie visionnaire”, *Connaissance des Arts*, No. 670 (**2009**), 16-23

§**Meredith Davis**, *caa.reviews* (**2009**)

§**Jean-Loup Bourget**, “William Blake: Albion–Babylone–Jérusalem”, *Critique* [Paris], LXV, 745/746 (**2009**), 562-70 (with another)

**Amandine Rabier**, “William Blake: le plus visionnaire des romantiques anglais”, *L’Oeil*, No. 612 (**April 2009**), 72-75

\***Jean-David Jumeae-Lafond** and **Didier Rykner**, “William Blake: Le Génie visionnaire du romantisme anglais”, *Tribune de l’Art*, **5 June 2009**

§\***María Paz Amaro**, “William Blake: la exposición de 1809”, *Istor: Revista de historia internacional*, No. 38 (**2009**), 92-99 In Spanish

§**Georges Raillard**, “Exposition – William Blake”, *Quinzaine littéraire*, No. 990 (**2009**), 17

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**Philippa Simpson**, *Blake*, XLV (**Summer 2011**), pp. 37- 38 ("It is hard to excuse the large overlaps among several of the essays", and the catalogue of Blake's graphic work is oddly supported by "the concentration upon Blake's writings") in English

**2009 April 20-October 4**

\***Martin Myrone**, ed. *Seen in my Visions: A DESCRIPTIVE CATALOGUE OF PICTURES* (London: Tate Publishing, 2009 [distributed in the United States and Canada by Harry N. Abrahams, N.Y.]) 8°, 128 pp., 19 reproductions; ISBN: 9781854378637

**Martin Myrone**. "Introduction: The grand Style of Art restored." Pp. 7-37.

**Anon.** "Bibliographical Note." Pp. 38-39. (About the *Descriptive Catalogue*.)

*A Descriptive Catalogue of Pictures* (1809). Pp. 41-86. (Omits Blake's Index.)

"Illustrations of the [11] Surviving Works." Pp. 89-101.

"Indexes to *A Descriptive Catalogue*." Pp. 103-27. (A modern index, not Blake's, including headings such as Accident, Cartoons, Pencil.)

## REVIEWS &amp;c

§**Arifa Akbar**, "Recreated: The exhibition that broke William Blake", *Independent* [London], **18 December 2008** (a puff)

**Charlotte Higgins**, "Blake retrospective: Tate stages 1809 show", *Guardian* [London], **18 December 2008** (the Tate will show at least 9 of the 11

surviving works from the 1809 exhibition and republish the *Descriptive Catalogue*)

**Anon.**, *Globe and Mail* [Toronto], **21 December 2008**  
(announcement of the partial recreation of Blake's 1809 exhibition)

**Anon.**, "Blake in Paris", *Blake*, XLII, 3 (**Winter 2008-2009**), 111

§\***Peter Ackroyd**, "Genius Spurned: Blake's Doomed Exhibition is Back", *Times* [London], **4 April 2009**

\***Louise Jury**, "Blake's Progress 200 years on; [Canterbury] Pilgrims join re-creation of 1809 show", *Evening Standard* [London], **16 April 2009**

**Mona Bobe**, "'Pelerini din Canterbury', într-un remake al singurei expoziții solo din viața lui William Blake", *Ultima Ora*, **16 April 2009**, online, in Romanian

\***Anon.**, "Blake painting fights old battle", *BBC News*, **17 April 2009**, online ("a painting [of Chaucer's Canterbury Pilgrims] by William Blake is to be displayed alongside the 19th century work [by Stothard] which stole its thunder"; it is "a last minute loan")

\***Anon.**, "Blake v Stothard", *London Art News*, **19 April 2009**, online

\***Richard Dorment**, "William Blake exhibition – Tate Britain, review. Richard Dorment applauds the decision to restage a 200-year-old William Blake exhibition, despite its obvious shortcomings", *Telegraph*[London], **20 April 2009**

\***Alexa Baracaia**, "Slated William Blake show revisited by Tate Britain", *thelondonpaper*, **20 April 2009**,

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online

\***Anon.**, "Blake exhibition at Tate Britain", *View London.co.uk* ([?20 April 2009])

**Mike Collett-White** (Reuters), "Tate recreates Blake show", *Globe and Mail* [Toronto], **21 April 2009**, p. R5

\***Brian Sewell**, "William Blake's 1809 Exhibition", *Evening Standard* [London], **24 April 2009** (Blake's *Descriptive Catalogue* shows "blundering ignorance" and "silly polemics"; "This is an exhibition of interest only to those for whom Blake is a sacred cow")

**Robin Blake**, "William Blake at Tate Britain", *Financial Times*, **25 April 2009** ("the Tate's tribute to the most loveable of all English artists ... is rather melancholy, and very touching")

§**Tom Lubbock**, "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 Lubbock explains just how wrong they were", *Independent* [London], **27 April 2009** (Largely about Robert Hunt's review)

\***Andrew Kirkby**, "Blake – Madman or genius?" *Planet Eye Traveler*, **29 April 2009**

\***Anon.**, "Blake Exhibition at Tate Britain", *viewLondon.co.UK* online(?April 2009)

\***Laura Cumming** (Observer), "Exhibition", *Guardian Weekly* [London], **1 May 2009**, p. 36

\***Ashley Eldridge-Ford**, "London Journal: Reintroducing William Blake", *Art We Love*

online, **19 May 2009**

§**Martin Butlin**, “Blake in London”, *Burlington Magazine*, CLI, 1276 (**July 2009**), 487-88)

**Paul Flux**, *Albion Magazine* (**Autumn 2009**), online (it leaves an "impression ... of worthiness")

\***Alexander Gourlay**, *Blake*, XLIII, 3 (**Winter 2009-2010**), 96-100 (The exhibition “is no more successful than the original in communicating Blake’s ideas”)

§**Andrew Lambirth**, *Art Book*, XVII, 2 (**2010**), 73-74

### 2009 September 11-2010 January 3

*William Blake’s World: “A New Heaven is Begun”*. **Pierpont Morgan Library and Museum** (N.Y., 2009)

An exhibition from the Morgan’s holdings, divided into I Engravings [separate, 8], II Friends and Followers (8), III Book of Job watercolours and watercolour portrait of Blake in a blue coat after Phillips, IV Continental Prophecies, V *L’Allegro* and *Il Penseroso* watercolours, and VI *Job* engravings, *Urizen*, *Visions*, and watercolours, accompanied by a recording of Charles Ryskamp’s lecture “Collecting William Blake” (about his own collection, now in the Morgan). There was no catalogue, but the 92 pictures are reproduced on the Morgan web-site.

REVIEWS &c<sup>855</sup>

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<sup>855</sup> 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**

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- \***Anon.**, “Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series – Among Blake’s Greatest Works”, Pierpont Morgan press release, online, **2009** (over 100 works are exhibited)
- \***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 November, and a lecture by Joseph Viscomi, “Blake’s Enlightened Graphics: Illuminated Books and New Technologies”, 8 Oct) *Pierpont Morgan Library Media Preview*, online, **10 September 2009** (includes Charles Ryskamp’s gifts)
- \***Evan Mantyk**, “Blake’s Anti-Atheism on Display at Morgan Library”, *Epoch Times*, **10 September 2009**, online
- \***Holland Cotter**, “The Palace of Excess Imagination”, *New York Times*, **11 September 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 September 2009** (“there’s a helluva

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**2009**; *News-Times* [Danbury, Connecticut], **24 Sept 2009**; *Artnet.com*, **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*, **dates unknown**; *Artlog*; \***Anon.**, *Art Wolf.com*; *ExploreLI.com*; *L Magazine*; *MBO*; *nycgo.com*.



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lot of hell at the Morgan”)

\***Lance Esplund**, “Artist as Oracle: Morgan’s exhibition of the work of William Blake reminds us of the artist’s many gifts”, *City Arts*, **15 September 2009**, online

\***Judith H. Dobrzynski**, “Extra Credit For The Morgan”, *Arts-Journal*, **15 September 2009**

\***Jill Krementz**, “Photo Journal: William Blake’s World”, *New York Social Diary*, **15 Sept 2009** (32 reproductions), online

\***Anon.**, *AO Art Observed<sup>TM</sup>*, **17 Sept 2009**, 5 pp., online

\***Beatrice V. Thornton**, “William Blake at the Morgan Library”, *MagazineAntiques.com*, **17 September 2009**

**Arielle Concilio**, “William Blake and the Imagination at the Morgan Library and Museum”, *Columbia Daily Spectator*, **22 September 2009**

\***Drew Toal**, “William Blake’s World: A New Heaven Is Begun”, *Time Out New York*, **24-30 September 2009**, online

\***Anon.**, “William Blake’s World: ‘A New Heaven is Begun’ at The Morgan Library”, *artrepublic.com*, **September 2009**

**Anon.**, *Art Newspaper*, **September 2009** (about Patti Smith singing)

\***Anon.**, *Week*, **16 October 2009**, online

\***Graham Fuller**, “Extreme Blake”, *Arts Desk*, **18 October 2009**, 6 pp., online

\**World Journal*, **24 October 2009**, online, in Japanese

**Anon.**, “Blake Illuminations At Morgan”, *Northport*

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*Journal*, **8 October 2009**

\***Thomas Micchelli**, “William Blake’s World: ‘A New Heaven Is Begun’”, *Brooklyn Rail*, **October 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 November 2009**

\***Chloe Malle**, “William Blake’s Heavenly Imagination”, *Daily Beast.com*, **12 November 2009**, 4 pp.

\***Anon.**, “Blake in Poetry and Song: An Evening with Patti Smith”, *Week*, **18 November 2009**

\***Anon.**, “William Blake @ The Morgan: Tyger, Tyger!”, *eCognoscente.com* [N.Y.], **November 2009**

\***Greta Berman**, “William Blake: Praise the Lord With Stringed Instruments”, *Juliard Journal online*, XXV, 3 (**November 2009**)

\***Peggy Roalf**, “William Blake: Sympathy for the Devil”, *Design Arts Daily*, **8 December 2009**, online

**Menachem Wecker**, “Did William Blake Know Hebrew? Did the poet and artist know the Kabbalah from his mystical studies?” *Jewish Daily Forward*, **11 December 2009**, also online (“Blake had not even mastered the letter alef”)

**Michaelanthony Mitchell**, “William Blake at the Morgan”, *Mapcidy*, **18 December 2009**, online

**Richard Goodman**, *Fine Books & Collections*, 5 pp.,

**date not known**

\***Morton D. Paley**, *Blake*, XLIII, 4 (Spring 2010), 149-151

\***Anon.**, *ArtMagick*, online, **date unknown**

**James Rovira**, *Blake*, XLIV, 3 (Winter 2010-11), 110-111. (The exhibition included Phillips's "reproductions" of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe* [5], and "inking daubers, historical pigments, ..."; "*Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...<http://www.blakequarterly.org>*".)

**2009 April 20-October 4**

\***Martin Myrone**, ed. *Seen in my Visions: A DESCRIPTIVE CATALOGUE OF PICTURES* (London: Tate Publishing, 2009)

REVIEW

**Jason Whitaker**, *Year's Work in English Studies*, X, 1 (January 2011), 652-53

**2009 [November]**

\**William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46* (San Francisco: John Windle Antiquarian Bookseller, 2009) plus a CD of the whole in lieu of index and a keepsake reproduction of Leonard Baskin's watercolour bust of Blake after the life mask 4°, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and online); no ISBN

A very handsome and rewarding publication; "this may

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be the largest bookseller's catalogue of books by and about Blake and his circle ever to have been issued" (p. ix). The 1706 lots are priced at from \$5.00 to \$89,500 (for Hayley, *Designs* [1802] (Bentley-Essick copy) plus Sold and P.O.A. (Price on Application). (A distressing (to me) number are marked "Not in Bentley".)

**[2009]**

**Bernard Quaritch**, *Around Rousseau, Bernard Quaritch List 2009/19* (London, 2009)

- 50 [Darwin], *The Botanic Garden*, Vol. I (1791), Vol. II (1789), "very occasional spotting to vol. I, offsetting to title from frontispiece, and from other plates to facing pages, ... in contemporary speckled calf, with gilt-tooled spines and gilt borders to sides, gilt morocco lettering pieces, with the armorial bookplate of Sir George Shiffner in both vols., and the contemporary ownership inscription of one A. Lewis 1795 to front free endpaper in both vols.", with two copies of a print, £2,500.0.0

**2009**

§[Exhibition of prints from Michael Phillips's facsimiles of Blake's copperplates.] **Cornell Fine Art Museum**, Rollins College, Winter Park, Florida, 2009.

**Simpson and Sibylle Erle. Tate Britain, London**, 8 November 2010-4 April 2011

There was no catalogue. The exhibition was associated with the publication of **Sibylle Erle**, *Blake, Lavater and Physiognomy* (2010).

## REVIEW

**Martin Butlin**, *Burlington Magazine*, CLIII (2011), 608  
(with another) (Butlin dates the exhibition January-  
March 2011)

### 2010 June 19-July 10

*\*William Blake: Engravings for The Book of Job and Other Prints.* **Larkhall Fine Art Ltd** Exhibition 19 June-10 July  
[2010] (Bath, 2010).

Exhibition with only an invitation-card.

### 2010 August 3-October 2

*\*[Robert Brandeis and 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).

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*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’.”

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**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.”

**2010**

§**Riding, Christine.** *Art and the Sublime: Terror, Torment and Transcendence* (London: Tate Publishing, 2010) 19 pp.

An exhibition especially of J.M.W. Turner, William Blake, John Martin, and Douglas Gordon.

**2011 January 26**

*Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University, Sotheby (N.Y.), 26 January 2011, online*

\*149 William Blake, “A Woman Enthroned, Two Figures on each side”, pen and black ink (late 1770s) <Butlin #88> (ESTIMATE: \$7,000-\$10,000 [sold for \$5,313 to John Windle for Robert N. Essick])

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- \*208 “Sketches for *America* and Other Books and the Lion Lying Down with the Ox (Verso)” <Butlin #226>, 26.3 x 20 cm, given by Grace Lansing Lambert to Charles Ryskamp 1969 (ESTIMATE: \$30,000-\$50,000 [sold for \$56,250 to John Windle for Robert N. Essick])

**2011 March 12-June 27**

**Huntington Library.** *Born to Endless Night: Paintings, Drawings, and Prints by William Blake Selected by John Frame* (San Marino, California: The Huntington Library, 2011)

Apparently there was no catalogue.

**2011 March 22**

*Sale 18784 Books, Maps, Manuscripts and Historical Photographs, Bonham's* (London, 22 March 2011) <seen online>

- 24\* *Poetical Sketches* ([Y]) (ESTIMATE: £60,000-£80,000) [sold for £60,000 plus "buyer's premium" of £12,000 = £72,000 to John Windle for Robert N. Essick].

**2011 March 29**

*Sale 19386: Papers & Portraits: The Roy Davids Collection Part II, Bonham's*, London, New Bond Street, 29 March 2011, online

- 264 Blake's letter to Ozias Humphry of 18 January 1808 (A) (ESTIMATE: £50,000-£60,000) [not sold]



### 2011 March

*Omnium Gatherum*, Catalogue 48 of **John Windle** (San Francisco, 2011) 4°

A gorgeously illustrated catalogue with splendid treasures including

- \*28 *Job* (1826), “Proof” set, including the printed  
\*label (unpriced) and Linnell’s draft prospectus  
plus “the original hand-lettered wrappers”  
(\$82,500) [previously offered in Windle Catalogue  
46 (2009), lot 8; Essick bought the draft  
prospectus and the wrappers]
- \*29 George Cumberland’s card (1827) printed in pale  
brown, no indication of whether this copy is  
recorded in Essick, *Separate Plates* (\$17,500)
- \*30 Hayley, *Little Tom* (1800), Muir’s excellent  
facsimile [1886] (\$750)
- \*31 Gay, *Fables* (1793), “very tall, possibly large-  
paper” (\$1,500)
- \*32 Hayley, *Ballads* (1805), “very fine copy with large  
margins showing the plate marks. Bookplate of  
Lord Eversley”, “with the first three plates in the  
first state” (\$6,750)
- \*33 Malkin, *A Father’s Memoirs of his Child* (1806)  
(\$1,875)
- \*34 Stedman, *Surinam* (1796), “large-paper copy”,  
“every plate with fine original coloring” (3  
heightened with gold), “virtually identical” to a  
copy sold to Bob Essick in 2000, in  
“Contemporary marbled boards” (\$29,750)

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**2011 November 29-2012 February 19**

§ **William Blake exhibition at the Pushkin Fine Arts Museum, Moscow.**

The exhibition was organized with help from the British Council, with 150 exhibits from the Tate, British Museum, Victoria & Albert Museum, National Portrait Gallery, Fitzwilliam Museum, Whitworth Art Gallery, Petworth House, and "Britten-Pears Foundation (Aldeburgh)".

The apparatus includes an inter-active education program.

REVIEWS, Puffs, Videos, &c<sup>856</sup>

\***Joy Neumeyer**, "Mysterious visions", *Moscow News*,  
**12 December 2011**, seen online

**Anon.**, "Blake Exhibition in Moscow", *Blake*, XLV, 3  
(**Winter 2011-12**), 103 (Announcement of "The  
first major exhibition of Blake's works in Russia ...  
at the Pushkin State Museum of Fine Arts")

**2011 December 10-2012 June 3**

§ **Mead Art Museum, Amherst College Blake exhibition**

REVIEW/Notice

\***Anon.**, "A New Blake for Amherst, On View through  
June 12012." Amherst College online notice  
(Blake's tempera of "The Raising of Jairus's  
Daughter" was given by Dr Henry deForest

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<sup>856</sup> By January 2012 there were 3,343,000 accounts of the Pushkin Blake exhibition on the World Wide Web; the first hundred I saw seem to be merely publicity. I have not tried very hard--indeed scarcely at all--to find reviews of the Moscow exhibition, both because the vast majority of them simply re-cycle publicity hand-outs from the Museum and because I can't read Cyrillic script.

Webster, '48)

### 2011 [December 11]

[**John Windle.**] *Pictorial Blake: A Catalogue of recently acquired original Blake Illustrations from a Private Collection, along with the reference library and a complete run of the Blake Trust Publications, and other facsimiles. Also Blake facsimiles from the Biblioteca La Solana, printed by Robert N. Essick* (San Francisco: John Windle Antiquarian Bookseller, 2011) 4<sup>o</sup>, 80 pp., 135 reproductions; no ISBN

There are 249 lots, No. 1-118 being mostly single prints by Blake taken from commercial books.

\*"A Note on the Blake Facsimiles from the Biblioteca La Solana" (pp. 76-79).

247-48     Prints pulled in July and August 2011 from "relief photo-etchings "on copper and zinc made "in the 1970s" by "professional craftsmen" and Robert Essick of *No Natural Religion* pl. a2, *Songs* pl. 3, 8, 18, 24, 33, 47, *America* pl. 1-2, 12, 14, and *The Ghost of Abel* pl. 1-2 using "intaglio ink" and J Whatman | 1794 or 19th Century or "modern" paper.

The Windle catalogue reproductions include all 22 for *Job* (1826), all 13 for Blair's *Grave* (1813), and all 43 for Young's *Night Thoughts* (1797).

### 2011

§\***Christopher Baker.** *English Drawings and Watercolours 1600-1900* [in the] *National Gallery of Scotland* (Edinburgh: Trustees of the National Gallery of Scotland, 2011)

The Blakes in the National Gallery of Scotland (pp. 42-

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49) include Blake's "Hecate" <Butlin #317>, "God Writing on the Tables of the Covenant" <#448>, and "Job Confessing his Presumption to God Who Answers from the Whirlwind" <#461>. There are also sections on John Flaxman (pp. 114-16), Samuel Palmer (pp. 234-40), and Thomas Stothard (pp. 333-38).

**2011 Autumn**

§**Rosebery's Auctions** (London, 2011)

*Sold For Children* pl. 15.

**2011 November 28-2012 February 2012**

§Exhibition of "William Blake and British Visionary Art, **Pushkin State Museum of Fine Arts**, Moscow, 28 November 2011-19 February 2012", and its §catalogue, *Уильям Блейк и британские визионеры. Каталог выставки* [*Uil'yam Bleik i britanskije vizionery. Katalog vystavki*] [*William Blake and the British Visionaries: Exhibition Catalogue*] (Moscow: Krasnaya ploshchad', 2011), 248 pp.; ISBN: 9785915210485 800 roubles. In Russian

REVIEW

\***Vera Serdechnaya**, *Blake: An Illustrated Quarterly*, XLVII, 1 (**Summer 2013**), 77-79, plus large, unlabeled photographs of the exhibition, pp. 79-81 (The "lavish" catalogue included works by Blake's successors; "the queue [was] half a kilometre long", but the responses were mostly perplexed)

**2012 März 15-Juni 17**

§**Agnes Husslein-Arco** and **Thomas Zaunschirm**. *Gold*.

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(Vienna: Österreichische Galerie Belevedere; Munich: Hirmer, 2012) In German  
The exhibition included Blake.

**2012 April 26-27**

**Sotheby. *Prints*.** (N.Y., 2012)

Sold from *Songs of Innocence* (Y)

- 42 \*"The Blossom" [pl. 11] (ESTIMATE: US \$40,000-\$60,000) [\$74,500 to the photographer **Adam Fuss**<sup>857</sup>]
- 43 \*"The Lamb" [pl. 8] (ESTIMATE: US \$35,000-\$45,000) [\$40,625 to John Windle for Victoria University in the University of Toronto]<sup>858</sup>
- 44 \*"Laughing Song" [pl. 15] (ESTIMATE: US \$40,000-\$50,000) [\$80,500 to an anonymous collector on the telephone]
- 45 \*"The Echoing Green" [pl. 6-7] (ESTIMATE: US \$70,000-\$100,000) [\$116,500 to the dealer James Cummins for Northwestern University]
- 46 \*"The Little Boy Lost" [pl. 13] (ESTIMATE: US \$10,000-\$20,000) [\$59,375 to John Windle for Robert N. Essick]
- 47 \*"The Little Boy Found" [pl. 14] (ESTIMATE: US \$35,000-\$45,000) [\$68,500 to John Windle for

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<sup>857</sup> See §Adam Fuss and Andrew Roth, *Ark* ([Kolkata [India]: Adam Fuss], 2007). 43 cm, 35 pp. According to the colophon, it was "Designed by Adam Fuss and Andrew Roth. 333 signed and numbered copies, printed by Anderson Printing House and Laurens and Co. Press, Kolkata, India. Engraving by William Blake, 1776. All daguerrotypes, 2004."

<sup>858</sup> Prices and buyers here derive from Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013).

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Robert N. Essick]

**2012 July 2 – October 21**

*William Blake (1757-1827). Visiones en el arte británico.*  
Exhibition from 02.07.2012 to 21.10.2012 at CaixaForum  
Madrid. Paseo del Prado 36, Madrid

Organized by Tate Britain and produced by Obra Social  
"la Caixa". Curated by Alison Smith, London. No catalogue  
was published.

74 works by Blake, including watercolours, etchings,  
drawings and paintings, and pieces by British artists  
influenced by him: Cecil Collins (1908-1989), John Piper  
(1903-1992), Graham Sutherland (1903-1980), Ceri Richards  
(1903-1971) and Eduardo Paolozzi (1924-2005).

A poetry reading celebrating Blake was held on July 5  
at 21 pm. Spanish poets Antoni Marí (coordinator), Antonio  
Martínez Sarrión, Jorge Riechmann, Jordi Doce and Carlos  
Marzal read their poems and *Songs of Innocence and  
Experience*.

REVIEWS &c<sup>859</sup>

All are in Spanish save for two in English and one in  
Galician

\***Anon.**, (Efe) "William Blake", *Noticias médicas*  
[Madrid], **1 July 2012**, p. 38

\***Anon.**, (Efe) "La obra visionaria de William Blake  
llega a CaixaForum Madrid", *Diario de Mallorca*  
[Mallorca], **3 July 2012**, p. 51

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<sup>859</sup> According to the Web CaixaForum entry on 19 Oct 2012, there were  
"47,000 results" for the Blake exhibition. I have been somewhat selective in  
recording them.

- Concha Carrión**, “El arte visionario e incomprendido de William Blake llega a Madrid”, *La opinión de A Coruña* [La Coruña], **3 July 2012**, p. 55
- \***Anon.**, (Efe)“El arte incomprendido de William Blake, en Madrid”, *La opinión de Murcia* [Murcia], **3 July 2012**, p. 45
- Anon.**, (Efe)“El arte visionario de William Blake”, *El Día* [Santa Cruz de Tenerife], **3 July 2012**, p. 49
- \***Anon.**, (Efe)“Una muestra lleva el arte visionario e incomprendido de Blake a Madrid”, *El norte de Castilla* [Valladolid], **3 July 2012**, p. 38
- \***Anon.**, (Efe)“El arte incomprendido de William Blake aterriza en CaixaForum”, *El día de Córdoba* [Córdoba], **3 July 2012**, p. 42
- M.D. Colpisa**, “El inconformismo del creador William Blake está de vuelta”, *El adelanto de Salamanca* [Salamanca], **3 July 2012**, p. 22
- \***Begoña Marín**, “El arte del pintor, poeta y visionario William Blake llega a CaixaForum”, *La gaceta de los negocios* [Madrid], **3 July 2012**, p. 27
- \***Anon.**, (Efe)“El arte incomprendido de William Blake, en CaixaForum Madrid”, *Diario de noticias* [Pamplona], **3 July 2012**, p. 63
- \***Concha Carrón**, “El arte visionario e incomprendido de William Blake”, *Heraldo de Aragón* [Zaragoza], **3 July 2012**, p. 43
- \***Concha Carrón**, “El arte incomprendido y visionario de William Blake”, *Lanza* [Ciudad Real], **3 July 2012**, p. 48 (A shorter, edited version of the previous article)
- \***C. David Carrión**, “William Blake, el místico

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maldito”, *La razón* [Madrid], **3 July 2012**, pp. 64-65

\***Antonio Lucas**, “Blake, el espíritu romántico de la disidencia”, *El Mundo* [Madrid], **3 July 2012**, pp. 43-44

\***A. Serrano**, “Visiones de William Blake”, *20 minutos* [Madrid], **4 July 2012**, p. 15

\***Raúl Álvarez**, “Visionario y dinamitador”, *Guía del ocio* [Madrid], **6 July 2012**, p. 76

\***Ángeles García**, “Visions of Britain”, *El País* (*English edition*) [Madrid], **6 July 2012**, p. 4 In English

\***Pilar Ortega**, “Los delirios de William Blake”, *El Mundo* (*La luna de metrópoli*) [Madrid], **6 July 2012**, p. 41

\***Elena Vozmediano**, “William Blake, pozo sin fondo”, *El Mundo* (*El Cultural*) [Madrid], **6 July 2012**, pp. 26-27

**Nieves Fontova**, “El visionario del mundo”, *El correo español* [Bilbao], **7 July 2012**, p. 12

\***C. Méndez**, “Murillo y William Blake para el verano”, *Expansión* [Madrid], **7 July 2012**, p. 35

\***Ángeles García**, “Profecías de William Blake”, *El País* (*Madrid Domingo*) [Madrid], **8 July 2012**, p. 16

\***Antonio Rojas**, “Un artista visionario. Huellas isleñas de William Blake”, *Canarias 7* [Las Palmas], **11 July 2012**, pp. 29-31 (Points out Blake’s influence on two artists from the Canary Islands: Néstor Martín-Fernández de la Torre and Tomás



Morales)

- \***Natividad Pulido**, “Blake. De profeta a icono contracultural”, *ABC* [Madrid], **12 July 2012**, p. 49
- \***Pablo Sobisch**, “William Blake”, *El País (On Madrid)* [Madrid], **13 July 2012** p. 26
- \***Luis Ángel Vega**, “Dos oscuros del Siglo de las Luces”, *La nueva España* [Oviedo], **14 July 2012**, p. 70
- \***Virginia Miranda**, “Inconformismo británico”, *El siglo* [Madrid], **16 July 2012**, p. 56
- \***Anon.**, “Los delirios del gran pintor”, *Supertele* [Madrid], **21 July 2012**, pp. 90-91
- \***Delfín Rodríguez**, “William Blake, el visionario”, *ABC Cultural* [Madrid], **21 July 2012**, pp. 24-25
- \***Marisa García**, “Los delirios de Blake”, *Teleprograma* [Madrid], **23 July 2012**, p. 92
- Mila Trenas (Efe)**, “Las diez exposiciones del verano”, *El norte de Castilla* [Valladolid], **23 July 2012**, p. 34
- \***Anon.**, “El genio desconocido”, *Vanity Fair* [Madrid], **1 August 2012**, p. 95
- \***Anon.**, “William Blake”, *Viajar* [Madrid], **1 August 2012**, p. 47
- \***A. San Juan / C. Velasco**, “Diez exposiciones para este verano”, *Las provincias* [Valencia], **16 August 2012**, p. 26
- \***Ana Rodríguez de la Robla**, “Imagen, poesía e inconformismo: el arte libre y total de William Blake”, *El diario montañés* [Santander], **17 August 2012**, p. 4

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- \***Anon.**, “William Blake. Visiones en el arte británico”, *El País (On Madrid)* [Madrid], **31 August 2012**, p. 26
- \***Ana Echeverría**, “Esotérico”, *Historia y vida* [Madrid], **September 2012**
- \***Anon.**, “William Blake y su particular visión del mundo”, *Llei d’art*, **September 2012**, p. 81
- Anon.**, “El legado de Blake, en Caixaforum”, *Ausbanc*, **September 2012**
- Gudi Moragues**, “Cita con los grandes”, *Última hora (El domingo)* [Palma de Mallorca], **2 September 2012**
- Javier Alonso Sandoica**, “¿Estaba loco William Blake?”, *ABC (Alfa y omega)* [Madrid], **6 September 2012**, p. 34
- \***Guillermína Royo-Villanova.**, “For Goodness Blake”, *La Razón* [Madrid], **6 September 2012**, p. 48
- \***Anon.**, “El lunático que inspiró a los Stones”, *La voz de Galicia* [Vigo], **8 September 2012**, pp. 6-7
- \***Anon.**, “Con vocación de eternidad”, *Diario de Jerez* [Jerez de la Frontera], **9 September 2012**, p. 52
- \***B. García Suárez**, “Antidogma”, *Correo farmacéutico* [Madrid], **10 September 2012**, p. 37
- \***Jorge Muñoz**, “Grabados de Blake y Goya. Renace la moda por los monstruos”, *Inversión* [Madrid], **21 September 2012**, pp. 62-64 (Includes charts with recent auction prices of works by Blake and Goya)
- Anon.**, “Con vocación de eternidad”, *Diario de Cádiz*

[Cádiz], **22 September 2012**, p. 49

\***Martín Carrasco**, “Blake, entre el bien y el mal”,  
*Hoy*[Badajoz], **29 September 2012**, p. 42

**Salvador García-Bodaño**, “A creación alucinada”, *El correo gallego* [Santiago de Compostela], **7 October 2012**, p. 3 In Galician (Galician-Portuguese)

\***Mauro Armiño**, “De la calle a los museos”, *El siglo* [Madrid], **15 October 2012**, pp. 52-53

**Michelle Ferreiro**, *Blake*, XLVII, 2 (**Fall 2013**), pp. [40-43] In English

### **2012 September 7**

§**Skinner Auctions.** (Boston, 2012)

30 *For Children: The Gates of Paradise* pl. 10, "plate size" (i.e., platemark) 8.8 x 12.0 cm. In fact, this is *For the Sexes: The Gates of Paradise* pl. 10, W.A. White facsimile (c. 1913) (8.8 x 12.0 cm). <BB #46, BBS p. 80><sup>860</sup> The dimensions of Blake's plate are 6.3 x 9.3 cm.

### **2012 December 6**

\***Christie.** *Old Master Prints.* (London, 2012) Online.

96 Blake's \*Enoch lithograph<sup>861</sup> purchased by Edward Croft Murray from Colnaghi's in 1957 for £3;  
ESTIMATE: £100,000-£150,000 [sold for £170,000 (hammer price) to, it is rumoured, a U.S.

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<sup>860</sup> Information from R.N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013).

<sup>861</sup> The Enoch lithograph is also reproduced in Essick, ut supra. The leaf is 33.1 x 23.8 cm on wove paper without watermark.

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institution]. The \*Cumberland writing on the verso shows through on the print; "a made up paper loss in the upper subject, a short repaired tear and pale stain in upper right, otherwise in good condition".

**2013 January 30**

\***Sotheby**, *Old Master Drawings* (N.Y., 2013)

285 "The Gambols of Ghosts According with their Affections Previous to the Final Judgement", watercolour, reproduced (ESTIMATE: \$400,000-\$600,000) [sold for \$722,500; at its previous sale on 2 May 2006, lot 12, it was bought in at \$520,000]

REVIEW, &c

**Gleadell, Colin**, "William Blake, Craigie Aitchison and Tracey Emin work up for sale", *Telegraph*, **29 January 2013** ("The Gambols of Ghosts" will be in "tomorrow's sale")

**2013 January 31**

\***Christie** Sale 2675, *Old Masters & Early British Drawings & Watercolors Including an Important Canadian Collection and a Distinguished Private Collection* (N.Y., 2013)

147 "An angel, arms upraised, with another figure" <Butlin #692 53-54, Smaller Blake-Varley Sketchbook, p. 53> (20.7 x 15.5 cm), "indistinct inscription[s] in the hand of John Varley 'Hotspur ...' on the recto and "is allways [sic] to keep your self collected" on the verso, reproduced (ESTIMATE:

\$12,000-\$18,000)[\$22,500 to Victoria University  
in the University of Toronto]

### 2013 January

**Peter Harrington**, *Exceptional Books and Manuscripts, Catalogue 90* (London, 2013)

- 2 Young, *Night Thoughts* (1797), "ownership inscription of George Kelly, 1823", £12,500

### 2013 [January]

**\*Lowell Libson Limited**. *British Paintings & Works on Paper* (London: Lowell Libson, 2013) <seen online 9 January 2013>

\*"William Blake 1757-1827. The meeting of a family in heaven."<sup>862</sup> Pp. 44-49. Watercolour from the Tulk Album, very interesting. [No price; reported on Libson's web-site in September 2013 to have been sold to a "Private Collection, USA"]

\*"William Blake, 1757-1827. Studies for 'America: A Prophecy' and an early treatment of 'Job'." Pp. 50-55 [no price<sup>863</sup>]. Very interesting sketches.

### 2013 February 8-June 23

**Stella Halkyard**. *Burning Bright: William Blake and the Art of the Book*. **John Rylands Library**, University of Manchester (2013)

According to *Burning Bright*, below, the undertaking is

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<sup>862</sup> See Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

<sup>863</sup> It was "Still offered on Libson's web site, early March 2014", according to R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 4 (Spring 2014).

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a project for the students of Colin Trodd.

A "booklet to accompany the exhibition" is:

**\*Anon.** *Burning Bright: William Blake and the Art of the Book* ([Manchester, 2013]) 22 pp., 22 reproductions; no ISBN. On line, seen 15 February 2013

There is no list of what was exhibited. There is some éclat about the statement that "many of these works had previously lain undetected" (p. 4). Their obscurity to the students may be explained in part by the fact that the section on "Further Reading and Resources" omits Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator* (1979), R.N. Essick, *William Blake's Commercial Book Illustrations* (1991), *BB*, *BBS*, and "William Blake and His Circle" (*Blake* [1994 ff.]), which record the Manchester works reproduced here.

#### REVIEW &c.

**\*Anon.**, "Blake etchings discovered at the John Rylands Library", *University of Manchester News* <seen online **22 January 2013**> ("They discovered that a large proportion of the books Blake engraved had found their way into the Rylands collection including a number of engraved illustrations by the artist." Many of them will go into the exhibition "next month" called "Burning Bright": William Blake and the Art of the Book", 8 February-23 June 2013)

**\*Sibylle Erle**, *Blake: An Illustrated Quarterly*, XLVIII, 3 (**Winter 2014-15**) [pp. 24-28] ("None of what was on display was actually new"; she felt a "sense of disappointed excitement")

2013 April 9-10

Christie's, *The Collection of Arthur & Charlotte Vershbow*  
(N.Y., 2013)

- \*64<sup>864</sup> *Songs of Innocence and of Experience* (p), bound in "late-19th-century English green roan, sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) to Caroline Boeing Poole (1884-1932); acquired in 1977 by Bernard M. Rosenthal (b. 1920), who sold it in 1979 to the Vershbows. The otherwise unique selection of plates "corresponds precisely with copy d (printed in sepia ...)" (ESTIMATE: \$100,000-\$150,000) [sold for \$100,000 (\$123,750 with buyer's premium)]<sup>865</sup>
- \*65 "The Waking of Leonora" <Butlin #338>, preliminary watercolour for Bürger, *Leonora* (1796) tail-piece (p. 16) (ESTIMATE: \$60,000-\$80,000) [sold for \$170,000 (\$207,750 with

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<sup>864</sup> Details are as in *BBS* pp. 112, 130 unless noted above; *BBS* says it was sold by Mrs George Madison Millard of Pasadena for \$100 to Mrs John Hudson Poole (née Boeing). The birth-and-death dates are not in *BBS*.

<sup>865</sup> Beginning in March 2013, "Christie's charged the buyer 25% on amounts up to \$75,000, 20% on amounts thereafter to \$1.5 million, and 12% on amounts above \$1.5 million ... Sotheby's charged 25% on amounts up to \$1 million, 20% between \$1 and \$2 million, and 12% thereafter" (Robert N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 4 (Spring 2014)).

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buyer's premium) to an unidentified buyer]

2013 May-October

§**Hayley Flynn**, *Landscape in Blake* exhibition at **Tate Britain**.

Apparently there was no catalogue.

**2013 June 14-23**

**E-Bay.** A veteran bookseller of Bath offered a facsimile of *Songs of Innocence and of Experience* ([St Dominic's Press, "1920's"]), "54 printed pages", bound in pale blue card, with a calligraphic MS title on the cover ("Songs of | Innocence & | Experience") and spine and, in the same hand, a gift-inscription from Eric Gill to his son-in-law Denis Tegitmeier (d. March 1987): "Denis T. from | EG | 25.Dec.1931".

The reproductions show the title pages of *Songs* [pl. 1], *Innocence* [pl. 3], and *Experience* [pl. 29], printed in reddish-brown, 12 x 15.5 cm, with red framing lines round the design (2 on pl. 1, 1 on pl. 3, 29), numbered in red ink within the top right corner of the framing lines (1, 3, 29, implying an over-all order of pl. 1-54). There is no colouring, but on pl. 1 the fig-leaves are outlined in black ink. Sold for £390.

Probably these are the prints from the facsimile of the *Songs* by Quaritch (1893).

**2013 June 25**

§**Bonham's**, *Fine Books and Manuscripts* (N.Y., 2013)

3,217 Blair, *The Grave* (1808), quarto, uncut, in original boards worn and rebaked, "paper label upper cover", quarter morocco slipcase, inscription of 22



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February 1816 by James Neagle["Mr Neagle" was an original subscriber] (ESTIMATE: \$2,000-\$3,000) [not sold]

**2013 July 3**

**§Sotheby**, *Old Master and British Drawings* (London, 2013)  
160 "Joseph Ordering Simeon to Be Bound" <Butlin #158>, pen and watercolour over pencil, 48.2 x 33.8 cm, reproduced (ESTIMATE: £20,000-£30,000) [£27,500 to John Windle on behalf of Robert N. Essick]

**2013 July 5-September 1**

*Revolutionary Light: Blake, [Anish] Kapour, Turner.*  
**Whitworth Art Gallery**, Manchester (2013).

The Blake's are his designs for "Hymn on the Morning of Christ's Nativity" and "The Ancient of Days".

**2013 August**

**Bernard Quaritch**, *English Books and Manuscripts, New Acquisitions Summer 2013, Music, Poetry, the Stage, Beckford, Byron, Milton, Broadsides, Translation* (London, 2013) <Huntington>

32 Hayley, *The Triumphs of Temper* (1803), "in contemporary marbled calf, spine gilt with wheel motif, red morocco label; ownership inscription of Louisa Anne Hope dated 1807, bookplate of her descendant Julius Hope, Baron von Szilassy", £650.0.0

**2013 September 17**

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**Sotheby**, *Prints & Multiples--Old Master, Modern and Contemporary* (London, 2013)

- 1 *Job* (1826), "'Proof' edition", from the estate of Mrs Adolph (Bucks) Weil, Jr (ESTIMATE: £15,000-£20,000) [£31,250 hammer price with buyer's premium]

**2013 October 29**

**Christie**, *The Collection of Arthur & Charlotte Vershbow, Part Four: The Neoclassical, Romantic, Symbolist and Modern Periods. 29 October 2013* (N.Y., 2013)

- 784 Bürger, *Leonora* (1796) (ESTIMATE: \$3,000-\$4,000) [\$3,000 to John Windle for a private customer]
- 785 Young, *Night Thoughts* (1797), with the "Explanations" leaf, tall (42.5 x 33.2 cm), uncut (ESTIMATE: \$10,000-\$15,000) [\$10,000]
- 786 Hayley, *Triumphs of Temper*, 12th edition (1803), lacks half- title (ESTIMATE: \$800-\$1,200) [\$813 to John Windle for stock]
- 787 Hayley, *Ballads* (1805), "Original boards, paper spine label, uncut", with a slipcase (ESTIMATE: \$1,500-\$2,000) [\$2,500]
- 788 Blair, *The Grave* (1808), large paper proof, text watermarked "J Whatman 1801", bound by Charles Hering in Cathedral Style (ESTIMATE: \$10,000-\$15,000) [\$12,500]
- 789 Blair, *The Grave* (1813), text watermarked "Edmeads & Pine 1802" or "Edmeads & Co 1811", "all finely hand coloured", "POSSIBLY THE

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MASTER COPY, COLORED BY BLAKE".

"According to Martin Butlin, the present copy appears to have been colored by Blake himself"; "Butlin proposes that the coloring of this copy is consistent with Blake's coloring scheme, and two plates show 'heavy areas' typical of his coloring." "The Death of the Strong Wicked Man" and "The Reunion of the Soul & the Body" are reproduced showing very Blake-like colouring, especially in the red flames (ESTIMATE: \$60,000-\$80,000) [\$93,750]

- 790 Virgil pen, ink, and water-colour drawing for "Colinet and Thenot" (ESTIMATE: \$40,000-\$60,000) [\$40,000 to Windle for Robert N. Essick]
- 791 Virgil (1821), "wood and steel-engraved plates", signed on a flyleaf by "S.K. Blake", with Frances Hofer's bookplate (ESTIMATE: \$5,000-\$7,000) [\$17,750]
- 792 *Job* (1826), "original buff boards", paper label, wove paper (ESTIMATE: \$30,000-\$50,000) [\$68,750]
- 793 *Marriage of Heaven and Hell* ([Camden Hotten], 1868) (ESTIMATE: \$700-\$1,000) [\$688 to John Windle for stock]
- 794 *Facsimile of What Is Believed to Be the Last Replica of the Songs of Innocence and of Experience* (Quaritch, 1893) (ESTIMATE: \$500-\$700) [\$688 to John Windle for stock]
- 795 *Auguries of Innocence* (1959), wood engravings by Leonard Baskin (ESTIMATE: \$800-\$1,200) [\$1,188]

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**2013**

**Tennyson Research Centre** (Lincoln Central Library, Lincoln, England), online exhibition of Tennyson's copy of Blake's *Job* devised by **Sibylle Erle**  
<<http://lincstothepast.com/exhibitions/tennyson/tennyson-blake-and-the-book-of-job>>

**2014 April 4-August 31**

§\**William Blake*, **National Gallery of Victoria International**, Melbourne, 4 April-31 August 2014 and its catalogue.

\***Cathy Leahy**. *William Blake*. [Exhibition at the] National Gallery of Victoria (Melbourne: National Gallery of Victoria, 2014) 28 cm, 112 pp., 104 reproductions, some of them double page, including all 14 prints from *Innocence* (X), all 22 *Job* engravings, and all their Dante watercolours; ISBN: 9780724103805.

**Tony Ellwood**. "Foreword." p. 4 ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of *William Blake*.")

Reproduces in colour every Blake work in the collection, including 36 Dante Watercolours; *Europe* pl. 11, *First Book of Urizen* pl. 21, *Jerusalem* pl. 51, *Songs of Innocence and of Experience* (X) pl. 13-14, 16-19, 23-25, 27, 35-36, 53-54; *Job* (1826) much reduced in size, Blair's *Grave* (1808) (frontispiece and pl. 11-12), Chaucers Canterbury Pilgrims, Young's *Night Thoughts* (coloured copy Y, Night III title page and p. 95).

REVIEWS

**Rachel Kohn**, "William Blake's Erotic Spirituality", *The*

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*Spirit of Things*, **30 March 2014** (a broadcast interview with Marsha Keith Schuchard and Catherine Leahy)

\***Claire Knowles**, *Blake: An Illustrated Quarterly*, XLIX, 1 (**Summer 2015**), [48-55] (The exhibition is rewarding, and "The catalogue ... would be a welcome addition to any Blakean's library".)

**Sandra Kerbent**, "William Blake Exhibition @ the NGV", *Weekend Notes* [Melbourne] [**2014**]

**2014 April 5-May 3**

*Sapientia Ubi Invenitur*. Espacio Valverde, calle Valverde 30, 28004 Madrid. Curated by Antonio Betancor (Madrid, 2014)  
In Spanish

All the reproductions are of *Job* "Proof" plates numbered "1", "8", "11", "13", "18", "20", "21" which show how Blake served as inspiration for eight young Spanish artists.

**2014 May 19**

**Bloomsbury Auctions**, *Important Books, Manuscripts, & Works on Paper* (London, 2014)

99 *Songs of Innocence and of Experience* [Ed. James John Garth Wilkinson] (London: 1839), preface dated 9 July 1839, second issue lacking "The Little Vagabond", presentation inscription from W.M. Wilkinson to Elizabeth R. Wilkinson dated 4 January 1839 ESTIMATE: £1,000-£1,500 [not sold]

**2014 May 27-July 6**

*"Une minute ... un secret": Exposition au Château de Nérac* [Aquitaine, France] sponsored by L'Association William

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Blake (2014), whose President is André Furlan.

The online account of it suggests that the only work exhibited is Blake's engraving after Hogarth for *The Beggar's Opera*, apparently the copy belonging to the Château, with manuscript additions attributed to Blake.

**2014 June 18**

**Bonhams auction**, *Books, Maps, Manuscripts, and Historical Photographs* (London, 2014) Seen online

- 71 "Unpublished proof of an engraved vignette, [1791]", "*oval device enclosing ships at sea, surround with anchor, cannon, flags and banner with motto 'cuncta mea mecum', signed in the plate lower left 'Blake'*" above the muzzle of a canon, image 5.6 x 7.5 cm, sheet size 25.0 x 19.0 cm, designed for the "title-pages" of John Gabriel Stedman, *Narrative, of a five years' expedition, against the Revolted Negroes of Surinam* (1796), presumably one of "above 40 Engravings from London, Some well Some very ill" that Stedman received in December 1791; "I wrote to the Engraver Blake to thank him twice for his excellent work" (*BR* (2) 62). "The vignette ... as it appears in the book varies in a number of ways: an additional flag has been added to the mast of each ship, the clouds have been amended and Blake's signature has been removed", reproduction; ESTIMATE: £1,000-£1,500 [to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO]
- 72 *Job* (1826), wove paper, watermark J. Whatman

Turkey Mill, 1825, 37 x 25 cm, "FINELY AND RICHLY PRINTED IMPRESSIONS", "one of 100 copies issued shortly after the initial 215 'Proof copies", "*bound in slightly earlier [sic] crushed red morocco*", "Provenance: Henry Cunliffe (1826-1894), bookplate; thence by descent to the present owner"; ESTIMATE: £25,000-£35,000 [sold for £27,500 including the buyer's premium]

- 73 *Songs of Innocence and of Experience* [i], "44 relief etchings, including 3 decorated titles, 2 pictorial frontispieces, and 39 plates ... printed in grey ink on wove paper, several sheets watermarked J. Whatman 1831, plate 23 hand-coloured, plate 48 on a slightly smaller sheet of thinner paper (240 x 185 mm.), pencilled numbers at upper right corners, occasional light dust-soiling at edges, a handful of spots, plates 6-7 and 13 with notch at one edge, plates 12-13 with nineteenth century pencil notes in margin, final plate bumped at fore-edge, preserved in red morocco pull-off box ... A SUBSTANTIALLY COMPLETE COPY", with "plates 1-14, 16-29, 33-36, 38-43, 46, 48-49, 52-54. (Bentley erroneously records this copy having plate 30 instead of plate 29.) ... acquired by Henry Cunliffe (1826-1894); thence by descent to the present owner", reproductions of pl. 1 (combined title page), pl. 3 (*Innocence* title page), pl. 23 ("Spring", second plate), and 42 ("The Tyger"); ESTIMATE: £50,000-£70,000[for £62,50 including the buyer's premium, to VICTORIA UNIVERSITY IN THE

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UNIVERSITY OF TORONTO]

**2014 July 10****Bloomsbury Auctions**, *Bibliophile Sale* (Godalming, 2014)452 *Songs of Innocence and of Experience* [Ed. James John Garth Wilkinson] (London: 1839), as in the 19 May sale [£1,054]**2014 July****Sophie Schneineman Rare Books**, on-line catalogue for the Melbourne Book Fair, no catalogue numberVirgil, *Pastorals* (1821), 2 vols., "original contemporary sheep, skilfully rebaked, Great copy", illustrated, £24,000Young, *Night Thoughts* (1797), "generously margined copy in 20th century brown half morocco by Riviere", £12,500**2014 October 17-November 7****Henry Sotheran Limited [and John Windle]**. *William Blake* (London: Henry Sotheran Limited, 2014) 4<sup>o</sup>, [ii], 42 pp., 93 lots; no ISBN

An exhibition and sale, consisting chiefly of prints taken from contemporary books (including two prints by Samuel Palmer) (lots 1-49), facsimiles, and editions illustrated by others (lots 53-62), contemporary books with Blake engravings (lots 63-72), and facsimiles (lots 75-86). The most important are

51 *Job* ("1825"), with the bookplate of Henry Cunliffe, £57,000



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- 52 George Cumberland's card, £12,750
- 64 Young, *Night Thoughts* (1797), with bookplate of Bernard, Lord Coleridge, and signatures of "J.T., Mary, and Jane Coleridge", £11,150
- 67 Hayley, *Triumphs of Temper* (1803) with the signature of R.M. Rossetti, 1868, £625

**2014 November 22-2015 March 16**

**Huntington Library and Art Gallery.** *Eccentric Visions: Drawings by Henry Fuseli, William Blake, and Their Contemporaries* (San Marino, California: The Huntington Library, 2014)

Apparently there was no catalogue.

**2014 November**

**Sophie Schneineman Rare Books,** "William Blake & His Followers", on-line catalogue, no catalogue number

Virgil, *Pastorals* (1821), 2 vols., illustrated, £25,000

Young, *Night Thoughts* (1797), illustrated, £12,500

**2014 November**

**Sophie Schneideman Rare Books,** *William Blake and His Followers* (online), includes *Job*, "Proof" printing on "French" wove paper (£65,000)

**2014 December 4-2015 March 1**

**\*Michael Phillips** [and **Colin Harrison** (Senior Curator European Art, Ashmolean Museum)]. *William Blake: Apprentice & Master* (Oxford: Ashmolean Museum, 2014) 30 x 23.2 cm, i-vi, 7-272 pp., 341 illustrations! (many not by Blake, rarely true size, often trimmed, including *Europe* [B] in

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various sizes); ISBN: 9781854448288

**Alexander Sturgis.** "Director's Foreword." P. [7].

[**Michael Phillips.**] "Author's Acknowledgements." P. 9.

"William Blake: Apprentice & Master: Introduction." Pp. 11-15.

Part One: Education

I "Childhood and Pars's Drawing School 1757-1772." Pp. 19-25.

II "Apprentice Engraver 1772-79". Pp. 27-37.

III "Westminster Abbey." Pp. 39-47.

IV "The Royal Academy Schools." Pp. 48-59.

V "Out into the World. 1779-1785." Pp. [60]-65.

VI "First Poems." Pp. [66]-69.

VII "The Manuscripts of *An Island in the Moon* and *Tiriel*." Pp. [70]-79.

VIII "Master of His Trade 1785-1791." Pp. [80]-85.

Part Two: Innovation

IX "'A Method of Printing which Combines the Painter and Poet'." Pp. [88]-101.

X "'Illuminated Printing'." Pp. [102]-[107].

XI "*Songs of Innocence*, 1789." Pp. [108]-11.

XII "No. 13 Hercules Buildings, Lambeth 1791-1800." Pp. [112]-21.

XIII "*The Marriage of Heaven and Hell* 1790-1793." Pp. [122]-29.

XIV "*The Manuscript Notebook* and the Creation of *Songs of Experience*." Pp. [130]-[43].

XV "Colour Printing before Blake." Pp. [144]-[51].

XVI "The Large Colour Prints of 1795." Pp. [152]-63.

XVII "'Fit Audience find tho' Few'." Pp. [164]-79.

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XVIII "Blake's Last Residence: No. 3 Fountain Court, The Strand. c. 1820-1827." Pp. [180]-85.

XIX "'A Correct and Finished Line Manner of Engraving'." pp. [186]-205.

XX "Illustrations to Dante." Pp. [206]-[15].

Part Three: Inspiration

XXI **Martin Butlin.** "The Interpreter and the Ancients." Pp. [218]-23.

XXII **Colin Harrison.** "Samuel Palmer 1805-1881." Pp. [224]-[31].

XXIII **Colin Harrison.** "Edward Calvert 1799-1883." Pp. [232]-35.

XXIV **Colin Harrison.** "George Richmond 1809-1896." Pp. [236]-[39].

XXV "The Last Furrow." Pp. [240]-49.

REVIEWS, notices, &c<sup>866</sup>

\***Anon.**, "Stationer's Register goes to Ashmolean Exhibition", *Stationer's Company* [online], 4 November 2014 (Blake's apprenticeship record)

\***Maeve Kennedy**, "William Blake's Lambeth studio recreated for Ashmolean exhibition: Victorian floor plans and descriptions by contemporaries help curators envisage work space from house demolished in 1918", *Guardian* [London], 7

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<sup>866</sup> The exhibition of Blake at the Ashmolean Museum (Oxford, 4 December 2014-1 March 2015) stimulated a cataract of responses -- "53,800 results" on Google by 10:00 A.M. on 10 December 2014 and 1,400 more by 4:00 that afternoon. The focus of the responses was often on the mock-up of Blake's printing studio in Hercules Buildings, where he lived in 1790-1800. Only a few of these responses are reported here, their frequently derivative character and vapidness discouraging further exploration. Most are exclamatory and a few dismissive -- "I was underwhelmed".

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- November 2014** (digest from a press release)
- Richard Moss**, "Curator recreates William Blake's studio following discovery of previously unknown plans", *culture24* [online], **7 November 2014**
- \***Henri Neuendorf**, "Museum to Reconstruct William Blake's Studio", *artnet news*, **7 November 2014** (at Ashmolean, citing a press release)
- Roslynn Sulcas**, "Exhibition Will Feature Recreation of William Blake's Studio", *New York Times*, **7 November 2014**
- Anon.**, "Ashmolean to recreate William Blake's studio following discovery of previously unknown plans", *artdaily.org*, **8 November 2014**
- Anon.**, "William Blake at Ashmolean Museum, Oxford", *Times* [London, seen online], **8 November 2014**
- \***Anon.**, "William Blake: Apprentice and Master at Ashmolean Museum", *VO: Visit Oxfordshire* [online], n.d. [seen **14 November 2014**] (1 paragraph)
- \***Jonathan Jones**, "How William Blake keeps our eye on The Tyger", *Guardian* [London], **18 November 2014**
- \***Andrew Ffrench**, "Oxford's Ashmolean Museum prepares to celebrate work of artist William Blake in new exhibition", *Oxford Mail* [seen online], **20 November 2014**
- \***Anon.**, "Gaze in wonder at visionary poet and artist William Blake's spellbinding paintings inspired by works of William Shakespeare", *Shakespeare* [online], **28 November 2014**

- \***Philip Pullman**, "William Blake and me: As an exhibition of Blake's paintings opens in Oxford, Philip Pullman reflects on how his poetry has influenced his work and intoxicated him for more than 50 years", *Guardian* [London, seen online], **28 November 2014** (long and eloquent)
- \***Anon.**, "Inspired by Blake Festival", *Broad Conversation: Events, news and opinion from Blackwell's, Broad Street, Oxford ...* [online], **1 December 2014** ("We'll be posting on Tuesdays and Fridays ... up to and through the festival" 18-31 January 2015)
- \***Zoe Pliger**, "William Blake's printing and engraving: New show does not do his vision justice", *Independent* [London, seen online], **1 December 2014** ("I was underwhelmed"; "There is too much technical detail about engraving")
- \***Anon.**, "Ashmolean Museum opens William Blake's studio exhibition ...", *BBC News* [online], **3 December 2014**
- \***Fleur MacDonald**, "William Blake: the ghostly brother who inspired a revolution: William Blake emerges not as a mad visionary, but as a fan of progressive Christianity in a new show at the Ashmolean", *Catholic Herald Magazine* [seen online], **4 December 2014**
- Anon.**, "William Blake; Apprentice & Master at the Ashmolean: William Blake exhibition tickets plus five-star hotel stay in Oxford", *Guardian* [London, seen online] [**4 December 2014**]
- §**Anon.**, "On Show William Blake: Apprentice and

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Master ...", *Daily Mail*, **5 Dec 2014**

**Fu Peng**, "Exhibition explores artistic roots of poet and artist William Blake", *Xinhua News* (Global Edition) [seen online], **6 December 2014**

**\*Laura Cumming**, "William Blake: Apprentice and Master, review--the most erratic exhibition in recent history: This frustrating show places more emphasis on William Blake's technique than his revolutionary vision", *Observer* [London, seen online], **6 December 2014**

**\*Martin Gayford**, "Exhibition review: William Blake at the Ashmolean, Oxford: Martin Gayford argues that Blake's vision and his home-made philosophy can be a barrier to appreciation of his art", *Country Life* [seen online], **7 December 2014** (Gaylord's conclusion is, as he acknowledges, merely an echo of that of Sir Kenneth Clark)

**Anon.**, "British exhibition explores the roots of William Blake", *The Hindu* [seen online], **8 December 2014**

**\*Anon.**, "Blake's vision brings big crowds to Ashmolean exhibition", *Oxford Mail* [online], **8 December 2014**

**§Anon.**, "Exhibition Explores Artistic Roots of Poet and Artist William Blake", *Xinhua News Agency*, **8 Dec 2014**

**Ben Stevens**, "Oxford: Inspired By Blake Festival: January 18 2015 at Blackwell's Bookshop Oxford in Oxford [sic]", *England Events* [online], **9 December 2014**

- Rupert Toovey**, "William Blake exhibition unites Sussex and Oxford", *Worthing Herald* [seen online], **11 December 2014**
- \***Anon.**, "Strange and marvellous: William Blake studio recreated in Oxford show", *Guardian* [London, seen online] [**December 2014**]
- \***Anon.**, "William Blake: Apprentice and Master at Ashmolean Museum", *VO: Visit Oxfordshire* [online] (**December 2014**)
- \***Anon.**, "William Blake. Apprentice and Master", *Wall Street International* [online] [**December 2014**]
- \***Robert Clark**, "Howard Hodgskin, Imran Qureshi, William Blake": this week's new exhibitions", *Guardian* [London, seen online] [**December 2014**]
- \***Jackie Wullschlager**, "William Blake: Apprentice and Master, Ashmolean Museum, Oxford", *Financial Times* [online] [**December 2014**]
- §**Tamara Lucas**, "William Blake: The Making of the Man", *Lancet*, CCCLXXXV, 9964 (**17 Jan 2015**) (a "fabulous exhibition"; "All the parts fit together beautifully")
- §**Anon.**, "It's Blake Heaven; the Definitive Exhibition of Visionary Poet and Artist William Blake: From Humble Engraver to Romantic Hero", *Mail*, **18 Jan 2015**
- §\***Ammar Kalia**, "William Blake's Composite Art", *Helicon: University of Bristol Creative Arts Magazine*, **24 Jan 2015**
- \***T.J. Clark**, "A Snake, a Flame: Blake at the Ashmolean", *London Review of Books*, XXXVII, 3 (**5 Feb 2015**), 24-26 (Earnest and learned but not

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much about the Ashmolean exhibition)

§\***Carl-Johan Malmberg**, "En bildkonst med explosiv öppenhet", *Svensk Dagbladet*, **10 Feb 2015**, 14 paragraphs. In Swedish

\***Jenny Uglow**, "William Blake: Wonderful and Strange", *New York Review of Books*, **23 Feb 2015** (The "exhibition ... is at once didactic and very strange"; it "left me dazed by the technical detail but aware that I would never look at a Blake work in the same way again")

§**Naomi Bullingsley**, "William Blake: Apprentice and Master", *Art and Christianity*, No. 81 (**Spring 2015**), 9

**2015 January 9-30**

\***Sanders of Oxford**, *William Blake, Printmaker* (Oxford, 2015), on-line

- 1 "Beggar's Opera" (Hogarth-Blake) (c. 1795),  
"trimmed to image an[d] laid to album page",  
framed, £400
- 2 Darwin, *Botanic Garden* [1795] "Fertilization of  
Egypt" (Fuseli-Blake), "light foxing ... to margins",  
framed, £580
- 3 Darwin, *Botanic Garden* (1795), "Tornado"  
(Fuseli-Blake), "light foxing ... to margins",  
framed, £580
- 4 Virgil, *Pastorals*, ed. Thornton (woodcut, 1892  
reprint), "A fond desire strange lands and swains to  
know" only, £1,250
- 5 Virgil, *Pastorals*, ed. Thornton (woodcut, 1892



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- reprint) "Thine ewes will wander" only, £1,250
- 6 Virgil, *Pastorals*, ed. Thornton (British Museum, 1977, "Numbered 20"), £3,750
- 7-15 *Job* (1826) pl. "1", "3"- "6", "8", "11", "16"- "17", each "Framed", £2,850 each
- 16 *Job* pl. "18" (1968 impression) "Framed", £2,650
- 17 *Job* pl. "19" (1968 impression) "Framed", £2,300
- 18 Dante (1968 impression) pl. 2, £2,650
- 19 Dante (1968 impression) pl. 3, £2,300
- 20 Dante (1968 impression) pl. 5, £2,650
- 21-22 Dante (1968 impressions) pl. 6-7, "Framed", £2,300

**2015 January 21**

<Christie (N.Y.) sale of **Maurice Sendak**>

In the autumn of 2014 there were a number of highly derivative newspaper articles about the sale, though none names Blake in the title. The first of them was by Peter Dobrin, "Rosenbach sues Sendak Foundation over rare books", *Inquirer* [Philadelphia], 9 November 2014:

The [Sendak] estate claims two illuminated books by William Blake, *Songs of Innocence* [J] and *Songs of Experience* [Songs (H)], are not rare books because one lacks a binding, and the other has pages that do not correspond to another copy of the same title .... [The Rosenbach says that] the executors have advised the Rosenbach that they intend to sell the Blakes.

Sendak owned *First Book of Urizen* pl. 3, *Jerusalem* pl. 18 | 10 and 41 | 47, *Songs of Innocence* (J), *Songs of Innocence and of Experience* (H), Hayley, *Designs to a Series*

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of *Ballads* (1802), Hayley, *Little Tom the Sailor*, and a drawing for Thornton's *Virgil* (1821).

By December 2014 the sale had been postponed sine die because of the legal actions.

**2015 January-May 3**

§ *William Blake, Visionary / Envisioning William Blake*.  
Exhibition at the **University of Virginia Library**

Apparently there was no printed catalogue.

Review, Notice, &c

§ **David Whitesell**, "William Blake, Visionary", *Notes from the Under Grounds: The Blog of the Albert and Shirley Small Special Collections Library*, **22 Jan 2015** (from the Sandra Elizabeth Oliver and Raymond Danowsky Reference Collection of William Blake, 275 titles in 400 volumes received in 2010)

**2015 January**

\***Blackwell's**. *William Blake Short List 30* (Oxford 2015)

Sixty-seven items at £50-£12,750, including

- 8 Cumberland card £12,750
- 9-10 "Chaucers Canterbury Pilgrims", india paper, after March 1881, £9,000 each
- 5
- 57 Gilchrist, *Life of William Blake*, "*Pictor Ignotus*" (1863), extra-illustrated with 34 plates (price on request), £2,250

**2015 March 2-August 21**

§ *Illuminated Printing: William Blake and Book Arts* at

**Robert B. Haas Family Arts Library (Yale University)**

Review &c

**Finnegan Schick**, "New exhibition 'illuminates' artwork  
by William Blake", *Yale Daily News*, **4 March**  
**2015**

**2015 March 18**

§**Bonham's**, *Fine Books, Manuscripts, Atlases, & Historical  
Photographs* (London, 2015)

- 91 Blake's letter to Ozias Humphry of 18 January  
1808 (A) [sold almost certainly by Roy Davids]  
(ESTIMATE: £10,000-£15,000) [for £43,750 to the  
London dealer Benjamin Spademan]

**2015 March 28-July 5**

**Scottish National Gallery of Modern Art.** *Surreal Roots:  
From William Blake to André Breton.*

REVIEW

§\***Anon.** "Rare Books by Blake, Carroll and de Sade  
emerge from Edinburgh Collection for Surrealist  
display." *Culture 24 Reporter*, **11 March 2015**

**2015 May 12**

**G.E. Bentley, Jr**, *Sale Catalogues of Blake's Works 1791-  
2014: A Catalogue Somewhat Raisonné.* 1,035 pp.  
<<http://uoft.me/blake-collection>>

**2015 May 15**

**Lion Heart Autographs**, *100 Important Autographs in Art,  
History, Literature, Music & Science--Authenticity  
Guaranteed, No Buyer's Premium* (N.Y., 2015)

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- 29 Benjamin Disraeli's autograph letter to Mrs Gilchrist of 5 November 1862 about the poet William Blake [page reproduced, text of whole quoted] [ESTIMATE: \$1,500-\$1,800] [not sold]

**2015 [June]**

**Samuel Gedge**, *Catalogue XX* (Norwich, England, 2015)

- 68 Letter from the artist John Martin of 30 Allsop Terrace, New Road, London to "Bernard Barton Esqr Woodbridge Suffolk", 12 February 1830, 3 pp., 19 x 23 cm, with Martin's seal (a bust).

"He reports on his pleasure in discovering that Barton's opinion of the life of Blake coincided with his own. He notes his recent reading of the biography of Blake in Allan Cunningham's *The lives of the most eminent British painter, sculptors and architects* ... (London, 1829-1833) and offers his observations: 'I had no conception that he would prove so especially interesting, he was indeed a most important character ...' Martin offers his view of Blake's talents, also finding praise for his illustrations of Young's *Night Thoughts* ('exceedingly good, indeed I like them better than any of his works that I have seen ...'<sup>867</sup> £750 [sold

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<sup>867</sup> Not in *BR* (2) or its supplements in *Blake* (1992 ff). The reproduction of p. 1 illegible.

Mr Gedge tells me that he purchased the manuscript in Britain from a dealer who was selling off items taken out of a 19th century album that contained letters mainly written by musical and artistic figures of the 19th century. He could find no sign of ownership in the album. He believes it was originally purchased at auction

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**2015 September 19-2016 January 31**  
**2015 Holiday**

**John Windle**, Catalogue 63 (San Francisco, 2015)

32 \*Ritson, ed., *Select Collection of English Songs*  
(1783), \$975

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in Britain by a different dealer.



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**SECTION B**  
**Collections of Catalogues**

**G.E. Bentley, Jr.** *Sale Catalogues of Blake's Works 1791-2014: A Catalogue Somewhat Raisonné* (Toronto: Spring 2014) 1,023 pp., (550 of them added in May 2014) repeatedly emended [http://library.vicu.utoronto.ca/collections/special\\_collections/bentley\\_blake\\_collection](http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection)

Detailed lists of the Blake contents of over a thousand catalogues recorded in chronological order.

## PART V

### BOOKS OWNED BY WILLIAM BLAKE OF LONDON (1757-1827)

#### AESCHYLUS (1779)

HISTORY: (9) It was offered in James Tregaskis Caxton Head Catalogue 809 (16 December 1918), lot 38 (£20) and James Tregaskis and Son Caxton Head Catalogue 833 (20 December 1920), lot 52 (£20)

#### NEW TITLE

ANON.

#### *A Political and Satirical History* (1757)

[George Townshend]. A POLITICAL AND SATIRICAL |  
HISTORY | OF THE | Years 1756 and 1757. | In a SERIES of |  
Seventy-five Humourous and Entertaining | PRINTS. |  
CONTAINING | All the most remarkable Transactions, |  
Characters and Caricaturas of those two | memorable Years. |  
To which is annexed, | An Explanatory Account of KEY to  
every Print, | which renders the whole full and significant. |  
LONDON: | Printed for B. MORRIS, near St. Paul's.  
[1757?]<BBS>.

The copy with Blake's signatures belongs to Dr *Michael Phillips*, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 105.

This was a new kind of work, and it proved to be very popular, with new issues, eventually extended to cover 1757-

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1762 with two hundred prints (1759, 1760 [2], 1762, and 1763). The author of the designs was George Townshend (1724-1807), later Fourth Viscount and First Marquis Townshend (as is pointed out in Ken Spelman, *Catalogue Twenty Seven* [March 1994], No. 157).

**BARRY, James**

***An Account of a Series of Pictures*  
(1783)**

HISTORY:(1) It belonged to Samuel Palmer (see below), (2)whose son inscribed the sketch: "This is a portrait of Barry by Blake A H Palmer"; (3) Acquired by H. Buxton Forman, who added his bookplate and a note about it and sold it posthumously at Anderson Galleries, 15 March 1920, lot 36 [for \$205]; (4) Acquired by G.C. Smith, Jr, described in his anonymous catalogue (1927), and sold posthumously at Parke-Bernet, 2 November 1938 <BB>, lot 94 [for \$250]; (5) Sold anonymously at Parke Bernet Galleries, 18 February 1942, No. 68 ("ORIGINAL WRAPPERS"); (6) Offered in Brick Row Book Shop Catalogue 41 (1954), lot \*1, for \$200; (7) Bought from Jacob Zeitlin of Los Angeles in 1962 by (8) Sir Geoffrey Keynes, who described it in his catalogue (1964) <BB>, No. 721, and sold it posthumously with the rest of his type-printed books in 1986 to (9) CAMBRIDGE UNIVERSITY LIBRARY.

**CHATTERTON, Thomas**

***Poems, supposed to have been Written ... by Thomas Rowley*  
(1778)**

HISTORY: (1) Sold by Hodgson and Co., 28-30 April 1908,



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lot 581, "Blake's copy with his autograph on title, bds., uncut. 8vo." [£2.18.0]

NEW TITLE  
CUMBERLAND, George  
*Anecdotes of the Life of Julio Bonasoni*  
(1793)

SOME ANECDOTES | OF THE LIFE OF | JULIO  
BONASONI, | *A BOLOGNESE ARTIST*, | WHO  
FOLLOWED THE STYLES OF THE BEST | SCHOOLS IN  
THE SIXTEENTH CENTURY. | ACCOMPANIED BY A  
CATALOGUE OF THE | ENGRAVINGS, WITH THEIR  
MEASURES, OF THE | WORKS OF THAT TASTEFUL  
COMPOSER. | AND REMARKS ON THE GENERAL  
CHARACTER | OF HIS RARE AND EXQUISITE  
PERFORMANCES. | = | *TO WHICH IS PREFIXED*, | A  
PLAN FOR THE IMPROVEMENT OF THE | ARTS IN  
ENGLAND. | = | BY GEORGE CUMBERLAND. | = | ----  
- I'll write it straight; | The Matter's in my Head, and in my  
Heart. | *Shakspeare's As You Like It*. | = | LONDON |  
Printed by W. Wilson, Ave-Maria Lane; | And sold by G. G.  
J. and J. Robinson, Paternoster-Row. | M DCC XCIII [1793].  
COLLECTION: **Untraced.**

DESCRIPTION: Cumberland almost certainly gave a copy to Blake, for Blake urged the editor of the *Monthly Magazine* to "notice a Proposal made some years ago in a Life of Julio Bonasoni ... [concerning] the Erection of National Galleries for the Reception of Castes in Plaster from all the Beautiful

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Antique Statues Basso Relievos &<sup>c</sup> that can be procured"  
(quoted in his letter to Cumberland of 1 September 1800).

**NEW TITLE**

**CUMBERLAND, George**

*The Captive of the Castle of Sennaar*

(1798)

= | THE CAPTIVE OF THE | CASTLE OF SENNAAR |  
AN AFRICAN TALE: | CONTAINING VARIOUS |  
ANECDOTES OF THE | SOPHIANS HITHERTO |  
UNKNOWN TO MANKIND | IN GENERAL. | = | BY  
GEORGE CUMBERLAND. | = | LONDON: PRINTED  
FOR THE AUTHOR; AND SOLD | BY MESS. EGERTON,  
OPPOSITE THE ADMIRALTY. | M DCC XCVIII [1798].

COLLECTION: **Untraced.** A copy is reproduced online at  
[http://www.manfamily.org/cumberland\\_familyhtm](http://www.manfamily.org/cumberland_familyhtm)

DESCRIPTION: The novel, set in the island of Sophis in central Africa, concerns a Utopian community embodying the best qualities of classical Greece but with radically liberated sexual customs. Cumberland gave copies to his friends, but one of them warned him that, as Cumberland reported, it would be "dangerous under Mr Pitts, maladministration, to publish it", and therefore "it was never published or a single copy sold to any one". Only seven copies are known, in Australian National University, Bodley (corrected), Bristol Central Library (corrected), British Library, John Rylands Library of the University of Manchester (corrected), McMaster University Library, and Yale (see G.E. Bentley, Jr,

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*A Bibliography of George Cumberland* [1975], 20-23 for all but McMaster).

Blake almost certainly received one of the gift copies, for on 1 September 1800 he wrote to Cumberland: "Your Vision of the Happy Sophis I have devoured. O most delicious book".

"Mr. GEORGE CUMBERLAND will shortly publish an African Tale, under the title of '*The Castle of Sennaar*,' which will contain various anecdotes of the Sophians, hitherto unknown to the world", according to "Literary and Philosophical News", *Monthly Magazine* (1 December 1798), 456.

**NEW TITLES**

**DRYDEN, John**

*Annus Mirabilis*

(1668)

**CLAUDE, Jean**

*French Protestants*

(1686)

**ANON.**

*Life & Death of... Richard Baxter*

(1692)

§**Dryden, John.** *Annus Mirabilis: The Year of Wonders, M.DC.LXVI* [1666]. *An Historical Poem: containing The Progress and various Successes of our Naval War with Holland, under the Conduct of his Highness Prince Rupert, and His Grace The Duke of Albemarl. And describing The Fire of London.* ([London]: Printed for Henry Herringman, 1668) Small 8°

**Bound with**



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**[Jean Claude]**, *An Account of the Persecutions and Oppressions of the French Protestants, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to* ([London]: Printed by G.M., 1686) Small 8<sup>o</sup>

**Bound with**

[Anon.] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77.* ([London]: Printed for Randal Taylor, 1692) 12<sup>o</sup>

BINDING: Bound in contemporary full vellum; on the front end-paper are signatures of "William Blake" and, in modern ball-point pen, another owner dated 1955. The Blake signature is in a hand of c. 1800 which is significantly like the poet's.

Offered in the auction catalogue of Dominic Winter, *Printed Books & Maps ....* 23 June 2004 (Swindon, Wiltshire), lot 559 (ESTIMATE: £200-£300), acquired by an **Anonymous** collector.

**NEW TITLE**

**MODENA, Leo**

*History of the Present Jews*

(1707)

THE | HISTORY | OF THE | Present *JEWS* | Throughout the  
WORLD. | BEING | An Ample tho Succinct Account | of their  
CUSTOMS, CEREMO- | NIES, and MANNER of LIV- |  
ING, at this time. | Tranflated from the *Italian*, written by |  
LEO MODENA, a *Venetian* Rabbi. | - | To which are

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Subjoin'd | Two Supplements, | One concerning the  
*Samaritans*, the | other of the Sect of the *Carriates*. | From the  
*French* of Father *SIMON*, | with his Explanatory Notes | - | By  
*SIMON OCKLEY*, Vicar | of Swavefey in *Cambridgeshire*. | -  
| *London*: Printed and Sold by *Edm. Powell* | in *Black-fryars*  
near *Ludgate*. 1707 <UNIVERSITY OF TORONTO Rare  
Book Library: B-12 07568>

12mo (9 x 15.5 cm), pp. [i-xxiv], 1-288.

The recto of the front endpaper <Illus. 5> is inscribed in old brown ink in three 18th century hands: (1) "~~J~~-~~Bryant~~ | ~~J~~  
~~Bryant~~", (2) "D Arch Whitehouse | 21 Melville R<sup>d</sup> |  
Edgbaston", and (3) at the top right corner "W.<sup>m</sup> Blake" in a hand which is plausibly like the poet's <see Illus. 6>. There are no internal marks such as underlinings, sidelinings, inscriptions.<sup>868</sup>

The work was first published in English in 1650. There were numerous editions in French and Italian.

Blake was deeply interested in Jewish laws and customs. He wrote an address "To the Jews" in *Jerusalem* pl. 27, he learned enough Hebrew to write it somewhat uncertainly, he engraved plates for Maynard's *Josephus* (1785-87), and he seems to have been deeply influenced by the Kabbala (though Modena does not mention the Kabbala). Modena's *History of the Present Jews* (1707) may be one of the sources of his information about Judaism.

## NEW TITLE

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<sup>868</sup> Modena's book was pointed out to me on 28 January 2016 by my old friend Philip Oldfield of the Fisher Rare Book Room (University of Toronto Library). He says he came across it some years ago, did a little research, and had been meaning to get in touch with me about it.

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**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 sold by T.  
PAYNE and Son, at the Mews-gate; L. | DAVIS, Holborn; B.  
WHITE and Son, Fleet-street; and | G. NICHOL, Strand,  
1787.<sup>869</sup>

**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>870</sup> and “Bt. from Quaritch” (according to an inscription on the front paste-down) by (2) the BODLEIAN LIBRARY, where it was stamped 29 September 1928. Its Blake associations were first noticed by Joseph Cardinale in 2001 and recorded in *Blake*, XLIV, 3 (Winter 2010-11), 84-102, the source of almost all the information here.

**BINDING:** Bound, probably in 1928, in brown calf.

**ANNOTATIONS AND UNDERLININGS:** There are

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<sup>869</sup> 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>870</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.

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annotations on pp. vii-viii, 69, corrections of printer's errors on pp. 89 and 225, and underscoring and side-bars on pp. iv-v, vii-viii, 1-3, 5-6, 9-10, 14-15, 19-22, 26-28, 30, 44-47, 68, 70-72, 75-76, 78-79, 89, and 97. "All the handwriting and most of the underlining ... appear in orange-brown ink; some underlining and markings are in a darker, brown-black shade of ink. Pencil marks appear on pages 14, 30, 44, 68, 70, and 97" (see Cardinale above, p. 85). The only extensive note says:

There is no instance of a poet writing good Eng.  
Blank verse who has not also written good Rhyme:  
but many have written good rhyme who have  
shewn no capability of writing. good Blank verse--

HANDWRITING: Minute comparison with *An Island in the Moon* (?1784-85) strongly suggests that the hand which wrote the annotations in Taylor's book is that of William Blake, and the two inks used in underlining are much like those Blake used. The identification of Blake as the creator of the pencil marks is much more speculative but still plausible.

There were reviews in *Critical Review*, LXIII (June 1787), 401-6, *Town and Country Magazine*, XIX (July 1787), 293; *European Magazine*, XII (July 1787), 18-19 (5s; "Mr. Taylor hath displayed no common erudition"; "We warmly recommend the 'Dissertation'"; "though Mr. Taylor may not be ranked very high as a poetical translator, he may be placed in no inferior station among the proficient in abstruser literature"); *Monthly Review*, LXXIX (August 1788), 133-42.

**NEW TITLE**  
**QUINCY, John**  
*Pharmacopœia*



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(1733)

*Pharmacopœia Officinalis & | Extemporanea.* | - | A  
 COMPLETE *English* Dispensatory, | In FOUR PARTS. |  
 CONTAINING, | I. The Theory of PHARMACY, and the |  
 several Processes therein. | II. A Description of the  
 OFFICINAL SIMPLES, | with their Virtues and Preparations,  
*Galenical* | and *Chymical*. | III. The OFFICINAL  
 COMPOSITIONS, according | to the last Alterations of the  
*College*: Together with | some Others of uncommon  
 Efficacy, taken from the | most Celebrated Authors. | IV.  
 EXTEMPORANEOUS PRESCRIPTIONS, distri- | buted into Classes  
 suitable to their Intentions in Cure. | To which is added, | An  
 Account of the COMMON ADULTERATIONS both of SIMPLES  
 | and COMPOUNDS, with some Marks to detect them by. |  
 By *JOHN QUINCY*, M.D. | - | [Gothic:] The Ninth Edition,  
 much enlarged and corrected. | = | *LONDON*: | Printed for J.  
 OSBORN and T. LONGMAN, at the *Ship* in | *Pater-noster-Row*.  
 M.DCC.XXXIII [1733].

DESCRIPTION: Signed on the title page "William Blake his Book", the first two words on either side of "A COMPLETE" and the last two flanking "In FOUR PARTS". My information about the book derives from a reproduction of the title page generously sent me in July 2000 by Mr John Windle. In his Catalogue 40 he writes

Blake has also noted the price at the front on the free endpaper. Although only a couple of pages bear markings in ink (underlinings, not writings), over twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously



dog-eared. ... Of especial interest is the fact that the one underlined remedy in the entire book is for itching skin and skin disease. Ackroyd (p. 273) notes that Blake suffered from a nervous skin condition called ‘the Erisepilas.’<sup>871</sup> ... Bentley agrees [“uneasily”] that the copy belonged to Blake, and Essick has pointed out several similarities in letter formation between the signature in this book and known Blake signatures.

The hand-writing is not characteristic of the poet, in for instance *Tiriel*, *Vala* (where four hands by the poet have been identified), The Ballads (Pickering) Manuscript, and *An Island in the Moon*. However, it is significantly similar to the writing on the title page of [George Townshend], *A Political and Satirical History* (?1757) (reproduced in *BBS* 315) which was apparently inscribed by the poet in 1773. I conclude uneasily that John Quincy's *English Dispensatory* (1733) was also inscribed by the poet, as does Professor R.N. Essick in *Blake* (2001), where the title page is reproduced.

HISTORY:(1) Acquired by the bookseller John Windle, sold from Windle's Catalogue 40 (2005), No. 68 (“Price on application”) to (2) An **Anonymous British Collector**.

**NEW TITLE**  
**RAPHAEL**  
*Historia del Testamento Vecchio*  
(1698)

HISTORIA DEL TESTAMENTO VECCHIO | DIPINTA IN  
ROMA NEL VATICANO DA RAFFAELLE DI VRBINO |

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<sup>871</sup> The quotation is from Ozias Humphry's letter of 15 June 1806 to “William” in *Blake Records* (1969), 178, but *BR* (2), xxvii, dismisses the connection of the poet with this letter as a “red herring”.

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*ci intagliata in rame da Sisto Badaloccis et Piodani Lanfranchi | Parmigiani | AL SIG ANNIBALE CARRACI | [design of two cherubs by a ?heart] | ... Anno 1698 | In Roma appresso a Giouanni Orlandi con licenza de Superiori <BBS>*

**DESCRIPTION:** An oblong octavo volume of Raphael's designs for the Old Testament engraved by Annibale Carracci (the margins frayed and a hole obscuring the title page date) printed on the rectos of thin, fragile paper, with, incised on the front cover, a sun-face with rays and "W Blake 1773" (within a semi-circle) and, on the verso of pl. 18, "W Blake 1773" in pencil in a hand plausibly like the poet's. A very Blake-like drawing of a leg was discovered in the spine after the work was first catalogued at Sotheby's. (There are also a few identifications of the engravers in a different, apparently Continental, hand.)

**BINDING:** Bound in vellum, now much wrinkled, with a crest on the front and back boards of two lions above a band of three stars above another lion; the front cover is now detached. According to Dr Michael Phillips (see below), "the six glue spots visible on ... [the print of "Lot's Escape"] are revealing of Blake's technique for transferring images for etching" [though Blake is not known to have etched this transferred image].

**HISTORY:** (1) Acquired by a Continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned sixteen, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to

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Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, lot \*15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), ESTIMATE: £1,000-£1,500; withdrawn [to be more fully catalogued]; offered again at Sotheby's (London), 19 July 1993, lot \*198 (more fully described, the "coat of arms possibly of Matthew [Argent, on a fesse sable, between three lions rampant gules, as many mullets of the field"] ESTIMATE: £10,000-£15,000), not sold; sold privately in December 1993 to (5) Dr *Michael Phillips*, lent (anonymously) to the exhibition of Richard and Maria Cosway (1995 August 11-1996 February 18; see below) and to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 142.

**REYNOLDS, Sir Joshua**

***The Works*, 3 vols.**

**(1798)**

**Marginalia (1801-2?, 1808-9)**

**BINDING:** Bound in half calf in 1860; after it reached the British Museum Library in 1865 it was heavily trimmed on all sides and rebound in uniform modern leather.

**HISTORY:** (1) Acquired by William Evans Burton (1802-60), successful English comic actor and dramatist, who emigrated to the United States in 1834; the Reynolds volumes were sold with his immense *Bibliotheca Dramatica* by J. Sabin and Co., New York, on 8 October 1860 ff., lot 2717.

Gilchrist (1863), 370, quotes from the third Contents leaf: "To learn the language of art, copy for ever, is my rule".

Edition

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*Discursos sobre arte. Anotaciones de William Blake.*  
Edición y estudio preliminar de **José Luis Palomares**.  
Traducción de José Luis Palomares y Blanca Guinea (San  
Lorenzo de El Escorial: C. de Langre, 2011) 4º, 197 pp.;  
ISBN: 9788493974114. In Spanish

A Selection from Reynolds' *Discourses on Art* with  
William Blake's complete Marginalia.

"La controversia Reynolds-Blake (Estudio preliminar)", pp.  
9-40.

"Nota a la presente edición", p. 41.

Blake's Marginalia on side columns to Reynolds'  
"Discursos", pp. 43-197.

**SWEDENBORG, Emanuel*****The Wisdom of Angels, Concerning Divine Love and Divine  
Wisdom*****(1788)**

The title page transcription in *BB* 696 should be  
emended to read "PRINTED AND SOLD BY W.  
CHALKLEN, GROCERS COURT, | POULTRY.  
|M.DCC.LXXXVIII." (That is, add "AND SOLD" and start a  
new line before "POULTRY.")

Blake's copy in the BRITISH LIBRARY is reproduced in  
§Eighteenth Century Collections Online, though his  
marginalia are rarely legible.

**NEW TITLE****THOMAS, Joseph*****Religious Emblems*****(1809)**

1440

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PROPOSALS | FOR PUBLISHING BY SUBSCRIPTION,  
|[Gothic: A Series of Engravings on Wood,| FROM |  
SCRIPTURAL SUBJECTS, | IN THE MANNER OF  
| *QUARLES'S EMBLEMS*, | AFTER THE | DESIGNS OF J.  
THURSTON, ESQ. | AND EXECUTED BY | THE MOST  
EMINENT ENGRAVERS ON WOOD. | THE SUBJECTS  
WILL BE SELECTED, AND THE DESCRIPTIONS  
WRITTEN, BY | *THE REV. J. THOMAS, A.M.* | DESIROUS  
that my Friend Mr. THURSTON'S Talents, with which the  
World have long been | partially acquainted, should be more  
fully known, I thought *Divine Emblems* particularly suited |  
to his Genius, the Subjects for which might be selected from  
Quotations of Scripture, as in | QUARLES'S celebrated Work  
on the same Subject: taking care to choose such only as were  
| best adapted to the Wants and Comforts of Man in his  
present State, and most likely to suggest | and enforce the due  
Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy,  
and presuming, with many respec-| table and distinguished  
Artists, that it is capable of producing Effects infinitely  
superior to what | has hitherto been seen, the Object of this  
Work is to present to the Public the most perfect Spe- | cimen  
that has ever yet been executed.

J. THOMAS. | - |

#### CONDITIONS.

1. The Work will consist of Twenty Engravings, with a  
Head and Tail-piece, and will be printed in Royal |  
Quarto, on India Paper, by T. BENSLEY, in his best Style.

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2. The Price to SUBSCRIBERS will be TWO GUINEAS ... | ...  
The Price will be considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all due Dispatch. | Subscriptions are received by ROBINSON and SON, Paternoster Row; MILLER, Albemarle Street; WILLIAMS, | Strand; COLNAGHI, Cockspur Street; DEIGHTON, Cambridge; and COOKE, Oxford; PARISH, Circulating | Library, Epsom; Mr. THURSTON, Twickenham Common; and the Rev. JOSEPH THOMAS, Abele Grove, | near Epsom. | - | [*Printed by Thomas Bensley*] Bolt Court Printing Office, Fleet Street [?1809]. <Glasgow University Library>

he “List of Subscribers” in the Prospectus and in the published work (Ackermann, 1809) <BB> includes “William Blake, Esq.” who may well be the poet despite the elevating “Esq.” Almost all the males in the Lists who have no other title (Rev, Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with “Esq.” – even the Yorkshire engraver “R.H. Cromeck, Esq. 2 Copies”-- just as tailors in Oxford used to do for undergraduates, even when they were benighted colonials. Note that the designer’s style is “J. THURSTON, ESQ.” but as a subscription-collector he is plain “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new

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subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in *The Examiner* (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and *The Repository of Arts*, II (September 1809), 183, 252, announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a week’s engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (September 1805) “wishes to collect all B---- has done”. Thomas commissioned from Blake his 6 watercolours for Milton’s *Comus*, 6 for his Shakespeare first folio (1806-9), 12 for *Paradise Lost* (1807), 6 for “On the Morning of Christ’s Nativity” (1809), and also bought Blair’s *Grave* with Blake’s designs (1808) and *Songs* (Q, 1810).

**WATSON, Richard**  
*An Apology for the Bible*  
(1797)

EDITION

*Annotations to Richard Watson: An Apology for the Bible*, ed. G. Ingli James (1984) <BBS>

REVIEWS

**D[avid] V. E[rdman]**, *Romantic Movement ... Bibliography for 1984* (1985), 104

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**Nicholas O. Warner**, *Blake*, XIX, 3 (Winter 1985-86)§**Peter Marshall**, *Yearbook of English Studies*, XVIII (1988), 333-34**WORDSWORTH, William***Poems*

(1815)

HISTORY: (3) Acquired in 1956 by L.F. Thompson (according to George Harris Healey, "Blake and Wordsworth", *Times Literary Supplement*, 5 April 1957, p. 209), who gave it to (4) CORNELL UNIVERSITY LIBRARY.

**Spectacles**

HISTORY: (1) Acquired by Samuel Palmer; (2) Sold at Hodgson's, 28-30 April 1908, lot 582 ("William Blake's Spectacles, in an old case ... much valued by ... Samuel Palmer") [£6]; (3) Sold for W.E. Moss at Sotheby's, 2 March 1937, lot 382; (4) Acquired by Lord Rothschild, who gave them to (5) The FITZWILLIAM MUSEUM.

**APPENDIX**

**BOOKS OWNED BY THE WRONG  
WILLIAM BLAKE  
IN THE YEARS 1770-1827**

**NEW ENTRY****BARRETT, William***City of Bristol*

(1789)



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THE | HISTORY | AND | ANTIQUITIES | OF THE |  
*CITY OF BRISTOL*; | COMPILED FROM | Original  
RECORDS, and authentic MANUSCRIPTS, | In public Offices or  
private Hands; | Illustrated with COPPER-PLATE PRINTS.  
| - | By WILLIAM BARRETT, SURGEON, F.S.A. | - |  
[Vignette] | = | BRISTOL: | Printed by WILLIAM PINE, in  
Wine-Street; | And sold by G. ROBINSON and Co. *London*; E.  
PALMER, J.B. BECKETT, T. MILLS, J. NORTON, W. BROWNE, |  
W. BULGIN, and J. LLOYD, Booksellers in *Bristol*; and by  
BULL and MEYLER, in *Bath* [1789].

The subscribers include "William Blake, Esq." and "Rev. Wil[l]iam Blake, Vicar of Stockland". One of these is presumably the William Blake who is listed at 16 Dove Street, Bristol, in *Sketchley's Bristol Directory* (1775) (according to Biography Database online).

**BASTIEN, J.-F.**  
***La Nouvelle Maison Rustique***  
**(1798)**

LA NOUVELLE | MAISON RUSTIQUE, | OU |  
ÉCONOMIE RURALE, | PRATIQUE ET GÉNÉRALE |  
DE TOUS LES BIENS DE CAMPAGNE. | NOUVELLE  
ÉDITION, entièrement refondue, considérablement augmentée,  
| et mise en ordre, d'après les expériences les plus sûres, les  
auteurs les | plus estimés, les mémoires et les procédés de  
cultivateurs, amateurs, et | artistes, chacun dans les parties  
qui les concernent; | PAR J.-F. BASTIEN: | AVEC 60  
FIGURES. | TOME PREMIER[-TROISIEME]. | - | A  
PARIS, | Chez DETERVILLE, libr., rue du Battoir, n<sup>o</sup>. 16,  
près celle de l'Éperon. | DESRAY, libraire, rue Hautefeuille,

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no 36, près S.-André-des-Arcs. | - | AN VI. -- M. DCC. XCVIII [1798].(BEINECKE LIBRARY, YALE UNIVERSITY)  
<BB>

The signature of "W<sup>m</sup> Blake" in old brown ink at the top of each quarto volume is similar to that of the poet but is almost certainly that of one of the scores of contemporaries who bore his names, presumably one of the "propriétaires de terres" or "cultivateurs" to whom the book is addressed. The volume has been at Yale since at least 1941.

**BIBLE**

(1780)

§*The Bible in Miniature, or a Concise History of the Old & New Testaments.* (London: E. Newbery, 1780)

A copy is inscribed in ink "in the same juvenile hand" on the front and rear paste-downs "a a Blake" and "W Blake". Robert N. Essick, to whom the work was offered in November 2010 by Maggs, concludes that it is "very unlikely these inscriptions ... are by the poet and artist".<sup>872</sup> Let us assume charitably that they are by one of the host of contemporary individuals named "William Blake" or "W. Blake".<sup>873</sup>

**DEVERELL, Mary**

*Sermons*

(1776)

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<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) 829-45 and the Addenda thereto in *Blake*.

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SERMONS | ON | VARIOUS SUBJECTS. | BY | MARY  
DEVERELL, | *Gloucestershire*. | THE SECOND EDITION,  
| REVISED AND ENLARGED BY THE AUTHOR. |  
WITH | An additional DISCOURSE on the Duty of |  
THANKSGIVING. | = | LONDON: | Printed for the  
AUTHOR, by W. STRAHAN: | And sold by Messrs. DODSLEY,  
Pall-Mall; LEWIS, Piccadilly; ROBSON, | and MITCHELL, New  
Bond-street; WILKIE, St. Paul's Church-Yard; | CROWDER,  
Pater-Noster-Row; DILLY, Poultry; and DAVENHALL, |  
Cornhill: Also by T. CADELL, Bristol; BALLY, Bath; G.  
HARRIS, | Gloucester; and most Booksellers in Town and  
Country. | M DCC LXXVI [1776]

"Subscribers Names to the Second Edition" (21 pp.)  
include "William Blake, Esq; Blandford, Dorsetshire".

**JOHNSON, Samuel**

*Lives*

(1781)

THE | LIVES | OF THE MOST EMINENT | ENGLISH  
POETS; | WITH | CRITICAL OBSERVATIONS | ON  
THEIR | WORKS. | By SAMUEL JOHNSON. | IN FOUR  
VOLUMES. | - | VOLUME I[-IV]. | - | LONDON: |  
PRINTED FOR C. BATHURST, J. BUCKLAND, W.  
STRAHAN, J. RIVING- | TON AND SONS, T. DAVIES, T.  
PAYNE, L. DAVIS, W. OWEN, B. WHITE, | S.  
CROWDER, T. CASLON, T. LONGMAN, B. LAW, C.  
DILLY, | J. DODSLEY, J. WILKIE, J. ROBSON, J.  
JOHNSON, T. LOWNDES, | G. ROBINSON, T. CADELL,  
J. NICHOLS, E. NEWBERY, | T. EVANS, P. ELMSLY, J.  
RIDLEY, R. BALDWIN, G. NICOL, | LEIGH AND

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SOTHEBY, J. BEW, N. CONANT, W. NICOLL, | J.  
MURRAY, S. HAYES, W. FOX, AND J. ROWEN. | M  
DCC LXXXI [1781].

A copy with the black stamp in each volume of "W: BLAKE" and with paper labels bordered by hand in red ink on each front paste-down with a brown ink (shelf-list?) number "No 40[-43]." was offered in Marlborough Rare Books Catalogue 165 (1996). No such stamp or number is in any book demonstrably owned by the poet, nor is such a system or the size of library it implies characteristic of him. Probably the books belonged to one of the many contemporaries of the poet who bore his names.

**NEW ENTRY**

**MACKAY, Andrew**

*Finding the Longitude*

(1793)

THE | THEORY AND PRACTICE | OF FINDING THE |  
LONGITUDE | AT SEA OR LAND: | TO WHICH ARE  
ADDED, | VARIOUS METHODS OF DETERMINING |  
THE LATITUDE OF A PLACE, | AND | VARIATION OF  
THE COMPASS; | WITH | NEW TABLES. | - | BY  
|ANDREW MACKAY, A.M. F.R.S.E.| - | IN TWO  
VOLUMES. | VOLUME I [-II]. | - | LONDON: | Printed  
by J. SEWELL, Cornhill; P. ELMSLY, Strand, and J. EVANS, |  
Paternoster-row. | - | MDCCXCIII [1793]

The list of subscribers includes "Mr William Blake, Aberdeen".

**NEW ENTRY**  
**MAN, Henry**  
*Miscellaneous Works*  
**(1802)**

THE | MISCELLANEOUS WORKS, | *IN VERSE AND PROSE*, | OF THE LATE | *HENRY MAN*. | = | IN TWO VOLUMES. | VOLUME I [II]. | = | *LONDON*: | PRINTED BY AND FOR JOHN NICHOLS AND SON, | RED LION PASSAGE, FLEET STREET; | SOLD ALSO BY F. AND C. RIVINGTON, | ST. PAUL'S CHURCH YARD. | 1802.  
<Bodley>

The List of Subscribers includes the author's cousin and Blake's friend George Cumberland of "Axbridge, Somersetshire", Cumberland's brother Richard of Driffield, and "Blake, William, Esq. Lombard-street"; the poet lived in Lambeth (1790-1800) and Felpham (1800-1803).

**MILTON, John,**  
*Paradise Lost*, ed. Richard Bentley  
**(1732)**

MILTON's | *PARADISE LOST*. | A NEW EDITION. | By *RICHARD BENTLEY*, D.D. | [Ornament] | *LONDON*: | Printed for JACOB TONSON; and for JOHN POULSON; and for | J. DARBY, A. BETTESWORTH, and F. CLAY, in Trust for | RICHARD, JAMES, and BETHEL WELLINGTON. | MDCCXXXII [1732]

COLLECTION: Dr *Michael Phillips*. <BBS><sup>874</sup>

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<sup>874</sup> Almost all the information here is from Mark Crosby "William Blake's Annotations to Milton's *Paradise Lost*", *Book Collector*, LVII (2008), 513-46.

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DESCRIPTION: A sturdy quarto with MS notes in four distinct hands:

Hand 1: Inscriptions in dark brown ink on f. 1<sup>r</sup> (Crosby Figure 1) and pp. 1, 3, 10, 21, 26-27, 29, 37, 40-41, 43, 57, 61, 62, 78, 92, 95, 111, 114-15, 130, 131, 143, 146, 153, 157-58, 161, 189, 204, 205, 210, 213, 230, 242, 251, 271, 284-85, 301, 303, 334, 364, 365, including references to or quotations from Robert Lowth, *A Short Introduction to English Grammar* [10 editions 1762-1794] (p. 271), Howard Home, Lord Kames, *Sketches of the History of Man* [1774] (p. 146), and James Harris, *Philological Inquiries* [1781] (f. 1<sup>r</sup>). This first hand makes appreciative comments ("What an exquisite feast are these fruits of Genius" [p. 115]). About a third of the comments (pp. 1, 10, 40, 57, 62, 123, 210, 213, 251, 271, 283, 284, 285, 303) are critical of but not hostile to Bentley's editorial interventions. The handwriting, according to Dr Crosby (p. 531 fn), is *not* that of William Cowper who apparently used this copy. At least some of this first set of annotations must have been made in or after 1781.

Hand 2 on pp. 355 and 358, written in sepia ink, lighter than Hand 1, is elegant, with flourishes. Each begins with an asterisk (\*) in the text and ends with the initials "WB", perhaps to distinguish it from the first hand. They mock Bentley's editorial pretensions and defend the received text of Milton.

"The ink, nib and style of writing" on pp. 123, 129, 282-83, 354, 363, and index "are similar to Hand D ... but ... may also be by another hand altogether" (Crosby. p. 518 fn).

Text of Hand 2

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On p. 355 (Zz2<sup>v</sup>), *Paradise Lost* Book XI, ll. 211-12 (Crosby Figures 3-4), Milton's text reads:

Doubt

And carnal *fear* dim'd *Adam's* eye  
in which Bentley proposed to replace (or, as he doubtless would have said, "restore") "fear" with "film". The Hand 2 annotator has deleted the proposed "*film*" in the right margin and Bentley's footnote ("What's *carnal fear* here?") and commented

Fear is certainly more appositely coupled to ^with^ Doubt, than Film. Bentley | asks "what is carnal Fear"[,] "and doubt?" should be added-- I don't look upon it as a | chosen phrase of our Author's[;] the word "carnal" is rather to make up the Line; but by | a construction not over-strained ^forc'd^, may be said to mean, "'those new doubts and fears | arisen in his Nature, which was become le[s] spiritual, more gro[s] and carnal| since his transgre[s]sion--'" The abused [copy] Editor might in his turn ask Bentley | "what carnal film means?" and which perhaps this "cold blooded" Critick or | an Anatomist only could answer. ----- WB --

On pp. 398-99 (the last lines of *Paradise Lost*) (Crosby Figures 4-5):

Hand 2 deleted the footnote on p. 398 and wrote at the left (?in the same hand) "l. 648, 9". Milton's text reads:

*They hand in hand with wand'ring steps and slow,  
Through Eden, took their solitary way.*

Bentley proposed to replace this with:

THEN *hand in hand* with SOCIAL steps their way

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*Through Eden took, with HEAV'NLY COMFORT CHEER'D.*

Hand 2 remarks:

I cannot enough admire the hardine|s of Bentley, who would expunge these | two last lines, as proper and surely as beautiful as any in the whole Poem | and substitute cold expre|sions foreign to the Author's Judgement probable | ^and natural^ meaning, viz "that they left Paradise with regret," if any one thinks otherwise | I desire no better proof of the state of his feelings

WB [unnecessarily scrunched up and obscure]

Resemblances of Hand 2 signed "WB" to that of the poet-engraver William Blake:

Hand 2 regularly uses the long "f" as in "expre|sions", "gro|s", "hardne|s", and "le|s". The poet uses the long "f" in manuscripts, e.g., "Ga|s" in *An Island in the Moon* p. 1 (4 times), "hardne|s" as in *Vala* p. 107, l. 4; p. 121, l. 14. However, he often eschews the long "s" in the script in Illuminated Printing, as in "hardness" in *Jerusalem* pl. 38, l. 1; pl. 67, ll. 5, 10; pl. 73, l. 23.

Hand 2 writes of "Anatomist", "appositely", "our Author", and "hardine|s", but the poet does not use them in his writings or conversations.<sup>875</sup>

More significantly, Hand 2 uses the archaic spelling "Critick", whereas the poet gives "critic" and "critics" (letter

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<sup>875</sup> *A Concordance to the Writings of William Blake*, ed. David V. Erdman et al (Ithaca: Cornell University Press, 1967); G.E. Bentley, Jr., *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis* (Lewiston, Queenston, Lampeter: Edwin Mellen Press, Ltd., 2008).



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of June 1806 [typeset text, perhaps normalised], *Descriptive Catalogue* p. 14 [ibid], “Public Address” [*Notebook* p. 46], “Vision of the Last Judgment” [*Notebook* p. 68]), “classic”, “fanatic”, and “public” (60 examples). This seems to me quite significant.

The extravagant amount of underlining is not characteristic of the poet, and I do not remember a place where he uses double underlining.

Blake rarely offers alternative words or phrases without deleting the earlier reading, but Hand 2 does.

Most significant, it seems to me, is the conventionality of the response of Hand 2. Blake was often wilful, perverse, gnomic, and outrageous, but he was rarely conventional.

The archaic spelling and the conventional attitudes of the Hand D critick WB seem to me the features most clearly distinguishing him from the poet-engraver William Blake.

Those supporting the attribution of Hand 2 to the poet-engraver William Blake include BBS322 (“persuasively signed ‘WB’ probably by the poet”); Michael Phillips, “Blake’s Annotations in Context”, *European Romantic Review*, XVI (2005), 95; Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000), 56-57, and Crosby.

Those rejecting the attribution of Hand 2 to the poet-engraver include David Bindman, “Exhibition Reviews: London and New York William Blake”, *Burlington Magazine*, CXLIII (2001), 174 (“I am completely certain that ... the annotations to Milton were *not* written by Blake”); Alexander Gourlay, “Appendix: Phillips’ Annotated Edition of *Paradise Lost*”, *Blake*, XXXVI (2002), 70-71; Jason Snart, “Blake’s Milton: Did Blake Own and Annotate the 1732 Edition of

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Milton's *Paradise Lost?*, *European Romantic Review*, XVI (2005), 90 and his *The Torn Book* (2007), 169-71; and GEB, "William Blake and His Circle" for 2002, *Blake*, XXXVII (2003), 14 (there "is no good reason to believe that the 'WB' initials belong to anyone named Blake"). I would now say that there are good reasons, e.g., in the handwriting, subject, and opportunity, but not good enough, to believe that the "WB" initials are those of the poet-engraver William Blake. Surely Blake would not have annotated in ink a book which belonged to Cowper and Hayley.

Hand 3 in modern pencil on the first paste-down: "First Ed. of Bentley's Milton £125".

Hand 4 in modern pencil on the first flyleaf: "Michael Phillips August 78"

HISTORY: (1) Apparently acquired by William Cowper<sup>876</sup> after whose death in 1800 it passed, perhaps on loan, to (2) William Hayley (though it did not appear in his posthumous sale<sup>877</sup>); (3) Sold with many manuscripts etc. from William Hayley in the Sotheby *Catalogue of Books, Manuscripts, Deeds and Autograph Letters, The Property of the Late Joseph Mayer, ESQ. F.S.A. of Liverpool*, 19 July 1887, lot 275, described as an annotated copy "formerly belonging to Cowper"; (4) Acquired by a collector named "William" whose

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<sup>876</sup> According to William Barker's manuscript catalogue of Cowper's library at his death (Cowper Museum, Olney, cited in Crosby, 532). Hayley, Preface to *Latin and Italian Poems of Milton translated into English Verse by William Cowper* (1808), xxv, describes Cowper's copy of Bentley's Milton as "containing many very severe censures, in manuscript, against the presumptuous editor" (cited in Crosby, 532).

<sup>877</sup> R.H. Evans, *A Catalogue of the very extensive library of the late William Hayley, Esq removed from his seat at Felpham*, 13 Feb 1821 ff.

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fragmentary armorial bookplate (described and reproduced in Crosby, p. 535 and Figure 13) was pasted on the front paste-down; **(5)** Acquired by Francis John Montagu-Stuart Wortley-Mackenzie (1856-1926), whose bookplate after he came into the title of Earl of Wharncliffe in 1899 was pasted over that of "William"; **(6)** Acquired by a bookseller who wrote "First Ed. of Bentley's Milton £125" on the first paste-down; **(7)** Acquired by Dr *Michael Phillips*, who wrote "Michael Phillips August [19]78" on the first fly-leaf, and lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 143.

**SMITH, John Thomas**  
*Antiquities of Westminster*  
(1807)

ANTIQUITIES | OF | WESTMINSTER; | THE OLD  
PALACE; | ST. STEPHEN'S CHAPEL, | (Now the House of  
Commons) | &c. &c. | CONTAINING | TWO HUNDRED  
AND FORTY-SIX ENGRAVINGS | OF |  
TOPOGRAPHICAL OBJECTS, | OF WHICH ONE  
HUNDRED AND TWENTY-TWO NO LONGER REMAIN.  
| BY | *JOHN THOMAS SMITH.* | = | THIS WORK  
CONTAINS COPIES OF MANUSCRIPTS WHICH THROW  
NEW AND UNEX- | PECTED LIGHT ON THE ANCIENT  
HISTORY OF THE ARTS IN ENGLAND. | = | LONDON:  
| PRINTED BY T. BENSLEY, BOLT COURT, | FOR J.T.  
SMITH, 31, CASTLE STREET EAST, OXFORD STREET,  
| AND SOLD BY R. RYAN, 353, OXFORD STREET,  
NEAR THE PANTHEON; AND | J. MANSON, 10,

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GERRARD STREET, SOHO. | - | JULY 9, 1807. <Bodley, Massey College (University of Toronto)>

The "William Blake, Esq. Sunbury House, Middlesex" in the List of Subscribers (p. 274) is not the poet, who lived then at 17 South Molton Street, though it may be the same individual as the "William Blake, Esq." who subscribed to Smith's *Remarks on Rural Scenery* (1797). <BBS>

**NEW ENTRY****SOTHEBY, William***The Siege of Cuzco***(1800)**

THE | SIEGE OF CUZCO: | A | TRAGEDY. | IN FIVE ACTS. | = | BY | WILLIAM SOTHEBY, ESQ. | F.R.S. AND A.S.S. | = | LONDON: | = | PRINTED FOR J. WRIGHT, PICCADILLY; | BY W. BULMER AND CO. CLEVELAND-ROW, ST. JAMES'S. | 1800. 8°, 112 pp.

A copy described in the eBay electronic auction (September 2000) as "disbound as issued" is said to be "Boldly signed at the top" "Blake's Library" and therefore associated with the poet. However, as William Sotheby also inscribed to William Blake copies of his *Tragedies* (1814) <BB> and of Virgil's *Georgica* (1827), the gift inscription of the latter dated 1828, the recipient can scarcely be the poet, who died in 1827.

**TOLLER, Samuel***The Law of Tithes***(1808)**

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A | TREATISE | OF THE | LAW OF TITHES; |  
COMPILED IN PART | FROM SOME NOTES | BY |  
RICHARD WOODDESON, Esq. D.C.L. | - | BY SAMUEL  
TOLLER, Esq. | OF LINCOLN'S INN, BARRISTER AT  
LAW. | - | Ornari res ipsa negat, contenta doceri. | MANIL.  
| LONDON: | PRINTED BY A. STRAHAN, | LAW  
PRINTER TO THE KING'S MOST EXCELLENT  
MAJESTY; | FOR J. BUTTERWORTH, LAW  
BOOKSELLER, FLEET STREET, | AND J. COOKE,  
ORMOND QUAY, DUBLIN. | 1808. <Victoria University  
in the University of Toronto>

On the title page is the authentic signature of "W<sup>m</sup> Blake |  
Trull", the lawyer of Bedford Row, whose signature appears  
on a letter of 12 May 1806 (in the Collection of Robert N.  
Essick) and on an edition of Montaigne's *Essays* (1786)  
(VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO)

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## PART VI

### CRITICISM, BIOGRAPHY, AND SCHOLARLY STUDIES

#### A

à **Beckett, William, Jun.** “Blake (William), an artist of powerful but eccentric imagination”. Vol. I, p. 458 of *A Universal Biography: Including Scriptural, Classical, and Mythological Memoirs together with Accounts of Many Eminent Living Characters. The Whole Newly Compiled and Composed from the Most Recent and Authentic Sources.* In Three Volumes. Stereotype Edition. (London: Printed, Stereotyped, and Published, by Mahew, Isaac and Co, **1834**) Vol. I, p. 458. <New York Public Library> **B.** Stereotype Edition. (London: Printed by W. Lewis, for Isaac Tuckey, and Co., **1836**) Vol. I, p. 458 <Bayerische Staatsbibliothek, Munich>

An account stressing the visionary sittings silently paraphrased and quoted from Cunningham, including his errors (e.g., “Green-street” for Queen Street, Cunningham ¶2). Blake was "an artist of powerful but eccentric imagination" whose "meaning was most sublimely obscure if not absolutely unfathomable" except for the *Songs* and the Canterbury Pilgrims design.

§**Abercrombie, John**, *Inquiries Concerning the Intellectual Powers* (1831)

Blake is not referred to in the text.

REVIEW

**Anon.**, "Abercrombie's Inquiries", *Edinburgh Evening Post, and Scottish Literary Gazette*, 7 May 1831, pp. 150-51 (reprinted in David Groves, "Blake and the *Edinburgh Evening Post*", *Blake*, XXVI, 2 [Fall 1992], 51) (draws a parallel between Abercrombie's patient who saw "visual phantasm[s]" and "Blake, the eminent artist, who had such visions" according to Cunningham) <BBS 339>

§**Abraham, Gerald**. "The Genius of William Blake." *Radio Times*, 10 December 1937.

§**Abrahams, Cecil**. "William Blake and the Romantic Perception of Romanticism." In *The Question of Humanism: Challenges and Possibilities*. Ed. David Goicoechea, John C. Luik, and Tim Madigan. (Buffalo: Prometheus Books, 1991)

§**Abramovitch, N.Y.** "Estetism i erotika ... Bleik [Aestheticism and Eurotics ... Blake]." *Obrazovanye*, V (1906), Section 2, pp. 21-51. In Russian

§**Ackland, Michael**. "Breeding 'Reptiles of the Mind': Blake's Dialectics of Vision and [Christine] Stead's Critique of Pollitry in *The Man Who Loved Children*." *Studies in the Novel*, XXXVIII (2006), 234-49.

**Ackroyd, Peter**, *Blake* (London: Sinclair-Stevenson, 1995) 8°, 399 pp., 136 reproductions; ISBN: 1856192784 **B.** (London: Minerva, 1996) 8°, xv, 442 pp., 64 reproductions;

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ISBN: 0749391766 **C.** (N.Y.: Ballantine Books, July 1997) 8°, 398 pp., 121 reproductions; ISBN: 345376110 **D.** *William Blake, Dichter, Maler, Visionär.* Tr. Thomas Eichorn. (München: Albrecht Knaus, 2001) 8°, 475 pp., 58 reproductions; ISBN: 3813501027 In German § **E.** Tr. **Ewa Kraskowska.** (Poznan: Zysk i S-Ka Wydawnictwo, 2001) In Polish **F.** *\*Blake den [The Life of Blake]* Tr. Masayuki Ikeda, Hachisu Izumi, Shigeru Ito, and Masayuki Takakura. (Tokyo: Misuzu Shobo, 2002) 468 pp., 105 reproductions; ISBN: 462047187 In Japanese **G.** *§William Blake: Dichter, Maler, Visionär.* Tr. Thomas Eichhorn. (München: Albrecht Knaus, 2004) In German **H.** *§*(London: The Folio Society, 2008) 4°, xv, 455 pp.; no ISBN

The 1996 paperback edition is reset without acknowledged change on paper about 1" x 1" smaller; all the reproductions on the 1995 text-pages are omitted in the 1996 edition, and the other reproductions are reduced in size.

The 1997 hard cover edition seems to be reproduced from the 1995 edition.

"The text of this [Folio Society] edition follows that of the first edition [1995], with minor emendations", but the 52 colour illustrations are revised.

An elaborately detailed biography of Blake as a "Cockney visionary", an "urban genius" (pp. 92, 229), with a good deal of analysis of Blake's words (conventional) and designs (often ambitious and interesting).

An extract appears in his "The Doors of Perception", *Independent on Sunday*, 27 August 1995, and an excerpt from



Chapter 5 was reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (January 1996), 12-13.

Hear also §Peter Ackroyd, *Blake* (Newport Beach [California]: Books on Tape, 1997), 13 sound cassettes (1½ hours each) read by Ian Whitcomb.

For his account of writing the book, see *Journal of the Blake Society* (1996), 3-4.

The German edition apparently contains no new matter.

2008 The text of the Folio Society edition is that of the first edition "with minor emendations" (p. iv).

#### REVIEWS &c

**\*Jonathan Bate**, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary", *Sunday Telegraph* [London], **3 September 1995** ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin")

§*Observer Review* [London], **3 September 1995**, p. 14

§*New Statesman and Society* [Middlesex, N.J.], VIII (**8 September 1995**), 36

**\*Grey Gowrie**, "Heaven and hell and infinite London: Grey Gowrie acclaims the sublime spellbinding biography of a poet who continues to be an icon", *Daily Telegraph* [London], **9 September 1995**, p. A7 ("a masterpiece of a biography")

**\*John Carey**, "Heaven on earth: John Cary is inspired by a sensuous and glowing portrayal of the celestial world of William Blake", *Sunday Times* [London], **10 September 1995** ("Ackroyd's

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biography will send many readers back to the poems enriched and newly attentive")

§*Times* [London], **11 September 1995**, p. 17

\*[**John Bayley**], "The Lambeth seer reclaimed for our time: John Bayley pays tribute to a new life of Blake, a very English poet and the sanest of revolutionaries", *Times* [London], **14 September 1995**, p. 38. B. Reprinted as "They Said It", *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (January 1996), 5 (a "grippingly perceptive study") §*Spectator*, CCLXXV (**23 September 1995**), 36+

\***Malcolm Bull**, "Liberty Boy-Genius: The politics, religion and sexuality of a counter-Enlightenment eccentric", *Times Literary Supplement*, **20 October 1995**, pp. 3-4 ("This is, without doubt, the best available biography of Blake", but it reduces "his imaginative world to the wholly uninformative category of the 'Cockney visionary'" and omits serious consideration of his "politics, religion and sexuality")

**Leonee Ormond**, *Country Life* (**26 October 1995**), 74 ("a remarkably human biography")

§**John Bemrose**, "Burning bright", *Macleans*, CVIII (**6 November 1995**), 80. B. Reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (**January 1996**), 7-8 ("Ackroyd has given the artist a more palpable, detailed presence than he has enjoyed at any time since his death")

**Anon.**, "Anti-Enlightenment visionary", *Economist Review*, **11 November 1995**, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did", but he is "badly served by the book's designer" and editor for tolerating muddy plates and prolix "displays of erudition")

\***Lars Bergquist**, "Med visionen för en bättre värld [With a Vision of a Better World]", *Svenska Dagbladet*, **21 November 1995**, in Swedish (Ackroyd's biography is a virtuoso performance which yet has not gone sufficiently into Swedenborg's thought)

§*Spectator*, CCLXXV (**25 November 1995**), 48

§*Observer* [London], **26 November 1995**, p. 7

\***Andrew Motion**, "A passionate dissent", *Guardian Weekly* [London], **17 December 1995**, p. 28 ("its treatment of this central issue -- the business of the madness--is disappointingly under-developed")

\***Alberto Manguel**, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses", *Globe and Mail*, [Toronto] **13 January 1996**, p. C20 (with another)

**Iain Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4(**22 February 1996**), 16-19 (with 5 others) (an enormous, and enormously self-indulgent, meander through what he thinks are current intellectual avant-garde matters, commenting incidentally that Ackroyd's "*Blake* is decently crafted fiction overwhelmed by an excess

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of tyrannical facts" "with perhaps a little too much fondness for local colour" [p. 18])

§*Publishers Weekly*, CCXLIII (26 February 1996), 90 (combines "meticulous scholarship with uncanny psychological insight")

§*Library Journal* [Merion, Ohio], CXXI (1 April 1996), 80+

§*New York Times Book Review*, CI (14 April 1996), 5 ("a brilliant guide and interpreter")

§**Robert M. Adams**, *Wall Street Journal* [Mid-West Edition], LXXVII (9 April 1996), A17 ("Superb ... makes Blake live")

**Penelope Fitzgerald**, "Innocence and Experience", *New York Times*, 14 April 1996 (Ackroyd is "reader-friendly ... a brilliant guide and interpreter")

**Paul Cantor**, "William Blake, Capitalist", *Weekly Standard*, 22 April 1996, pp. 29-32 (Ackroyd's "new biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly *misreads* the market; he didn't ignore or abjure it" [pp. 31, 30])

**George Gurley** (*Kansas City Star*), "Illuminating the visions of William Blake", *Chicago Tribune*, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive"--and Mr Gurley has discovered that Blake "could swear in nine languages")

§**Colin Steel**, *Australian Book Collector* (April 1996) (with another)

- Anon.**, *Lonsdale: The International Quarterly of The Romantic Six*, II, ii (**April 1996**), 11-[15] (review of Chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [p. 12])  
§*Book World* [*Washington Post*], XXVI (**12 May 1996**), 1+
- §**John Banville**, *Los Angeles Times Book Review*, **19 May 1996**, p. 4
- Michael Dirda**, *International Herald Tribune*, **21 May 1996**, p. 10 ("Peter Ackroyd makes Blake live for the modern reader")
- \***Kennedy Fraser**, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time", *New Yorker*, **27 May 1996**, pp. 126-31 ("This is a book with bounce and push" about a man whose "work just glows, somehow")
- §*Bookwatch* [Oregon, Wisconsin], XVII (**May 1996**), 8
- Vincent Stanley**, "Dirty Blake", *Independent* [Santa Barbara, California], 3 July 1996
- §*World & I* [Washington, D.C.], XI (**August 1996**), 260+
- §*Wilson Quarterly* [Palm Coast, Florida], XX (**Summer 1996**), 96+
- §*Publishers Weekly*, CCXLIII (**4 November 1996**), 42
- §*New York Times Book Review*, CI (**8 December 1996**), 85
- §*Antioch Review*, LIV (**Fall 1996**), 487+
- Tim Heath**, *Journal of the Blake Society* (**1996**), pp. 77-79 (Ackroyd "builds up a life, slowly, with care and with detail")

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**\*Dharmachari Ananda**, "A Grain of Sand in Lambeth", *Urthona*, No. 5 [1996], 43-46 (it is "a rich and closely observed biography" with a sharp focus on "tiny but telling detail", but "Ackroyd has a tendency to be dogmatic", and "the whole man manages to elude us")

**Morton Paley**, *Blake*, XXX, 2 (1996), 58-61 (because "questionable statements pervade Ackroyd's *Blake*", the book "is a disappointment" [pp. 59, 60])

**Peter Ackroyd**, "The Writing of Blake", *Journal of the Blake Society at St James*, No. 2 (1996), 3-4 (a general account of the writing of his biography)

§*Booklist* [Aurora, Illinois], XCII (1996), 1338, 1349 ("intelligently researched and highly sensitive")

§*Kirkus Reviews* [N.Y.], LXIV (1996), 267 ("so sensitive to its subject, it seems to have conjured [Blake] from the beyond").

§*Booklist*, XCIII (January 1997), 359

§*Choice*, XXXIV (May 1997), 1493

**John V. Fleming**, *Sewanee Review*, CV (1997), xxxviii, xl-xli (with another) (an "excellent" example of "haute vulgarisation")

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (Ackroyd and Gilchrist "marvellously recreate the atmosphere of each location" where Blake lived in London)

§**Helen Pike Bauer**, *Cross Currents*, XLVII (1997), 114-17

**Aileen Ward**, "Scrutinizing Blake", *Partizan Review*, LXIV (1997), 473-81 ("the reader looking for a new understanding of Blake's work, or of ... [his] imagination ... may well be disappointed", but, despite inaccuracies and "slipshod" documentation, Ackroyd's "lively and ambitious portrait should win new admiration with many readers" [pp. 474, 481])

§**Aston Nichols** in *Southern Humanities Review*, XXXI (1997), 284-89

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 398 ("a careful assemblage of the narrative from his highly eclectic sources")

§**Alfred Nemeczek**, *Art: Das Kunstmagazin* (January 2001), 114, in German (review of the German edition)

§*Baltimore Sun* ("Fascinating") @

§*Chicago Tribune* ("lyrical and illuminating") @

§*Daily News* [N.Y.?] ("always absorbing ... admirable") @

§*Miami Herald* ("The events of Blake's life are radiantly resurrected here") @

§*St. Louis Post-Dispatch* ("Splendid ... Peter Ackroyd humanizes Blake") @

§*San Francisco Chronicle* ("Ackroyd ... plays with the oddities of time and reality") @

§*Sunday Oregonian* ("Refreshing ... stylish narrative") @

§*Virginian-Pilot* ("Readers almost feel what Blake felt when he saw the visions") @

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@ = quoted from the puffs on the Ballantine edition

§[**Ackroyd, Peter**] **Akroïd, Piter**, tr. Svetlana Likhacheva. "Chelovek po imeni Vil'liam Bleik." *Inostrannaya Literatura*, III (2011), no pagination In Russian

\***Ackroyd, Peter**. "Cockney Visionaries." *Independent* [London] 18 December 1993, p. 27.

"I want ... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake", Dickens and J.M.W. Turner] who in their art have expressed the true nature and spirit of" London. "Cockney" here appears to mean someone who epitomizes London.

\***Ackroyd, Peter**. "The Doors of Perception: An extract from the brilliant new biography of poet, artist and visionary William Blake." *Independent on Sunday* [London], 27 August 1995, 24-25, 27.

When he was young, "Blake and all his friends were committed political radicals", and "In fact he had worked within a radical milieu all his life. His parents were of old city stock characterised by its republican attitudes ...."

§\***Ackroyd, Peter**. "The London that became Jerusalem." *Times* [London], 3 March 2007, p. 6.

About Blake's 250th anniversary.

\***Ackroyd, Peter**. "Oh come, all ye faithful: Inspired by Milton's formidable personal piety, William Blake sought to



create his own system in words and images to rouse the nation from spiritual slumber.” *Guardian* [London], 26 April 2003, online.

**\*Ackroyd, Peter.** "To the rescue of a cockney prophet: Peter Ackroyd tells Giles Coren why William Blake is unjustly neglected." *Times* [London], 11 September 1995, p. 17.

"Blake is a much better poet than people think"; "There has never been a substantial biography of Blake"; "in fiction you have to tell the truth. In biography you can make things up."

**§Ackroyd, Peter.** "William Blake, a Spirited Radical." In his *The Collection*. Ed. Thomas Wright. (London: Chatto and Windus, 2001)

From his reviews and articles in the *Spectator*.

**Adachi, Naoko.** "Kyusai no Vision no Tankyu: *Atarashii Hito yo Mezame yo* niokeru Blake Inyo [An Exploration of Vision of Salvation: The Quotations from Blake in *Rouse Up O Young Men of the New Age!*]" *Kirisuto Kyo Bungei* [*Christian Literature*], No. 31 (2015), 85-102. In Japanese.

Blake and the novel by Kenzaburo Oe.

**Adams, Hazard,** *Antithetical Essays in Literary Criticism and Liberal Education* (1990) <BBS>

Chapter 4, "Revisiting Reynolds's *Discourses* and Blake's Annotations" (pp. 184-98), reprinted from *Blake in his Time*, ed. R.N. Essick and Donald Pearce (1978) (pp. 128-44), was revised and reprinted in his *Blake's Margins: An Interpretive Study of the Annotations*(2009), 105-38.

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**Adams, Hazard.** "Blake and Joyce." *James Joyce Quarterly*, XXXV-XXXVI [a double issue] (1998), 683-93.

About "the experimental shapes of *Jerusalem* and *Finnegans Wake*" (p. 683).

**Adams, Hazard.** *Blake and Yeats: The Contrary Vision*. (Ithaca [N.Y.]: Cornell University Press, 1955) Cornell Studies in English Volume XL B. (N.Y., 1968) <BB> C. §(Temecula [California]: Textbook Publishers, 2003) xvii, 328 pp.; ISBN: 0758144725

REVIEWS

§**Anon.**, *Dublin Magazine*, XXXI, 3 (July-September 1956), 52-53

§**Anon.**, *United States Quarterly Book Review*, XII (1956), 170-71

§**Anon.**, *Yale Review*, XLV (1956), vi-viii

§**Calvin D. Linton**, *American Scholar*, XXXV (1956), 378

§**William Van O'Connor**, *College English*, XVIII (1956), 127

**D.V. E[rdman]**, *Philological Quarterly*, XXXV (1956), 107

§**P.F. Fisher**, *Queen's Quarterly*, LXIV (1957), 155-57

§**Kenneth O. Hanson**, *Journal of Aesthetics and Art Criticism*, XV (1957), 372

§**T.R. Henn**, *Modern Language Review*, LII (1957), 263-65

§**V.G. Kiernan**, *Science and Society*, XXI (1957), 185-87

§**Thomas Parkinson**, *Modern Philology*, LIV (1957),  
281-84

\***Adams, Hazard**. *Blake's Margins: An Interpretive Study of the Annotations*. (Jefferson [North Carolina] and 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. 109-38), (7) Spurzheim, *Insanity* (pp. 139-49), (8) Berkeley, *Siris* (pp. 150-59), (9) Wordsworth, *Poems* and Preface to *The Excursion* (pp. 160-76), (10) Thornton, *Lord's Prayer* (pp. 177-92), plus "Addendum" (pp. 193-94) and (12) "A Note on Blake's Reading" (pp. 195-97).

Earlier versions of Chapter 6 appeared in "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations", pp. 128-44 of *Blake in His Time*, ed. R.N. Essick and Donald Pearce (1978) <BBS> and in his *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-98 <BBS>.

#### REVIEWS

**Jason Whittaker**, *Zoamorphis: The Blake 2.0 Blog* on-line [16 February 2010] ("there is nothing that is specifically new or innovative", but it is useful on the context)

**Shirley Dent**, *Times Literary Supplement*, 2 July 2010, pp. 26-27 (with another) (it is his "close and unswerving attention to what Blake has to say" that makes the book "so rewarding")

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**Morton D. Paley**, *Review 19* [online] (22 May 2010),  
12 pp. ("Adams makes Blake's thought accessible  
in non-'Blakean' terms")

**Jason Whittaker**, *Year's Work in English Studies*, XC,  
1 (January 2011), 651-52

\***Alexander S. Gourlay**, *Blake*, XLV, 2 (Fall 2011)

**Adams, Hazard**, ed., *Critical Essays on William Blake* (1991)  
<BBS>

REVIEWS

**Jeffrey D. Parker**, *Blake*, XXVI, 2 (Fall 1992), 60-61  
(mostly a summary of "Adams' strategy" in  
choosing authors, which "is successful" [p. 61])

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
86 (in "William Blake and His Circle")

**Peter Kitson**, *Year's Work in English Studies*, LXXII  
(1993), 280-81 ("useful")

**Brian Wilkie**, *Eighteenth Century ... Bibliography*, NS  
XVI for 1991 (1998), 239-30

**Adams, Hazard.** "Jerusalem's Didactic and Mimetic-  
Narrative Experiment: In Happy Memory of Northrop Frye."  
*Studies in Romanticism*, XXXII (1993), 627-54.

"In *Jerusalem* Blake sets contraries to the task of  
building an order in disorder and disorder in order at the same  
time – and in the same place"--"an introduction to a reading"  
(p. 627), with a survey of *Jerusalem* criticism (pp. 651-54).

\***Adams, Hazard.** *Thinking through Blake*. (Jefferson, North  
Carolina: McFarland and Company, 2014. 4°, vii, 195 pp.;

ISBN: 9780786479580

It consists of

- “Blake, *Jerusalem*, and Symbolic Form (1975).” Pp. 17-39.
- “Contemporary Ideas of Literature: Terrible Beauty or Rough Beast (1977).” Pp. 40-64.
- “Essay on Frye (1991).” Pp. 65-69.
- “Reynolds, Vico, *Blackwell*, Blake: The Fate of Allegory (1993).” Pp. 70-85. [From *Enlightening Allegory*, ed. Kevin Cope (1993)]
- “The World View of Blake in Relation to Cultural Policy (1993).” Pp. 86-97. [From *Cultural Policy, Past, Present and Future*, ed. Harold Coward (1990), *Critical Essays on William Blake*, ed. Hazard Adams (1991), and *Reflections on Cultural Policy*, ed. Evan Alderson et al (1993)]
- “Conference 2: Chinese and Japanese-American Literary Relations (1994).” Pp. 98-107.
- “Is (Was) There No Tradition of Defense of Poetry in Chinese Culture? Why Has There Had to Be One in the West? (1994).” Pp. 108-21.
- “Four Problems (Among Many) For Humanistic Thought (1995).” Pp. 122-26.
- “‘Literature’ and the Visionary Tradition (1995).” Pp. 127-30.
- “‘Literature’ into ‘Ecriture’? (1995).” Pp. 131-33.
- “‘An Antithetical Turn’ (1996).” Pp. 134-47.
- “Ekphrasis Revisited, or Antithetically Reconstructed (2000).” Pp. 148-60.
- “Quest and Cycle (2005).” Pp. 161-64.
- “Origin(ality) (2007).” Pp. 165-70.
- “The Marriage of Imagination and Intellect (2013).” Pp. 171-

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82.

Chapter Notes, pp. 183-90.

Most of the essays are not explicitly related to Blake.

§\***Adams, Hazard.** *William Blake on His Poetry and Painting: A Study of A DESCRIPTIVE CATALOGUE, Other Prose Writings, and JERUSALEM.* (Jefferson [North Carolina]: McFarland and Company, 2010 [copyright 2011]) 199 pp. ISBN: 9780786445866

REVIEW

**R. Paul Yoder**, *Blake*, XLVI, 2 (Fall 2012) (There are "gems scattered throughout the book", but the writing is "a bit dry")

**Adams, Hazard.** "Reading Blake's Lyrics: 'The Tyger'." *Texas Studies in Literature and Language*, II (1960), 18-37. <BB> **B.** Reprinted in *Discussions of William Blake*. Ed. John E. Grant. (Boston, 1961). <BB> **C.** §Reprinted in *Englische Lyrik von Shakespeare bis Dylan Thomas*. Ed. Willi Ersgräber. (Darmstadt, 1969) *Ars interpretandi*, Vol. I. In German <BBS>

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. 252-55 as “Two Nurse’s Songs” on pp. 100-4 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).

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**Sven Armens**, *Philological Quarterly*, XLIII, 3 (**July 1963**), 341-44

**John E. Grant**, “Blake Original and New”, *Modern Language Quarterly*, XXV, 3 (**September 1964**), 356-64 (with 2 others)

§**Robert F. Gleckner**, *Journal of English and Germanic Philology*, LXIII, 4 (**October 1964**), 802-5 (with others)

§**Marius Bewley**, *Hudson Review*, XVII, 2 (**Summer 1964**), 278-85 (with others)

§**Remi G. Dubuque**, *Thought*, XXXIX (**1964**), 618-19

**D.V. E[rdman]**, *Philological Quarterly*, XLIII (**1964**), 447-48

§**Hugh J. Luke**, *College English*, XXV (**1964**), 635-36

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- §**E.J. Rose**, *Dalhousie Review*, XLIV (1964), 351-53  
**Michael J. Tolley**, *English Language Notes*, II (1964), 140-44  
 §**F.W. Bateson**, *Review of English Studies*, NS XVI, 62 (January 1965), 226-27  
 §**T.R. Henn**, *Modern Language Review*, LX, 1 (January 1965), 97-99  
 §**Donald Weeks**, *Journal of Aesthetics and Art Criticism*, XXIII, 3 (Spring 1965), 394-95  
 §**Martin K. Nurmi**, *Criticism*, VII (1965), 110-11  
 §**Henri Lemaitre**, "A propos de William Blake", *Etudes anglaises*, XX (July-September 1967), 289-96, in French (with 4 others)  
 §**Erich Zauner**, *Erasmus—speculum scientiarum*, XXII (1970), cols. 455-56

§**Adams, Hazard**. "William Blake: Imagination, Vision, Inspiration, Intellect." In *Inventions of the Imagination: Romanticism and Beyond*. Ed. Richard T. Gray (Seattle: University of Washington Press, 2011)

§**Adams, Hazard**. "The Worldview of William Blake in Relation to Cultural Policy." *Critical Essays on William Blake*, ed. Hazard Adams (Boston, 1991) <BBS>**B**. Reprinted in *Reflections on Cultural Policy, Past, Present, and Future*. Ed. Evan Alderson, Robin Blazer, Harold G. Coward, et al. (Waterloo, Ontario: Wilfred Laurier University Press for Calgary Institute for the Humanities, 1993)



§**Adams, Will W.** "Love, Open Awareness, and Authenticity: A Conversation with William Blake and D.W. Winnicott." *Journal of Humanistic Psychology*, XLVI, 1 (2006), 9-25.

"Blake's work and life are read in light of Winnicott's theory of developmental psychotherapy".

§**Adams, Will W.** "William Blake's Integral Psychology: Reading Blake and Ken Wilber Together." *Journal of Transpersonal Psychology*, XXXVIII, 1 (2006), 55-72.

\***Adamson, Joseph.** *Northrop Frye: A Visionary Life*. (Toronto: ECW Press, 1993) 8°; ISBN: 1550221841

One of the nine sections (pp. 40-45) of this 93-page critical biography is on Frye's *Fearful Symmetry*.

§**Adda, Maggy.** "William Blake (1757-1827). Le graveur inspiré." *Art et métiers du livre*, No. 224 (mai-juin 2001), 36-37. In French

**Adlard, John**, *The Sports of Cruelty: Fairies, Folk-Songs, Charms and Other Country Matters in the Work of William Blake* (1972) <BB #A792>

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**Katharine M. Briggs**, *Blake Newsletter*, VII, 1 (Summer 1973), 22-23

§**T.R. Henn**, *Modern Language Review*, LXIX (April 1974), 379-80

**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others) ("less a finished study than a prematurely published draft")

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§**F.W. Bateson**, *Notes and Queries*, NS XXII (1975),  
83-84 (with 2 others)

**Mary Lynn Johnson**, *Blake Studies*, VII, 1 (1975), 186-  
88

§**Afanas'eva, K.** "Uil'yam Bleik. Pesn' svobody: Prolog, ili osnavanie. 'Tiriel' i 'Kniga Tel': mystarstva zemno dushi [William Blake. Song of Freedom. Prologue, or base. "Tiriel" and "The Book of Thel": ordeals of the earthly soul] Pp. 189-223 of *Temnitsa i svoboda v khudozhestvennom mire romantizma* [*Dungeon and Freedom in the Art World of Romanticism*]. (Moscow, 2002)

**Aghe, Marisa.** "UCR professor [R.N. Essick], colleagues break new ground: William Blake: Their Web-site devoted to the poet is the first electronic effort to win a key honor." *Press-Enterprise*, 1 January 2004, p. B10.

\***Ahearn, Edward J.** "An Anatomy of the Visionary: Blake's *Marriage of Heaven and Hell*." Chapter I (pp. 13-33, 175-178) of his *Visionary Fictions: Apocalyptic Writing from Blake to the Modern Age*. (New Haven and London: Yale University Press, 1996) Also passim.

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§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

§**Ahlstrom, Chrispin.** "Poet-Profet och konstnar." *Göteborgs-Posten*, 27 April 1974. In Swedish

**Ainger, Alfred.** "Mr. Churton Collins and William Blake." *Times Literary Supplement*, 6 June 1902, p. 164.

Charles Lamb admired "The Tyger".

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

§**Aird, Thomas.** *The Old Batchelor in the Old Scottish Village*. (Edinburgh: Myles Campbell; London: Simpson, Marshall, and Co, **1845**) Pp. 36-37. <Bodley>

Without the help of any suggestion whatever from any external object on which he might be gazing, that sweet, strange enthusiast, the painter Blake, had the power, sometimes voluntary and sometimes involuntary, of calling up a face, and seeing with his bodily eyes projected in palpable semblance on the air or the wall before him ....

§**Aitken, James.** "William Blake." In his *English Letters of the XVIII Century*. (Harmondsworth [Middlesex]: Penguin Books [1946]) Pelican Books [A163]

**Aitken, Kelley.** "Wonder; No Wonder: William Blake's Illustrations to the Book of Job." *Queen's Quarterly*, CXIV, 4 (2007), 571-75.

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**\*Alberga, Dalya.** "Export ban on Blake's heavenly vision." *Times* [London], 24 October 2000.

Announcement of "a three-month ban to enable a British institution to raise about £650,000 to buy *God Blessing the Seventh Day*". (By the summer of 2001 it was in the United States, according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV [2002], 111.)

§**Albuquerque, Sebastião da Cunha.** "Pantheism in Poetry: William Blake and William Wordsworth." *Revista Seringal de Idéias*, I, 1 (2008).

§**Aldington, Richard.** "Everyman's Poets." *Everyman*, 15 April 1933.

**Aldrich, Richard.** "Mrs. F.S. Coolidge; Children Excel in a Charming Fantasy, Arranged from Poems by William Blake, on South Mountain [Pittsfield, Massachusetts]." *New York Times*, 13 September 1926, p. 18

**Alexander, Bryan Nemo,** "Dialectical Nightmares: The historicity of the Romantic-era doppelganger in the works of Godwin, Hogg, Blake, Burney, and the Shelleys." *DAI*, LVIII (1998), 3927A. Michigan Ph.D., 1997, 147 pp.

"Blake (*Jerusalem*) and Shelley (*Prometheus Unbound*) offer a eucatastrophic double, whose characters deliberately will doubt as a weapon".

**Ali, Salah Salim.** "Ishraqi Themes in the Poetry and Prose of William Blake and William B. Yeats." *Hamdard Islamicus*, XVI, 3 (Autumn 1993), 37-61.

Blake's ideas are said to be similar to those in the 13th-Century Muslim "Wisdom of Illumination, *Hikmat al-Israq*" in which "Man is a fallen angel whose soul belongs to a cosmos of light while his body ... belongs to a world of darkness" (pp. 37, 57), though no direct source for Blake is suggested.

**\*Alkjær, Niels.** "William Blake: kopist, håndværker, kunster." Pp. 37-67 of his *William Blake og Andre Essays*. (København: [no publisher], 1974) 12° In Danish <BBS§>

**§\*Alkjær, Nils.** *William Blake--Om kunst & religion*. (Solsted: Skovlunge, 1993) 143 pp. In Danish

**\*Allen, Graham.** "Blake's *Visions of the Daughters of Albion*." Pp. 217-23 of Chapter Nine ("Romantic allegory", pp. 205-20) 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*.

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**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), 158-66.

Mostly paraphrase in the service of allegory; "Milton is the prototype of Tiriel" (p. 60).

**Allen, Stephen.** "William Blake and the Stonehenge Medal." *Wiltshire Archaeological and Natural History Magazine*, XCVIII (2005), 347-48

For the context, see the Stonehenge Medal (1796) under Part III Appendix: Books Improbably Alleged to Have Blake Engravings.

§**Allingham, William.** Manuscript copies of poems from *Songs of Innocence*, *Poetical Sketches*, *Notebook*, etc (1857). British Library Department of Manuscripts: Add MS: 49460.

See D.F. McKenzie, "William Allingham's Notebook of Poems by Blake", *Turnbull Library Record*, I, 3 (March 1968), 9-11; William Allingham, "Some Chat about William Blake", *Hogg's Weekly Instructor*, N.S., II (1849), 17-20, and *Nightingale Valley*, ed. Giralduus [William Allingham] (London, 1860), "The Tiger" (from Blake's Notebook), "The Blossom", and "The Angel".

**Allison, John.** "Charioteer of fire: A huge choral setting of William Blake comes to London on Sunday: A three-hour epic previewed." *Times* [London], 15 November 1996, p. 36.

Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of *Songs of Innocence and of Experience*.

§**Allison, Robert J.** "William Blake, Illustrations for *Narrative, of a Five Years' Expedition* ... by John Gabriel Stedman." In Part 3: Related Documents, of Allison's edition of Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*. (N.Y.: Palgrave MacMillan, 2007)

\***Altizer, Thomas J.J.** *The New Apocalypse: The Radical Christian Vision of William Blake*. ([Lansing:] Michigan State University Press, 1967) 8<sup>o</sup>, xxi, 226 pp. <BB>**B.** (Aurora, Colorado: Davies Group Publishers, 2000) Philosophical and Cultural Studies in Religion 8<sup>o</sup>, ix, 221 pp.; ISBN: 1088570563

According to Altizer's new "Afterword" (pp. 201-9 of the 2000 edition), the chief changes needed in the book are taking into account (1) the "proliferating" Blake scholarship and criticism, (2) the integral relationship of "Blake's vision and the Christian epic tradition", and (3) the "extraordinarily complex" nature of "Blake's relationship to Gnosticism" (pp. 201, 204).

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1969

§**M.S. Hall**, *Christian Century*, LXXXIV (23 August 1967), 1070

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§**Francis G. Wilson**, *Modern Age*, XI (1967), 419-21  
(with others)

**D.V. E[rdman]**, *English Language Notes*, VI (1968), 20  
**Thomas Merton**, “Blake and the New Theology.”

*Sewanee Review*, LXXVI (1968), 673-82 (while it is “helpful in understanding the theology”, “there is much more left in Blake that this key has failed to open” [pp. 681-82] <BBS 572>) **B.** Pp. 3-11 in his *Literary Essays of Thomas Merton*. Ed. Brother Patrick Hart. (N.Y.: New Directions, 1984) Published by 2009 as an E-book.

§**F.W. Dillstone**, *Theology Today*, XXV, 4 (January 1969), 495-97

§**Mary Lynn Woolley**, *Journal of English and Germanic Philology*, LXVIII, 1 (January 1969), 186-91

**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, 4 (October 2001), 700-2 (“this book remains an important historical document of its time”)

§\***Alves, Andrea Lima**. “A interação entre texto e ilustrações nos illuminated books de William Blake pelo prisma da obra *America, a Prophecy* [The Interaction Between Text and Illustration in the Illuminated Books of William Blake through his work *America, a Prophecy*].” Universidad Estadual de



Campinas Ph.D., 2007, 279 pp. In Portuguese

§**Alves, Hélio Osvaldo.** "Um Desenho da Vida: Tradução e Traduições." Pp. 113-28 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 das mãos: O 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 (Manoa) Ph.D., 1995. 312 ll.

Blake was an antinomian; "the final three chapters recontextualize woman".

*Among Friends of Jackson Library*  
[University of North Carolina, Greensboro]  
Volume I, Issue 3  
(Fall 2001)

\*Dr **William K. Finley** (Special Collections Librarian).  
"Dreamer of Dreams: William Blake, Poet and Artist." Pp. 2-4. (A summary of his life and works.)

**Anon.** "Celebrating the Millionth Volume for UNCG: William Blake's *Illustrations of the Book of Job*: Fall 2001 Schedule of Events." P. 6.

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**\*Barry K. Miller** (Special Projects Librarian). "Interest in Blake Soaring." Pp. 7-8. (A survey of Blake "revivals".)

**\*Anon.** "The William Blake Archive." P. 8. (A very brief description.)

**An, Young-ok.** "Between Prometheus and the monster: Gender configurations in Romantic revolutionary poetics." *DAI*, LVII (1997), 3945A. Southern California Ph.D., 1996.

Concerns Blake (especially *Milton*), Mary Wollstonecraft, Percy Bysshe Shelley, and Mary Shelley.

**An, Ran.** "Bing Zhi De Yi Shu--Wei Lian Bu Lai Ke Shi Ji 'Tian Zhen He Jing Yan Zhi Ge' De Kong Jian Meng Tai Qi Xu Shi [Juxtaposed Art—Spatial Montage Narrative in William Blake's *Songs of Innocence and of Experience*]." *Wen Yi Zheng Ming [Contended Literature]*, No. 3 (2014), 190-95. In Chinese

**An, Ran, Shu-Ying Zhao, Wen-Yi Liu.** "Bu Lai Ke Shi Ge Zou Xiang Kong Jian Wei Du Tan Suo De Ke Xing Xing Yan Jiu [A Study on the Possibility of Spatial Dimension Interpretation in Blake's Poems]." *Bian Jiang Jing Ji Yu Wen Hua [Border Economy and Culture]*, No. 3 (2014), 90-91. In Chinese

**An, Xiao-Hong.** "Yi Shi Lun Shi--Dui Bu Lai Ke Shi Zuo 'Lao Hu' de Xin Jie Du [Poetics--A New Reading of 'The Tyger' by Blake]." *Heng Shui Xue Yuan Xue Bao [Journal of Hengshui University]*, IX, 2 (June 2007), 46-48. In Chinese

The essay suggests that "The Tyger" implies "Blake's

poetics” on Romanticism.

**Andersen, Hans Christian**, *Works*

The book is unrelated to Blake.

REVIEW

**Anon.**, “Works of Hans Christian Andersen”,  
*Blackwood’s Edinburgh Magazine*, LXII (**October 1847**), 387-407 (the “Introduction” to *Innocence* is quoted to show that Blake is “a man of somewhat kindred nature” to Andersen [p. 389]) <BB #1083>

**Anderson, Jack.** "Dance View: More Than a Revival, a Revolution." *New York Times*, 26 September 1993, Section 2, p. 6.

Review of the Birmingham Royal Ballet performance of Ninette de Valois' "Job" (1931) based on Blake "that had not been staged for 20 years".

§**Ando, Eiko.** “Blake no A Vision of the Last Judgment ni tsuite [On Blake’s A Vision of the Last Judgment].” *Muroran Kogyo Daigaku Kiyo* [*Memoirs of the Muroran Institute of Technology*], LVIII (2009), 79-87. In Japanese

**Ando, Eiko.** "Blake no Yottsuo 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*

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*Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 25-33. In Japanese

**\*Ando, Kiyoshi.** "Blake: America no Kaitei ni tsuite--Cancelled Plates o chushin ni: On the Revisions of Blake's *America*--A Study of the Cancelled Plates." *Jinmonkagaku Ronshu, Ichimura Gakuen Daigaku Tankidaigaku, Jinmonkagaku Kenkyukai: Journal of Science of Culture and Humanities, The Society of Culture and Humanities, Nagoya Economics University, Ichimura Gakuen Junior College*, 37 (1985), 27-52. In Japanese <BSJ>

**Ando, Eiko.** "William Blake's Religious World." *Muroran Kogyo Daigaku Kiyo: Memoirs of the Muroran Institute of Technology*, LX (March 2011), 1-8.

**Ando, Kiyoshi.** "Blake, Wordsworth Coleridge to 1790 nen dai eikoku no France kakumei ronso [Blake, Wordsworth, Coleridge and Arguments on the French Revolution in the 1790s in England]." Nanzan Daikagu [University] Ph.D., 19 February 2001 In Japanese

Presumably this is the basis of Ando's *Igirisu Romanha to Furansu Kakumei – Blake, Wordsworth, Coleridge to 1790 nendai no kakumei ronso* [*English Romanticism and the French Revolution – Blake, Wordsworth, Coleridge, and the Revolutionary Arguments in the 1790s*] (2003).

**Ando, Kiyoshi.** "Daiei Hakubutsukan zo William Blake no Illuminated Printings Kenkyu: A Study of William Blake's

Illuminated Printings in the British Museum." *Jinmon Kagaku Ronshu*, Nagoya Keizai Daigaku, Ichimura Gakuen Tankidaigaku, *Jinmon Kagaku Kenkyukai: Jinmonkagaku-Ronshu*, *The Journal of Science of Culture and Humanities*, Nagoya Economics University, Ichimura Gakuen Junior College, No. 48 (1991), 119-45. 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), 102-6, in Japanese

**Ando, Kiyoshi.** "Kaigai dayori: Aisubeki Blake Enthusiasts no tsudo: 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.

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**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<sup>o</sup>, xi, 206 pp.; ISBN: 9173465054

A dissertation arguing that in “*The Four Zoas*, *Milton* and *Jerusalem*, Blake emerges as an advocate of a utopian existence with complete gender equality” (p. 1).

**Ankarsjö, Magnus.** *William Blake and Gender.* (Jefferson [North Carolina] and London: McFarland and Company, 2006) 8<sup>o</sup>, 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. 60-21), *Milton* (pp. 122-57), and *Jerusalem* (pp. 158-90).

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), 133-35 (a “well-meaning book”, though “Ankarsjö ... tends to misread and take things out of context”; “his study

appears somewhat reductive in the light of  
resurgent feminist scholarship”)

**Mark Lussier**, *European Romantic Review*, XXI, 1  
(February 2010), 131-37 (with two others)

**Ankarsjö, Magnus**. *William Blake and Religion: A New  
Critical View*. (Jefferson, North Carolina: McFarland and  
Co., 2009)

About Blake and the Moravians.

#### REVIEWS

**Jason Whittaker**, *Year's Work in English Studies*, XC,  
1 (January 2011) 653-54 ("often confusing")

**Christopher Rowland**, *Blake*, XLV (Summer 2011),  
pp. 38-39 ("the book is an interesting read", but it  
"omits key aspects of Blake's[religious]  
concerns")

§**Annwn, David**. *Grief's Work and Death's Questions:  
Dunbar, Blake and Robert Duncan*. ([No place: No  
publisher, ?1996]) 15 pp.

"A paper delivered at the Open University Arts Faculty  
Conference: Sickness and Death, Manchester ... October 19th,  
1996."

\***Annwn, David**. *Hear the Voice of the Bard! Who Present,  
Past, & Future Sees: Three Cores of Bardic Attention: the  
Early Bards, William Blake & Robert Duncan*. (Hay-on-Wye  
[Wales]: West House Books, 1995) 8°, 32 pp.; ISBN:  
0952189119

The Blake section is pp. 16-31; "Bards recur in Blake's  
work up to *Jerusalem*" (p. 25).

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**Sarah Joyce**, *Journal of the Blake Society* (1996), pp. 65-67 (it is a "perceptive reading" of the "Introduction" to *Experience*)

\***Anon.** Untitled. *Dancing Times*, December 2000.

"Arts Minister William Howarth has placed a temporary ban on the export of ... *God Blessing the Seventh Day*, by William Blake."

**Anon.** Untitled. *Lancet*, II, 1941 (**10 November 1860**), 467.  
<Boston Medical Library>

Theories, if they are to be of value, must be founded upon facts .... This truth, however, appears to be ignored in some of the papers and discussions which form the staple of some of the Medical Societies. ... So it is recorded of a dreamy and enthusiastic painter, that he once saw the ghost of a flea, and sketched it ....

**Anon.** Untitled. *New York Times*, 4 July 1875.

Reprints matter from Anon., "On Some Strange Mental Feats", *Cornhill Magazine*, XXXII (1875), 157-75.

**Anon.** Untitled. *New York Times*, 29 December 1927.

**Anon.** Untitled. *Observer* [London], 11 October 1964.

Reproduction of the Phillips portrait of Blake, of Blake's horoscope, and of "a painting of the horoscope".



**Anon.**Untitled (under Blake [1758-1828]). *Pierer's Universal-Lexikon der Vergangenheit und Gegenwart ...*, II (Altenburg: Verlangsbuchhandlung von H.A. Pierer, 1857), 841.

**Anon.** Untitled. *Times* [London], 22 July 1891.

"a copy of the 'Poetical Sketches' [A] has found its way into the National Collection [the British Museum]".

\***Anon.** Untitled. *Times* [London], 1 August 1992, p. 12.

About Paolozzi's 12' statue of Newton after Blake's design for the new British Library--see Willmott, et al for sequels.

§**Anon.** Untitled. *Weekly News*, 20 March 1928, p. 15.

A description of the discovery of the New Zealand *Job* watercolours, saying "there is every reason for the assumption that Linnell gave the Blake paintings to his young friend before the latter set out for New Zealand".

§**Anon.** "Acquisitions." *National Art Collections-Fund*, 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.** *Anarchism in England: English Anarchists, William Blake, Michael Moorcock, Clifford Harper, Lemmy, Gee Vaucher, Alex Cox, Peter Neville*. (Memphis: Books LLC, 2010)

This is a string of Wikipedia articles.

\***Anon.** “And did Blake’s feet, in ancient time, walk upon county’s fields?” *Gainsborough [Lincolnshire] Target*, 5 March 2004.

Professor David Worrall is alleged to believe that Blake “may have been inspired by fields by the River Trent near Gainsborough” to write his “Jerusalem” hymn in *Milton* when he “visited the area to see his mother”.

§**Anon.**, ed. *Art by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 108 pp. ISBN: 9781155319315 Not illustrated

**Anon.**, “Art. VIII”, review of *The Sacred Poetry of the 17th Century* (1836), *The Works of Cowper, with a Life*, ed. Robert Southey (1836), *The Poems of Young*, and R.A. Willmott, *Lives of Sacred Poets*, in *Church of England Quarterly Review*, I, 1 (1837), 171-229

“as developed in Blake’s Illustrations of the Night Thoughts, the last scene becomes grotesquely sublime.” (208)

The “last scene” is apparently about the vale of Death in Night III, but I do not find a design which is especially apt.

**Anon.** "Art and Artists: Genius and Insanity." *Morning Post* [London], 13 June 1922.

"'Fine madness' outmeasured Blake's sanity."

**Anon.** “Art Periodicals: Rediscovered Painting by Blake.” *Times* [London], 18 June 1929, p. 8.

About the article on “Charity” by Laurence Binyon in the *Burlington Magazine*, LIV (1929), 284-85.

**Anon.** "The Art Student's League. Drawings by William Blake, of London, and John La Farge, of New-York--Painting by Whistler." *New York Times*, 8 January 1879.

On the pictures at the "reception given last night" for the Art Student's League, which included Blake's *Thel* [E] and sketches, with first editions such as Blair's *Grave*. "Most of the relics of Blake hanging on the wall have never been published .... they belong to the family of Mr. Gilchrist" [i.e., Anne Gilchrist].

\***Anon.** "Art Treasure Found: William Blake Water-Colours Discovered in Auckland House: Link with Great Poet." *Sun* [Auckland], 23 March 1928.

The drawings are for *Job* [the New Zealand Job copies] and "The Wise and Foolish Virgins" owned by "Mrs E.J. Hickson and her sister Miss Martin, daughters of the late Mr. Albin Martin".

**Anon.** "Artistes anglais.--William Blake. (I)." *Gazette*

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*littéraire: Revue française et étrangère de la littérature, des sciences et des beaux-arts*, 1<sup>re</sup> Année--Tome I<sup>er</sup> [Paris], N<sup>o</sup> 17 (25 May 1830), 265-68. <Bibliothèque nationale de France> In French **B. [Fr. Grille.]**<sup>878</sup> "Blake, peintre, graveur, et poète anglais." *Le bric-à-brac: avec son catalogue raisonné*, Vol. I (Paris, 1853), 293-301. <Bibliothèque nationale de France> In French **C. François Grille**, "Blake, peintre, graveur et poète anglais", *Revue universelle des arts* [Paris and Bruxelles], IV (1861), 272-75. <Bibliothèque nationale de France> In French

The *Gazette littéraire* account is an adjusted translation of Cunningham's ¶2-3, 8-12, 14-29, 36-39, 41-42, 45, 44, 46-47, 49 (¶39, 44-47, 49 much contracted). A footnote says: "Nous avons emprunté les détails contenus dans cette notice à l'ouvrage intitulé: *Lives of English artists*, par M. Allan Cunningham, qui a été récemment publié à Londres."<sup>879</sup>

Anon. writes in the first person ("Je n'ai pu retrouver" for Cunningham's "I can find no traces" [¶3]). Cunningham's "hosier" (¶2) becomes a "bonnetier"; "became ... a poet" (¶3) becomes "montré quelques symptômes de métromanie"; "Basire" (¶2) becomes "Bazire"; "Strong Wicked Man" (¶27) becomes "*mauvais riche*"; "The Spiritual Form of Pitt" (¶29) becomes "*la forme spirituelle de Seth*"; "Voici le géant Goliath" in the midst of the account of Visionary Heads in ¶38 has no authority in Cunningham; "answered Blake haughtily" (¶41) becomes "répondit Blake en riant"; "Lot" (¶41) becomes

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<sup>878</sup> The name of Fr. Grille (François-Joseph Grille [1782-1853]) is given on the title page of the volume but not on the essay.

<sup>879</sup> The work cited is *The Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830), II, 140-79.

"Loth"; "the Man of Uz" (§42) becomes "l'homme de huis"; "Prophecies ... concerning America ... [and] Europe" (§45) becomes "*Prophéties sur l'avenir de l'Europe et de l'Amerique*". Anon. omits all Cunningham's transcriptions of Blake's poems.

**B-C.** The accounts by François Grille give Cunningham §§11-12, 18, 37, 47 via *Gazette littéraire*. That in *bric-à-brac* is corrected and improved in *Revue universelle* ("Blak" becomes "Blake"), though "*tombeau de Nelair*" (Blair's *Grave*) merely becomes "*Tombeau de Nelair*". In both, "métromanie" in *Gazette littéraire* becomes "mélomane".

**Anon.** "An Artists' Entente: What We Owe to John Linnell." *Glasgow Herald*, 16 February 1918.

Reflections on the relationship of Linnell and Blake, on the occasion of the impending sale of the Linnell Blakes at Christie's.

**Anon.** "At the annual meeting of the Blake Society ...." *Times* [London], 29 May 1936, p. 17.

About appointments of officers in the Society.

**Anon.** "Attack and Defence of Swedenborg in the Cheltenham Examiner." *Intellectual Repository and New Jerusalem Magazine*, V, lx (**November 1839**), 663. <Bodley>

The attack in the *Cheltenham Examiner*, 4 September 1839, assumes that the new edition of Blake's *Songs* is "a fair specimen of what 'Swedenborgianism' truly is". A reply by A Swedenborgian is in the issue for 8 September, but it does not point out "that Swedenborg and his doctrines are in no degree

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answerable for the fantasies and absurdities of Blake”, whose “childish” poems should be called “Songs of Silliness and Diseased Perception”.

**Anon.** “Bets license for Blake’s home.” *Times* [London], 10 April 1968, p. 2.

About the objections to the conversion of 17 South Molton Street.

**Anon.** *Bibliographie Étrangère Année 1811* (Paris: Treuttel et Würtz; Strasbourg: Chez les memes Libraires [?1812]), 253. In French

The articles listed here from *Vaterländisches Museum*, II, include “(6) sur William Blake, artiste, poète et visionnaire” [by Crabb Robinson].

*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 October 1949, p. 7.

From Graham Robertson bequest of 3 Blakes.

**Anon.** “Blake and the Flaming Line: The Fifth of Dr. Nikolaus Pevsner’s Reith [BBC] Lectures.” *Times* [London], 14 November 1955, p. 3.

A summary.

\***Anon.** “Blake [bleyk], William.” *Türk Ansiklopedisi*, VII (Istanbul, 1955), 102-3. In Turkish

§**Anon.** “Blake Book Illustrations.” *Daily Telegraph* [London], 26 July 1929.

**Anon.** “Blake books in lieu of estate duty.” *Times* [London], 21 October 1971, p. 14.

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*Europe* [B] and *Visions of the Daughters of Albion* [C], valued at £20,118, were accepted from the estate of the late Rolf, Baron Cunliffe for the Hunterian Library of Glasgow University.

**Anon.** "Blake Centenary." *Glasgow Herald*, 15 August 1927.

Caption for a photograph of Mr Thomas Wright standing on a chair to unveil the new tombstone of Blake in Bunhill Fields.

**Anon.** "Blake Centenary. Celebrations at Felpham." *Times* [London], 15 August 1927.

Blake's cottage "has been kept, so far as possible, in its original condition by its various owners."

**Anon.** "Blake Centenary Memorial Service." *Times* [London], 11 October 1927, p. 9

Held at Christ Church, Westminster Bridge Road, Lambeth.

**Anon.** "Blake Centenary. Service in Wesley's Chapel and Graveside Poems." *Yorkshire Post*, 13 August 1927

**Anon.** "Blake Centenary. Tribute at Wesley Chapel by Rev. G.H. McNeal." *Sheffield Telegraph*, 13 August 1927

**Anon.** "Blake Collection of the Nation. Important Additions." *Glasgow Herald*, 11 December 1914.

"Nelson" and "Bathsheba at the Bath" were given to the Tate Gallery.



**Anon.** "Blake Drawings for Young." *Times* [London], 28 July 1928, p. 13.

About the gift by Frances Emerson of Blake's *Night Thoughts* watercolours to the British Museum Print Room, according to Keynes.

**Anon.** "Blake Drawings Go to British Museum." *AAN*, 18 August 1928.

Mrs Frances White Emerson has given the 537 *Night Thoughts* drawings to the British Museum Print Room.

**Anon.** "Blake Drawings: Great Gift to British Museum: A Suggestion for Glasgow." *Glasgow Herald*, 30 July 1928.

On Mrs White's gift of the *Night Thoughts* drawings to the British Museum Print Room; could they not be exhibited in Glasgow?

**Anon.** "The Blake Drawings. New Light on Discovery. A Miniature Series. Most Delicate Workmanship. Question of Authenticity." *Herald* [Melbourne], 28 March [1928].

A detailed description of the "New Zealand" Job drawings, suggesting that they were given by Linnell to Albin Martin.

§**Anon.** ("The Post's Representative", London). "Blake Drawings: The Book of Job." *Evening Post* [Wellington, New Zealand], CXXV, 28 (3 February 1938), 27.

A factual account.

\***Anon.** "Blake (Guillermo)." *Enciclopedia universal*

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*ilustrada europeo-americana*, VIII (Barcelona: Hijos de España, [c. 1960]) Pp. 1058-59 In Spanish

**Anon.** "Blake House." *Daily Telegraph* [London], Wednesday 7 October 19[ ].

About Blake's South Molton Street residence which is for sale to "William Blake enthusiasts" for £1,500,000.

**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 November 1957.

On the Epstein bust of Blake unveiled in Westminster Abbey.

**Anon.** "Blake, John." Vol. I (1835), p. 522 of Neues allgemeines | Künstler-Lexicon | oder | Nachrichten | von dem | Leben und den Werken | der | Maler, Bildhauer, Baumeister, Kupferstecher, | Formschneider, Lithographen, Zeichner, Me- | dailleure, Elfenbeinarbeiter, etc. | = | Bearbeitet | von | Dr. G.K. Nagler. | - | *Erster Band*. | A -- Boe. | - | München, **1835**. | Verlag von E.A. Fleischmann. <Getty Research Institute (Los Angeles)>

"Blake, John, Bruder William's, ebenfalls Zeichner and Kupferstecher, arbeitete mehreres für literarische Erzeugnisse.

Im Jahre 1817 stach er die 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, Katharine." Pp. 209-10 of Sarah Josepha Hale, *Woman's Record; or, Sketches of all Distinguished Women, from "The Beginning" Till A.D. 1850. Arranged in Four Eras. With Selections from Female Writers of Every Age. Illustrated by Two Hundred and Thirty Portraits on Wood By Lossing and Baritt.* (N.Y.: Harper and Brothers, **1853**). <Harvard> **B.** Second Edition, Revised, with Additions (N.Y.: Harper and Brothers, **1855**). Pp. 209-10. <Victoria University in the University of Toronto> **C.** (N.Y.: Harper and Brothers, 1870) Pp. 209-10. **D.** *Biography of Distinguished Women; or, Woman's Record from the Creation to 1869.* (N.Y.: Harper and Brothers, 1876) **E.** (1970)

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Mostly quotation from “a writer who knew them intimately” [Cunningham ¶10]; Blake died in 1828 and “She died a few years afterwards”.

**Anon.** “Blake, Katherine.” P. 111 of *A Cyclopædia of Female Biography: Consisting of Sketches of All Women Who Have Been Distinguished by Great Talents, Strength of Character, Piety, Benevolence, or Moral Virtue of Any Kind; Forming a Complete Record of Womanly Excellence or Ability*. Ed. **H[enry] G[ardiner] Adams**. (London: Groombridge and Sons, 1857).

Quotes Cunningham about her.

**Anon.** “Blake-Lovers Walked In: Cottage Owner's Complaint.” *Bognor Regis Post*, 16 October 1965.

Dorothy Howell complains about the plaque the Council put on her cottage in Felpham.

**Anon.** “Blake Moulded in Song.” *Times* [London], 7 December 1965.

Account of “the performance of Britten's *Songs and Proverbs of William Blake* by the composer and the dedicatee, Mr. Dietrich Fischer-Dieskau ... at Fairfield Hall, Croydon”.

**Anon.** “Blake Notebook Given to Britain | Manuscript Includes Poems, Sketches and Prose Drafts by Literary Mystic | Donated by U.S. Woman | Museum Terms it Treasure--Bicentenary Exhibition Will Feature Display.” *New York Times*, 16 April 1957, p. 35.

The Notebook was acquired in 1887 by Mrs Emerson's

father, and she gave it to the British Museum on 10 March 1957.

**Anon.** "Blake Paintings for £5 Million." *Sunday Telegraph* [London], 27 April 2003.

**\*Anon.** "A Blake Picture. Important Find in City Library. Fruit of a Vision." ([?Auckland, New Zealand] 1927)

The "Blake Picture" "discovered last week" is the drawing called \**"Lot and his Daughters"* in Auckland Public Library, and "Another Blake discovery" made there "recently" was of \**America* (N) and *Europe* (I).

**Anon.** "Blake Pictures at the Tate Gallery. Two Important Additions." *Nottingham Gazette*, 10 December 1914.  
"Bathsheba at the Bath" and "Nelson" acquired by the Tate.

**\*Anon.** "Blake Remembered After a Century." *Literary Digest* [N.Y.], XCIV, 1951 [N.S. No. 11] (10 September 1927), 26-27, plus more reproductions on pp. 28 and 29.

A summary of bi-centennial memorials of Blake by John Freeman, *Bookman* <**BB** #1632>, S.P.B. Mais, *Daily Telegraph* <**BBS** 557>, and R.R. Tatlack, *Daily Telegraph* <**BBS** 657>.

**Anon.** "*Blake Studies in Japan* Johoteikyo no Irai [Request for Information on the Works for *Blake Studies in Japan*]." *Eigo Seinen: The Rising Generation*, CXL (1994), 49. In Japanese

A request [by Professor Kenkichi Kamijima] on behalf of Keiko Aoyama.

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**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), 215-18. <Bodley>

Quotes Cunningham [¶8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49].

**§Anon.** "Blake, 'The Body of Abel Found by Adam and Eve'." In *Techniques of the Great Masters of Art*. (Secaucus [New Jersey]: Chartwell Books, 1985) **B.** §([London]: New Burlington Books, 1987) **C.** (Secaucus: Chartwell Books, 1989) **D.** §(1993) **E.** §(London: Quantum Book, 1996) **F.** §(Kent [England]: Grange Books, 2000) **G.** §(London: Quantum Books, 2004)

The work is an amalgamation of *Techniques of the World's Great Painters*, *Techniques of the Impressionists*, and *Techniques of Modern Art*.

**Anon.** "Blake (W.)." [under "Recherches Bibliographiques"]. *Bulletin de l'Aliance des Arts* [Paris], ed. Paul Lacroix, II, 1 (10 Juillet 1843), 48. In French

Mentions "Songs of Innocence", Romey's essay, Cunningham, *Thel*, *Milton*, *Jerusalem*, Blair's *Grave*, and *Job*, which are "introuvables en France"; Blake was "passablement

fou”.

**Anon.** “Blake (Wilhelm) ....” *Encyklopedyja Powszechna*, III (Warszawa: S. Olgelbrand, **1860**), 744. In Polish <Columbia>

**Anon.** “Blake, William.” *Columbia Encyclopedia*, Sixth Edition (2001), online

**\*Anon.** “Blake, William.” *Enciclopedia Europe*, II ([Italy]: Aldo Garzani, 1976), 388. In Italian

**\*Anon.** “Blake, William.” *Magyar Nagylexikon*, IV (Budapest, 1995), 130-31. In Hungarian

**\*Anon.** “Blake, William.” *Meyers Enzyklopädisches Lexikon*, IV (Mannheim/Wien/Zürich, 1972), 292-93. In German

**\*Anon.** “Blake, William.” *La Piccola Treccani: Dizionario Enciclopedico*, III (Milano, Roma, 1995), 232. In Italian

**Anon.** “BLAKE, WILLIAM.” *The Supplement to the Penny Cyclopædia of the Society for the Diffusion of Useful Knowledge*. Vol. I. (London: Charles Knight and Co., **1845**) Pp. 201-2. <New York Public Library>**B.** (**1851**) Pp. 201-2.

He was an “extraordinary artist” whose books are “replete with beauties of the highest order” but who suffered from “a species of chronic insanity”.

The account from Cunningham, complete with “replete with beauties of the highest order”, is silently adapted in *The National Cyclopædia* (**1847**) <BBS 342>, *The English*

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*Cyclopædia* (1856) <BB #884>; in **S. Spooner**, *A Biographical History of the Fine Arts* (1873) <BBS 645E>, and doubtless elsewhere.

§**Anon.** "Blake, William, artist-poet." Vol. V, p. 123 of Robert Chambers's *Cyclopædia of English Literature: A History, Critical and Biographical, of British and American Authors, with Specimens of Their Writings*, Originally Edited by Robert Chambers, LL.D., Third Edition, Revised by Robert Carruthers, LL.D. In Eight Volumes. (N.Y.: American Book Exchange, 1830) Vol. V, p. 123.

My only evidence comes from the Index in Vol. VII which indicates that there are extracts from *Poetical Sketches*. The account was later revised by Robert Carruthers (1876, 1892) <BB #1347>, and James Douglas (1901-1903) <BB #1513>.

**Anon.** "Blake (William), graveur, peintre et poète anglais." P. 149 of *Dictionnaire Encyclopédique usuel*. Ed. **Charles Saint-Laurent**. Quatrième édition. (Paris: Librairie scientifique, industrielle et agricole de Lacroix Comon, 1858) <Bibliothèque nationale, Paris> 1 short paragraph in French

**Anon.** "BLAKE, WM, an artist and poet of singular genius and originality, remarkable also for his extraordinary visions, 1759-1827." *Cyclopædia of Biography: Embracing a Series of Original Memoirs of the Most Distinguished Persons of the Times*. Ed. Elihu Rich. (London and Glasgow: Richard Griffin and Company, 1854). P. 86. <New York Public



Library>**B.** *The Pictorial Cyclopædia of Biography ...*  
American Edition. Ed. Francis L. Hawks. (N.Y.: Appleton  
and Company, **1856**) P. 102. <Michigan>**C.** *The*  
*Comprehensive Dictionary of Biography; Embracing A Series*  
*of Original Memoirs of The Most Distinguished Persons of All*  
*Countries, Living and Dead ...* (London and Glasgow:  
Richard Griffin and Company, **1860**). <Bodley>

**Anon.** "Blake Works Acquired by the Tate: A Forgotten  
Painting." *Times* [London], 5 April 1950, p. 8.

The Arlington Court Picture on loan to the Tate..

**\*Anon.** "Blake's Cottage to be allowed to retire." *Evening*  
*News*, 12 October 1965, p. 15.

Because tourists invaded the Felpham Cottage when a  
plaque was put on it, the Council has agreed to remove the  
plaque.

**Anon.** "Blake's home to be betting shop." *Evening Standard*  
[London], 24 January 1968.

The home is at 17 South Molton Street.

§**Anon.** "Blake's House." *Glasgow Herald*, 3 November  
1916.

§**Anon.** "Blake's House in Lambeth." *Glasgow Herald*, 2  
December 1918.

**Anon.** "Blake's Illustrations to Gray's Poems." *Glasgow*  
*Herald*, 6 November 1919.

On their provenance.

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§**Anon.** "Blake's 'Samson' Now £1,100." *New York Times*, 31 July 1946.

**Anon.** "Blake's Visionen." *Magazin für philosophische, medicinische und gerichtliche Seelenkunde* [ed. J.B. Friedreich], IV [Wurzburg] (1830), 34-39. In German <Princeton>

The account from Cunningham comes via "Das Ausland. April 1830. Nro. 101".

**REVIEW Referring to Blake**

**Anon.**, *Medicinisch-chirurgische Zeitung* [Innsbruck], XXXIX, 1006 (17 Marz 1836), 340-52 In German <Bayerische Staatsbibliothek, München> (about "Blake's visionen": "Blake war ein armer Mahler, der eine Menge Erscheinungen von Verstorbenen frey und willkürlich in seinem Geiste hervorrief, und sie auch wirklich äusserlich verkörpert vor sich zu sehen glaubte, so, das er sie abzeichnen, ja sich mit ihnen unterhalten konnte. So sah er die Geister Pindar's, Virgil's, Milton's u.s.w." [p. 352])

§**Anon.** "Blurring Blake." [*Times Literary Supplement*], 21 November 1958.

**Anon.** "Bodley Gifts." *Times Literary Supplement*, 2 November 1940, p. 549.

According to *Bodleian Library Record* (1940), the gifts include Miss A.G.E. Carthew's *Songs of Innocence* (L).

**Anon.** "Books--Authors." *New York Times*, 26 February 1966.

"Aileen Ward ...has contracted with Viking to do a biography of William Blake" [but in July 2014 it had not yet appeared].

**Anon.** "Boston Museum Buys Fine Blakes." *AAN*, 3 October 1927.

The new Blakes at the Museum of Fine Art are "Nebuchadnezzar" and *Job* prints.

**Anon.** "Britain's Tate unveils mislaid Blake etchings." *Yahoo! NewsCanada*, 11 January 2010, online.

The Tate "unveiled Monday eight 'powerful' etchings by ... William Blake, which lay undiscovered for decades before turning up at a second-hand book-sale" "tucked away inside a railway timetable in a box of books." It was bought by the Tate for £441,000 with the help of the Art Fund. The vendor "has asked to remain anonymous". They will be "on public display" at the Tate in July and will then "travel to the Pushkin State Museum of Fine Art in Moscow in November 2011 for the exhibition of William Blake and British Visionary Art."

**Anon.** "The British School of Design." *Library of the Fine Arts*, III, 13 (**February 1832**), 89-95.

Fuseli "had few if any imitators, unless the equally eccentric designs of Blake can be considered as imitations" (p. 91).

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**Anon.** "Bunhill Fields as a Garden of Rest: Future of William Blake's Grave." *Times* [London], 29 November 1949, p. 7.

The graves of William Blake and many others will be moved.

**Anon.** "Bunyan and Bunhill Fields." *Fraser's Magazine*, XXXI, 183 (**March 1845**), 308-19. <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**), 107-14.

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.** "City's historic link to Blake." *Chichester Observer*, 28 November 2007.

The 4' x 6' coat of arms in Guildhall was probably there when Blake was tried for sedition.

§**Anon.** "Colored Prints by Miss [Mary A.] Cassatt. Drawings by William Blake." *New York Times*, 3 October 1891.

**Anon.** "Commentary." *Times Literary Supplement*, 8 February 1968, p. 137.

Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a betting shop", the betting firm could not get the lease, and instead "the property ... is about to fall to a couturier."

§**Anon.** "Conservation of Blake's 'Hecate'." *Huntington Calendar*, September-October 1994.

\***Anon.** "Council Remove Sign to Restore Blake's 'Heaven'." *Evening Argus*, 12 October 1965, p. 18.

The plaque on Blake's Felpham cottage seemed to invite unwanted invasions of tourists.

**Anon.** "Death of Blake, the Painter." *Arthur's Home Magazine* [Philadelphia], III (**March 1854**), 220. <Princeton>  
<BB #912> **B.** *New American Magazine* [Cleveland], II, 10 (**April 1854**), 304-5. <Indiana>

Silent quotations from Cunningham.

**Anon.** "Discovery of William Blake's Grave." *Morning Post* [London], 29 June 1911

Summary of the essay by Herbert Jenkins.

**Anon.** "Deaths ... Mr. William Blake, an excellent but eccentric artist." *Annual Register*, LXIX [for 1827] (**1828**), 253-54. <BB>

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This obituary, silently reprinted from the *Gentleman's Magazine* (1827), is largely extracted in J. Gorton, *General Biographical Dictionary* (1841).

**Anon.** "Din Meets Blake." *Times* [London], 1 July 1965, p. 15.

Review of Ali Mirdrekvande Gunga Din, *No Heaven for Gunga Din*; it "is as if the authoress of *The Young Visitors* had set out to write one of Blake's prophetic books."

**Anon.** "The Discovery of William Blake's Grave." *New York Times*, 16 July 1911.

Herbert Jenkins found it.

**Anon.** "Editorial Notes. American Literature and Reprints." *Putnam's Monthly: A Magazine of American Literature, Science, and Art* [N.Y.], VII, 38 (**February 1856**), 213-22. <New York Public Library>

"The grotesque dreams of poor painter Blake, after a hearty pork supper, could not have been more fantastic or numerous." (P. 214)

**Anon.** "Educational Charities." *Monthly Supplement* (**31 October 1837**) of *The Penny Magazine of the Society for the Diffusion of Useful Knowledge*, No. 358 (**30 September-31 October 1837**), 420-24. <Indiana>

Holy Thursday "was commemorated in the following simple lines by Blake, an eccentric but powerful artist, who published them in a curious little volume, entitled 'Songs of

Innocence” (p. 424). A vignette represents “Cheapside – Children from the Parochial and Ward Schools going to St. Paul’s” (p. 424).

**Anon.** "Einstein and William Blake." *Glasgow Herald*, 6 May 1922.

"The key" to the meaning of "The sky is an immortal tent ..." in *Milton* "is found in Einstein's theory" of relativity.

**Anon.** "England's Ezekiel." *Times Literary Supplement*, 20 July 1951, p. 453.

"To bring his [Blake's] diversity into one re-publication ... is impossible", but the Blake Trust will try, beginning with *Jerusalem*.

**Anon.** "'English Blake'." *Glasgow Herald*, 26 January 1918.  
Ruminations on Blake.

**\*Anon.** "Epstein Bust of Blake: Westminster Abbey Ceremony." *Times* [London], 25 November 1957, p. 3.  
It was unveiled yesterday by Sir Geoffrey Keynes.

§**Anon.** "Erwerbungen 1988." *Idea: Jahrbuch der Hamburger Kunsthalle*, VIII (1989). In German  
On the acquisition of *America* pl. 1, 7.

§**Anon.** "Évangile évangile; compte rendu." *Spirale*, No. 174 (2000), 4. In French

**Anon.** "An Evening of Blake." [Http://www.bookbuffet.com](http://www.bookbuffet.com), 14 March 2004.

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On the occasion of the Book Launch 17 February for Janet Warner's book, Professor Amir Hussein (Department of Religious Studies, California State University, Northridge) was interviewed about Blake.

**Anon.** "Exhibition at Somerset House [Third Notice]." *Athenæum*, No. 239 (**26 May 1832**), 339-40.

A review of the Royal Academy exhibition: "Portrait of the Rev. A. 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**), 244-56 <Toronto>.

In the context of Henry Howard's "The Dream of Queen Catherine", "There was a clever drawing by Blake of the same subject sold at Sir T. Lawrence's sale [Christie, 21 May 1830],



of which this reminds us in no inconsiderable degree" (p. 247).

**Anon.** "Expert on poet William Blake to lecture group." *Sunday Chronicle* [Muskegon, Michigan], 15 September 1996, p. 2F.

G.E. Bentley, Jr will speak about the Blakes in the Muskegon Museum of Art.

§**Anon.** "Facsimiles of Three of the Illustrations by W. Blake to The Pastorals of Virgil." *Century Guild Hobby Horse*, No. 11 (June 1888).

**Anon.** "Fanaticism." *Correspondent* [N.Y.], III, 22 (**21 January 1828**), 348-49. <California (Berkeley)>

"In a late London paper, we found the following particulars of a well 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) 468-70), quoted with minor misprints and changes.

The author of "Fanaticism" may be the journal editor George Houston.

§**Anon.** "Felpham set to raise a toast to famous resident." *Bognor Observer*, 22 November 2007.

**Anon.** "Felpham school children follow in footsteps of Blake." *Chichester Observer*, 31 March 2008.

By writing poetry.

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**Anon.** "Film Study of the Art of Blake: An Apocalyptic World." *Times* [London], 15 October 1958, p. 8.

Guy Brenton wrote and directed *The Vision of William Blake* for the Blake Bicentenary Trust.

**Anon.** "Fine Arts. Wilkie's Blind Man's Buff." *Manchester Iris*, I, 22 (**29 January 1822**), 170.

Schiavonetti's "portraits of Vandyke and Blake ... entitle him to a high rank".

**Anon.** "A Fine Day in the Strand." *Fraser's Magazine*, XXIX, clxxii (**April 1844**), 379-91. <New York Public Library>

"In Fountain Court lived and died that gentle enthusiast in his own art, the poet-painter William Blake. The account of Blake's death-bed is one of the most pleasing and painful pieces of biographical narrative in the English language." (p. 388)

**\*Anon.** *The First & Last Days of William Blake*. (London: whiterabbit, [2003]) 16<sup>o</sup>, 20 pp., no ISBN

A pamphlet, with excerpts from Peter Ackroyd, *The Blake Archive Biography*, and John Tolva, "The 'bounding line': Verbal and Visual Linearity in Blake's 'Laocoön' and *Book of Urizen*", "produced to mark England's Second Blake Supper" (28 November 2003) of the Knights of Albion ("Crusaders for and Explorers of The Art and Vision of William Blake") and The Mental Fight Club.

**Anon.** "Five Blake Paintings: Acquisition by London Museum." *Times* [London], 28 March 1953, p. 8.

The Victoria and Albert Museum bought four Blakes, including "The Fall of Man" from William Stirling of Keir, and "The Virgin and Child in Egypt" was the gift of an anonymous American benefactor.

**Anon.** "Flaxman." Pp. 334-43 of *Distinguished Men of Modern Times. In Four Volumes. Vol. IV: Gibbon to Wilberforce. Under the Superintendence of the Society for the Diffusion of Useful Knowledge.* (London: Charles Knight and Co., 1838) <New York Public Library>

At the Royal Academy, Flaxman "joined with Blake and Stothard, both artists of original talent; but, like their more eminent companion, less favoured by fortune than many not so deserving of patronage and applause" (p. 336).

**Anon.** "Flaxman's Outline Drawings." *New-York Quarterly*, II, 1 (April 1853), 95-122. <Wisconsin State Historical Society>

About Blake's engravings for Hesiod, adapted from Cunningham: "William Blake, a man of real genius ... an engraver of rare ability, a man of transcendant imagination ... Flaxman and Blake resembled one another personally" (pp. 96-98).

**Anon.** "A French Critic on Blake." No periodical named, 22 January 1908

A summary of the argument of Benoit in *Annals of Psychological Science* 1908. <BB>

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§**Anon.**, "From Innocence to Experience." *Rosenbach Newsletter*, No. 11 (September 1988).

\***Anon.** "Graphics: Dialogue with a Flea." *Time [Magazine]*, 21 April 1967, p. 72.

About the recently "unearthed" Blake-Varley sketchbook.

§**Anon.** (An American Artist) *Hand-book of Young Artists and Amateurs in Oil-Painting*. (N.Y., 1845)

REVIEW

**Anon.**, *Methodist Quarterly Review* [N.Y.], XXX (3S, VIII) (April 1848), 242 <California (Davis)>:  
Cites Cunningham:

The selfishness of the president [Sir Joshua Reynolds] was not less destructive to the interests 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. 359-62 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), 104-5. <Wisconsin>  
Anecdotes from Cunningham, including:

When Blake, a man in finitely more wild in conception than Fuseli himself, showed him one of his strange productions, he said, “Now some one has told you this is very fine.”—“Yes,” said Blake, “the Virgin Mary appeared to me, and told me it was very fine: what can you say to that?”—“Say,” exclaimed Fuseli, “why nothing—only her ladyship has not an immaculate taste.” Family Library [see *BR* (2) 631 footnote.]

**Anon.** “I asked a thief.” *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 8.

“This poem [from the *Notebook*] is a Song of Innocence because there are not questions that are not answered, nor is there any resistance, nor anger on the part of the speaker to indicate displeasure.”

**Anon.** “Illustrious Corner in Soho: The House where Blake was Born 200 years ago.” *Times* [London], 14 November 1957, p. 3.

A detailed description and picture of the house in Broad Street. A sign-writer is on the ground-floor, and a “waistcoat tailor” is on the next floor up a “very narrow stairway”.

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**Anon.** "Intelligence in Literature and the Arts and Sciences." *New Monthly Magazine*, II, 12 (1 January 1815), 537. <Toronto>

"Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [sic] Blake, and printed in folio, to correspond with the outlines from Homer by the same eminent professor."<sup>880</sup>

This is the earliest puff for Flaxman's *Hesiod* (1817); the others are all in 1817 – *Literary Panorama*, *Edinburgh Review* and *New Monthly Magazine* – and all mis-identify the engraver as "J. Blake". The first payment to Blake for his engravings was in September 1814, but Flaxman's contract with Longman was not signed until 24 February 1816 (*BR* (2) 772, 771).

**Anon.** "An Interesting Book 'Find.'" *Nottingham Gazette*, 6 November 1919.

The find is Blake's designs for Gray.

**Anon.** "The Inventions of William Blake, Painter and Poet." *London University Magazine*, II (March 1830), 318-23. <BB>

An advertisement for this issue with contents including "on the Writings of Blake" appeared in the *London Literary Gazette*, No. 684 (27 February 1830), 144.

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<sup>880</sup> See Morton D. Paley, "Mr. J. Blake", *Blake*, XL (2007), 151.

\***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), 485-87. <Indiana>**B.** *Family Magazine ...*, VII (N.Y.: J.S. Radfield; Boston: Otis, Broaders, and Co.; Cincinnati: J.H. James and Co., 1840) Pp. 85-87. <Michigan>

“in early life, he was in the habit of frequently passing the evenings in drawing and designing in the company of that excellent painter, Mr. Stothard, Mr. Blake the engraver (lately deceased, so remarkable for the eccentricity of his opinions and designs), Mr. George Cumberland, and Mr. Sharp.” (P. 486)

**Anon.** [Miss Flaxman]. “John Flaxman, Esq. P.S. R.A.” *Gentleman’s Magazine*, XCVII, 1 (March 1827), 273-76; (May 1827), 472.

An obituary consisting mostly of a list of monuments. “His illustrations of Hesiod were made after his return to England. The original drawings remain in the possession of his sisters; and engravings from them, by W. Blake, were published in 1816” [i.e., 1817] (p. 273).

**Anon.** “John Flaxman.” *Morgenblatt für gebildete Stände*<sup>881</sup>

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<sup>881</sup> The individual issues are called *Kunst-Blatt*.

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[Stuttgart und Tübingen], XXX, 66 (18 August 1831), 261-64. In German <California (Davis)>

Anon. cites the *Annual Biography and Obituary*, XII, about "George Cumberland, Sharp, Blake, und besonders Stothard" (p. 261).

§**Anon.** "Keats Love Letter Is Brought Here: Obtained for American with Unpublished Autographs of Lamb and William Blake." *New York Times*, 11 September 1925.

The dealer Bennet J. Beyer Inc. bought from the Upcott Collection three works, including Upcott's Autograph Album with Blake's drawing and inscription.

**Anon.** "Linnell and Blake." *Evening Standard* [London], 11 March 1926.

Four paragraphs about their relationship.

**Anon.** "London News. Doings of English Authors and Publishers--Latest Announcements", *New York Times*, 30 May 1903, p. BR9.

"The Methuens are ... proposing to publish, at moderate prices, exact facsimile editions of the chief works of William Blake, which he personally engraved or colored." Their new publications are in Blair's *Grave* "and also, on a reduced scale, an edition of Young's 'Night Thoughts' with the pictures colored by Blake's own hand." The series seems to have been limited to Blair's *Grave* (1903) and *Job* (1903). Certainly Methuen did not publish a coloured *Night Thoughts*.



**Anon.** "Long John Brown and Little Mary Bell." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 8.

"This poem [from the Pickering Manuscript] is definitely a Song of Experience because it is taken into the fold of guilt, unanswered questions, protest, and resistance."

**Anon.** "A Lost Blake Frontispiece." *Morning Post* [London], 11 July 1922.

The history of *America* (K) pl. 1.

**Anon.** "Martin's Illustrations of Milton." *Athenæum*, No. 246 (14 July 1832), 459-60.

"Now we have seen sundry Satans in our day--Fuseli, Lawrence, Stothard and Blake tried their talents on the great apostate, and all, in our opinion, more or less failed" (p. 459). (The only publicly visible illustration by Blake for Milton had been in his 1809 exhibition.)

**Anon.** "Midlands stakes a claim to William Blake Heritage." Nottingham-Trent University electronic Press Release, 1 March 2004.

Professor David Worrall has won a grant of £110,000 for research on the birthplace (Walkeringham, Nottinghamshire) and religion (Moravianism) of Blake's mother.

**Anon.** "Missing Frontispiece to Blake's 'America' [K]." *Glasgow Herald*, 11 July 1922.

About its provenance.

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**Anon.** "Modern Prophets." *Putnam's Monthly Magazine of American Literature, Science, and Art* [N.Y.], III, 13 (January 1854), 33-39. <Michigan>

Mostly about Joan of Arc. The visionary Heads of "the English artist William Blake, who died in 1812" are used to explain Joan's voices.

**Anon.** "Monet Work Shown in Frick Collection | Blake Water-Colors Also Among New Acquisitions." *New York Times*, 9 June 1942.

The new acquisitions are "on display". The Blakes are 28 watercolours for *Pilgrim's Progress* and one for *Paradise Regained*.

**Anon.** "Monthly Retrospect of the Fine Arts." *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-78.

It includes a memorial of Schiavonetti: "His etchings for Blair's Grave; his head of Blake, after Philips's [sic] picture; are wonders in the style he adopted." (p. 577)

**Anon.** "Morgan Library Gets Blake Water-Colors." *New York Times*, 7 March 1950.

The watercolours for *L'Allegro* and *Il Penseroso* acquired by the Morgan in 1949.

**Anon.** "Mr. Archibald Russell: Authority on William Blake." *Times* [London], 1 Dec 1955, p. 14.

An obituary.

**Anon.** (The Writer in the Quarterly Review). "Mr. Churton Collins and the 'Quarterly Review'." *Times Literary Supplement*, 16 May 1902, pp. 239-40.

Defends "The Tyger", in response to Collins' 9 May letter.

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Collins, "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

§**Anon.** "Mrs. Emerson, Donor of Blake Drawings." *New York Times*, 11 March 1957.

Blake's Notebook given to the British Library.

\***Anon.** "Mrs. Howell hopes to be left alone." *Observer* [Bognor Regis], 15 October 1965, p. 24.

The owner of Blake's Cottage in Felpham hopes tourists will go away.

**Anon.** ("A Parent"). "Mysterious Stories. For the Christian Observer." *Christian Observer*, Conducted by Members of the Established Church, XXX, No. 11 (**November 1833**), 651-56. <California (Berkeley)>

It concerns a story about Mozart's "Requiem" in the *Saturday Magazine* (No. 77). Mozart was commissioned to compose his "Requiem" by a mysterious stranger, and he died while writing it.

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Works of extraordinary genius have been often undertaken with a fervid impulse which the artist considered inspiration, and have been hurried on “day and night,” like Mozart’s Requiem, till exhaustion of mind and body left the gifted enthusiast a prey to every melancholy feeling and awful foreboding. ... But the case of that extraordinary artist, the late William Blake, is still more in point. Before undertaking any work of extraordinary effort, he was stimulated by supposed mysterious communications; he thought that he beheld and conversed with the shades of the mighty dead; he was told what he must paint; and the objects to be described were placed, as he imagined, in glowing vision before his eyes; his aërial visitants watched the progress of his work; and his wife, fully believing all her husband’s marvellous stories, viewed him as a being whose pictorial genius was heavenly inspiration, and who was excited to the exercise of his art, not by the ordinary inducements of wealth or celebrity, or even by the inner dictates of genius, but by supernatural messages and suggestions, as inexplicable as the request of Mozart’s mysterious stranger.

... It is most probable, if the circumstance really happened [to Mozart], and was not a mere hallucination, that it could have been explained at the time, had sufficient attention been given for that

purpose ... such stories should not be protruded  
unexplained, upon the credulous reader ... [p. 655].

**Anon.** "The Myth." *Chambers's Papers for the People*, I,  
5 (Edinburgh: William and Robert Chambers, **1850**), 1-32.  
<Bodley>

"Robert Blake, the painter, used to see apparitions  
so distinctly as to paint them ..." (p. 4).

**\*Anon.** "A New Name Among the Abbey's Immortals."  
*Times* [London], 24 November 1957.

Photographs of "A Bronze Bust of ... William Blake, by  
Sir Jacob Epstein ... at Westminster Abbey".

§**Anon.** "News of the Book World Abroad: The Remarkable  
Blake Revival ...." *New York Times*, 3 November 1906.

On nine new Blake books.

**Anon.** "Night." *The Lonsdale: The International Quarterly  
of The Romantic Six*, IV, Issue iv (October 1995), 7-8.

"This is a Song of Innocence because night seems to be  
the logical and rational time to present and also illustrate the  
belief that all creatures are equal in God's eyes and all  
creatures are protected accordingly."

**Anon.** "Note by the Zoist." *The Zoist: A Journal of Cerebral  
Physiology and Mesmerism, and Their Application to Human  
Welfare* [London, Paris, Leipzig], XI, 44 (**January 1854**),  
375-76. <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

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Funeral.

**Anon.** "A Note on Blake." *Morning Post* [London], 11 July 1925.

About Blake's connection with Thomas Hayley.

**Anon.** "A Note on Blake's 'Jerusalem.'" *Glasgow Herald*, 26 September 1925.

A reply to W.W. Reid's letter; the lyric from *Milton* "is an attack on blind subservience to classical education."

**Anon.** "A Note on the History of Job." *The Birmingham Royal Ballet Formerly Sadler's Wells Royal Ballet* [programme, Birmingham, 1993]

A history of the ballet "based on Blake's 'Vision of the Book of Job'" as a programme for performances in 1993.

**Anon.** "On the Physiological and Psychological Phenomena of Dreams and Apparitions. [No. III of a Series.]" *Journal of Psychological Medicine and Mental Pathology* [London], X (1 April 1857), 292-313. <Michigan>

Swedenborg "had a tendency to *spiritualize* material objects, and *materialize* spiritual entities." "We may also cite a more recent instance – that of Blake, the artist, well known as having illustrated 'Blair's Grave' and 'Young's Night Thoughts.'" Of the Visionary Heads he writes:

We ask what were these *ideal* sitters but actual apparitions – the beings of his vivid ideality, revived by strong and vivid reminiscences of works

in which they had been delineated, and which he had reproduced in his waking-dream, and through the influence of his powerful organ of marvellousness he had regarded them as living personages? [P. 307]

**Anon.** "An Original Drawing by William Blake", *Portfolio* [Old Print Shop, N.Y.], IV (1945), 148-52.

The India ink and watercolour drawing for *America* pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue ("1901"), lot 783; (2) Acquired by Professor Charles Edwin West; (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in \*Anon., "An Original Drawing by William Blake", *Portfolio* [Old Print Shop, N.Y.], IV (1945), 148-52, for \$400 (the source of all the information above); (4) Acquired by a gentleman; (5) Offered by his grand-daughter in the Spring of 1999 to Sotheby's (N.Y.), identified by Professor Robert N. Essick (confirmed by GEB) as a Camden Hotten copy of the falling-man at the bottom left of pl. 7, and withdrawn.

**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)

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§**Anon.** "Paradoxes of William Blake's Art." *Literary Digest*, XXVIII, 26 (25 June 1904).

§**Anon.** "Parnassian Pastimes." *Baltimore Literary Monument*, II, i (May 1839), 17.

It reprints Blake's "Tyger" to show its "singular beauty, originality, and strength".

**Anon.** "Picasso and Blake as Dramatists." *Times* [London], 9 January 1950, p. 7.

A reading of *An Island in the Moon* at Rudolf Steiner Hall.

§**Anon.** "A Plan for preventing the Payment of Forged Drafts." *European Magazine*, LXXIII (June 1818), 237.

In the context of a spate of forged Bank of England bank notes, and 32 hangings for bank note forgery, Anon.'s Plan reprints Tilloch's testimonial for his proposal for a new, forgery-proof bank note of 5 April 1797 (see *BR* (2) 78) with its list of nineteen engravers supporting it, including Blake. See Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", *University of Toronto Quarterly*, LXXX (2011), 832.

The plan seems to be reprinted in the *Times*, 21 March 1818, *New Times*, 1 April 1818, p. 4, and *Philosophical Magazine*, 1 July 1818.<sup>882</sup>

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<sup>882</sup> The records of these in newspaperarchives online are so heavily corrupted as to be almost illegible.



**Anon.** "The Poet Blake. Centenary Celebration. Author's Club Eulogy." *Daily Telegraph* [London], 1 March 1927.

Long summaries of the toast of Ernest Short and of the reply of the guest of honour Geoffrey Keynes.

**Anon.** "Poetry and Painting." *Photographic Art Journal* [N.Y. and London], VI (1853), 56-57 <New York Public Library>

Blake and Young in his *Night Thoughts* had "the same turn of thought".

§**Anon.**, ed. *Poetry by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 165 pp.; ISBN: 9781155789132

A collection of notes from Wikipedia about Blake poems (e.g., "Songs of Innocence and of Experience", "The Lily").

**Anon.** "The Poetry of Blake." *Times Literary Supplement*, 1 December 1921, pp. 1-2.

"We are glad of a pretext [the publication of Sampson's *Poems of William Blake*] to write about them". "There are no words in our language so unalterable as his."

**Anon.** "Predictions and Coincidences [review of two books]." *Irish Quarterly Review*, IX, xxxiv (July 1859), 354-79. <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.

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Announcement of a lecture on "William Blake and the Empire of the Imagination" at the University of Jaume I.

§**Anon.** "Prof. Hal. S. White, Blake Scholar, 68." *New York Times*, 23 July 1962.

An obituary.

**Anon.** "Proofs of Blake's 'Europe' [a]: Purchase by the British Museum." *Times* [London], 16 November 1936, p. 19.

**Anon.** "Recent Purchase for New York Museum." *Nottingham Gazette*, 11 January 1917.

The Metropolitan Museum *Bulletin* announces the purchase of *Songs* [Y].

\***Anon.** "A Rejected Blake Drawing for Thornton: Drawing to Illustrate Thornton's Virgil." *Art News*, 4 November 1925.

Reproduction of the design on sale from the Brick Row Book Shop.

§**Anon.** "Resurrected Art of William Blake." *Literary Digest* [N.Y.], LVI, 2 (12 January 1918), 25-26.

**Anon.** "Richard Bean, Esq." *Gentleman's Magazine*, LXXXII (**October 1817**), 368-69. **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 November 1840), 316-17 <California (Berkeley)>

Cosway “pretended to raise up ‘the dead of the earth’ ... Blake the painter did the same ...” (p. 316).

**\*Anon.** "Roof of Rusted Gold." *'The Post'* [Bognor Regis], 20 April 1957, p. 5.

The thatching on Blake's Felpham cottage is being replaced.

**Anon.** “Rudolf Steiner Hall: Plays by Picasso and William Blake.” *Times* [London], 17 February 1950, p. 10.

**Anon.** "S. Foster Damon, Expert on Blake | Professor at Brown, who Wrote on Poets, is Dead." *New York Times*, 28 December 1971, p. 312.

**Anon.** "The Saleroom. Blake's Virgil Woodcuts. The Rare State I. Uncut Eight." No periodical named, [c. 1921]

On the probable sale of the Palmer proofs of Virgil.

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**Anon.** "A Satire on Rationalism: Blake's Island in the Moon'." *Times* [London], 7 October 1950, p. 8.

**Anon.** "Scene of a fairy funeral." *Evening Argus*, 28 October 1962.

Chiefly a photograph of Blake's Cottage at Felpham.

**Anon.** "Schiavonetti (Louis) ...." *Biographie Nouvelles des Contemporains* by A.V. Arnault, A. Joy, E. Jovy, J. Norvins, XIX (San-Thou) (Paris: Librairie historique, **1825**), 53-54. In French <Boston Medical Library>

Under Schiavonetti it lists "une suite d'eaux-fortes, d'après Blake, pour ... le Tombeau de Blair". The account in *Biographie universelle* is very similar.

**Anon.** "Schiavonetti, Luigi, Louis." *Penny Cyclopaedia of the Society for the Diffusion of Useful Knowledge*, XXI (London: Charles Knight and Co., **1841**), 27.

"the free etching of Blake's illustrations to Blair's 'Grave,' and the beautiful head of Blake prefixed to that work, are deservedly much admired."

**Anon.** "Scientific Obituary for 1827." *Arcana of Science and Art* ... Third Edition (London: John Limbird, **1828**) P. 240.

<Wisconsin> **B. Anon.** "Commemoracion de los Sabios y Artistas ingleses y extrangeros que han fallecido en los años 1827, 1828, 1829 y 1830." **Anon.** P. 238 of *El Propagador de Conocimientos Útiles, ó Coleccion de Datos Interesantes Aplicables a las Necesidades y a los Goces de Todas las*

*Clases de la Sociedad*, ed. Don José Luis Casaseca [Madrid], N.S., I (**Marzo, 1832**), 237-40. In Spanish <Complutensian University>

In *Arcana*, “Mr. William Blake, an eminent engraver” is under 1827; in *El Propagador* is “Mr. William Blake, grabador distinguido” along with “Beethoven, compositor tan celebrado en todo el universo.”

**Anon.** “The Sculptor’s Career.” *Eliza Cook’s Journal* [London], VIII, 205-6 (**2, 9 April 1853**), 356-60, 371-73. <Stanford> **B. Anon.** “The Sculptor’s Career. From Eliza Cook’s Journal.” *Littell’s Living Age*, No. 471 (**28 May 1853**), 538-42. **C.** *Pen and Pencil* [Cincinnati], I, 123-24 (**4, 11 June 1853**), 719-24, 755-58. <Indiana> **D.** *Anglo-American Magazine* [Toronto], III, 1 (**July 1853**), 44-50. <Michigan>

Casual very fictional references to Blake. At the age of 15, when Flaxman was at the Royal Academy,

He might then be seen in the company of Blake and Stothard,

--young men of kindred taste and genius,--gentle and amiable, yet earnest in their love of art, which haunted them as a passion. In Blake’s eyes there shown a mysterious wildness, which early excited the suspicion of his fellow students as to his sanity. ... Young Flaxman saw in Blake only the kind and affectionate friend,--sensitive like himself, glad to retire from the bustle of academic pursuits, and commune together about art and poetry, and the subjects to which the latter gave rise. All three,--Flaxman, Blake, and Stothard, thus cultivated together the art of ready design,--and the three, all

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in their day, we believe, illustrated *Paradise Lost*.  
[*Eliza Cook's Journal*, p. 358]  
The account is adapted by Samuel Smiles, q.v.

**Anon.** "Sensational Art Find. An Auckland Discovery. Set of William Blake Originals. Said to Be Worth Over £12,000." [?Herald (?Melbourne), March 1928].

Discovery of the "New Zealand" set of Job drawings.

**Anon.** "Sketch of Blake, the Painter." *Spirit of the English Magazines*<sup>883</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 February 1830) <BB #938>.

§**Anon.** "Small Provincial Images: William Blake." *Poetry Review*, XCVIII, 1, Supplement (2008), 59.

\***Anon.** "Song." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (October 1995), 7.

"This poem ["Love and harmony combine", from *Poetical Sketches*] is a Song of Innocence because just as the innocent are able to understand only the present so too does this poem understand only the present."

§**Anon.** "Stehen wir in verkehr mit der Geisterwelt?" *Blätter aus Prevorst: Originalien und Lese Früchte für Freunde des*

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<sup>883</sup> The volume title page calls it *The Atheneum; or Spirit of the English Magazines*.

*inner Lebens*, VII (1835), 168. <University of Lausanne>  
About dreams and “Blake’schen Visionen”.

§Anon. “The story behind the hymn.” *Telegraph* [London],  
27 September 2007, online.  
About the “Jerusalem” hymn from *Milton*.

Anon.. “Strange Pictures at the Secular Hall.” *Free Press*  
[Leicester], 20 October 1900.

This may have been the first occasion when Blake's  
designs (photographed by Mr. A.J. Essex) were "projected on  
to the magic-lantern screen".

Anon. “Sympathy and its Eccentricities.” *Chambers’s*  
*Edinburgh Journal*, I, 238 (22 July 1848), 59-61.  
<Michigan>

In part about Blake’s Visionary Heads.

Anon. “Tate Gallery Acquisitions: Colour Printed Drawings  
by Blake.” *Times* [London], 7 January 1949, p. 7.  
Colour prints from Graham Robertson.

\*Anon. “The things a Rambling Reporter learns. Felpham  
has a stamp Bible, tobacco, and a poet’s cottage.” *Southern*  
*Weekly News*, 20 December 1952, p. 15.  
Partly about Blake's Cottage at Felpham.

Anon. "THEATRE. Blake remembered at West Dean  
[College]." *Chichester Observer*, 11 January 2009.  
Announcement of "performances of the life and work of  
Blake". The college has a tapestry of "The Ancient of Days

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woven by the West Dean Tapestry Studio".

**Anon.** "The Times Diary: More Arabs behind their voice: Blake's house a betting shop? *Cherwell* by any other name." *Times* [London], 16 October 1967, p. 10.

"Blake's house" is the one at 17 South Molton Street.

**Anon.** "This Week in Art." *New York Times*, 26 August 1899.

A description of the "William Blake Memorial" to be placed in Central Lambeth Library, a bas relief made of Irish marble of "Death's Door" with an inscription to Dr Richard Garnett.

**Anon.** "Thoughts upon Sacred Poetry." *British Magazine and Monthly Register of Religious and Ecclesiastical Information, Parochial History, and Documents Respecting the State of the Poor, Progress of Education, &c.*, II (September 1832), 20-25 <Bodley>.

The late ingenious and unfortunate Blake, it will be remembered, considered himself endowed with the power of calling up from the dead any individual whose portrait he might be desirous of painting, and used frequently to point out to his friends the forms of the departed prince and philosopher as being actually present in his studio. A portion of this enthusiasm is inseparable from an expansive and poetical imagination [p. 22].



**Anon.** “To Correspondents.” *The Astrologer and Oracle of Destiny, a Repository of the Wonderful in Nature and the Curious in Art* [London], I, 22 (**12 July 1845**), 203-4. <Harvard>

Response (p. 204) to “A ROYAL ACADEMICIAN.—The peculiarities of Blake the painter were certainly most extraordinary, and we intend, shortly, to give a memoir of him, from the pen of one who knew him well. He once saw the ghost of a flea.” Quotes from Varley’s *Zodiacal Physiognomy*. “Whether Blake killed any of the species after this interview we are unable to say.”

There is no Blake in the index of Vol. I, p. 248.

**Anon.** “To Correspondents.” “To Clericus.” *Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c.*, No. 603 (**20 February 1830**), 125. <Michigan>

We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.

This is perhaps a response to J.T. Smith’s statement (1828) that Catherine Blake “will dispose of” “copies of her husband’s works” (*BR* (2) 626).

**Anon.** “The Tournament at the Alhambra.” *Household Words*, ed. **Charles Dickens**, XIX, 474 (**23 April 1859**), 484-89. <California (Santa Cruz)>

About a visit to “Lopez de Mallara, a mad painter” in the madhouse in the Street of the Five Wounds; “It was vanity and success drove Mallarma mad. He is always trying to paint a

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landscape of chaos, and the ghost of a flea ..." (p. 486).

The same passage is given in Walter Thornbury, *Life in Spain* (1860), 287.

**\*Anon.** "The Twelfth of August: A Yorkshire Moor: William Blake." *Times* [London], 12 August 1927, p. 14.

Seven reproductions, four of them by or of Blake.

**Anon.** "£12,000 Find of Art Treasures. Blake's Illustrations for 'Book of Job'." *Express*, 24 March 1918.

About the "New Zealand" set of Job drawings.

**\*Anon.** "21.09.2015 Felpham, Sussex." *Times Literary Supplement*, 2 Oct 2015, p. 3.

Blake's "Felpham cottage has been saved for the nation by the Blake society and its donors."

**Anon.** "22.02.11 London EC1." *Times Literary Supplement*, 25 February 2011, p. 3.

A photograph of Blake's tomb-stone in Bunhill Fields (now "becoming a Grade I listed Park") with a paragraph about where he's buried.

**\*Anon.** "The Trial of William Blake." *Listener*, 3 May 1962.

On the radio-play "tonight" of Ian Rodger.

**Anon.** "Unique Engraving by Blake." *Times* [London], November 1966.

The British Museum Print Room exhibition of recent acquisitions includes Blake's engraving of "Lucifer and the Pope in Hell".

**Anon.** "University News: Trust set up for Blake Studies." *Times* [London], 8 May 1984, p. 16.

"The Bean Trust" at the University of Essex.

**Anon.** "University of Warwick poet joins Blake & Tennyson on London Underground Science Poetry." *Warwick Notes & Events* (4 February 2010, online).

**\*Anon.** *The University of York The Centre for Eighteenth Century Studies presents An Evening with William Blake with Tracy Chevalier (author of Girl with a Pearl Earring) and A Musical performance of Blake's works 8:00 pm, Tuesday 31st July 2007 Venue: Bootham School York (York, 2007) 8°, 28 pp.*

A programme including "Blake Texts" (pp. 4-18) and "Notes on Tracy Chevalier and Michael Phillips" (p. 19) and on "Composers and Performers" (pp. 20-27).

**Anon.** "Valuable Find. Pictures by William Blake. How They Came to Auckland." *Press* [Christchurch, New Zealand], [?1928]

The discovery of the New Zealand *Job* drawings in the home of Albin Martin's daughters Miss [Fanny] Martin and Mrs E.J. Hickson.

**Anon.** "Vaughan Williams's Ten Blake Songs: MacNaghton Concerts." *Times* [London], 15 November 1958, p. 12.

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A review of a performance.

**\*Anon.** "Visionary heads." *Times* [London], 7 April 1967, p. 9.

Reproductions of five heads from the Blake-Varley sketchbook.

**Anon.** "Visions of Blake, the Artist." *Times* [London], **27 January 1830**, p. 3, column 6.

Quotation of the first three sentences of Cunningham's life of Blake, ¶37, about Blake's Visionary Heads of William Wallace and Edward I.<sup>884</sup>

**Anon.** "Visions of Blake the Artist." *Rural Repository, or Bower of Literature* ... [Hudson, N.Y.], VII, 4 (**17 July 1830**), 30-31. <New York Public Library>

Quotes ¶37 from [Cunningham's] "Lives of the Painters". It may derive from the essays called "Visions of Blake the Artist", *Times* (**2 January 1830**), 3; *Casket* [Philadelphia], V (**May 1830**), 231-32 <**BB #1045**> which quotes Cunningham ¶36-39, 41; or *New-England Weekly Review* [Hartford, Connecticut], **3 May 1830**, p. 1, which quotes ¶36-37 <**BB #1046**>.

**Anon.** "Von der Londoner Industrieausstellung ... II",

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<sup>884</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.

*Deutsches Museum* [Leipzig], XII, 36 (4 September 1862), 368-75. <Harvard>

A long section (pp. 371-73) about Fuseli and Blake and the Visionary Heads, silently quoting Cunningham.

**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. 162-87. In German <Bayerisches Staatsbibliothek, Munchen>

About the "mystische und dämonische Compositionen" of Blake (p. 169).

**Anon.** "Was den Greichen noch übrig bleibt?" *Politisches Journal nebst Anzeige von gelehrten und andern Sachen* [Hamburg], Jahrgang 1822, 10 Ersten Band. (Oktober 1822), 885-89. In German

"Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of Cove [?love] Griechenlands in Amerika wieder aufblühende Cultur." (p. 886) I know of no reference in Blake to a Temple of Cove or Love (though "loves temple" is in his "Everlasting Gospel" [*Notebook* p. 50, l. 65]) or to Greece in America.

**Anon.** ("Our London Correspondent"). "William Augustus White A Great Bibliophile." *Glasgow Herald*, 4 June 1927, p. 10.

A well-informed obituary from first-hand experience, of William Augustus White, who died a few days after the death of Henry E. Huntington, with sections on "The Rossetti MS. of

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Blake" (from which he quotes extensively) and Blake's "Illuminated Books". White acquired the Rossetti Manuscript in 1887 "from Messrs Dodd and Mead, I believe for a very modest sum".

§**Anon.** "William Blake." *Churchman's Companion* (1853), 361 ff.

"William Blake is the greatest English lyric poet ...."

**Anon.** "William Blake." *Free Press* [Leicester], 13 October 1900.

About Mr Gould's lecture on "Blake's career and achievements" at the Leicester Secular Hall, followed by pictures "on the lantern-sheet" from photographs by Mr A.J. Essex.

**Anon.** "William Blake." Vol. IV, pp. 113-15, of *The Georgian Era: Memoirs of the Most Eminent Persons, Who Have Flourished in Great Britain, from the Accession of George the First to the Demise of George the Fourth. In Four Volumes. Volume IV. Political and Rural Economists; Painters, Sculptors, Architects, and Engravers; Composers; Vocal, Instrumental, and Dramatic Performers.* (London: Vizetelly, Branston and Co. Fleet Street, 1834) <Michigan and Stanford> [Vol. I is 1832, Vol. II is 1833, and Vol. III is 1834.]

The painters include Barry, Blake, Cosway, Fuseli, and Stothard; the sculptors include Flaxman (p. 172 ff.); and the Engravers include Bartolozzi, Basire, Ryland, Sharp, and John

Thomas Smith.

The Blake account is silently paraphrased from Cunningham's *Lives* (1830); in particular the error of "about seventy designs" in the *Songs*. The error about "'The Canterbury Pilgrimage,' consisting of sixteen designs" presumably derives from ¶28-29: "his Canterbury Pilgrimage made its appearance in an exhibition ... [which] contained sixteen" designs.

The Georgian Era is attributed to "Clarke" in the British Library catalogue.

§Anon. "William Blake." *Lancet*, CLXIII, 4194 (1904), 177.

Anon. "William Blake." *New York Times*, 11 February 1877.

Excerpted from **Henry G. Hewlett**, "Imperfect Genus: William Blake", *Contemporary Review*, [Part I], XXVII (1876), 756-84; [Part II], XXXIX (1877), 207-28.

Anon. "William Blake." *New York Times*, 12 June 1881. Reprinted from [review of Gilchrist by Frededrick Wedmore,] *Temple Bar* [LXII, (1881), 52-63].

Anon. "William Blake." *New York Times*, 14 May 1902.

Paraphrase of the slide lecture on Blake by the Rev. W.M. Guthrie at the National Arts Club on 14 May.

Anon. "William Blake." *New York Times*, 28 November 1957.

"William Blake was born two hundred years ago today."

§Anon. "William Blake." *Tate*, No. 23 (Winter 2000).

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**Anon.** "William Blake." *Times* [London], 12 August 1927, p. 11.

Centenary observations.

**\*Anon.** "William Blake." *Wikipedia: The Free Encyclopedia*, online, seen 2004. Also in *TutorGig Encyclopedia* online seen 2004.

**Anon.** "William Blake, an artist of singular taste and flightiness of imagination ...." *The Almanack of the Fine Arts for the Year 1850*, ed. R.W. Buss (London: George Rowney and Co., **1850**), 90-92. <New York Public Library>

A summary from Cunningham; "Blake's designs ... are the grandest of anything produced by the English School" (p. 91).

**§Anon.** "William Blake Archive Expands with New Grant." *Herald-Sun* [Durham, North Carolina], 14 September 2010.

**§Anon.** "William Blake Archive Online." *News and Observer* [Raleigh, North Carolina], 3 October 2010.

**Anon.** "William Blake. Biographie en résumé Poète et peintre anglais." *L'Encyclopédie de L'Agora*, online, seen 2004. In French

**Anon.** "William Blake Birthday Concert." *Time Out London*, 12 November 2012.



To be held at St James, Piccadilly, Church, sponsored by the William Blake Society.

**Anon.** "William Blake, [born 28 Nov.] 1757, London." Vol. II, p. 776 of *The Anniversary Calendar, Natal Book, and Universal Mirror ... In Two Volumes* (London: William Kidd, **1832**)

§\***Anon.** "William Blake Digital Materials from the Lessing J. Rosenwald Collection." N.d. (by 2008)  
All from the Library of Congress.

§**Anon.** "A William Blake Drawing." *Brooklyn Museum Quarterly*, I (1915), 216.

§**Anon.** "William Blake Drawings." *Metropolitan Museum of Art Bulletin*, XXIII, 3 (March 1928), 70-71.

**Anon.** "William Blake, ein ausgezeichnete Künstler, Dichter, und Narr." *Magazin für die Literatur des Auslandes*, III, 145-47 (**4, 6, 9 December 1833**) 577, 582-84, 586-88. In German <Harvard, Princeton>

An independent essay based on J.T. Smith (1828) and Cunningham (1830) but with information about Catherine Blake in 1831.

There are prose translations of "Edward III" from Poetical Sketches, "The Chimney Sweeper", "Holy Thursday", and "The Lamb" from Innocence, "Der Tiger" from Experience, Blake's letter of 21 September 1800, and Karl Lamb's letter about Blake, all as in Cunningham (Second Edition).

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**\*Anon.** “William Blake Etchings Secured for the Nation: Eight etchings by William Blake have been acquired for the nation after the Tate gallery raised £441,000.” *BBC News*, 11 January 2010, online.

They are from the Small Book of Designs (B).

**\*Anon.** (Gongghuo shibao bianjibu [Editorial Section].) “William Blake hua Shangdi Chuangzao tiandi [William Blake Illustrating God’s Creation of the World].” *Zhongguo shibao* [*China Times*, Taipei], 20 March 2001, p. 73 (*Literary Supplement*) In Chinese

A reproduction of “The Ancient of Days” provided by Dapeng Kao with an essay: “She de zhuan [Biography of the Snake]”.

**§Anon.** *William Blake Le Mariage Du Ciel et de l’Expérience, And Did Those Feet in Ancient Time, Urizen, Grand Dragon Rouge, Mythologie de William Blake.* ([Memphis, Tennessee]: General Books, 2010) 32 pp.; ISBN: 9781153608565 In French

It consists of entries from *Wikipedia*.

**§Anon.** *William Blake – Life and Times of an Artistic Genius.* ([No place:] Filiquarian Publishing, LLC, 2008) 9 x 6", 58 pp.; ISBN: 9781599862033

**\*Anon.** "William Blake, Mystic." *New York Times*, 6 November 1938.

**Anon.** "William Blake: Poet, Artist and Mystic." *Glasgow Herald*, 12 August 1927.

Bicentennial summary: Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was 'cracked.' 'Yes, ... but his is a crack that lets in the Light.'"

**Anon.** "William Blake: The Illustrator of the Grave, &c." *Literary Gazette*, No. 552 (**18 August 1827**), 540-41. <BB>

Note: The volume-title and the running-heads identify the journal as *The Literary Gazette*, but the issue-titles give *The London Literary Gazette*. B. §**Anon.** "William Blake; The Illustrator of the Grave, &c." *Standard* [London], **18 August 1827**.

The *Standard* version seems to be a word-for-word reprint of that in the *Literary Gazette*.

**Anon.** "William Hogarth: Painter, Engraver, and Philosopher. Essays on the Man, the Work, and the Time." *Cornhill Magazine*, II, 8 (**August 1860**), 225-41.

It is wilder and more picturesque ... to be stark mad and a believer in the "ghosts of fleas" and the connection of "William Pitt and the New Jerusalem," like Blake; but I think the balance of happiness is in favour of such quiet, unostentatious working lives as those led by William Hogarth and Joshua Reynolds [p. 230].

**\*Anon.** "William Blake's Art and Poetry Featured in Lambeth Railway Tunnel. A mosaic and audio installation

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featuring the works of William Blake--who lived in Hercules Road – can now be found in Centaur Street.” London Se2 Community Website, 16 June 2009.

**Anon.** "William Blake's Designs." *New York Times*, 14 June 1874.

Extensive description of *Thel* and other works with "marvels of coloring", from [Oswald Crawford], "William Blake: Artist, Poet, and Mystic", *New Quarterly Magazine*, II (1874), 466-501.

§**Anon.** “*William Blake’s Divine Humanity: New Play by Tim Brown after William Blake [Theatre?] of Eternal Values*) – New Players’ – 22 Nov-2 Dec.” *Theatre Record*, XXVII, 24 (2007), 1428. [sic]

**Anon.** "William Blake's Homes in Lambeth and Sussex." *Spectator*, CXVI (6 May 1916), 571-72 <BB #1080 (vMKN)>

It was written by Alfred G. Hopkins, author of "William Blake's House at Lambeth", *Times Literary Supplement*, 29 November 1918, p. 584 <BB #1882 (vMKN)>.

Description of 23 Hercules Buildings, "blackened, untenanted, glassless ... [waiting] for the coming of the housebreakers", and of Blake's Felpham cottage.

**\*Anon.** “William Blake’s Inner Vision and His Influence on the Little Group to which William James and John La Farge Belonged.” *New York Times*, 25 September 1910.

**Anon.** "William Blake's 'Job': £850." *Times* [London], 23 June 1967, p. 12.

Degale bought it at Christie's.

**Anon.** "William Blake's last surviving home, at 17 South Molton Street, London ... is to become a betting shop." *Guardian* [London], 25 January 1968.

Caption for a photograph.

§**Anon.** "William Blake's Water-Color Drawings of Milton's 'Paradise Lost'." *Huntington 'Calendar'*, July-August-September 1940.

\***Anon.** "William Bowmore: another major gift: William Blake, *St Paul before Felix and Drusilla*, c 1803." *Art Gallery of South Australia News* [Adelaide], VI, 103 (December 1995/January 1996)

**Anon.** (The Editor [i.e., Horace E. Scudder]) "The Window-Seat." *Riverside Magazine for Young People*, I [N.Y.] 1867), 91-93.

Ruminations about Blake with quotations of "The Chimney Sweeper", "The Little Black Boy", and "The Lamb", stimulated by his picture by Blake of "The Entrance".

**Anon.** (The Editor [i.e., Horace E. Scudder]) "The Window-Seat." *Riverside Magazine for Young People*, I [N.Y.] 1867), 287.

A description of Holy Thursday in St Paul's Cathedral in June, with "five thousand boys and girls" who "passed out by

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two and two, led by parish beadles who walked before with staves"; Blake's poem is quoted.

**Anon.**, "Winter Exhibition of Pictures, at the Suffolk Street Gallery." *Mirror of Literature, Amusement, and Instruction*, XX, 576 (17 November 1832), 330-31.

"The Exhibition embraces the specimens of the works of nearly seventy deceased Artists .... Among them are ... Fuseli, Zoffany, Blake, Opie ...." Numbers 41 and 427 depict "Dead Game, &c. *Blake*. Among the finest compositions of their class. It is worth while to compare these pictures, with what Smith, in his *Life of Nollekens*, tells us of Blake's colouring". J.T. Smith, *Nollekens and His Times* (1828) (BR (2) 622), is quoted somewhat approximately. But of course William Blake the poet and artist never depicted "Dead Game"; the artist here is B[enjamin] Blake.

**Anon.** "The Woman's World. 'A Yard and a Half Life.'" No periodical identified, [?1906].

A defence of Blake's brother James against the sneers of Tatham: "James Blake led the honest, industrious, self-respecting life of a good citizen", though no evidence for this is offered.

**Anon.** "The Wonders of Human Folly." Chambers's Papers for the People. VIII, 63 (Edinburgh: William and Robert Chambers, 1851), 1-32 [each section is numbered separately]. <California (Berkeley)>

Quotes [from Cunningham] about the Fairy Funeral (pp.

13-14).

§**Anon.** *Works Inspired by William Blake.* ([Memphis, Tennessee]: General Books, 2010) 42 pp.; ISBN: 9781156203736

Chapters from Wikipedia on William Blake in Popular Culture; Job: A Masque for Dancing; Tiger! Tiger!; A Visit to William Blake's Inn; Themes from William Blake's *The Marriage of Heaven and Hell*; *Songs of Innocence*; Il Trono di Ricordi; The Blake Project; Spring; Spring: The Appendix.

**Anon.** "The World of Art." ?*Glasgow Herald*, 16 January 1907.

A table of prices Blake's works have fetched 1793-1903.

**Anon.** "The World of Art. The Blake Print." ?*Glasgow Herald*, [?July 1906].

"The Triple Hecate" which "I mentioned the other day" was found "not in the Board Room of the Advocates' Library ... but in that of the National Gallery of Scotland ... [where] it had hung ... for years unobserved".

**Anon.** "World of Art. Important Discovery in Edinburgh." ?*Glasgow Herald*, 27 July 1906.

"The Triple Hecate" was found by Mr Robert Steele "in the board room of the [unidentified Edinburgh] library" and is now on exhibition with other Blake prints in Bury Street.

§[Author given only in Chinese.] "[The Comparative Analysis on William Wordsworth and William Blake on the Art of Naturalism and Realism]." [*Blooming Season*], VI (2014). In

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Chinese

**Ansari, Asloob Ahmad**, *Arrows of Intellect: A Study in William Blake's Gospel of the Imagination* (1965) <BB>

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§*Calcutta Review*, NS, I, 2 (October-December 1965), 362-64

§*Indian Journal of English Studies* [Bombay], VIII, (1967), 139-41

§**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-77 (with 4 others)

§**Vivian de Sola Pinto**, *Modern Language Review*, LXIV (1969), 404-7 (with others)

§**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

Kathleen Raine, "Foreword" (pp. ix-xii). The "Prophecies" dealt with are *The French Revolution, Marriage, Visions, America, Europe, Urizen*, and "The Mental Traveller", with Appendices on "Double Perspective of Songs of Experience" (pp. 85-110) and "Blake and the Kabbalah" (pp. 111-30); the latter speaks of "the innumerable translations of the *Zohar* ... in the eighteenth century" (pp. 111-12).

#### REVIEWS

**Jason Whittaker**, *Year's Work in English Studies*, LXXXII (2003) ("a difficult book to read")

**Shernaz Cama**, *Aligarh Critical Miscellany*, XIV, 1 (2001 [i.e., Spring 2004]), 99-104 (this "particularly useful" book comes "to the conclusion that from the very beginning Blake's genius was individual" [pp. 99, 104])

**Antol, Éva.** "'Labour of Love'--Ovidian Flower-Figures in William Blake's *Songs*." *Eger Journal of English Studies* [Esterházy Károly College, Eger, Hungary], VIII (2008), 23-40.

**Antonielli, Arianna.** "William Butler Yeats's 'The Symbolic

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System' of William Blake." *Estudios Irlandeses: Journal of Irish Studies*, 3 (2008), 10-28 Abstract in English and Italian

An attempt "to focus the attention on the philosophical, mythical, and esoteric syncretism that W.B. Yeats drew from William Blake's symbolical system."

§**Antonielli, Arianna.** "Trapassare la superficie fenomenica: Il sostrato cristiano e cabalistico nell'opus blakiano." *Confronto Letterario* [University of Pavia], XXI (2004), 391-414. In Italian

§**Antonielli, Ariana.** *William Blake e William Butler Yeats: Sistemi simboliche e costruzione poetiche.* ([Florence:] Firenze University Press, 2009) Biblioteca di Studi de Filologia Moderna 4 357 pp.; ISBN: 9788884539748 In Italian

§**Antonielli, Arianna, and Mark Nixon.** "Towards an edition of Edwin John Ellis and William Butler Yeats's *The Works of 'William Blake: Poetic, Symbolic and Critical'*". *Variants*, X (2013), 271-84

**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*."

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*Showagakuin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 29 (1992). In Japanese

**\*Anzai, Keiko.** "Yokuatsu no Katachi--William Blake *Newton* no Shinborizumu: A Depraved Form--The Symbolism of Blake's *Newton*." *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku, Ningen Bunka Kenkyuka: Bulletin of the Doctoral Research Course in Human Culture [Ochanomizu Women's University]*, No. 14 (1990), 101-14. In Japanese

**Aoki, Haruo.** "William Blake no *Muku to Keiken no Uta Ningen Seishin no Ftatsu no Tairitsu suru Jotai* Josetsu: Sono Jidaiteki Kojinteki Haikei [An Introduction to *Songs of Innocence and of Experience Shewing the Two Contrary States of Human Soul* by William Blake: its Historical and Personal Background]". *Fumanisumu [Humanism]*, No. 25 (2014): 20-30. In Japanese.

**Aoyama, Keiko.** "Blake no 'London' ni taisuru mouhitotsu no Yomi no Kanosei -- Bungaku Tekusuto no seijiteki Chihei aruiwa Romantikku Rabu: A Realizable Possibility to Read William Blake's 'London': A Secret Relationship between Political Consciousness and Romantic Love in Literary Texts." *Gakushuin Joshi Tankidaigaku Kiyo: Bulletin of Gakushuin Women's Junior College*, No. 35 (1997), 23-25. In Japanese

**Aoyama, Keiko.** "*Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993: On Blake Studies in Japan: A Bibliography of Works on William*

Blake Published in Japan 1893-1993." *Shoshi Sakuin Tenbo: Journal of Japan Indexers Association*, XIX, 31 (August 1995), 19-27. B. Reprinted on pp. 223-38 of Vol. I of *Shoshi o tsukuru [How to Make Bibliographies]*. Ed. Shun Unno, Mitsuihiro Oda, Kazuaki Kishida, and Shinichi Toda. (Tokyo: Nichigai Associates, 1997) In Japanese

An invited report on the Aoyama and Bentley book (1994) organized as (1) "Hon Shoshi Kanko no Kei to Kokunai 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

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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 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.

§**Apesos, Anthony.** "The Poet in the Poems: Blake's *Milton*." *Studies in Philology*, CXII, 2 (Spring 2015), 379-413.

§**Aquien, Pascal.** "Blake et la question du sujet: L'Exemple d'Introduction', *Songs of Innocence*." Pp. 251-63 of *Modernité et Romantisme*. Ed. Isabelle Bour, Eric Dayre, and Patrick Née. (Paris: Champion, 2001) Colloques, Congrès et Conférences sur la Littérature Comparée 7 In French

§**Arakawa, Mitsuo.** "Bungaku no naka no Toshi--William Blake to William Wordsworth no Baai [Cities in Literature--In the Cases of William Blake and William Wordsworth]." *Tohoku Gakuin Daigaku Ronshu*, Ningen Gengo, Joho, *Tohoku Gakuin Daigaku Gakujutsu Kenkyukai: The Tohoku*

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*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: The Tohoku Gakuin University Review: Human, Linguistic, and Information Sciences, The Research Association, Tohoku Gakuin University*, No. 107 (1994), 101-21. In Japanese

§**Araki, Tomotsugu.** "Tsugi no ippo – Blake no energy ni kansura 'gainen shi' note [The Next Step – A Note on "the Conceptual History" of Energy in Blake]." *Metropolitan*, No. 51 (2006), 37-58. In Japanese

§**Araki, Yuji.** "William Blake ni okeru energy no kannen: shutoshite 1793 nen no saishoku dohanga ni miru 'hono' to 'hikari' no hyosho rikigaku [On energy in William Blake: Focusing on the representations of 'flame' and 'light' in illuminated prints in 1793]." *Shuto Daigaku Tokyo [Tokyo Metropolitan University] Ph.D.*, 21 December 2006. In Japanese.

§**\*Arbuthnot, May Hill.** "William Blake 1757-1827." Pp. 166-71 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>885</sup> "Blake, Dichter, Schwärmer, und Mahler Zugleich." *Morgenblatt für gebildete Stände* [Tübingen], No. 86 (10 April 1811), 341-43. <Harvard>

It gives "Der Tiger" in English and German as in [H.C. Robinson's essay in] *Vaterländisches Museum* (January 1811) <BB #2358>, which it cites.

§**Armando, Miguelez.** "Howard T. Young: 'Juan Ramon Jimenez and His Readings in Blake, Shelley, and Yeats'." *Revista de Estudios Hispánicos*, XVII (1983), 304-6. In Spanish <BBS>

This is a ghost; the author's family name is Miguelez, and the entry is correctly given on *BBS* 573.

**Armstrong, Christopher and Meriel.** "Paolozzi's Newton." *Times Literary Supplement*, 1993, p. 15.

Does The British Library really "wish to associate itself with Blake's graceful ridicule of Newton" exhibited in the "twelve-foot high [bronze] figure of Sir Isaac Newton,

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<sup>885</sup> It is not clear to me whether "Ariel" is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose.

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sculpted by Sir Eduardo Paolozzi, after ... William Blake" which is to be "install[ed] in their entrance next year"? The issue was pursued by John Beer; Colin St John Wilson; Patricia Fara, "William Blake and Paolozzi's Newton", *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.

**Arnault, A.V., A. Jay, E. Jouy, J. Norvins, et autres hommes de lettres.** *Biographie nouvelle des contemporains ou Dictionnaire historique et raisonné de tous les hommes, qui, depuis la Révolution française, ont acquis de la célébrité par leur actions, leur écrits, leur erreurs ou leur crimes, soit en France, soit de les pays étrangers ...*, Tome 19 (San-Thou). (Paris: Librairie historique, **1825**) Pp. 53-54 In French

The entry for Schiavonetti mentions his engravings "d'après Blake pour ... *le Tombeau de Blair*".

§**Arnaldo Alcubilla, Francisco Javier.** "Behemot y Leviatán (1825), de William Blake." *Revista de la Fundación Juan March*, No. 428 (2014), 2-8 In Spanish

\***Arvelo Ramos, Alberto.** *Deus inversus: los universos religiosos, políticos, ontológicos y poéticos de William Blake* (Mérida [Venezuela]: Universidad de Los Andes, Dirección General de Cultura y Extensión, Ediciones Actual, 2010) 22 cm, 321 pp. plus DVD; ISBN: 978980113584 In Spanish

Originally a Ph.D. thesis at the Universidad de Los Andes 2009. It includes a reproduction and translation of *The Marriage of Heaven and Hell*.

REVIEW

§**Mauricio Navia**, "Libro de Alberto Arvelo Ramos:  
Los elementos religiosos, políticos, ontológicos y  
poéticos de William Blake", *Actual Divulgación*,  
LXXII (2012) In Spanish

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§**Aryan, Subhashini**. "Blake, Dante and Others." *Thought* [India], XXV, 15 (12 April 1975), 16-18.

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The paper consists of: (1) "Hajimeni [Introduction]" ; (2) "Keynes no Kenkyu [Keynes' Study (of *The Book of Job*)]"; (3) "Daie Hakubutsukan to Fitzwilliam Bijutsukan no *Job-ki* [Two Sets of *The Book of Job* in the British Museum and the Fitzwilliam Museum]"; (4) "Blake Shinwa to *Job-ki* [Blake's Mythology and *The Book of Job*]"; (5) "Sinmetori no Kozo [Symmetrical Composition of the Work]"; (6) "Owari ni [Conclusion]".

§**Ashton, Nichols.** "Liberationist Sexuality and non violent resistance: the Legacy of Blake and Shelley in Morris's *News from Nowhere*." *Journal of the William Morris Society* (1 January 1994)

§**Ashūr, Raḍwá.** *Gibran and Blake: A Comparative Study*. (Cairo: Associated Institution for the Study and Presentation of Arabic Cultural Values, 1978) ISBN: 9789772019670

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§**Aspley, Kenneth.** "William Blake." In his *The Life and Works of Surrealist Soupault (1897-1990): Parallel Lives*. (Lewiston [N.Y.]: Edwin Mellen Press, 2001) Studies in French Literature, Vol. 51

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"William Blake: William Blake (1757-1827)" (pp. 121-28) In  
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the New Age, Blake]." Pp. 126-27.

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§**Attar, Samar**. "Poetic Intuition and Mystic Vision: William  
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[Maryland]: Lexington Books, 2014).

**Aubrey, Bryan**, *Watchmen of Eternity: Blake's Debt to Jacob  
Boehme* (1986) <BBS>

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**George Mills Harper**, *Blake*, XXI, 1 (Summer 1987),  
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§**A.A. Ansari**, *Aligarh Critical Miscellany*, I (1988),  
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§**Jeffery Webb**, *Studia Mystica*, XI, 3 (1988), 72-74

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- §**Désirée Hirst**, *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVI (1989), 435-40
- Stephen C. Behrendt**, *Eighteenth Century ... Bibliography*, NS XI (1992), 400

§**Auler, Robert M.** "Martin Bresnick's *For the Sexes: The Gates of Paradise*": Analysis of a Multi-Media [Musical] Composition." Cincinnati Ph.D., 2006.

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§**Stuart Curran**, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 639-40 (with 4 others)

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**\*David V. Erdman**, *Blake Newsletter*, VIII, 4 (Spring 1975), 128-29

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§**Susan Skelton**, *Southern Humanities Review*, XII (1978), 389-90

§**A.A. Ansari**, *Aligarh Journal of English Studies*, VII (1982), 92-100

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**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.

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**§Bai, Feng-Xin**. "[William Blake: A Leap from Innocence to Experience--On the Contraries in William Blake's *Songs of Innocence and of Experience*]." [*Journal of Guangzhou Teachers College*], (2009) In Chinese

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**Baillarger, [Jules].** “Pathologie Maladie Mentale. De l’Influence de l’État intermédiaire à la Veille et au Sommeil sur la Production et le Maerche des Hallucinations.” *Annales Médico-psychologiques* .... [Paris], VI (1845), 168-95. In French <Boston Public Library>

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**Baine, Rodney M.** “Blake’s Dante in a Different Light.” *Dante Studies*, CV (1987), 113-36.

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**Baine, Rodney M.**, *The Scattered Portions: William Blake’s Biological Symbolism* (1986) <BBS>

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§**Brian Allen**, *Apollo*, CXXV (1987), 150-51

§**Molly Anne Rothenberg**, *Eighteenth-Century Studies*, XXI (1987), 127-33 (with another)

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<sup>886</sup> Anon., “Hôpital des fous à Londres”, *Revue Britannique*, 3S, IV (July 1833), 179-87 <BB>.

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§**Andrew Lincoln**, *Review of English Studies*, NS XXXIX, 153 (February 1988), 117-18

\***Terence Allan Hoagwood**, *Blake*, XXIII, 1 (Summer 1989), 39-42

§**Margaret Storch**, *Modern Language Review*, LXXXIV, 4 (October 1989), 936-37

§**David Fuller**, *British Journal for Eighteenth-Century Studies*, XII (1989), 109-10

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§**Baine, Rodney M.** "Some Recent Blake Books: An Essay Review." *Georgia Review*, XXIV, 1 (Spring 1970), 28-45.

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**§Bakic, Tanja.** "The Influence of William Blake's Poetry on the Rock Music of Jim Morrison." *Nova Istra* (2001) [a Croatian journal]

A shorter version is in *§Vijesti* (2011).

**§Bakić, Tanja.** "Mistični prijelazi--strašna simetrija [Mystical Transitions--A Fearful Symmetry]." *Zeničke sveske* [Bosnia and Herzegovina], No. 12/10 (2010), 75-80 and online. In Montenegro

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**§Bakić, Tanja.** "Potraga za zagubljenim značenjima: rođenje mita iz muzike--uporedni pogled na lične mitologije Blejka i Morisona {Pursuing the Forgotten Meanings: The Birth of a Myth in Music: A Comparative Look at the Personal Mythologies of Blake and Morrison}." *Vijesti* [Montenegro],

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subota, 24 (December 2011), 10. In Montenegrin

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**§Bakić, Tanja.** "Utjecaji Poezije Williama Blakea na rock glazbu Jima Morrisona [The Influence of William Blake's Poetry on the Rock Music of Jim Morrison]." *Nova Istra* [Croatia] No. 3-4 (2006), 168-88. In Croatian

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**\*Balboa, Justino.** *William Blake: Un extraño en el paríoso.* (Madrid: Ártica editorial, 2011) 21 x 13 cm, 267 pp., 48 Blake pl. (colours sometimes flamboyant, size shrunken or swollen at the convenience of the lay-out person); ISBN: 9788493879211 In Spanish

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**Baldwin, Michael.** "Between Agues and the Muse: Blake would recognize the old place ...." *Guardian* [London], 10 August 1991.

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**Balfour, Ian.** "The Mediated Vision: Blake, *Milton*, and the Lines of Prophetic Tradition." Chapter 6 (pp. 127-72, 307-17) of his *The Rhetoric of Romantic Prophecy*. (Stanford: Stanford University Press, 2002) Cultural Memory in the Present

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§**Balmont, K.** "Praotets sovremennich simvolistov (Vil'yam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part I, pp. 43-48 of his *Gornie Vershini* [*Mountain Peaks*]. (Moscow, 1904) In Russian <BB>

§**Balzola, Asun.** "De William Blake al Corte Inglés." *CLIJ: Cuadernos de literatura infantil y juvenil*, XI, 102 (1998), 53-59 In Spanish

**Bančević Pejovic, Ivana.** "Odbrana kreativnosti: Vilijam Blejk u savremenoj književnoj kritici, pedagogiji i umetnosti [A Defense of Creativity: William Blake in contemporary criticism, pedagogy and art]." [2014] A University of Kragujevac (Serbia) Ph.D. In Serbian, with a summary in English

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§**Anon.**, *Choice*, XIX (1982), 1063-64

§**William Keach**, *Wordsworth Circle*, XIII, 3 (Summer 1982), 142-43

§**William H. Galperin**, *Southern Humanities Review*, XVI (1982), 360-62

§**Joseph Wittreich**, *Modern Philology*, LXXX (May 1983), 428-30

§**Banerjee, Benoy Kumar**. "William Blake's Songs and the Vedanta." *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], LII, 9 (September 2001), 359-62.

**Barber, John**. "Wild Things: Maurice Sendak's ravishing posthumous work was inspired by his older brother, but also by William Blake's visionary Songs of Innocence and [of] Experience." *Globe and Mail* [Toronto], 9 February 2013, p. R18.

A review of Maurice Sendak, *My Brother's Book* (HarperCollins, 2013). [One design reproduced is quite like the star-struck "WILLIAM" (*Milton* pl. 29) which is paired with Blake's brother "ROBERT" on *Milton* pl. 33.]

§**Bard, Elizabeth Iris**. "*Things invisible to mortal sight*": *Blake, Milton, and Visionary Redemption*. ([London]: Christie's Education, 1997) 53 pp., typescript

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\***Barfoot, C.C.** “‘Milton Silent Came Down My Path’: The Epiphany of Blake’s Left Foot.” Pp. 61-84 of *Moments of Moment: Aspects of the Literary Epiphany*. Ed. Wim Tiggs. (Amsterdam and Atlanta, GA: Rodopi, 1999)

In *Milton*, “For Blake epiphany seems to indicate a moment of precarious fleeting consonance with the world” (p. 84).

§**Barfoot, C.C.** “‘Jerusalem’ as City and Emanation: Places and People in Blake’s Poetry.” Pp. 59-75 of *Babylon or New Jerusalem? Perceptions of the City in Literature*. Ed. Valeria Tinkler-Villani. (Amsterdam: Rodopi, 2005) DQR Studies in Literature

§**Barilli, Renato.** "Blake en el alba del contemporáneo." *Artes: La Revista* (Medellin), I, 2 (July-December 2001), 12-40. In Spanish

§**Barili, Renato.** "William Blake en los orígenes de la postmodernidad." Tr. Georgina Blanco. *Palabra el Hombre: Revista de la Universidad Veracruzana* (Xalapa, Mexico), CVI (1998), 81-88. In Spanish

\***Barker, Nicolas.** *The Book of Urizen*. ([No place: The publisher of the CD is "Octavo"] 2001) 4°, 12 pp.; no ISBN

A scholarly pamphlet accompanying a CD-Rom of *Urizen* (G).

§**Barlow, Paul.** "The Aryan Blake: Hinduism, Art and Revelation in William Blake's *Pitt* and *Nelson* Paintings." *Visual Culture in Britain*, XII, 3 (2011), 277-92.

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An 111-page effort in 55 poems and four essays "on contemporary visionary poetics, its theoretical and artistic roots in William Blake, and the forms it is taking in present day expression".

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§**Barnard, Eunice Fuller.** "To a Poet-Mystic Belated Honors Come." *New York Times*, 7 August 1927.

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§**Barnes, Jonathan.** *The Somnambulist*. (London: Orion, 2007) 284 pp., ISBN: 05757941

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**Barr, Mark Lyle.** "In Search of Justice: Blake, Coleridge, and the Romantic Conflict Between Legal and Literary Discourse." Vanderbilt University Ph.D., 2004. 205 pp.

§**Barr, Mark L.** "Practicing Resistance: Blake, Milton, and the English Jury." *European Romantic Review*, XVIII, 3 (2007), 361-79.

\***Barr, Mark L.** "Prophecy, the Law of Insanity, and *The [First] Book of Urizen*." *Studies in English Literature 1500-1900*, XLVI (2006), 739-62, 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, 353-54) of his *The Political Theory of Painting From Reynolds To Hazlitt: "The Body of the Public"* (1986). <BBS>

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§**Barrett, Douglas James.** "The Prophetic Fount: The Ideal of Abundance and Milton's Recovery of Paradise." *DAI*, LXI (2000), 2308A. Washington Ph.D.

**Barry, Kevin.** "Autonomous song: [Michel-Paul Guy de] Chabanon and Blake." Chapter 2 (pp. 65-78): "William Blake and William Cowper" (pp. 56-93, 198-203) of his *Language, music, and the sign: A study in aesthetics, poetics and poetic practice from Collins to Coleridge*. (Cambridge, N.Y., New Rochelle, Melbourne, Sydney: Cambridge University Press, 1987) **B.** §(1989) **C.** §(2010)

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§**Barry, Kevin M.** "William Blake and William Cowper."

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Chapter 2 (pp. 56-93) of his *Language, Music and the Sign*. (Cambridge: Cambridge University Press, 1987) **B.** §(1989)  
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**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, Anna.** "Perverse Forms: Reading Blake's Decadence." Pp. 15-26 of *Decadent Romanticism: 1780-1914*, ed. Kostas Boyiopoulos and Mark Sandy (Burlington, Vermont: Ashgate, 2015)

**Barton, G.V.** "Blake's 'Cymru'." *Independent* [London], 23 May 1996, p. 19.

Pace Beynon, in Wales Blake's "Jerusalem" lyric from *Milton* is sung enthusiastically in Welsh, with "England" translated as "Cymru".

\***Barusch, Kathryn.** "Visions of Mortality: The vast collection of antiquarian Francis Douce incorporated a wide range of images of death and the afterlife. These included a set of William Blake's designs for *The Grave*, now in Oxford's Ashmolean Museum, resonant Romantic additions to an age-

old pictorial tradition." *Apollo*, No. 605 (2013), 56-62.

For details of the Blake prints, see Blair's *Grave* above.

**Basan, F.** *Dictionnaire des graveurs anciens et modernes*. Seconde Édition. (Paris: Chez L'Auteur, Cuchdet, et Prault, **1789**) Vol. I, p. 70. (Essick<sup>887</sup>) **B.** SUPPLÉMENT | AU | DICTIONNAIRE | DES | GRAVEURS | ANCIENS ET MODERNES | DE F. BASAN, graveur. | Suivi d'une table alphabétique des maitres, | cités dans cet ouvrage. | [ornament] | BRUXELLES, | Chez JOS. ERMENS, imprimeur libraire, | marché aux charbons. | - | **1791**. Pp. 24-25. (Toronto) <BB #A1129> **C.** DICTIONNAIRE | DES | GRAVEURS | ANCIENS ET MODERNES, | Depuis l'origine de la Gravure; | PAR P.F. et H.L. BASAN, père et fils, | GRAVEURS. | SECONDE ÉDITION, précédée d'une Notice historique sur l'Art de la | Graveur, Par P.P. CHOFFARD suivie d'un | Précis de la Vie de l'Auteur, et ornée de soixante | Estampes par différens Artistes célèbres, dont 18 | Sujets nouveaux. | TOME PREMIER [SECOND]. | - | A PARIS, | Chez J.J. BLAISE, Libraire, quai des Augustins, | N<sup>o</sup>. 61. | - | **1809**. Vol. I, p. 70. (Bodley) <BB #1129>

The first edition of the *Dictionnaire* (1767) had no Blake entry. The Blake entry in the 1789 edition is the same as those in the editions of 1791 and 1809 "except for minor differences of punctuation and spelling" according to R.N. Essick, whose discovery in 2010 is recorded in his "Blake in the Marketplace, 2010" in *Blake*, XLIV (2011), 125.

**Baseggio, G.B.** "Schiavonetti (Luigi)." Vol. IV, pp. 425-27, of *Biografia degli Italiani Illustri nelle Scienze, Lettere ed*

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<sup>887</sup> See R.N. Essick, "Blake in the Marketplace, 1810", *Blake*, XLIV (2011), 125.

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*Arti*, ed. Emilio di Tipaldo. (Venezia, **1837**) In Italian <California (Berkeley)>

“il mostró nelle acque forti pel poema la *Tomba*, del *Blair* de’ disegni del Blake ...” (p. 426).

§\***Baskin, Leonard.** "Blake." *Massachusetts Review*, V, 1 (Autumn 1963), 102.

**\*Basler, Amanda, Adam Bloom, Breck Bunce, Dianna Carlin, Seth Cohen, Mary Conway, Andrew Crosby, Ben Ewy, Justin Garner, Mary Lou Griffin, Judy Rosowski, John Wright, "anon.", William Bolcom, James Fox, Brenda Foster, Christine McGinley, Leo McNamara, Michael Nowak, John Price-Wilkin, Nancy Willard, James Winn, Jonathan Wright.** "\*Blakeclipsescaper effigy." *LSAmagazine*, XVIII, 2 ([University of Michigan] Spring 1995), 16-21

A "collective essay" emanating from English 428 and other activities at the University of Michigan, apparently written in Cyber-Speak (a reproduction here of "Aged Ignorance" "clips emblem from Blake's 5/93 \*Gates\* re. Maternity"), the events presided over by "a life-sized effigy of William Blake in *ne plus ultra* period dress, with a cerulean blue head".

§**Basu, Asoke.** "Blake's Truth." *Prabu ddha Bharata* [Kolkata, India], CX, 6 (June 2005), 338-39.

**Bataille, Georges.** "William Blake." Pp. 81-107 of *La Littérature et le Mal: Emily Bronte--Baudelaire--Michelet--Blake--Sade--Proust--Kafka--Genet.* (Paris, 1957) In French

**B.** Tr. **Isao Yamamoto** as *Bungaku to Aku* [*Literature and Evil*]. (Tokyo, 1959) Pp. 82-117. In Japanese **C.** §"Sobre William Blake." Pp. 57-75 of his *La Literatura y el Mal*. (Madrid, 1959) In Spanish **D.** Tr. **Alistair Hamilton** as *Literature and Evil* (London, 1973) Pp. 59-81. Signature Series **E.** §Tr. **Ivan Čolović** as "Život i delo Vilijama Blejka [Life and Art of William Blake]". *Književnost i zlo* (Belgrade: Beogradski izdavačko-grafički zavod, 1977), pp. 75-98 In Serbian **F.** Tr. **Alistair Hamilton**. (London, 1985) Pp. 77-101. **G.** Tr. **Cornelia Langendorf**. *Die Literatur und das Böse ...* Ed. Gerd. Bergfleth. (Munich, 1987) Batterien 28 of George Battaille, *Das theoretische Werk in Einzelebänden* [2] In German

**Batten, Guinn.** "Spectral Generation in *The Four Zoas*: 'Indolence and Mourning Sit Hovring'." Chapter 2 (pp. 72-118) of her *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism*. (Durham and London: Duke University Press, 1988)

"Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself ... reincarnates, in a radically Christian sense, the dead" (p. 118).

**Baulch, David Monroe.** "'Forms sublime': William Blake's aesthetics of the sublime in 'The Four Zoas', 'Milton', and 'Jerusalem'." *DAI*, LVII (1997), 3029. Washington Ph.D., 1996. 362 ll.

Deals particularly with Golgonooza, Burke, and Kant.

§**Baulch, David M.** "“Like a pillar of fire above the Alps’: William Blake and the Prospect of Revolution.” *European Romantic Review*, XXIV, 3 (2013), 279-85

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§**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) 336-38) and his term "anacalyptic".

**Baulch, David M.** "Reflexive Aesthetics and the Last Judgment: Blake's Sublime and Kant's Third *Critique*." *European Romantic Review*, XII, 2 (March 2001), 198-205.

Though "Blake and Kant had little or no knowledge of each other's work, there is much to be gained from a comparison of their thought" (p. 204).

**Baulch, David M.** "The Sublime of the Bible." *Romanticism On the Net* 3 (August 1996)

"When Blake writes [in *Milton*] about 'the Sublime of the Bible,' it is not the Bible itself that functions as a sublime object: instead, the Bible becomes the site of the sublime experience for a Redeemed or Reprobate reader".

§**Baulch, David M.** "Time, Narrative, and the Multiverse: Post-Newtonian Narrative in Borges's *The Garden of the Forking Paths* and Blake's *Vala* or *The Four Zoas*." *Comparatist*, XXVII (2003), 56-78.

**Baulch, David M.** "'To rise from generation': the sublime body in William Blake's illuminated books." *Word and Image*, XIII, 4 (1997), 340-65.

A reading of "To Tirzah" in the context of Burke, Reynolds, and the sublime.



§**Beach, J.M.** "William Blake." In his *Studies in Poetry: The Visionary*. (Dallas: University Press of America, 2004)

§**Beal, Pamela.** "Trembling Before the Eternal Female: Blake's Call to a Transcendental Eros." *Modern Language Studies*, XXX (2000), 75-90.

§**Beck, M.** "William Blake and psycho-biological integration." *Psychoanalytic Review*, LXVI, 2 (Summer 1979), 245-51.

§\***Beaumont, Elie de** [pseudonym of **E.L.G. den Dooren de Jong**] *William Blake*. ([s-Gravenhage]: Trio [1959]) Curiosa typografica, 2; 21 cm, 24 pp. <BBS p. 362, here amplified, e.g., with the author's real name> In Dutch  
A biography.

\***Bedard, Michael.** *William Blake: The Gates of Paradise*. (Toronto and Plattsburgh [N.Y.]: Tundra Books [12 Sept] 2006) 4°, vii, 192 pp., 91 reproductions, including all of *For Children* (C); ISBN: 088776763X

A handsomely illustrated popular biography stressing the importance of the Industrial Revolution.

#### REVIEWS

**Susan Perren**, *Globe and Mail* [Toronto], **2 December 2006**, p. D22 ("a rich, engrossing, and sympathetic biography "for "ages 14 and up")

**Anon.**, *Star Phoenix* [Saskatoon, Saskatchewan], **16 December 2006**) (a paragraph)

**Renee Steinberg**, *School Library Journal* (**December 2006**) (one paragraph: a "rich biography ... handsome and meticulously documented")

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**D.F.B.**, *Horn Book Magazine* (**January-February 2007**), 81 (one paragraph: a “valiant biography”)

**\*R.K. Dickson**, *Bloomsbury Review* (**March-April 2007**) (one paragraph: “a worthy introduction”)

**Elizabeth B. Bentley**, *Blake*, XLI (**2007**), 91 (“I recommend this book to adolescents and to anyone teaching them”)

§*Book List* (“A fine biography”)

**Anon.**, *BCP* (one paragraph: “A wonderful biography”)

**Anon.**, *Through the Looking Glass Children’s Book Review* (“thought-provoking”)

**Beeching, H.C.** “The Poetry of Blake.” *Times Literary Supplement*, 20 June 1902, p. 181.

About “the insensibility of Mr. Churton Collins to the peculiar qualities of Blake’s ... writing”.

For ramifications of this *TLS* teapot tempest, see Collins, “The ‘Quarterly Review’ and Mr. Stephen Phillips’s Critics”, 9 May 1902; Anon., “Mr. Churton Collins and the ‘Quarterly Review’”, 16 May 1902; “The ‘Quarterly Review’ and Mr. Andrew Lang”, 23 May 1902; W.B. Yeats and J. Churton Collins, “Mr. Churton Collins on Blake”, 30 May, 13 June 1902; Alfred Ainger, “Mr. Churton Collins and William Blake”, 6 June 1902.

§**Beer, F.B.** “William Blake.” *American and British* (N.Y.: Scribners, 1998)

§**Beer, John.** “Blake, Coleridge and ‘the Riddle of the World’.” In his *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*.

(Cambridge and N.Y.: Cambridge University Press, 2009)

\***Beer, John.** "Blake's energy and vision." Volume 6: Romantics to Early Victorians, pp. 62-68 of *The Cambridge Guide to the Arts in Britain*. Ed. Boris Ford. (Cambridge, N.Y., Port Chester, Melbourne, Sydney: Cambridge University Press, 1990) Also passim.

"No English writer has so completely demanded to be taken on his own terms; no writer more fully rewards those who are prepared to do so" (p. 68).

\***Beer, John.** "Blake's Fear of Non-Entity." Chapter 2 (pp. 12-20, 184-85) of his *Romantic Consciousness: Blake to Mary Shelley*. (N.Y. and London: palgrave macmillan, 2003)

"Throughout the Prophetic Books, the prospect of falling into 'Non-Entity' ... is the ultimate nightmare" (p. 19).

#### REVIEW

§**Kai Merten**, *European Romantic Review*, XVIII (2007), 663-68

**Beer, John.** *Blake's Humanism (1968)* <BB>

An electronic version was available in 2007 at Humanities-Ebooks.co.uk.

#### REVIEWS

§**Anon.**, "Blake as Humanist and Craftsman", *Times Literary Supplement*, **27 June 1968**, p. 680

§**Peter Dickinson**, *Punch*, **6 March 1968**

**Désirée Hirst**, *Blake Studies*, I, 1 (Fall 1968), 98-101 (with another)

§**Gilbert Thomas**, *English*, XVII, 99 (September 1968), 102-3 (with 2 others)

**Patrick J. Callahan**, *Blake Newsletter*, II, 4 (1 April 1969), 69-70

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**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)

§**Leonard M. Trawick**, *Studies in Burke and His Times*, XI (1970), 1509-13

§**Désirée Hirst**, *Modern Language Review*, LXVI (1971), 179-80

§**Beer, John**. "Blake's poetry and prophecies." Chapter 23 (pp. 440-55) of *The Cambridge History of English Poetry*. Ed. Michael O'Neill. (Cambridge: Cambridge University Press, 2010)

**Beer, John**, *Blake's Visionary Universe* (1969) <BB>

REVIEWS

§**Anon.**, *Economist* [London], 17 January 1970, p. 50

§**R.E. Scott**, *Library Journal*, 1 April 1970, p. 1370

**Gilbert Thomas**, *English*, XIX (Summer 1970), 66 (with another)

§**Margaret Bottrall**, *Critical Quarterly*, XII (Autumn 1970), 286

§**W.H. Stevenson**, *Durham University Journal*, LXIII [NS XXXII] (December 1970), 74-75

§**Rodney M. Baine**, *Georgia Review*, XXV, 2 (Summer 1971), 238-41 (with 4 others)

**Brian John**, *Blake Studies*, IV, 1 (Fall 1971), 107-10

**Irene H. Chayes**, *Blake Newsletter*, IV, 3 (Winter 1971), 87-88

**John Beer**, "A Reply to Irene Chayes", *Blake Newsletter*, IV, 4 (Spring 1971), 144-47

§**Michael J. Tolley**, "A Superficial Vision", *Southern Review: An Australian Journal of Literary Studies*, IV (1971), 242-46

Rejoinder by **Beer**, pp. 247-55

§**Désirée Hirst**, *Yearbook of English Studies*, II (1972), 294-95

§**R.B. Kennedy**, *Notes and Queries*, NS XXII (February 1975), 79-82 (with 3 others)

§**Beer, John**. "Lamb, Coleridge, and Blake." *Charles Lamb Bulletin*, CXXXVI (2006), 105-6.

\***Beer, John**. "Prophetic Affluence in the 1790s." Chapter 2 (pp. 23-48, 257-62) 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), 109-16.

Especially about Blake, Coleridge, and Wordsworth.

**Beer, John**, *William Blake* (1982) <BBS>

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§**Grevel Lindop**, *Charles Lamb Bulletin*, XLIV (1983), 89-90

**James Bogan**, *Blake*, XVIII, 3 (Winter 1984-85), 151-52

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**Anon**, *Romantic Movement ... Bibliography for 1984*  
(1985), 98

**\*Beer, John**. *William Blake: A Literary Life*. (Basingstoke and N.Y.: palgrave macmillan, 2005) 8°, xi, 250 pp., 23 reproductions; ISBN: 9781403939548

Critically sensitive and rewarding, but with no attempt to add new biographical details.

REVIEWS

**Michael O'Neill**, "Glory bound", *Times Literary Supplement*, **2 December 2005**, p. 32 ("Beer conveys readable information about Blake's life")

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVI, 1 (**January 2007**), 657-58 ("sympathetic and extremely readable")

**§Beer, John**. "Words or Images – Blake's Representation of History." In his *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. (Cambridge and N.Y.: Cambridge University Press, 2009)

**Beer, John; Colin St John Wilson; Patricia Fara**. "William Blake and Paolozzi's Newton." *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.

Beer says Blake believed that Newton was "a great genius" but of limited vision (26 March); Wilson claims Blake was ambivalent about Newton (9 April); Fara says the subject was a good choice for the entry to the new British Library (9 April). The correspondence was initiated by a letter from Christopher and Meriel Armstrong.

**Behrendt, Stephen C.** "History When Time Stops: Blake's *America, Europe, and the Song of Los*." *Papers on Language & Literature*, XXVIII (1992), 379-97.

About the millenarian contexts of the poems.

§**Behrendt, Stephen.** "A Defect in their Education': Blake, Haydon, and the Misguided British Audience." *Keats-Shelley Review*, XXIV, 1 (October 2010), 53-65.

**Behrendt, Stephen C.**, *The Moment of Explosion: Blake and the Illustration of Milton* (1983) <BBS>

REVIEWS

§**Anon.**, *Choice*, XXI (1984), 1130

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1983* (1984), 74-75

§**Anne K. Mellor**, *Wordsworth Circle*, XV, 3 (Summer 1984)

§**Joseph Wittreich**, *Milton Quarterly*, XVIII (1984), 92-94

§**Stephen D. Cox**, "Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others)

**Karl Kroeber**, *Blake*, XIX, 2 (Fall 1985), 151-52 (with another)

§**Dennis M. Welch**, *Philological Quarterly*, LXIV (1985), 424-26

§**Nelson Hilton**, "The Moment of Implosion", *Eighteenth Century: Theory and Interpretation*, XXVII (1986), 106-12

§**David W. Lindsay**, *Yearbook of English Studies*, XVII (1987), 304-5

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§**Dennis M. Welch**, *Philological Quarterly*, LXIV (1985), 424-26

**David G. Riede**, *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 521-22

**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), 103-5

**James O. Allsup**, *Wordsworth Circle*, XXV (1994), 219-21 ("his readings of Blake [are] bold yet measured, plucky yet urbane, venturous yet steady")

**Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-5 (with another) (Behrendt's book "can be very rewarding ... but there are problems")

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 330

**Behrendt, Stephen C.** "'The Soul of Sweet Delight': Blake and the Sensual Soul." *European Romantic Review*, XV, 3 (2004), 419-23.



\***Behrisch, Erika.** ““The Great Map of Mankind’: Corporeal Cartography and the Route to Discovery in William Blake’s *Milton*.” *English Studies in Canada*, XXVII (2001), 435-58.

She describes Blake “constructing the body as the landscape to be traversed” (p. 455), focussing on *Milton* pl. 32.

**Beichman, Jay,** "The Marriage of Heaven & Hell: Notions of Good & Evil in William Blake", [www.albionawake.co.uk](http://www.albionawake.co.uk) (the "full version"; the "edited version" appears in *The Blake Journal*, No. 6 (2001), 62-73).

\***Bellin, Harvey F., and Darrell Tuhl** in conjunction with **George F. Dole, Tom Kieffer, and Nancy Crompton**, ed. *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts In the Writings of Emanuel Swedenborg: An Anthology* With an introduction by George F. Dole (N.Y., 1985) <BBS>

3 **Harvey F. Bellin.** "'Opposition Is True Friendship': Emanuel Swedenborg and his Influences on William Blake." Pp. 35-67. B. Reprinted as \*"'Opposition is True Friendship': Swedenborg's Influences on William Blake." Pp. 91-114 of *Emanuel Swedenborg: A Continuing Vision: A Pictorial Biography & Anthology of Essays & Poetry*. Ed. Robin Larsen, Stephen Larsen, James F. Lawrence, and William Ross Woofenden, with an Introduction by George F. Dole (N.Y.: Swedenborg Foundation, Inc., 1988) 4<sup>o</sup>; ISBN: 0877851360

4 **Kathleen Raine.** "The Human Face of God." Pp. 87-101. B. Reprinted in pp. 78-90 in *Emanuel Swedenborg* (1988).

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\***Inge Jonsson**, *Blake*, XXI, 4 (Spring 1988), 158-60

**Belitt, Ben.** "Towards a Poetics of Uncertainty." *Southwest Review*, LXXVI (1991), 164-91.

In sections called "Coleridge and Blake: The contrariety principle" (pp. 172-73), "Machado and Blake: The egg and the eye" (pp. 178-80), "Blake: The eye and the lie" (pp. 180-83), and "The bird and the airy way" (pp. 183-85), Blake illustrates "the *Uncertainty Principle*, calling all interpretation into doubt" (p. 172).

**Bell, Robert**, ed.. *The Annotated Edition of the English Poets* (London, 1854-57)

REVIEWS

**Anon.**, "The Growth of English Poetry", *Quarterly Review*, CX, ccxxx (October 1861), 435-39. <Michigan> **B.** *London Quarterly Review* [American edition], CX, 220 (October 1861), 226-39. <New York Public Library> (Quotes Blake [*Descriptive Catalogue* ¶17]: "As Linnæus numbered the plants, so Chaucer numbered the classes of men" [pp. 438, 228])

**Benoit, François**, *Un Maître de l'Art: Blake le Visionnaire* (1906)

REVIEW

§*Chronique des arts et de la curiosité: Supplement à la Gazette des beaux-arts* (1907) In French

**Benoit, François.** "A Master of Art." *Annals of Psychical Science*, VII, 37 (January 1908), 3-22. <BB>

The argument is summarized in Anon., "A French Critic on Blake", 22 January 1908.

**Bentley, G.E., Jr.** "Annals of Philanthropy: William Blake's Writings and Pictures in Public Collections." *Notes and Queries*, CCLX, 3 (Sept 2015), 389-400

Donations of works by Blake to public collections, here given in detail, "provide interesting evidence about the annals of philanthropy" (p. 389).

**\*Bentley, G.E., Jr.** "Bibliomania: The Felicitous Infection and the Comforting Cure." *Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada*, XLV, 1 (Spring [28 May] 2007), 7-41.

"For fifty-six years ... I acquired books, prints, and drawings by William Blake and his friends" (p. 7), an infection which was cured by giving them to the library of Victoria University in the University of Toronto.

**Bentley, G.E., Jr.** "Blake and A Fairy's Funeral." *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 65-66.

The number of reports of Fairy Funerals 1824-1840 indicates that Blake's account is scarcely "an indication of 'disordered ... sensations' or fey eccentricity".

**Bentley, G.E., Jr.** "Blake and God in the Garden: The Life of a Myth." *Descant*, XXXIV, 4 (Winter 2003), 112-23.

Evidence that "the story of Blake and his wife naked in the garden is not true" (p. 118).

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**\*Bentley, G.E., Jr.** "A Blake Letter Found." *Yale University Library Gazette*, LXVIII (1993), 60-64.

Blake's letter of ?Autumn 1800, untraced by Blake scholars since 1890, has been in Yale since 1973; it is here reproduced and transcribed literatim for the first time.

**Bentley, G.E., Jr.** "Blake on Frye and Frye on Blake." Pp. 177-189 of *The Legacy of Northrop Frye*. Ed. Alvin A. Lee and Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, [31 Dec] 1994) 8<sup>o</sup>; ISBN 08023006329 ("bound")

The essay is divided into "Blake's Influence on Frye: 'Read Blake or Go To Hell'" (pp. 177-81), "Frye's Influence on Blake Studies: The Age of Frye, 1947-1992" (pp. 181-83), and a checklist of "Frye's Writings on Blake" 1947-1991 (pp. 183-85).

**Bentley, G.E., Jr.** "Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake." Online at <http://www.blakequarterly.org/bentleyxenoglots.html> (2004)

Blake scholarship and criticism 1811-2004 is in 37 non-English languages (2,490 essays in all), including French (267), German (254), Italian (155), and Spanish and Catalan (221), but 48% are in Japanese (1,196); "let us admit that we are all more extensively ignorant than we had thought".

**Bentley, G.E., Jr.** *Blake Records* (1969) **B.** *Blake Records Second Edition: Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and his Family, Incorporating BLAKE RECORDS (1969), BLAKE RECORDS SUPPLEMENT (1988),*

*and Extensive Discoveries since 1988.* (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2004) 8°, 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, 847-48), “Genealogies of Blake, Armitage, Boutcher-Butcher” (pp. xxx-xxxiv, 848), Appendix I G: “John Clark Strange MS Journal” (1859-61)” (pp. 707-32), Appendix V: “Blake’s Poems Reprinted 1806-1849” (pp. 825-28, 878-79), and Appendix VI: “‘My Name is Legion: for we are many’: ‘William Blake’ in London 1740-1830” (pp. 829-46, 879). It omits the Introduction: “Blake the Man: The Public and the Buried Life” and Appendix II: “Blake’s Library” from *Blake Records Supplement* (1988), xxii-xli, 124-29.

Pp. 346-63 incorporate “Blake’s Visionary Heads: Lost Drawings and a Lost Book”, Chapter 12 (pp. 183-05) 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

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- M.D. P[aley]**, *Blake Newsletter*, III, 4 (**May 1970**), 90-91
- J[ohn] P[eter]**, *Malahat Review*, No. 15 (**July 1970**), 121-22
- Gilbert Thomas**, *English*, XIX (**Summer 1970**), 66 (with another)
- Kenneth Garlick**, *Apollo*, XCII (**November 1970**), 398
- Anon.**, *Choice*, VII (**November 1970**), 1229
- §**Mary Webster**, *Arts Review* (**November 1970**)
- §**David Bindman**, "Blake Through the Eyes of His Contemporaries", *Burlington Magazine*, CXIII, 817 (**April 1971**), 218-19
- F.W. Bateson**, *Review of English Studies*, XXII (**May 1971**), 222-23 ("a biography that is definitive")
- Rodney M. Baine**, *Georgia Review*, XXV (**Summer 1971**), 238-41 (with 6 others) ("For Blake studies the most important work published during the past year", with "an invaluable commentary" [p. 240])
- D.V. E[rdman]**, *English Language Notes*, IX (**September 1971**), 27 ("immensely valuable")
- J.B. Beer**, *Modern Language Review* (**October 1971**), 872-74
- Norman Brennan**, *Blake Studies*, IV, 1 (**Fall 1971**), 103-7 ("a truly major contribution to Blake scholarship")
- Max F. Schulz**, *Eighteenth Century Studies*, IV (**1971**), 490-92
- Jerome K. McGann**, *Modern Philology* (**January 1972**), 261-66 (and 2 others)

**H.B. De Groot**, *English Studies*, LIV (August 1973), 398-400 (with another)

**R.B. Kennedy**, *Notes and Queries*, NS XXII (February 1975), 79-82 (with 3 others)

**Freda Evelyn Höltgen**, *Anglia*, XCIII (1975), 268-70  
2004

\***Seamus Perry**, “The wise man’s table: In William Blake’s world, nothing is what it first seems”, *Times Literary Supplement*, **15 October 2004**, pp. 3-4 (with another) (a “magnificent”, “exhaustive”, “wholly absorbing” “masterpiece ... that reads like an augmented epistolary novel”)

**Anon.**, “The pick of the year: Looking for the perfect book to give someone this Christmas? Read on for our reviewers’ recommendations”, *Evening Standard* [London], **29 November 2004** B. Anon., “Chapter and Verse on 2004: Critics select their favourite books of the last 12 months”, *Yorkshire Post Magazine*, **11 December 2004**, pp. 26-27<sup>888</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), 639-46 (a summary of “what *BR2* contains that its predecessors do not”, concluding that it is “excellent ... Meticulously researched, fascinating” and “indispensable to Blake scholarship” [pp. 639, 646])

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<sup>888</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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**James Fenton**, "In my good books: James Fenton on the many Lives of William Blake", *Guardian* [London], **24 December 2005**, p. 19 ("Put Gilchrist alongside *Blake Records* and you already have an amazing library")

**Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (**2007**), 612-13 ("one of the most important texts issued in 2004")

**Bentley, G.E., Jr**, *Blake Records Supplement* (1988) <BBS>  
Incorporated in *Blake Records* Second Edition (2004).

REVIEWS

*Times Literary Supplement*, **14 October 1988**, p. 1159

**Eric Shanes**, "Books in Brief", *Apollo*, CXXVIII (**November 1988**), 376-78 ("an essential work for all Blake scholars" [p. 377])

**Nicholas Roe**, *Year's Work in English Studies*, LXIX (for 1988), 384 ("lucid, careful, illuminating ... an invaluable reference" work)

§**G.B. T[ennyson]**, *Nineteenth-Century Literature*, XLIII (**1988-1989**), 555 (one sentence)

**Janet Warner**, *University of Toronto Quarterly*, LVIII (**Spring 1989**), 421-22 ("This book and its predecessor, the monumental *Blake Records*, are indispensable tools for the Blake scholar ...")

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1988* (**1989**), 107

**L.M. Findlay**, *Notes and Queries*, CCXXXIV (**December 1989**), 519-21



**David Fuller**, *Review of English Studies*, NS XLI (May 1990), 261

**Robert N. Essick**, *Studies in Romanticism*, XXIX (Summer 1990), 324-30

**Edwina Burness**, *English Studies*, LXXI, 5 (October 1990), 453-62 (with 5 others)

**\*David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82 (with 2 others)

**Stuart Peterfreund**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 270-71

**Bentley, G.E. [Jr.]**. "Blake's debt to the philosophical alchemists." *Index to [British] Theses*, V (1958), 10 (No. 173). Oxford (Merton) B.Litt. [1954].

The correct title is "William Blake and the Alchemical Philosophers".

**\*Bentley, G.E., Jr.** "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates." *University of Toronto Quarterly*, LXXVI (2007), 714-70.

Ten tables of tentative data lead to the "stupendous simplification" of Bentley's Theory of Engraving:  $E=MG^2$  – 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), 617-41.

**\*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

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“Blake’s information about them [his four murderesses] must have come from the gutter press ... or compendia such as the *Newgate Calendar*”, some of which “bear inscribed portraits which Blake’s Visionary Heads seem to echo” (p. 69).

REVIEW

**Jason Whittaker**, *Year's Work in English Studies*, XC, 1  
(January 2011), 658 ("entertaining and vivid")

**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), 346-57.

**Bentley, G.E., Jr.** "Blake's Visionary Heads: Lost Drawings and a Lost Book." Chapter 12 (pp. 183-205) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002)

"I am primarily concerned to identify the three books in which most of his Visionary Heads appear", including "surviving leaves that have been removed from them" and "scores of Visionary Heads that have disappeared" (p. 186).

The substance of this 1999 essay is used in *BR* (2) 346-63.

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), 319-41. **B.** §*Ecdotica*, No. 6 (Bologna [Italy], 2009): Anglo-American Scholarly Editing, 1980-2005. Ed. Paul Eggert and Peter Shillingsberg, 136-56.

REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 14

**Bentley, G.E., Jr.** "'I hear a voice you cannot hear': Madness, Blake, and the *Magazin für die Literatur des Auslandes* (1833)." *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 66-73.

**\*Bentley, G.E., Jr.** "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings." *Studies in Bibliography*, XLIX (1996), 208-31 plus 6 prints.

"The career of James Parker demonstrates what that of William Blake might have been like had he been a steady, reliable workman like Parker--and had he not been a genius" (p. 220).

REVIEW

**David Worrall**, *Year's Work in English Studies* LXXVII [for 1996] (1999), 464 ("Robert [i.e., James] Parker['s life] ... has now [been] substantially charted")

**Bentley, G.E., Jr.** "Mistakes, Mischief and Murder: Problems of Authority in Literary Texts from Magna Carta to William Blake." Pp. 95-107 of *Fakhruddin Ali Ahmed: Memorial Volume*. Ed. Nazir Ahmad and Asloob Ahmed Ansari. (New Delhi: Ghalib Institute, 1994)

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The Blake examples are chiefly "The Felpham Rummer", *America* (B), and *There is No Natural Religion*, based on the work of Robert Essick and Joseph Viscomi.

**\*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.** "A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer", *University of Toronto Quarterly*, LI (1981), 28-35. <BBS>

Palmer's speculation is merely "idle", for the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies which Hollis gave away in 1762 and 1765 – see David Wilson, "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton", *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36.

**\*Bentley, G.E., Jr.** "*Rex v. Blake: Sussex Attitudes toward the Military and Blake's Trial for Sedition in 1804.*" *Huntington Library Quarterly*, LVI (1993), 83-89.

New evidence from John Marsh's journal suggests that Blake's prosecutors may have been trying to intimidate the fractious Chichester militia and that Blake's defiance of the military may have been popular.

#### REVIEWS

**R[obert]. F. G[leckner]**, *Romantic Movement* for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley)")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 324 ("written fascinatingly")

**Bentley, G.E., Jr.** "Richard Edwards' Edition of Young's *Night Thoughts* (1797) with Plates Designed and Engraved by William Blake." Vol. I, pp. 9-11 and \*passim (especially Vol. I, pp. 5-10, 171-92, 235-40, Vol. II, pp. 390-96) of *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826* (Toronto, Buffalo, London: University of Toronto Press, 2015)

**\*Bentley, Gerald, Jr.** "The Shadow of Los: Embossing in Blake's 'Book of Urizen'." *Art Bulletin of Victoria*, No. 30 ([Melbourne], 1989), 18-23. <BBS>

#### REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 15

**\*Bentley, G.E., Jr.** *The Stranger from Paradise: A Biography of William Blake*. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2001) 8°, xxvii, 532 pp., 182

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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. 493-98), the more important Blake sections from the newly discovered Journal of John Clark Strange.

The paperback is a reprint with only trifling changes, chiefly the omission of the gorgeous endpapers and the addition of information about the newly-discovered Blair drawings (p. 483).

REVIEWS &c

**Member**, *Library Thing*, **20 March 2009**, online ("a gem of a book ... absolutely first class")

**Donald M. Hasler**, *Utopian Studies*, XII, 2 (**March 2001**), 262-63 ("The book is most valuable as a rich mine of detail"; Scholars will love this book"; the author is retired "but still immensely productive")

**Anon.**, "Nature, the Orient and kids' stuff: Books on Vermeer, Blake, Surrealism, Armenian art, the Nabis and Oriental art roll off the North American presses", *Art Newspaper*, No. 113 (**April 2001**), 62 ("it revels in the otherworldliness of the artist")

**\*Leo Carey**, "Books Current: 'The Author & Printer W Blake'", *New Yorker*, **9 April 2001**, p. 18 (with 2 others) ("Failing to find a market for his work", Blake and "his adoring wife, retreated into a 'community of two'")

- \***Phillip Hensher**, "Come and see my etchings: There's little of Blake the poet here, but this biography does illuminate his engravings", *Observer* [London], **13 May 2001** (Bentley "writes badly", exhibiting "insensitivity to tone", and offering "erroneous" readings of poems, but the book is occasionally a "useful guide" because of its "concentration on Blake as a craftsman". The reproduction in the review is of the very interesting Blake window in St Mary's church, Battersea, where Blake was married)
- \***Thomas Wright**, "Ankles, swollen, 434n': No detail is too dull for this plodding Life", *Daily Telegraph* [London], **19 May 2001** ("Bentley fails to give a shape to his unwieldy and constantly repetitive narrative")
- \***Jonathan Bate**, "Immortal hand and eye: Jonathan Bate on a painstaking Life which does not address the poet's mysteriousness", *Sunday Telegraph* [London], **20 May 2001** ("For scholars, this will be a permanently valuable resource ... comprehensive, accurate, and judicious .... But it is not, alas, the place for the general reader to begin")
- \***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

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biography ... is written with ... lucidity of language and thought";<sup>889</sup> incidentally "Thomas Kilroy's new play, *Blake*, is about William and Catherine Blake")

**Lucy Beckett**, "Divine madness ...", *Tablet*, **9 June 2001**, p. 840 (this is "an almost encyclopaedic volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional?] Christian mystic")

**\*Andrew Motion**, "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion", *Financial Times*, **23-24 June 2001** ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers. ... It is especially useful in placing Blake within the context of late 18th century dissenting England. ... [in] the Realm of the React [i.e., Beast]")

**Bubbles kingpin**, "Bentley's Generous Act", Amazon.com, **25 June 2001** ("amazingly well researched ... contextualizes him beautifully ... it is Bentley's sober critical eye (of fairness) which is so refreshing – his sense of balance is impeccable"; N.B. "Bubbles" is not a pseudonym of GEB)

**§Anon.**, *Publishers Weekly*, CCXLVIII, 261 (**25 June 2001**), 65 (writing "affectionately and

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<sup>889</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".



authoritatively ... Bentley evokes something of the whole man", with "magnificent color illustrations")

**Scott Hightower**, *Library Journal* (**July 2001**) ("academic and thorough ... With lovely illustrations")

\***James King**, "His fearful symmetry is still unframed", *Globe and Mail* [Toronto], **7 July 2001**, p. D9 (a "coherent, accurate account of Blake's life", "splendid-looking" and "presented in a graceful and coherent manner", perhaps "the best handbook to Blake ever written", but "As a biography ... this book is a failure")

\***Grevel Lindop**, "A palace of his own: William Blake, honest labourer and astonishing conversationalist", *Times Literary Supplement*, **31 August 2001**, p. 6 ("a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's")

**Anon.**, "New Blake Biography", *Blake Journal*, No. 6 ([**Oct**] **2001**), 86 (announcement of a forthcoming review of Bentley's *The Stranger from Paradise*, a book which "has both the stamp of authority and the readableness which we would expect of the author")

**Dennis Loy Johnson**, "Poetry can help to ease the troubled mind", *Tribune-Review* [Pittsburgh], **21 October 2001** (a paragraph in a gang review)

**Michael Payne**, "Book on William Blake illuminates his great work", *Sun* [Sunbury, Pennsylvania], **4 November 2001** ("Thanks to the work of such scholars as G.E. Bentley, who has devoted his

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professional life to understanding Blake's project, it is now possible for Blake to have the kind of audience he wanted and that he always thought possible")

**\*Tom D'Evelyn**, "Capturing Blake's 'compelling strangeness'", *Providence Sunday Journal* (**25 November 2001**), B9 ("this splendid book", "a masterful monument", gives "us the man himself in all his compelling strangeness")

**Ian McIntyre**, "Let us now praise famous Wren: Books Christmas roundup biography", *Times* [London], **5 December 2001**, p. 10 (with four other books) (a "bran-tub of a biography", "A splendid book for the winter evenings")

**Mark S. Lussier**, *Wordsworth Circle*, XXXII, 4 (**Autumn 2001** [i.e., April 2002]), 182-83 ("Bentley has performed the highest service imaginable" for Blake scholars in "this impressive and summative master work" which evokes "continual excitement and perpetual discovery"; "One cannot ask more of a biography or more from a biographer")

**M. Minor**, *Choice*, XXXIX, 4 (**December 2001**), 680 ("Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis")

**Robert A. Weiler**, *Beitendorf Public Library Information Center* online, **2001** ("the definitive account" with "stunning color plates")

- Juan Manuel Vial**, "Quién Es: Personages Biographies: William Blake: Entre el cielo y el infierno. 1757-1827", *El Mercurio y La Nacion* (2001) online in Spanish ("una monumental biografica")
- Anon.**, *Choice* (January 2002), 812 (listed it among 650 "Outstanding Academic Titles, 2001", among 49 books on English and American Literature and from a total pool of 6,500 titles reviewed)
- Anon.**, *First Things* (February 2002), 71 ("The Stranger from Paradise is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship")
- Kathryn Freeman**, *Criticism*, XLIV, 3 (Summer 2002), 297-301 (A "rich", "meticulous", "deft" biography in which "We are given the most nuanced and intimate portrait yet of Blake" [p. 297])
- Paul Miner**, *Albion*, XXXIV, 4 (Winter 2002), 661-63 (a "superlative work" with a "tight focus", "lucid, highly interesting, and sometimes touching"; "No other biography on Blake stands this tall" [pp. 662, 662, 661])
- Keri Davies**, *Blake Journal*, No. 7 (2002), 62-70. ("Despite my caveats ... Bentley's book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed" [p. 69])
- Andrew Elfenbein**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XLII (2002), 837-903 ("While Bentley's book is definitive in the amount and accuracy of the information it presents, it is not easy to get from it a sense of Blake's inner life and development"; with

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“136 plates of high quality”, it gives “an excellent visual summary of Blake’s art” [p. 846])

§**Paul Youngquist**, *Nineteenth-Century Literature*, LVII, 3 (2002), 572-74

**Alexander Gourlay**, *BARS Bulletin & Review*, No. 23 (March 2003), 25-27 (here “hard evidence drives out all the fuzzy kinds”, and there is little speculation about the poet’s “inner” life, but “its enduring value as a readable summary of the latest and hardest biographical evidence is secure” [pp. 26, 27])

**Dóra Janzer Csikós**, *Anachronist* (2002) online (“a masterfully documented biography”, “affectionately written” and “beautifully illustrated”)

**Stephen C. Behrendt**, *University of Toronto Quarterly*, LXXII (Winter 2002-2003), 405-6 (this is a “remarkable biography” “meticulously documented” and “richly enhanced” with almost 200 reproductions which “engages readers directly with the artist ... in a way that virtually no previous biographical study has done”)

**Anon.**, *Independent on Sunday* [London], 13 April 2003 (a “perceptive and forceful study” which recognizes that “Blake’s genius was above all pictorial”)

**Mervyn Nicholson**, *English Studies in Canada*, XXVIII, 4 (December 2002 [July 2003]), 737-41 (“definitive ... a major achievement”; “it is hard to imagine a more comprehensive biography”, a book of “beautiful sanity”)

- Shernaz Cana**, *Aligarh Critical Miscellany*, XII, 2 (2000 [Autumn 2003]), 201-8 (“William Blake has been brought alive before us in such an inspired way that it almost seems that the biographer too has been included in Blake’s great visionary company”)
- Nelson Hilton**, *Blake*, XXXVII (Winter 2003-4), 107-11 (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), 294-99, esp. 295, 298-99 (with 4 others) (“This monumental work” is “simply beautiful”; it “performs an alchemical transformation of cold facts into flesh and blood” [pp. 299, 298])
- Jason Whittaker**, *Year’s Work in English Studies*, LXXXII (2003) (“immensely important scholarship”; Bentley is also significant, of course, for his monumental contributions ... in ... *Blake Books and Blake Records*)
- \***Jöran Mjöberg**, “Flöjtspelaren som såg himmel och helvete: Som sexåring såg William Blake ett träd fullt av änglar framför sig. Liknande visioner präglade hans liv såväl sol som hans måleri och poesi, där hans politiska patos förenades med ett säreget system av myster och symboler. Nu föreligger en biografi av den framstående Blakekännaren G.E. Bentley Jr.” *Svenska Dagbladet*, 4 April 2004, p. 9, in Swedish (“Bentley är en nästan perfektionistisk litteraturvetare, som belyser Blakes

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liv, familj, tidsbakgrund, arbetssituation och även gravyrteknik samt redovisar [Bentley is an almost perfectionist literary scholar who throws light on Blake's life, family as well as on the times in which he lived, his work situation and even his technique of engraving]”)

**Robert S. Robbins**, “Why Blake Matters”, Amazon.com, **14 June 2004** (“bluntly factual”)

**Morton D. Paley**, *La Questione Romantica*, Numero 9 (September 2004), 211-12 (“G.E. Bentley, Jr., the doyen of Blake archivists has produced the fullest account of its subject yet to be published”)

**Anon.**, “The World of Paperbacks”, *Critical Review*, **22 September 2006** (by “the leading Blake scholar”)

**T. McLaughlin**, “Body Electric” (Amazon.com, **2007-0-8-05** (“a very good, straightforward biography”)

**\*Alois Berges**, *El Mercurio y la Nación*, **10 April 2008**, in Spanish

**Meadowreader**, “Comprehensive”, Amazon.com (**13 August 2010**) (“this is the definitive biography ... Bentley's biography will never be superceded”)

**Haran**, “A man worth revisiting”, Amazon.com (**22 January 2011**) (“a very comprehensive biography ... [but] a bit tedious at times”)

**Thosbren** (Whittier, California), “All you could want and maybe more than you want”, Amazon.com (**22 October 2011**) (“it has too much detail”)

**\*Bentley, G.E., Jr.** “The Stranger from Paradise: William Blake in the Realm of the Beast.” Pp. 93-111 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei

Gorbunov and Penelope Minney. (Moscow: [no publisher] 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English".

"This essay is a kind of précis of the biography of William Blake which I am completing" (p. 93).

**Bentley, G.E., Jr.** "[']What Is the Price of Experience?['] William Blake and the Economics of Illuminated Painting [i.e., Printing]." *University of Toronto Quarterly*, LXVIII (1999), 617-41. B. Online, still with the misprinted title (seen with surprise 2004)

Counting only the cost of copper and paper (and not of overheads, labour, advertising, and royalties), Blake probably made exceedingly modest profits only on books printed from copper he had previously bought for another purpose, such as *Songs of Experience*, *Europe*, and *Urizen*.

For a sequel, see Bentley, "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates", *University of Toronto Quarterly*, LXXVI (2007), 714-70.

**\*Bentley, G.E., Jr.** "William Blake born Nov. 28, 1757, London, England, died Aug. 12, 1827, London." *Encyclopedia Britannica*, 19 pp., 51,409 words, online (2007? discovered 3 March 2008).

**Bentley, G.E., Jr.** "'William Blake flashed across the path' in Snippets: Blake in the *Ladies' Cabinet* (1840)." *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 73-74.

The Google snippet reproduction from the *Ladies' Cabinet* (1840) is really from the *Illustrated London Magazine*

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(1867).

**\*Bentley, G.E., Jr.** *William Blake in the Desolate Market*. (Montreal and Kingston, London, Ithaca: McGill-Queen's University Press, 2014) 4<sup>o</sup>, xx, 244 pp., 34 reproductions; ISBN: 9780773543065; "Issued in print and electronic formats."

REVIEWS

**Gregory Dart**, "To colour and to sell", *Times Literary Supplement*, **21 November 2011** (Bentley "recognize[s] and re-present[s] everything that is currently known about Blake's commercial activities in a new and highly compelling form ... *Desolate Market* will prove an indispensable resource for Blake scholars ... [and] its fascinating appendix may have something to say to more general enthusiasts of the period")

**John B. Pierce**, *English Studies in Canada*, XL, 4 (**December 2014**), 140-42 ("an important supplement to essential works on Blake produced by G.E. Bentley Jr")

**J.A. Saklofske**, *Choice*, LXII, 6 (**Feb 2015**) ("Required reading for William Blake scholars and art historians", an "exemplary volume" with "invaluable arguments"; chosen as an Outstanding Academic Title for 2015)

**Jason Whittaker**, *Literature and History*, XXIV, 1 (**Spring 2015**), 89-90 ("Bentley's book is not an easy read"; "I often wished for more commentary")

**Paul Miner**, *Notes and Queries*, CCLX, 3 (**Sept 2015**),



479-80 (The work, "meticulously documented ... well-organized and highly readable ... is indispensable to the serious Blakist. I view this book in awe")

**Jane Stabbl**, "Recent Studies in the Nineteenth Century", *SEL: Studies in English Literature*, LV, 4 (**Autumn 2015**), 925-83 (An "impressive work of scholarship", "a vital supplement for teaching, criticism, and biographical work in the period" [p. 934])

\***Bentley, G.E., Jr**, ed. *William Blake: The Critical Heritage*. (London and Boston: Routledge and Kegan Paul, 1975) The Critical Heritage Series 8°, xix, 294 pp., 20 plates; ISBN: 0710082347 <BB> **B**. (London and N.Y.: Routledge, 1995) ISBN: 0415134412>**C**. "(Kindle Edition)" published 23 March 2007, wireless delivery

B (1995) is a mere reprint of A (1975).

#### REVIEWS

**Brian Alderson**, "Blake in the original", *Times* [London], **22 December 1975**, p. 9 (with 3 others)

**Anon.**, *Choice*, XIII (March 1976), 66

**Brian John**, *University of Toronto Quarterly*, XLV (**Summer 1976**), 397-98 (with another)

**Suzanne R. Hoover**, *Blake Newsletter*, X, 3 (**Winter 1976-77**), 89-90

**George H. Gilpin**, *Wordsworth Circle*, VIII, 3 (**Summer 1977**), 230-32 (with another)

**Penelope B. Wilson**, *Modern Language Review*, LXXIII (**1977**), 913-16 (with 2 others)

**Graham Reynolds**, *Apollo*, CV (1977), 146-48

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**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).

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**Mark Lussier**, *University of Toronto Quarterly*, LXXIX, 1 (Winter 2010), 427-28 (with its “superb introduction”, written in an “engaging style”, “Bentley’s *William Blake’s Conversations*

will join his other foundational works in exerting an enabling influence on future research”)

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIX (2010), 637 ("typically scholarly and careful", with "some extremely useful insights" and "a truly fascinating concordance")

**Alexander Gourlay**, *Blake*, XLV, 3 (Winter 2011-2012), 94-96 (Bentley has "created something rich, strange, and likely to prove enduringly useful", especially in the concordance and the "fascinating" evidence" about the way Blake probably pronounced words")

**Bentley, G.E., Jr.** "William Blake's World in a Grain of Sand: The Scholar in the World of Books." *Descant*, XXVI, 4 (Winter [November] 1995), 39-51.

An autobiographical account.

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**Donald W. McLeod**, *Papers of the Bibliographical Society of Canada* (Fall 2001), 84-87 ("G.E. Bentley, Jr., is the world's foremost authority on the works of ... William Blake")

**Benton, Michael.** "Biographer, Biography, and the Reader." *Journal of Aesthetic Education*, XLI, 3 (Fall 2007), 77-88.

An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (p. 82)

**§Benton, Michael.** "Imagining Blake." Pp. 38-41 of his *Literary Biography: An Introduction*. (Chichester: Wiley-Blackwell, 2009)

An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (2007, p. 82) The essay is from his

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"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), 167-97.

\***Berger, Harry, Jr.** "Reading Blake's 'The SICK ROSE'." Pp. 7-9 of his *Caterpillars: Reflections on Seventeenth-Century Dutch Still-Life Painting*. (N.Y.: Fordham University Press, 2011)

A version is available in *Bournemouth University Research Online*.

**Berger, Pierre,** *William Blake, Mysticism 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 unknown**); pp. 68-74 of his *Books in General* (**1920, 1953, 1983**) <BBS 458>

§**Anon.,** "A Poet Spoiled", *Nottingham Gazette*, **18 February 1915**

§**Anon.,** *Glasgow Herald*, **7 June 1919**  
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§**L. Cazamian,** *Revue anglo-américaine*, XIII (**1936**), 522, in French

§**Berger, Richard.** "'Never Seek to Tell Thy Love': E-

Adapting Blake to the Classroom." Pp. 7-9 of *Redefining Adaptation Studies*, ed. Dennis Cutchins, Laurence Raw, and James M. Welsh. (Lanham: Scarecrow Press, 2010)

**Bergevin, Gerald Walter.** "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *DAI*, XLVIII (1987), 396A. Washington State Ph.D., 1986. 217 ll.

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**Bergvall, Åke.** "The Blake Syndrome: The Case of 'Jerusalem'." *Literature/Film Quarterly*, XLI, 4 (2013), 254-65

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**Bertholf, Robert J., and 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), 384-86

§**Anon.**, *Choice*, XX (1983), 1143

§**George Bornstein**, *Wordsworth Circle*, XIV, 3 (Summer 1983), 162-63

§**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), 169-72

§**Winston Weathers**, *James Joyce Quarterly*, XXI, 2 (Winter 1984), 192-93

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§**John Williams**, *Literature and History*, XI (1985), 143-43 (with another)

§**Bernus, Alexander von**. "William Blake." In his *Das Irdische Paradies: Englische Lyriker des XVIII. und XIX. Jahrhunderts*. (Weimar: Erich Lichtenstein, 1930) In German

§**Besson, Françoise**. "Outline for a Commentary on William Blake's 'Introduction' to *Songs of Innocence*." Pp. 176-77 of *An Introduction to Poetry in English*. Ed. Eric Doumerc and Wendy Harding. (Toulouse: PU de Mirail, 2007)

\***Betz, Paul F**. "Cover Illustration: William Blake's 'The Eagle,' from Hayley's *Ballads*, 1805." *The Friend: Comment on Romanticism*, I, 4 (October 1992), 43.

**Beynon, R**. "Uninspired by 'Jerusalem'." *Independent* [London], 21 May, 1996, p. 13.

"John Walsh seems to completely miss the point" about Joseph of Arimathea and the Welsh in Blake's "Jerusalem" lyric from *Milton*; the Welsh and Scots don't like a hymn "talking about England instead of Britain". For a reply, see Barton.

§**Bhattacharjya, Subhrenda**. "Impact of Indian Philosophy on William Blake." *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], LVII, 8 (August 2006), 361-63.

\***Bian, Zhi-Lin**. "Tan Tan Bu Lai Ke de Ji Shou Shi [On Blake's Poems]." *Shi Kan* [Poetry Periodical], No. 7 (1957),

87-96. In Chinese

A combination of biographical sketch and critical analysis of several of Blake's poems in *Songs of Innocence* and *Songs of Experience*, e.g., "The Chimney Sweeper" and "The Tyger," to mark Blake's 200th anniversary. It does not distinguish *Innocence* from *Experience*, possibly owing to the failure to realize the differences between the two.

**Bicknell, Renchi.** *A Pilgrim's Progress & Further Relations.* (Glastonbury [England]: Renchi Bicknell at <http://www.flyingdragon.co.uk>, 2008) 4°, 32 unnumbered pp., no ISBN

The focus of the book is 12 pages with 6 to 9 monotone images per page printed from copper and aluminium including all 27 of Blake's watercolours for *Pilgrim's Progress*, more or less in order, plus others from *Jerusalem*, *The Gates of Paradise*, and "The Man Sweeping". They illustrate "Seven Synchronised inner and outer journeys particularly honouring William Blake's visual rendition of John Bunyan's – The Pilgrim's Progress" (p. [2]).

**Bidlake, Steven,** "Blake, the Sacred, and the French Revolution: 18th Century Ideology and the Problem of Violence", *European Romantic Review*, III, (1992), 1-20 <BBS>

**Bidney, Martin,** *Blake and Goethe* (1988)

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§**Christine Gallant,** *Wordsworth Circle*, XX (1989), 216-18 (with another)

§**John [i.e., Jon] Mee,** *Notes and Queries*, XXXVI (1989), 521

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**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1988* (1989), 107-8

§**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-30

§**David V. Pugh**, *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVII (1990), 408-10

§**Walter Tonetto**, *Philosophy and Literature*, XIV (1990), 198-99

\***Stuart Atkins**, *Blake*, XXIV, 3 (Winter 1990-91), 99-101

§**Elizabeth W. Harries**, *Comparative Literature*, XLIII (1991), 391-93

§**John Osbourne**, *Revue de Littérature Comparée*, LXV (1991), 115-16, in French

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 88

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 271-72

**Bidney, Martin.** "Neo-Blakean Vision in the Verse of Historian E.P. Thompson: The 'Abstraction' of Labour and Cultural Capital." *Science and Society*, LXVIII (Winter 2004-2005), 396-420.

"E.P. Thompson ... looked to poet William Blake ... as a mentor" (p. 396).

§**Bidney, Martin.** "Slowed-Down Time and the Fear of History: The Medievalist Visions of William Blake and William Morris." *Journal for Early Modern Cultural Studies*, II, 2 (Fall-Winter 2002), 100-20.



**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), 237-45.

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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), 307-15 <BBS>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 88 (dismissive)

**Biles, Jeremy.** "O Rose, I'm Sick, Too: Notes on William Blake's 'The Sick Rose'." *Cultural Society*, 14 May 2007.

On the productive irritants of the poem.

**Bill, Stanley.** "Crisis in the Christian Dialectic: Czeslaw Milosz Reads William Blake and Fyodor Dostoevsky for a Secular Age." Northwestern University Ph.D., 2013. 371 pp.

§**Billigheimer, Rachel V.** "Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology." *Modern Language Studies*, XXX (2000), 93-120.

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§**Billigheimer, Rachel V.** "The Female in Blake and Yeats." *College English Association Critic*, XLVIII-XLIX (1987), 137-44.

§**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) <BBS>

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§**Jacqueline Genet**, *Etudes Irlandaises*, XV, 2 (1990), 239-40, in French

**Stephen Carr**, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 347-48 AND *Eighteenth Century ... Bibliography*, NS XVII for 1991 (1998), 330-31

**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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**Billington, Michael.** “*In Lambeth* [play by Jack Shepherd] review—Blake v. Paine in lively imaginary encounter.” *Guardian* [London, seen online], 15 July 2014.

§**Binder, Tim, and Ron Owens.** “William Blake.” In their *Walk with the Wise: An Invitation to See Life Differently*. (London: Loose Chippings, 2011)

§**Bindman, David.** Essay on “The Virgin Hushing the Young Baptist”, *Artemis Fine Arts* “Review 2002”, pp. 31-33.

§**Bindman, David.** “Blake and Ossian.” Pp. 3-7 of *Songs of Ossian: Festschrift in Honour of Professor Bo Ossian Lindberg*. (Helsinki, 2003) *Taida Historiallisia Titkimuksia*, XXVII

§\***Bindman, David.** “Blake and Runge.” Pp. 86-95, 134-35 of *Runge: Fragen und Antworten: Ein Symposium der Hamburger Kunsthalle*. Ed. Hanna Hohl. (Hamburg and Munchen: Prestel Verlag, 1979) In German <BBS gives the editor as A. Höhle>

**Bindman, David,** *Blake as an Artist* (1977) <BBS>

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§**John Spurling,** *New Statesman*, XCI (18 November 1977), 698

§**Bevis Hillier,** *Times Literary Supplement*, 17 Feb 1978, p. 212

§**Tom Phillips,** “The Heraldry of Heaven and Hell”, *Times Literary Supplement*, 24 March 1978, pp. 349-50 (with 2 others)

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- Ronald Paulson**, *Georgia Review*, XXXII, 1 (**Summer 1978**), 435-43 (with 7 others)
- §**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (**July 1978**) (with 2 others)
- §**Geoffrey L. Keynes**, *Burlington Magazine*, CXX (**August 1978**), 544-47  
Reply in **Anthony Blunt**, *Burlington Magazine*, CXX (**October 1978**), 675-76
- \***Jean H. Hagstrum**, *Blake*, XII, 1 (**Summer 1978**), 64-67
- §**I.H. C[hayes]**, *English Language Notes*, XVI (**September 1978**), 46
- §**Anon.**, *Choice*, XIV (**1978**), 1632
- §**K. Garlick**, *Apollo*, NS CVII (**1978**), 439-40
- §**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**), 229-34
- §**Anne K. Mellor**, *Studies in Romanticism*, XVIII, 1 (**Spring 1979**), 76-78 (with another)
- §**Jerrold Ziff**, *Art Bulletin*, VI, 2 (**June 1979**) (with 2 others)
- §**Anne K. Mellor** [bis], *Art Journal*, XXXIX, 1 (**Fall 1979**), 76-78 (with 3 others)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II (**Winter 1979**), 118-22 (with 4 others)
- §**Zachary Leader**, "Blake's Symbols", *Essays in Criticism*, XXIX (**1979**), 81-88 (with another)

\***Bindman, David.** "Blake, William." Vol. IV, pp. 116-23 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

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§**Bindman, David.** "Blake's Heads." *Guardian Weekly* [London], 5 June 1971.

**Binyon, Laurence,** *The Followers of William Blake* (1925)  
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**R.R. Tatlock,** *Burlington Magazine*, XLVIII, 278 (May 1926), 271-72 (with another) ("Mr. Binyon writes and thinks with a discriminating eye upon the works of art before him")

**Binyon, Laurence.** "William Blake: Painter, Poet, Seer." Unpublished Manuscript (c. 1932-35), 19 sheets (c. 5,000 words), "written out by Binyon's wife, Cicily, and signed by Binyon", offered in James Cummins Catalogue 97 (November 2006), No. 10, according to Essick, "Blake in the Marketplace, 2006", *Blake*, XL (2007), 136.

§**Birek, Wojciech.** "Drugie życie Williama Blake'a [The Second Life of William Blake]." *Fraza, Poezja, Proza, Esej* No. 24-25 (1999). In Polish

**Birenbaum, Harvey,** *Between Blake and Nietzsche* (1992)  
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**Peter J. Kitsch, John Whale, and Susan Matthews,** *Year's Work in English Studies*, LXXIII for 1992 (1995), 361-62 ("the value of his line of approach for explicating Blake is questionable")

§**David Punter,** *Studies in Romanticism*, XXXIV, 4 (Winter 1995) (with 2 others)

**Stephen Clark,** *Blake*, XXXIX (1995), 68-70 ("a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format")

**Scott Simpkins,** *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 330-31

**Bishop, Morchard** [i.e., **Oliver Stoner**], *Blake's Hayley* (1951) <BB>

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§**Edmund Blunden,** *Bookman*, July-August 1951

**Bishop, Morchard** [i.e., **Oliver Stoner**]. *The Star Called Wormwood: An Investigation of the possible reasons for the Decline and Fall as described in the VIIIth chapter of The Apocrypha* (London: Victor Gollancsz, 1941) 12°

The dust-jacket calls it "a novel by Morchard Bishop. Mr. Samuel Taylor Coleridge & Mr. William Blake in the war-world of 2839 (or is it 1939?)".

**Bizarro, Patrick.** "The Symbol of the Androgyne in Blake's *Four Zoas* and Shelley's *Prometheus Unbound*: Marital Status Among the Romantic Poets." Pp. 36-51 of *Joinings and*

*Disjoinings: The Significance of Marital Status in Literature.* Ed. Joanna Stephens Mink and Janet Doubler Ward. (Bowling Green, Ohio: Bowling Green State University Popular Press, 1992)

"The androgynous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma" (p. 45); the essay is unrelated either to other "Romantic Poets" or to "Marital Status".

§**Bjelogrić, Aleksandar.** "Blejk na pragu novog doba [Blake at the Threshold of the New Age]." Pp. 15-29 of *Nevidljivi Arhipelag*. (Belgrade: Praizvorni Život, 1994) In Serbian

§**Black, John [Mark Booth].** "Swedenborg, Blake and the Sexual Roots of Romanticism." In his *The Secret History of the World*. (2007) B. §Revised Edition. (London: Quercus, 2010)

§**Blackstock, Alan.** "Dickinson, Blake, and the Hymnbooks of Hell." *Emily Dickinson Journal*, XX, 2 (2011), 33-56, 124-25.

"there is no evidence of Dickinson having read Blake".

**Blackstone, Bernard.** *English Blake* (1948). B. (Hamden, Connecticut, 1966) <BB> C. §(Cambridge: Cambridge University Press, 2015) 22 cm, 484 pp.; ISBN: 9781107503427

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§**Austin Clarke**, *Spectator*, **15 April 1949**, p. 520

§**Kathleen Raine**, *New Statesman and Nation*, **14 May 1949**, p. 508

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§**R. Halsband**, *Saturday Review of Literature*, **25 June 1949**, p. 34

§**D.A. Stauffer**, *New Republic*, **1 August 1949**, pp. 25-26

**James Johnson Sweeney**, "Blake's World of Ideas", *New York Times*, **7 August 1949**, p. 6

§**D[ésirée] Hirst**, *Month*, II, 4 (**October 1949**)

§**Anon.**, *Times Literary Supplement*, **21 October 1950**, p. 678 (with another)

**D.V. E[rdman]**, *Philological Quarterly*, XXIX (**1950**), 109

§**P.F. Fisher**, *University of Toronto Quarterly*, XIX (**1950**), 445-47

§**M.K. Nelles**, *Queen's Quarterly*, LVII (**1950**), 248-49

§**Edith C. Batho**, *Modern Language Review*, XLVI (**1951**), 450-51

**Northrop Frye**, *Modern Language Notes*, LXVI (**1951**), 55-57. B. *Northrop Frye on Milton and Blake* (2005), 209-11, 448

§**J.G. Davies**, *Review of English Studies*, II (**1951**), 89-90

§**James Smith**, *English Studies*, XXXII (**1955**), 177-80

§**Blackwell, J.C.** "William Blake: The Philosophy of East and West." *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], XXIV, 1 (January 1973), 5-12.

§**Blake, David**, and **Elliott Gruner**. "Redeeming Captivity: The Negative Revolution of Blake's *Visions of the Daughters of Albion*." *Symbiosis: A Journal of Anglo-American Literary*



*Relations*, I, 1 (1997), 21-34.

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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 September 1968], 25.)

***Blake Newsletter***  
**Volume IV, Number 1**  
**(Autumn 1970)<BB>**

**Michael Phillips.** "Blake's Corrections in *Poetical Sketches*." Pp. 40-47. <BB> **B.** Tr. Antoine Jaccottet as "Les Corrections dans les *Esquisse Poétiques*", pp. 67-72 of Phillips' *William Blake* (1995).

***Blake: An Illustrated Quarterly***  
**Volume XIV, Number 2**  
**(Fall 1980)**

**Dennis Read.** "A New Blake Engraving: Gilchrist and the Cromek Connection", pp. 60-64. (It is re-used in Chapter 3 [pp. 19-44], "*The Grave*", of his *R.H. Cromek, Engraver, Editor, and Entrepreneur* [2011].)

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**Volume XVI, Number 3**  
**(Winter 1982-83) <BBS>**

**Alicia Ostriker.** "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 156-65. <BBS> **B.** Reprinted in

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*Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber and Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993). C. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 560-71.

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**Volume XVI, Number 4**  
**(Spring 1983)<BBS>**

**Joseph Viscomi.** "Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B." Pp. 219-23. <BBS>**B.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

***Blake: An Illustrated Quarterly***  
**Volume XVII, Number 4**  
**(Spring 1984)**

**\*Anne Maheux.** "An Analysis of the Watercolor Technique and Materials of William Blake." Pp. 124-29.

The essay is silently reprinted from her "An Analysis of the Watercolour Technique and Materials of William Blake", *Papers Presented at the Third [i.e., Eighth] Annual Conference of Art Conservation Training Programmes, May 1982*. (Kingston [Ontario]: Queen's University, 1982).

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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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**(Summer 1986)<BBS>**

**Christopher Heppner.** "Blake's 'The New Jerusalem Descending': A Drawing <Butlin #92> Identified." Pp. 4-11. <BBS> B. Revised in Chapter 4 of his *Reading Blake's Designs* (1995).

***Blake: An Illustrated Quarterly***  
**Volume XXII, Number 3**  
**(Winter 1988-1989) <BBS>**

**Aileen Ward.** "Canterbury Revisited: The Blake-Cromek Controversy." Pp. 80-92.

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**D.W. Dörrbecker,** *Blake*, XXIII, 3 (Winter 1989-90), 142

**John B. Pierce.** "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala* or *The Four Zoas*." Pp. 93-102. <BBS> B. Reprinted as part of Chapter 3 of his *Flexible Design* (1998).

***Blake: An Illustrated Quarterly***  
**Volume XXIII, Number 2**  
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**\*Joseph Viscomi.** "The Myth of the Commissioned Illuminated Book: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs ... of Blake's'." Pp.

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48-74. <BBS> 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.

***Blake: An Illustrated Quarterly***  
**Volume XXV, Number 1**  
**(Summer 1991)**

**Robin Hamlyn.** "Blake's Fate at the Tate." Pp. 11-213.

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**D.W. Dörrbecker,** *Blake*, XXV, 1 (Summer 1991), 22

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**Volume XXV, Number 2**  
**(Fall 1991)<BBS>**

**Christopher Heppner.** "The Good (In Spite of What You May Have Heard) Samaritan." Pp. 64-69. <BBS> B. Revised in his *Reading Blake's Designs* (1995). (For a continuation of the discussion in John E. Grant, "On First Encountering Blake's Good Samaritans", see *Blake*, XXXIII [1999-2000], 68-95.

***Blake: An Illustrated Quarterly***  
**Volume XXV, Number 3**  
**(Winter 1991-1992)<BBS>**

\***Eugenie R. Freed.** "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus*, *Thel* and 'The Angel'." Pp. 104-16. <BBS> **B.** Most of it was reprinted in her "*A Portion of His Life*": *William Blake's Miltonic Vision of Woman* [?1994].

**Christopher Heppner.** "The Chamber of Prophecy: Blake's 'A Vision' (Butlin #756) Interpreted." Pp. 127-31. <BBS> **B.** Revised in his *Reading Blake's Designs* (1995).

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**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

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"Blake, the eminent artist, who had such visions", according to Cunningham.)

REVIEWS

**Stephen Cox.** Review of Vincent Arthur De Luca, *Words of Eternity: Blake and the Poetics of the Sublime* (1991). Pp. 52-57. ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56].)

**\*Irene Tayler.** Review of *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991). P. 57. ("This is a volume that every Blakean may joy to own".)

**Joseph Wittreich.** "An Unperishing Sun ... This Golden Age': Joachimism and Heaven in the Age of Blake." Review of Marjorie Reeves and Warwick Gould, *Joachim of Fiore and the Myth of the Eternal Evangel in the Nineteenth Century* (Oxford: Clarendon Press, 1987) and of Colleen McDannell and Bernhard Lang, *Heaven: A History* (New Haven and London: Yale University Press, 1988). Pp. 58-60. (In the book about Joachim of Fiore, "the pages dealing with Blake should be read with a suspicious eye", but those dealing with other authors are "rich, rewarding, riveting" [p. 59]; the work on Heaven is particularly illuminating about Milton.)

**Jeffrey D. Parker.** Review of *Critical Essays on William Blake*, ed. Hazard Adams (1991). Pp. 60-61. (Mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61].)

**Terence Allan Hoagwood.** Review of *Jerusalem* [copy E], ed. Morton D. Paley (1991). Pp. 61-69. ("A description of the book [*Jerusalem*(E)] and its contents, an account of its production and history, and a discussion of some features of"

this "remarkably good reproduction" and of Paley's generally admirable text [p. 62].)

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**\*D.W. Dörrbecker.** "Blake and His Circle: An Annotated Checklist of Recent Publications." Pp. 76-133 (the whole issue). (Six hundred and nine entries covering "two and a half years". For "Corrigenda", see [under Catalogues 1995], his *"In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994* [1995], 13.)

***Blake: An Illustrated Quarterly***  
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**(Spring 1993)**

**\*Robert N. Essick.** "Blake in the Marketplace, 1992." Pp. 140-59, with an "Appendix: New Information on Blake's Engravings" (pp. 158-59) 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. 162-65. ("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. 166-67. ("Unlike the Keynes-de Valois work, it is not a translation of Blake's designs into balletic terms but .... Nevertheless the presence of Blake's visual conceptions lingers".)

**\*G.E. Bentley, Jr.** "Blake as Craftsman and Artist: Two Exhibitions in Tokyo." Pp. 168-70. (The exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding", while those at the Japan Crafts Museum represent "a far more idiosyncratic accomplishment--and perhaps more fitting for the idiosyncratic William Blake" [p. 170].)

**\*G.E. Bentley, Jr.** "Blake Ephemera." P. 171. (About "The Blake Head" bookshop in York, England.)

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**(Summer [November] 1993)**

**G.E. Bentley, Jr.** "'Blake ... Had No Quaritch': The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch



"correspondence with Muir ... is extremely interesting about the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].)

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched")

\***Keri Davies**. "William Muir and the Blake Press at Edmonton with Muir's letters to Kerrison Preston." Pp. 14-25. (An extraordinarily detailed biographical account of Muir. This is a "first version" of Chapter VII of his thesis "William Blake in Contexts" [2003].)

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched")

REVIEWS

**Helen P. Bruder**. "Conference: William Blake and the Regeneration of London, 19 October 1991." (An account of the papers and entertainment at it.)

\***V.A. De Luca**. Review of Peter Otto, *Constructive Vision and Visionary Deconstruction* (1991). Pp. 27-29. (The book "is hobbled by an overall weakness in the treatment of its subject" [p. 27].)

**Peter Otto**. "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*." Pp. 29-30. ("I don't think that the issues are as cut and dried as he suggests" [p. 30].)

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**\*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.)

\***Anon.** "Secrets of Eternity." P. 63. (Puff for "a cassette tape of combined music and guided visualization of Blake's myths in *Milton* for therapeutic use" sold by Golgonooza Productions.)

**Anon.** "*Job* Revival." P. 63. (Dame Ninette de Valois's ballet was revived by the Birmingham Royal Ballet in 1993.)

This issue is accompanied by a separate 15-page "Cumulative Index, Volumes 1-25".

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\***Martin Butlin.** "Another Rediscovered Small Color Print by William Blake." P. 68. (The print is from the \*design on *Urizen* pl. 3, probably for The Small Book of Designs (B), with an amorphous Blake \*sketch on the verso.)

**Paula R. Feldman.** "Felicia Hemans and the Mythologizing of Blake's Death." Pp. 69-72. (Quotation of Felicia Hemans's "The Painter's Last Work" [1832], based on Cunningham's account of Blake's death, in the uninformed belief that "Hemans's poem has been entirely overlooked; ... modern [Blake] scholars have been unaware of it" [p. 69]. [However, the poem was cited in at least four of the standard works on the subject of 1964, 1973, 1975, 1977].)

REVIEW

**I[rene] H. C[hayes],** *Romantic Movement* for 1994  
(1995), 43-44 (a summary)

**Warren Stevenson.** "The Image of Canada in Blake's *America a Prophecy*." Pp. 73-74. (The design on the last plate of *America* (1793) of a woman whose hair sweeps down the page like a waterfall, which must of course be Niagara Falls,

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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), 162-65, 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].)

**Nelson Hilton.** Review of *Encyclopedia of Romanticism*, ed. Laura Dabundo (1992), and of *A Handbook to English Romanticism*, ed. Jean Raimond and J.R. Watson (1992). Pp. 81-82. (Despite some valuable entries, the omissions, "howlers and typos" mean that the *Handbook*, like the *Encyclopedia*, is "another reference whose absence from desks won't be regretted" [p. 82].)

**Robert Kiely.** Review of George Cumberland, *The Captive of the Castle of Sennaar: An African Tale*, ed. G.E. Bentley, Jr (1991). Pp. 82-84. ("An admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84].)

**Angela Esterhammer.** Review of Stephen Cox, *Love and Logic: The Evolution of Blake's Thought* (1992). Pp. 84-86. ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries" [p. 84].)

**Morton D. Paley.** Review of Jon Mee, *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). Pp. 86-88. ("An important contribution" to the understanding of Blake's radicalism [p. 88].)

**George Anthony Rosso [Jr].** Review of Linda Lewis, *The Promethean Politics of Milton, Blake, and Shelley* (1992). Pp. 88-91. (Though this is a "readable book", "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity" [pp. 88, 91].)

**Dennis M. Welch.** Review of Stephen C. Behrendt, *Reading William Blake* (1992). Pp. 91-94. (Despite some "quibbles", Welch concludes that this is "a splendid advanced introduction to Blake" [pp. 94, 95].)

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**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".)

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**\*Robert N. Essick.** "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection." Pp. 103-29. (A customarily magisterial survey.

For a "Correction" of a Virgil illustration-label, see XXVIII [1994], 39.)

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXV  
for 1994 [1997], 391 ("highly authoritative")

**G.E. Bentley, Jr.** Review of *Angelica Kauffman: A Continental Artist in Georgian England*, ed. Wendy Wassyng Roworth (1992). Pp. 130-31. (Though William Blake is not referred to in *Angelica Kauffman*, the book is "surprisingly illuminating of Blake's context and ambitions.")

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**G.E. Bentley, Jr.**, With the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993." Pp. 4-34. (The Checklist is on a somewhat diminished scale from that provided by Detlef Dörrbecker.)

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXV  
for 1994 [1997], 391 ("useful")

\***Chris Orr**. "The Life of W. Blake." Pp. 35-38. (A series of eight quirky prints--seven of which are reproduced here--imagining scenes in Blake's life.)

REVIEW

**I[rene] H. C[hayes]**, *Romantic Movement* for 1994  
(1995), 44 ("The six scenes reproduced are lively, allusive, and Hogarthian").

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**The Editors [Morris Eaves and Morton Paley].** "*Blake/An Illustrated Quarterly*." P. 39. (About the new, handsomer format of the periodical.)

**Anon.** "Correction." (About mislabeled reproductions of Virgil in the previous issue.)

**Anon.** "An Interior for William Blake." P. 39. ("The House of William Blake [at 17 South Molton Street] is commissioning contemporary artists to decorate Blake's original [sic] lodgings in a way which best expresses Blake's curious spirit today", in "poetry, kitchen ware, textiles, bathrooms ... and cake-making".)

**Anon.** "Dark Visions: Blake's Night Thoughts Saturday, 1 October 1994." P. 39. (Announcement of a conference at the University of Adelaide.)

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**\*Joseph Viscomi.** "*A Breach in a City the Morning after the Battle: Lost or Found?*" Pp. 44-61. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A detailed argument about graphic and hand-writing style which concludes: "The earliest extant versions of *A Breach* and of *Pestilence* ... were probably produced in 1784 and not in the 1790s" [p. 60]).

REVIEWS

**I[rene] H. C[hayes],** *Romantic Movement* for 1994 (1995), 46 ("highly detailed", "enlightened" and "instructive")



**David Worrall**, *Year's Work in English Studies*,  
LXXV for 1994 [1997], 392 (a "fine essay",  
"technically accomplished")

REVIEWS

**Nelson Hilton**. Review of Marshall Brown, *Preromanticism* (1991) and of G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (1992). Pp. 62-64. (In "These two books, each brilliant and deeply rewarding in its own way, ... Blake ... remains *hors concours*" [p. 62].)

**Morton D. Paley**. Review of E.P. Thompson, *Witness Against The Beast: William Blake and the Moral Law* (1993). Pp. 65-66. (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [p. 66].)

**Robert N. Essick**. Review of John Heath, *The Heath Family Engravers 1779-1878*, 2 vols., Vol. I: *James Heath*; Vol. II: *Charles Heath, Frederick Heath, Alfred Heath* (1993). Pp. 67-71. (The work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69]; at the end is a useful "Appendix: Unrecorded Book Illustrations by Thomas Stothard" [pp. 70-71], recording 13 books with 24 Stothard illustrations.)

**John E. Grant**. Review of Michael Ferber, *The Poetry of William Blake* (1991). Pp. 71-77. (It is "the best book-length introduction to Blake the writer for undergraduates and other common readers" [p. 71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from *Experience*.)

DISCUSSION

**David Simpson**. "Which Newton for the British Library?" Pp. 77-78. (The statue designed for the British Library based

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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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\***Aileen Ward.** "Who Was Robert Blake?" Pp. 84-89. ("When all aspects of the question are considered, the conclusion seems almost inescapable: Robert was born in June 1762, not August 1767", pace *Blake Records* [p. 89].)

REVIEW

**I[rene] H. C[hayes],** *Romantic Movement* for 1994 (1995), 46 ("A very thorough reconsideration of the confused and confusing evidence")

**June Sturrock.** "'What have I to do with thee?'" Pp. 89-91. (Perhaps the scene depicted in "To Tirzah" represents "Mary and Martha of Bethany supporting their brother **Lazarus**" [p. 89].)

\***Stephen C. Behrendt.** "A Possible Corollary Source for *The Gates of Paradise* 10." Pp. 92-94. ("The struggling figure in Blake's 'Help! Help!' [in *Gates* pl. 10] bears striking visual resemblances" to the victim in John Singleton Copley's sensational picture of "Watson and the Shark" exhibited in 1778 [p. 93].)

\***Alexander S. Gourlay.** "Philip D. Sherman's Blakes at Brown University." Pp. 94-99. (Previously untraced copies of *Europe* [c]) pl. 11, 17, *Songs* [o] pl. 13, 20-21, a posthumous pull from Thornton's *Virgil, Job* [1874] pl. 15, 20, and "Chaucer's Canterbury Pilgrims" fifth state.)

**Alexander S. Gourlay.** "A New Colored Copy of *Night Thoughts* at Smith College." P. 100. (Description of copy Z.)

REVIEWS

\***Ronald Paulson.** Review of Morris Eaves, *The Counter-Arts Conspiracy* (1992). Pp. 101-2. ("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. 103-10.

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("This catalogue raisonné deserves the highest possible praise for its reliability" [p. 107]; an Appendix [pp. 108-10] contains minor corrigenda.)

**Mark S. Lussier.** Review of Charles D. Minahen, *Vortex/t: The Poetics of Turbulence* (1992). Pp. 111-14. (The "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence", but Chapter 7 on Blake "adds little to our understanding of Blake" [pp. 111, 113].)

**Alma Bennett.** "Teaching Blake." P. 115. (A poem.)

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\***Robert N. Essick.** "Blake in the Marketplace, 1994." Pp. 120-41. (A customarily magisterial survey, with an "Appendix: New Information on Blake's Engravings", supplementing his *William Blake's Commercial Book Illustrations* [pp. 140-41].) (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. 142-89.

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**Lauren Henry.** "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11.

B. Reprinted in Chapter 5 (pp. 67-86) of *Romanticism and Colonialism: Writing and Empire, 1780-1830*. Ed. Tim Fulford and Peter J. Kitson. (Cambridge: University Press, 1998) (An extract from her dissertation; she believes that "reading ['The Little Black Boy'] ... alongside [Phyllis] Wheatley's 'An Hymn to the Morning,' [1773] ... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [*Blake* p. 4].)

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 [1998], 401 ("fascinating")

**\*Joseph Viscomi.** "William Blake's 'The Phoenix / to Mrs Butts' Redux." Pp. 12-15. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A great deal of new information about the Butts family confirms that "The Phoenix" "was written--both invented and executed on paper--by Blake" c. 1800-3 and addressed to Thomas Butts' first wife Elizabeth Cooper Butts, not to his newly-recorded second wife Elizabeth (née Davis) Delauney (or Delanney) Butts [pp. 14, 13].)

**\*G.E. Bentley, Jr.** "The Physiognomy of Lavater's *Essays*: False Imprints, '1789' and '1792'." Pp. 16-23. (For the Hunter translation of Lavater's *Physiognomy* with Blake's prints there are "*three* Volume I titlepages dated 1789 (one honest, one of 1810, and one of 1817), *three* Volume II titlepages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III titlepages dated 1798 (honest), 1792 (i.e., 1818?), and 1810 (honest)" [p. 23].)

**Jacqueline E.M. Latham.** "The Arlington Court Picture." P. 24. (The Arlington Court Picture [1821] may have been acquired by Colonel Chichester [d. 1823] because of the

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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 unsatisfying" [p. 29].)

**Alexander S. Gourlay.** Review of Viscomi, *Blake and the Idea of the Book* (1993). Pp. 31-35. ("Indispensable for everyone who writes about Blake" [p. 31].)

NEWSLETTER<sup>890</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.)

**Anon.** "'In ... Cambridge & in Oxford, Places of Thought'." P. 35. (On how to obtain copies of Dörrbecker's list of British theses, above.)

**Ralph Dumain.** "On the Formation of a Secular Jewish Saturday School in Brooklyn." P. 35. (The curriculum

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<sup>890</sup> Omitting entries unrelated to Blake.

"consist[ed] of the Communist Manifesto, poetry by Blake, Shelley, and Walt Whitman, some Old Testament material ... [and] Henry Morgan's anthropology".)

**Anon.** "The Blake Society at St. James's Piccadilly: Events in 1995." P. 35.

**Anon.** "New Blake Journal." P. 35. (*The Journal of The Blake Society at St. James.*)

**Anon.** "Urthona." P. 35. ("A new arts magazine that 'takes Blake as its guiding spirit'.")

**Anon.** "Blake Opera." P. 35. (Part 1 of Dana Harden's "new opera based on William Blake's *Milton*" will be performed in 1995, but "Funding is needed" to produce part 2, with "Virtual Sets".)

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**Joseph Viscomi.** "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors." Pp. 40-68. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A minutely-detailed account of the 19th-Century ownership of Blake designs.)

REVIEW

**Stephen Clark.** Review of Harvey Birenbaum, *Between Blake and Nietzsche* (1992). Pp. 68-70. (It is "a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format".)

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**Michael LaPlace-Sinatra.** "Romanticism on the Net." P. 71. (Announcement of "a new electronic journal" beginning in January 1996.)

**Anon.** "Blake's Web Page." P. 71. (*Blake* will have an electronic address; "Stay tuned for further developments.")

**Anon.** "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of *Blake*.)

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**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" concerning the Japanese Blake scholars discussed in the "valuable introduction" to *Blake Studies in Japan* [p. 82].)

**Michael Ferber.** Review of *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993). Pp. 88-90. ("An altogether splendid volume", with "the most



lucid and succinct summary of Blake's methods of book production that I have seen" [p. 88].)

**Dennis M. Read.** Review of *Milton a Poem and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993). Pp. 91-92. ("There is much to praise, little to question, and less to criticize in this splendid volume" [p. 92].)

**Harriet Linkin.** Review of Molly Anne Rothenberg, *Rethinking Blake's Textuality* (1993). Pp. 92-94. (A "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [p. 94].)

**Andrew Lincoln.** Review of George Anthony Rosso, Jr, *Blake's Prophetic Workshop* (1993). Pp. 95-96. ("Some of the assumptions and methods involved seem questionable" [p. 95].)

**Janet Warner.** Review of Steven Vine, *Blake's Poetry: Spectral Visions* (1993). P. 96. ("Often the critic is undermined by the energy and mystery of his poet", but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*".)

**Andrew Lincoln.** Review of the production of *Blake's Innocence and Experience* by Elliot Hayes [1983, Michael Loughnan as William Blake. Directed by Valerie Doulton; designed by Gary Thorne; music for songs by Loreena McKennitt. At the Tristran Bates Theatre, Tower Street, London, 12-18 June 1995]. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.")

**Steven Cox.** Review of Jeanne Moskal, *Blake, Ethics, and*

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*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."<sup>891</sup> Pp. 102-3. (The genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day".)

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\***Robert N. Essick.** "Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership." Pp. 108-30. (A masterfully detailed catalogue, including as an "Appendix: New Information on Blake's Engravings" [p. 130].) (Text inadvertently omitted from pp. 117-18 is given in *Blake*, XXX [1996], 62-63.)

REVIEW

**David Worrall**, *Year's Work in English Studies*,  
LXXVI for 1995 [1998], 397

\***G.E. Bentley, Jr**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1995." Pp. 131-68.

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<sup>891</sup> The title here is confused. The exhibition of "An Interior for [sic] William Blake" was on 1-14 Aug 1994; that of "The Genitals are Beauty" (reviewed here) was on 6-17 Feb 1995, as the review makes clear.

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI  
for 1995 [1998], 397 ("an essential supplement to  
the [*Blake Books*] *Supplement*")  
Newsletter<sup>892</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".)

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<sup>892</sup> Omitting items irrelevant to William Blake.

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**Joseph Viscomi.** "A 'Green House' for Butts? New Information on Thomas Butts, His Residences, and Family." Pp. 4-21. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (An enormous mass of valuable detail about the family and residences of Thomas Butts' family suggests that his son Thomas Butts [Jr] may not have been the anonymous vendor of the Blakes in the Sotheby sales of 26-27 March and 26 June 1852 [p. 20].)

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVII for 1996 (1999), 465 (it has "many riches")

**Denise Vultee.** "Apollonian Elephant?" P. 22. (The "Apollonian elephant", as E.G. Marsh in 1802 identifies Blake's engraving for Hayley's Elephant Ballad, derives not from the elephant-free *Argonautica* of Apollonius of Rhodes referred to in the same letter but from Philostratus' *The Life of Apollonius of Tyana*, a neo-Pythagorean philosopher of the first century A.D.)

**David Caplan.** "Blake in Boca Raton." P. 22. (A poem.)

REVIEWS

**Michael Gamer, Paul Wayne Rodney, and Nanora Sweet.** Review of David Simpson, *Romanticism, Nationalism, and the Revolt against Theory* (1993). Pp. 23-25. (It is "an embodiment of the romantic 'methods' of Germaine de Staël and Samuel Taylor Coleridge" [p. 23].)

**G.E. Bentley, Jr.** Review of Donald Fitch, *Blake Set to Music* (1990). Pp. 25-31. ("Fitch's search for music set to Blake 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](http://www.rochester.edu/college/eng/blake)  
(see *Blake*, XXXV [2001], 63).

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**Lane Robson and Joseph Viscomi.** "Blake's Death." Pp. 36-49. B. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v. (Blake probably died of "liver failure due to biliary cirrhosis", one of the causes of which is "sclerosing cholangitis" which might have been "caused or aggravated by chronic copper intoxication" [p. 37], to which Blake was more subject than other engravers because the technique of relief-etching he invented requires much longer acid-biting and therefore more inhalation of the noxious copper-fumes than in ordinary intaglio etching.)

REVIEW

**David Worrall,** *Year's Work in English Studies*, LXXVII for 1996 (1999), 464 (the essay "allows us to understand better Blake's last illness")

**G. E. Bentley, Jr.** "The Death of Blake's Partner James Parker." Pp. 49-51. (Details from his will.)

**\*Morton D. Paley.** "William Blake, Jacob Ilive, and the Book of Jasher." Pp. 51-54. (Blake may have known of the anti-Mosaic *Book of Jasher*, tr. Alcuin [i.e., forged by Jacob Ilive] [1751].)

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. 117-18 of *Blake* [1996].)

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**Marc Kaplan.** "*Jerusalem* and the Origins of Patriarchy." Pp. 68-82. ("Blake's vision is anti-patriarchal while still being hierarchically masculinist" [p. 71].)

**REVIEW**

**\*D.W. Dörrbecker.** "Veils, Infinity, a Roof, and 'One thought' in Contemporary Art: A Note on Four Exhibitions." Pp. 82-87. (The exhibitions are: [1] Verena Immerhauser, *Vala: Arbeiten zu Blake, Berner Galerie, 1-24 November 1988*, no catalogue; the shimmering plastic veils "irritated and fascinated the eye" [p. 82]; [2] Dieter Löchle, *William Blake: Roof'd in from Eternity, Universitätsbibliothek, Tübingen, 3 April-25 May 1995*; [3] Jaume Plensa, "*One thought fills immensity*", Städtische Galerie, Göppingen, Germany, 2 July-6 August 1995--Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85];

[4] Nikolaus Utermöhlen, 1992 *Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William Blake 1808*. Zwinger Galerie, Berlin, 5 September-10 October 1992--"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition ... briefly reviewed in *Die Tageszeitung*, 15 Sept. 1992"; "the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83].)

#### MINUTE PARTICULARS

**Helen Hollis.** "Seeing Thel as Serpent." Pp. 87-90. (Thel is "a parody or false Christ" whose "transformation into the serpent finally confirms her identity as The – *Female Will*" [pp. 89, 90].)

**Deborah McCollister.** "The Seduction of Self-Abnegation in *The Book of Thel*." Pp. 90-94. ("If the female driving the snake is Thel, she looks not so much frightened as determined" [p. 94]. For the restoration of a line which had dropped out, see "Correction", *Blake*, XXXI [1997], 39.)

**Anon.** "Jah Wobble Inspired by Blake." P. 95. (The "rock singer John Wardle, aka Jah Wobble" has recorded *The Inspiration of William Blake*, which, according to Robert Sandall, *Sunday Times* [London], 22 September 1966, p. 28, gives Blake's poetry in a voice "somewhere between that of a panto villain and a loquacious London cabbie".)

**Anon.** "Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery." P. 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)

**Anon.** "New Issue of Romanticism on the Net." P. 95.

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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>".)

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\***Robert N. Essick.** "Blake in the Marketplace, 1996." Pp. 100-20. (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. 121-52.

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**Wes Chapman.** "Blake, Wollstonecraft, and the Inconsistency of Oothoon." Pp. 4-17. ("Blake is consistent with the letter of Wollstonecraft's philosophy, but utterly at odds with its spirit" [p. 13].)

**R. Paul Yoder.** "Not from Troy, But Jerusalem: Blake's Canon Revision." Pp. 17-21. (*Jerusalem* "is an attempt to



replace the legacy of Trojan Brutus with a national/poetic myth based on Jesus" [p. 19].)

**Lorenz Becher.** "Lorenz Becher: An Artist in Berne, Switzerland." Pp. 22-24. (He "painted, sprayed, printed, masked on and steel woolled off" his "visual ... reaction" to Blake's *Songs* on top of his transcription of Blake's text [p. 22].)

### REVIEWS

**Christopher Heppner.** Review of Frank Vaughan, *Again to the Life of Eternity* (1995). Pp. 24-29. (The book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24].)

**David L. Clark.** Review of Angela Esterhammer, *Creating States* (1994). Pp. 29-34. ("Esterhammer's instantiation of Blake's work" is "lucidly argued and elegantly written" [pp. 33, 30].)

**John B. Pierce.** Review of Andrew Lincoln, *Spiritual History* (1995). Pp. 35-38. (Though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37].)

**\*James McKusick.** Review of George Coats, *20/20*. Pp. 38-39. (*20/20* is "a dramatic and musical performance based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings to create the illusion of three dimensions when viewed by the audience through special 3-D glasses".)

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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 'art-rock' renderings of romantic poems".)

"Blake Society Web Site." (It is  
"http://www.efirstop.demon.co.uk/BlakeSociety/".)  
"Blake Society Program for 1997."

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\***Michael Phillips.** "William Blake and the Sophocles Manuscript Notebook." Pp. 44-49 plus 35 reproductions on pp. 49-64. (The Sophocles Manuscript, "contain[ing] a series of what appear to be William Blake's early autograph signatures", "may have been in possession of [the poet] William Blake from ... 1772-79 ... probably through 1812" [pp. 45, 48].)

\***G. E. Bentley, Jr.** "William Blake and the Sophocles Enigma." Pp. 65-71 plus 35 reproductions on pp. 49-64. ("The handwriting in the Sophocles Manuscript is not that of [the poet] William Blake" [p. 70].)

REVIEW

**A.A. Gill.** "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997." P. 71. Reprinted from *The Sunday*

*Times* (London), Section 11, p. 31. ("This was frightful. Beyond parody or invective ... [a] travesty".)

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**A. Harris Fairbanks.** "Blake, Burke, and the Clanrickard Monument." Pp. 76-81. (Blake may have seen the monument of Ann, Countess of Clanrickard [d. 1732], in Westminster Abbey with its motto "Un Roy, un Foy, un Loy" [shared with Edmund Burke, who came from the same family] and echoed it in *Urizen* pl. 4: "One King, one God, one Law".)

**G.E. Bentley, Jr.** "Blake's First Arrest, at Upnor Castle." Pp. 82-84. ("The unworldliness of these young men, blithely making careful sketches ... of military fortifications of the greatest naval base in the world in time of war, almost surpasses comprehension. At least it might appear so to naval intelligence, if that is not an oxymoron" [p. 84].)

**Vincent Carretta.** "Blake's Meheux?" P. 84. (The J. Meheux who designed "Robin Hood & Clorinda" engraved by Blake is probably the amateur artist John Meheux [1749?-1839].)

REVIEWS

**Nelson Hilton.** Review of Marvin Lansverk, *The Wisdom of Many, The Vision of One: The Proverbs of William Blake* (1994). Pp. 84-88. ("Students and lovers of Blake can be grateful to Marvin Lansverk for this awakening call to the rich fields of the poet's sport with Wisdom and performative language" [p. 88].)

**Frank A. Vaughan.** Review of Christopher Heppner, *Reading Blake's Designs* (1996). Pp. 88-91. ("His warnings

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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. 102-3. ("A very appealing program, made with a great enthusiasm for Blake, and an impulse to celebrate as well as to inform" [p. 102].)

### NEWSLETTER

**Anon.** "Twenty-First Century Blake: Call for Papers". P. 103. (For the 1998 Modern Language Association meeting.)

**Anon.** "Blake and the Book: The Materiality of Books in the Life and Times of William Blake: Call for Papers, St. Mary's University College, 18 April 1998." P. 103.

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\***Robert N. Essick.** "Blake in the Marketplace, 1997." Pp. 108-37. (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. 136-37]; 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. 137-75. (With an "Appendix: Watermarks: A Cumulative Table" [pp. 171-73].)

**NEWSLETTER**

**Anon.** "Blake Course at the Tate Gallery." P. 175. (12 May-16 June.)

**Anon.** "Correction." P. 175. (The title of Jennifer Davis Michael's unpublished book is *Cities Not Yet Embodied*, not *Cities Not Yet Entombed*, as in *Blake*, XXXI, 3 [Winter 1997-98].)

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\***Robert N. Essick** and **Morton D. Paley.** "'Dear Generous Cumberland': A Newly Discovered Letter and Poem by

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William Blake." Pp. 4-13. (Text, reproductions, and essay on Blake's letter of 1 September 1800.)

**David Groves.** "Blake, the *Edinburgh Literary Journal*, and James Hogg." Pp. 14-16. (A review of Cunningham's life of Blake in the *Edinburgh Literary Journal* [1830] may be by its editor, Henry Glassford Bell, or by his good friend James Hogg.)

**Michael Ferber.** "The Orthodoxy of Blake Footnotes." Pp. 16-19. (Protests against the needless speculations, often masquerading as well-known facts, in "recent student anthologies" [1979-1995], particularly concerning irrelevant etymologies.)

REVIEW

**Nelson Hilton.** Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 20-25. (The book is "at times interesting and provocative" [p. 20].)

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**\*Morton D. Paley.** "'To Defend the Bible in This Year 1798 Would Cost a Man His Life'." Pp. 32-43. ("Why should Blake want to defend Thomas Paine [from Bishop Watson]... so unequivocally?" [p. 32].)

REVIEWS

**Sheila A. Spector.** Review of Robert M. Ryan, *The Romantic Reformation: Religious Politics in English Literature, 1789-1824* (1997). Pp. 43-46.

**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.)

#### *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

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imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philisthea' (J 78:30 ...) [p. 70]. For Corrections, see *Blake*, XXXXII, 4 [1999], 150.)

**J.B. Mertz.** "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

REVIEWS

**Alexander S. Gourlay.** Review of Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74].)

**Alexander S. Gourlay.** Review of *The Urizen Books*, ed. David Worrall (1995; paperback 1998). Pp. 76-77. ("A thoroughly creditable performance" [p. 76].)

**Jennifer Davis Michael.** Review of William Richey, *Blake's Altering Aesthetic* (1996). Pp. 77-80. ("This is the one book I would unhesitatingly recommend to bright undergraduates" [p. 80].)

**Michael Ferber.** Review of Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* (1998). Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81].)

**Terence Allan Hoagwood.** Review of Wayne 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, and Joseph Viscomi.** "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive.'")

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\***Robert N. Essick.** "Blake in the Marketplace, 1998." Pp. 92-113. (The usual masterly summary, with Appendices containing new information on his *Separate Plates of William Blake* [1983] and *William Blake's Commercial Book Illustrations* [1991] [p. 113], plus an Addendum correcting his 1998 account of his own copy of *Europe* pl. 1.)

\***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1998." Pp. 114-49.

**Warren Stevenson.** "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to".)

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**Ian Singer.** "*Blake Books* for G.E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography".)

Corrections (p. 150) for **Eugenie R. Freed**, "'In the Darkness of Philistea': The Design of Plate 78 of *Jerusalem*", *Blake*, XXXII (1998-99), 60-73.

**Anon.** "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

**Anon.** "Going, Going, Gone ..." P. 150. (On the sale of *Urizen* [E] to an Anonymous buyer for \$2,500,000.)

**Anon.**, "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)

**Anon.** "Blake & the Age of Revolutions: MA in English and History of Art. Convenor: Michael Phillips." P. 150. (Advertisement for a course at York University [England].)

**Patrick Noon.** "Paul Mellon 1908-1999." Pp. 152-51 (sic). (An obituary, focusing on his Blake collecting.)

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**Volume XXXIII, Number 1**  
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**David Perkins.** "Animal Rights and 'Auguries of Innocence'." Pp. 4-11. (In "the couplets on cruelties to animals ... that are auguries", "the voice is that of innocence ... at a moment of crisis" and "the auguries were designed to be inexplicable" [pp. 7, 8].)

**\*Nelson Hilton.** "[www.english.uga.edu/wblake](http://www.english.uga.edu/wblake)." Pp. 11-16. (A description of the workings of his electronic concordance and "hypertext".)

**Joe Riehl.** "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter." Pp. 16-20. (An unpublished letter from Barton to Cunningham of 24 February 1830 concerning Lamb's praise of Blake [1824] is important chiefly for "what Barton calls 'fresh channels' of information about Blake" [p. 20].)

#### REVIEWS

**G.E. Bentley, Jr.** Review of David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994). Pp. 21-23. (The book "introduces a great deal of new information – and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21].)

**\*Angela Esterhammer.** Review of William Blake, *Zwischen Feuer und Feuer: Poetische Werke: Zweisprachige Ausgabe*, tr. Thomas Eichorn (1996) and of William Blake, *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring (1995). Pp. 24-27. (Eichorn's "translations, especially of lyric poetry, sound good", and "Möhring's translation of *Milton* is excellent" [pp. 24, 26].)

#### NEWSLETTER

**Dr Elizabeth B. Bentley.** "*Urizen in New York City.*" Pp. 27-30. (A description of the sale of *Urizen* [E] at Sotheby's, 23 April 1999, for \$2,300,000 [+ 10%], which was not only "a RECORD PRICE FOR A BLAKE", but "per square inch and even for number of pages, ... the highest price [for any book] in book auctions, yet, over \$100,000 per page" [p. 30].)

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**\*Keri Davies.** "William Blake's Mother: A New Identification." Pp. 36-50. (The discovery that Blake's mother Catherine was the daughter of John and Mary Wright, born 28 September 1723, demonstrates that she was not an Armitage (Harmitage) except for her first marriage and that "Despite Thompson's assertions, there is no evidence to connect Blake directly to known followers of Lodowicke Muggleton" [p 47].) (It "forms the basis of ... Chapter I" of his dissertation "William Blake in Contexts" [2004].)

REVIEW

**Thomas A. Vogler** (Santa Cruz Blake Study Group). Review of John B. Pierce, *Flexible Design: Revisionary Poetics in Blake's VALA or THE FOUR ZOAS* (1998). Pp. 51-62. ("It is a promising, but in the end a frustrating and disappointing book" [p. 51].)

NEWSLETTER

**Anon.** "Books Being Reviewed for *Blake*." P. 63.

**Anon.** "*Blake/An Illustrated Quarterly* News." P. 63. (The subscription for individuals is rising to \$25.)

**Anon.** "Blake and Music." P. 63. (William Franklin, Professor of English, North Central Texas College, Corinth, is going to make available the music he wrote for some of Blake's *Songs*.)

**Anon.** "Blake Sightings." P. 63. (Odd references to Blake.)

**Anon.** "New Book on Stedman." P. 63. (Nathaniel Weyl is looking for information "concerning John Gabriel Stedman and his relationship with Blake and other antislavery intellectuals in the 1790s.")

**Anon.** "Updating Donald Fitch's *Blake Set to Music*." P. 63. (Fitch would "like to hear from anyone who has information about musical settings of Blake created in the past decade.")

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**\*John E. Grant.** "On First Encountering Blake's Good Samaritans." Pp. 68-95. (A densely allusive essay focusing on Young's *Night Thoughts* watercolour No. 68 [engraved 1797 p. 37], chiefly on the wounded man's gesture of rejection at the serpent-encrusted vessel offered by a Christ-like Samaritan and correcting Christopher Heppner, "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV [1991], 64-69, who argues that the gesture and vessel are benevolent.)

**Anon.** "Blake Sightings." P. 95. (References to Blake in odd contexts.)

**Anon.** "Blake at Stephen's College." P. 95. (A small Blake show from the collection of Thomas Dillingham in Columbia, Missouri.)

**Anon.** "New Policy on *Blake* Submissions" and "Request to Subscribers." P. 95.

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**\*Robert N. Essick.** "Blake in the Marketplace, 1999." Pp. 100-27, 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

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Census of [8] Complete Copies of [Hayley's] *Designs to a Series of Ballads*, 1802" (pp. 125-27).

**\*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. 135-67. (It includes particularly a detailed description of *Urizen* [E] [pp. 141-43] and "The Posthumous Distribution of *Poetical Sketches*" [pp. 143-44, concluding that "perhaps [Samuel] Palmer acquired all those left at her [Catherine Blake's] death" in 1831].)

The reproductions on pp. 97, 128-34 from *Urizen* (E) pl. 1, 5, 9, 12, 18, 26 illustrate both essays.

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**Claire Colebrook.** "Blake and Feminism: Romanticism and the Question of the Other." Pp. 4-13. ("Blake offers a way of understanding the relation of difference *positively*" [p. 4].)

**David Worrall.** "William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789." Pp. 14-22. (A letter 13 December 1789 from William Bryan, copperplate printer, engraver, and bookseller, serves "to indicate how extensively their [Blake's and Bryan's] lives overlapped" [p. 20].)

MINUTE PARTICULARS

**\*Martin Butlin.** "A Blake Drawing Rediscovered and Redated." Pp. 23-24. ("The Last Trumpet" [c. 1785] <Butlin #617>, newly rediscovered, has on the verso sketches probably related to Hayley's *Designs to a Series of Ballads* [1802].)

**Hans-Ulrich Mohring.** "Whose Head?" P. 24. (In "A Vision of the Last Judgment", the phrase "at their head" refers to "little Infants" rather than to Britannia and Jerusalem as in Erdman.)

#### REVIEWS

**Carl Woodring.** Review of Morton D. Paley, *Apocalypse and Millennium in English Romantic Poetry* (1999). Pp. 24-26. ("A trim book with a compact argument"; "every student of Blake, Coleridge , ... and the Romantic period in England should avoid delay in studying this book" [pp. 24, 26].)

**Nicholas M. Williams.** Review of *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998). Pp. 26-29.

**Anne Birien.** Review of François Piquet, *Blake and the Sacred* (1996). Pp. 29-32. (Despite the title of Piquet's book here, the review summarizes the French text; there is apparently no edition translated into English.)

#### NEWSLETTER

**Anon.** "Conference at Essex." P. 32. ("Friendly Enemies: Blake and the Enlightenment", University of Essex, 24-26 August 2000.)

**Anon.** "Exhibition at the Tate." P. 32. (9 November 2000-11 February 2001.)

**Anon.** "Symposium at York." P. 32. ("Interest is invited in a symposium on William Blake and the 1790s at the ... University of York, 10-11 December" 2000.)

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**Kazuya Okada.** "Orc under a Veil Revealed: Family Relationships and their Symbols in *Europe* and *The Book of Urizen*." Pp. 36-45. (Identifications of Urizen as Jupiter, Los as Vulcan, Enitharmon as Venus, and Orc as Cupid.)

**Hatsuko Niimi.** "*The Book of Ahania: A Metatext*." Pp. 46-54. ("Blake is describing in *Ahania* a language situation in which pre-language chaos and oral speech are forcibly suppressed by the written" [pp. 52-53].) Reprinted in her *Blake's Dialogic Texts* (2006).

REVIEWS

**Mary Lynn Johnson.** Review of Clifford Siskin, *The Work of Writing: Literature and Social Change in Britain, 1700-1830* (1998). Pp. 54-61. (Though "'Blake' is not even in the index", Siskin's book may serve as "a contrasting backdrop for the kind of work Blake did" [pp. 54, 60].)

**Alexander Gourlay.** Review of Jason Whittaker, *William Blake and the Myths of Britain* (1999). P. 61. (Whittaker's book is "inconsequential", "little more than an index of what is already known, and even as such it will not be very helpful".)

NEWSLETTER

**Anon.** "Blake Exhibition at Tate Britain." Pp. 62-63. ("Almost verbatim" quotations from the Tate's "press releases".)

**Nelson Hilton.** "Rodney M. Baine 1913-2000." P. 64. (An obituary, adapted from the *Daily News/Banner-Herald*, 27 June 2000.)

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**\*Agnes Peter.** "The Reception of Blake in Hungary." Pp. 68-81. ("The real breakthrough ... in the history of Blake's reception in Hungary came when his name was first mentioned as one of the great artists whom Béla Kondor [1931-72] considered to be one of his masters." Most of Kondor's 13 rather scratchy etchings [12 made in 1961-62], including "Blake Dines with Prophets", "represent Kondor's own reading of *The Marriage of Heaven and Hell*" [pp. 70, 75]. The essay is mostly about Kondor.)

**Michael Ferber.** "Blake's 'Jerusalem' as a Hymn." Pp. 82-94. Translated into Flemish by Fleur De Mayer as "Blakes hymne Jerusalem", *Vlaanderen*, XLVI [2007], 25-32. (A fascinating essay on the origin, history, and sponsors of Parry's setting [1916], with illustrations of its perversion, when Blake's text was either comically altered ["Zion" substituted for "England"] or replaced entirely; it includes a "Discography" [p. 89].)

#### REVIEWS

**Patricia Neill.** Review of John Diamond, *The Healing Power of Blake* (1999), 95. (The practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For \$14.95, that's not a bad deal".)

**Anon.** "Jah Wobble and Band Honor William Blake 29 August 2000, British Library Auditorium." P. 95. (An evening of "adub-driven soundscapes".)

**Anon.** "The Blake Society at St. James's 'Programme 2000'." P. 95.

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\***Robert N. Essick.** "Blake in the Marketplace, 2000." Pp. 100-28.

\***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. 129-58.

**NEWSLETTER**

**Anon.** "Met Exhibition through June." P. 159. (Part of the Tate exhibition will be shown at the Metropolitan Museum, N.Y., in the spring.)

**Anon.** "Blake Society Lectures." P. 159.

**Anon.** "The Erdman Papers." P. 159. ("25 or so boxes" are now in the library of the University of Illinois at Champagne-Urbana.)

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\***Peter Otto.** "A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*." Pp. 4-22. (In *Vala* pp. "24, 26, 32, 88 [96], 90 [98] and 112 [108]", "the Urizenic or hermaphroditic phallus ... is created by Urizen as a privileged image of the absolute (God the Father/Heaven)" [p. 5]. The essay "draws on and develops one strand of the material presented" in his *Blake's Critique of Transcendence* [2000] Chapters 2, 6, 9, and 10.)

**Michael Ferber.** "Blake for Children." Pp. 22-24. (About a publisher [unnamed] who commissioned but then declined to publish an edition of Blake for children because it contained

such inflammatory poems as "The Little Black Boy", "The Divine Image", and "The Little Vagabond".)

**Tilar Jenon Mazzeo.** "Verbal Echoes of Cumberland's *Thoughts on Outline, Sculpture, and the System that Guided the Ancients* (1796) in *Jerusalem*." Pp. 24-26. ("Blake was thinking of Cumberland's treatise as he composed *Jerusalem*", though the direct evidence is chiefly that *Jerusalem*, pl. 99, l. 1 – "All Human Forms identified even Tree Metal Earth & Stone" – seems to echo Cumberland's unremarkable description of the sculptor's materials as "clay, stone, wood, and metals".)

#### REVIEW

**Sheila A. Spector.** Review of *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). Pp. 26-30. ("The anthology projects an expanded mode of critical thought" [p. 29].)

#### CORRIGENDA

**Michael Phillips.** "*William Blake The Creation of the Songs From Manuscript to Illuminated Printing: Corrigenda* and a Note on the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*." Pp. 30-31. (Corrections of misquotations, of "blue" for "golden ochre", and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book.)

#### NEWSLETTER

**Anon.** "*Blake's* Managing Editors, 1986." P. 31. ("A very fond farewell to Patty [Neill], and a hearty welcome to Sarah [Jones].")

**Anon.** "[www.rochester.edu/college/eng/blake](http://www.rochester.edu/college/eng/blake)" (The title says it all.)

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**Andrew M. Stauffer.** "Blake's Poison Trees." Pp. 36-39. (A persuasive demonstration that "the Manchineel tree of the tropical Americas ... offers closer parallels to Blake's poem of hypocrisy and wrath" than the better known Upas Tree of Java which is usually taken to be his source [p. 36].)

**\*Donald Fitch.** "*Blake Set to Music*: Supplement 2001." Pp. 40-61. ("More than 300 entries" of "Blake-inspired music that has come to light in the past ten years" [p. 40] since the publication of his *Blake Set to Music* [1990].)

REVIEW

**Mei-Ying Sung.** Review of *The Apocalypse and the Shape of Things to Come*, ed. Francis Carey (2000) Pp. 61-63. ("The exhibition gave Blake a major part in the section on English Apocalypse".)

**Anon.** "[www.rochester.edu/college/eng/blake](http://www.rochester.edu/college/eng/blake)." P. 63. (The *Blake* "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife', "G.E. Bentley, Jr.'s review of [Donald Fitch's] *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998).")

**Anon.** "Winter Issue." P. 63. (The next issue will include "Robert N. Essick and Joseph Viscomi ... 'An Inquiry into Blake's Method of 'Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light.")

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**\*Martin Butlin.** "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." Pp. 68-73. (These 19 designs for Blair's *Grave* [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)

**\*Robert N. Essick and Joseph Viscomi.** "An Inquiry into William Blake's Method of Color Printing." B. Also accessible in his "Collected Essays on Blake and His Times", q.v. Pp. 74-103, with 52 monochrome reproductions, mostly of print-fragments. (The chief evidence of double-printing in the colour-prints used by Michael Phillips in *William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing* [2000] and in the catalogue of the Tate exhibition [2000]) – pin holes in *Songs* (T<sup>1</sup>) and printing of ink text before coloured design in one plate of *Songs* (E) – does not exist. "Either Blake used two-pull printing or he did not. *All* the material evidence indicates that he did not, with the single exception" of 'Nurses Song' in *Songs* (E)". "An online version of this article, with 81 color illustrations, is ... at <http://www.blakequarterly.org>" [in 2001 it was at [www.iblio.org/jsviscom](http://www.iblio.org/jsviscom)].)

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**\*Robert N. Essick.** "Blake in the Marketplace, 2001." Pp. 108-30. (A customarily magisterial and apparently comprehensive survey; the reduced black-and-white

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reproductions of the newly-discovered *Urizen* pl. 3 and *Europe* pl. 13-14 are reproduced "in glorious color on the journal's web site" <[www.blakequarterly.org](http://www.blakequarterly.org)>; an "Appendix: New Information on Blake's Engravings" contains addenda for his *The Separate Plates of William Blake* [1983], p. 129, and *William Blake's Commercial Book Illustrations* [1991], pp. 129-30.)

REVIEWS

**\*R. Paul Yoder.** Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp. 130-32. (The book is "generally sound and informative".)

**Bo Ossian Lindberg.** Review of David Bindman and Simon Baker, *William Blake 1757-1827: Catalogue of the exhibition at the Helsinki City Art Museum*, 11 April-25 June 2000. Pp. 132-35. (The exhibition was "a tremendous success", and the catalogue is "excellent".)

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**G.E. Bentley, Jr.**, With the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001." Pp. 4-37.

**\*Gert Schiff** [ed. **M.D. P(aley)**]. "*The Night of Enitharmon's Joy*: Catalogue Entry." Pp. 38-39. ("The color printed drawing formerly known as *Hecate*" should rather be identified as "The Night of Enitharmon's Joy" [*Europe*, pl. 8]; the Entry was translated into Japanese for the Catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner".)

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**Michael Phillips.** “Color-Printing *Songs of Experience* and Blake’s Method of Registration: A Correction.” Pp. 44-45. (The “error in my book” is the statement that there are “pin-holes” in the *Experience* prints in the National Gallery of Canada; there is no pin-hole there, but he says this does not invalidate his theory of two-stage printing of colour-prints].)

**Martin Butlin.** “‘Is This a Private War or Can Anyone Join In?’ A Plea for a Broader Look at Blake’s Color-Printing Techniques.” Pp. 45-49. (In response to Robert N. Essick and Joseph Viscomi, “An Inquiry into William Blake’s Method of Color Printing”, *Blake* XXXV [2002], 74-103, concerning one-stage colour-printing, Butlin suggests that a broader look may yet justify the theory of two-stage colour printing.)

**\*Robert N. Essick and Joseph Viscomi.** “Blake’s Method of Color Printing: Some Responses and Further Observations.” Pp. 49-64. (A reiteration of their argument, with some new evidence, presented as comments “on Butlin’s observations ... as they arise in his essay” [p. 49]; “An online version of this article, with illustrations in color, is available on the journal’s web site at <http://www.blakequarterly.org>.”)

REVIEWS

**\*G.E. Bentley, Jr.** “The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March 24 June 2001, and their Catalogues.” Pp. 64-66. (It was “a major exhibition”, “mounted with enormous éclat and puffery”, and the catalogue is “useful and

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responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66].)

**Alexander S. Gourlay.** Review of Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000). Pp. 66-71. (“A significant, albeit significantly flawed” book, in which some of the evidence is “grievously misinterpreted”, “marred throughout by major and minor errors in interpreting the complex evidence”, so that “important aspects of its most prominent arguments are simply wrong” [pp. 70, 68, 66, 70]. In an “Appendix: Phillips’ Annotated Edition of *Paradise Lost* [ed. Richard Bentley (1732)]”, pp. 70-71, he denies convincingly on the basis of the unBlakean handwriting and sentiments “that the poet William Blake had anything to do with this book” [p. 71].)

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**\*Christopher Heppner.** “Bathsheba Revisited.” Pp. 76-91. (“I retract that reading” of Blake’s tempera in his *Reading Blake’s Designs* [1995] “and try again”, with extensive use of context but with inconclusive results.)

**Anon.** “Newsletter.” P. 91

**G.E. Bentley, Jr.** “Richard C. Jackson, Collector of Treasures and Wishes: Walter Pater, Charles Lamb, William Blake.” Pp. 92-105. (Bentley has “a persistent suspicion of the accuracy” of Jackson and of those who made claims on his behalf respecting his “wonderful combination of trash and treasures” [p. 96], particularly in “Richard C. Jackson’s Blake Collection” [pp. 101-4], much of which may have derived



from “Jackson’s fertile and apparently self-delusive imagination” [p. 102].)<sup>893</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. 106-7. (A somewhat ambivalent account of the performances, which included that by Alan Moore, novelist, “who actually believes himself to be the reincarnation of Blake”, who read “‘Angel Passage’, his own densely evocative, epic description of Blake’s life in blank verse (a recording is available ... at [www.steveneverin.com](http://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. 107-11. (There appears to be no entry about Blake.)

### *Blake: An Illustrated Quarterly* Volume XXXVI, Number 4 (Spring [April] 2003)

**\*Robert N. Essick.** “Blake in the Marketplace, 2002.” Pp. 116-37. (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. 137-40. (About the music played at the ceremony in St Paul’s.)

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<sup>893</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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**Wayne C. Ripley.** “Erdman’s Pagination of *The Four Zoas*.” Pp. 140-43. (The renumbering of *Vala* pp. 19-21, 87-90, 105-16 in the Erdman-Magno reproduction [1987] is followed “inconsistently” in the text and ignored “completely” in the notes to Erdman’s edition of *The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.)

REVIEWS

**Jason Snart.** Review of Kathleen Lundeen, *Knight of the Living Dead: William Blake and the Problem of Ontology* (2000). Pp. 144-48. (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. 149-51. (This “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”.)

NEWSLETTER

Mostly an invitation to “visit the newsletter section of our web site at [www.blakequarterly.org](http://www.blakequarterly.org).”

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**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)

**\*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

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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.)

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\***Robert N. Essick** and **Rosamond A. Paice**. "Newly Uncovered Blake Drawings in the British Museum." Pp. 84-100. (The nine slight pencil drawings [all reproduced] were discovered on the versos of Blake drawings and prints when they were dismounted; they include designs for *Thel* pl. 6 on the verso of a design for the same subject, the sistrum in Fuseli's "The Fertilization of Egypt" [engraved by Blake for Darwin's *Botanic Garden* (1791)] on the verso of Fuseli's sketch for the whole design, and unrelated designs on the versos of *Europe* (a) pl. 1 and 18, one for Blake's colourprint of "God Judging Adam".)

\***Alexander S. Gourlay**. "'Friendship,' Love, and Sympathy in Blake's *Grave* Illustrations." Pp. 100-4. (Professor Gourlay proposes that, among the newly discovered watercolours for Blair, the one of eight floating female figures should be called "Friendship" and the one of two men in hats walking along a road, inscribed "Friendship", should be called "There's no bye-road | To bliss"; both are reproduced.)

**Oskar Wellens.** “A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928).” Pp. 104-7. (*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), 107-11. (The book is “the most useful and reliable guide to Blake’s life”, “an epitome of scholarship” exhibiting remarkable “sensitivity to tone and content”, “a glorious capstone to his [Bentley’s] labors” [p. 108].)

NEWSLETTER

**Anon.** “Corrigenda.” P. 111. (In Sheila A. Spector, “Blake’s Graphic use of Hebrew”, *Blake*, XXXVII, 2 [2003], the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress, according to Robert N. Essick.)

**Anon.** “Color-Printing Debate.” P. 131. (Martin Butlin, “William Blake, S.W. Hayter and Color Printing”, and the response of R.N. Essick and Joseph Viscomi “are now available exclusively on the journal’s web site at [www.blakequarterly.org](http://www.blakequarterly.org).”)

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**\*Robert N. Essick.** “Blake in the Marketplace, 2003.” Pp. 116-36. (Masterful.)

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**\*Robert W. Rix.** “Blake, Bacon and ‘The Devils Arse’.” Pp. 137-44.

REVIEWS

**Nancy Moore Goslee.** Review of Dee Drake, *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake* (2000). Pp. 144-48.

**Daniel Gustav Anderson.** Review of Subir Dhar, *Burning Bright: William Blake and the Poetry of Imagination* (2001). Pp. 149-50.

CORRIGENDA and ADDENDA

**G.E. Bentley, Jr.** “*Blake Records*, Second Edition.” P. 151.

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**(Summer [12 July] 2004)**

**G.E. Bentley, Jr.**, with the Assistance of **Hikari Sato** for Publications in Japanese and of **Ching-erh Chang** for Publications in Taiwan. “William Blake and His Circle.” Pp. 4-35. (“Blake studies are alive and well .... This checklist records 50 books, 205 essays, and 47 reviews” in English, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Korean, Russian, and Spanish [p. 3].)

**Keri Davies** and **Marsha Keith Schuchard.** “Recovering the Lost Moravian History of William Blake’s Family.” Pp. 36-43. (A major discovery which will echo through Blake studies.)

REVIEW

**Andrew Lincoln.** Review of *Romanticism and Millenarianism*, ed. Tim Fulford (2002). Pp. 43-47. (A summary of each essay.)

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**Volume XXXVIII, Number 2**  
**(Fall [28 October] 2004)**

**\*Mary Lynn Johnson.** “Blake’s Engravings for Lavater’s *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips.” Pp. 52-74. (A brilliant analysis of the graphic and bibliographical intricacies of Lavater’s *Physiognomy*, identifying for the first time the sources of three of Blake’s engravings.)

REVIEWS

**Jennifer Davis Michael.** Review of Kevin Hutchings, *Imagining Nature: Blake’s Environmental Poetics* (2002). Pp. 75-77. (A “powerful”, “impressive book”; “This book will change forever the way we read Blake’s reading of nature.”)

**Catherine L. McClenahan.** Review of *Visions of the Daughters of Albion*, ed. Robert N. Essick (2002). Pp. 77-79. “*Visions* could scarcely ask for a more experienced and informed editor”, who has provided a “lucid” commentary.)

**Dena Bain Taylor.** Review of Sheila A. Spector, “*Wonders Divine*”: *The Development of Blake’s Kabbalistic Myth* (2001). Pp. 79-85. (“*Wonders Divine*’ offers a brilliant explication of the kabbalistic pattern of Blake’s development .... the next step is to link Blake’s Kabbalah more firmly with the Christian esoteric tradition” [p. 85].)

**Kathleen Lundeen.** Review of Nick Rawlinson, *William Blake’s Comic Vision* (2003). Pp. 85-87. (Rawlinson “allows us to hear Blake in a different key”.)

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**\*Adam Komisaruk.** “Introducing The Blake Model.” Pp. 92-102. (A “prospectus” to an “immersive digital environment through which users might navigate to encounter Blake’s characters, places and objects” “Using the digital modeling program Bryce 3D (Corel)” [pp. 92, 93].) “An online version of this article is available on ... <http://www.blakequarterly.org>”

REVIEWS

**\*Thomas Frosch.** Review of Tristanne J. Connolly, *William Blake and the Body* (2002). Pp. 102-7. (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. 107-9. (“In the eloquent testimony of all these essays, ... Grant is a mental prince” who has produced “nearly half a century of dazzling scholarship” [p. 109].)

**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. 109-15. (“The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115].)

**Antoine Capet.** Review of “Blake at Work Exhibition, Tate Britain, London.” Pp. 115-19. (“a magnificent introduction to ‘art appreciation’ from the point of view of the media used” [p. 115]. “This review ... first appeared online at H-Museum, the



H-Net Network for Museums and Museum Studies  
<<http://www.h-museum.net>>, on 13 August 2004".)

**David Shaddock.** "Nobodaddy Wakes from His Slumber  
(After Blake 12)." P. 119. (A poem.)

"Go to <<http://www.blakequarterly.org>> for ... **G.E. Bentley, Jr.**, "Blake and the Xenoglots" [and] "A report by **Suzanne Sklar** on a recent reading of *Jerusalem*" (p. 119).

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**(Spring [April] 2005)**

\***Robert N. Essick.** "Blake in the Marketplace, 2004." Pp. 124-50. (An invaluable survey.)

REVIEWS

**Karl Kroeber.** Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003). Pp. 150-54. ("The most attractive aspect of the *Companion*" is its demonstration that "confronting its [Blake's art's] difficulties is the best way" [p. 154].)

**Jason Whittaker.** Review of John B. Pierce, *The Wond'rous Art: William Blake and Writing* (2003). Pp. 155-57. ("What *Wond'rous Art* does is to tease interesting potential from the new bibliography" [p. 156].)

\***Sibylle Erle.** Review of David Weir, *Brahma in the West: William Blake and the Oriental Renaissance* (2003). Pp. 157-59. (Weir "argues convincingly for Blake's participation in the Oriental Renaissance" [in London] [p. 159].)

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**\*G.E. Bentley, Jr.**, With the Assistance of **Hikari Sato** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2004." Pp. 4-37. (With an Appendix: "Corrigenda and Addenda to *Blake Records*, Second Edition (2004)", pp. 32-33.)

**\*Justin Van Kleeck.** "Blake's Four ... 'Zoa's'?" Pp. 38-43. (He remarks, virtually for the first time, "the presence of an [apparent] apostrophe between the 'a' and 's' of 'Zoas' on the title page" [p. 39].)

**\*Robert N. Essick.** "William Blake's *A Pastoral Figure*: Some Newly Revealed Verso Sketches." Pp. 44-47. ( His "purpose ... is to reproduce the heretofore unpublished verso sketches ..., describe them, and suggest some ways they can be situated within Blake's career as an artist and poet" [p. (44)].)

**David Groves.** "'Great and Singular Genius': Further References to Blake (and Cromek) in the *Scots Magazine*." Pp. 47-48. (Puffs for Blake's designs for Blair's *Grave* in July 1807 and September 1808.)

**Howard Jacobson.** "Blake's Proverbs of Hell: St. Paul and the Nakedness of Woman." Pp. 48-49. (Compares Blake's Proverb of Hell, "The nakedness of woman is the work of God", with St Paul's first letter to the Corinthians: "Every woman that prayeth or prophesieth, with her head uncovered dishonoureth her head ...".)

REVIEW

**\*Alexander Gourlay.** Review of *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003). Pp. 49-54. ("The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake's art" [p. 49].)

**Warren Stevenson.** “Cold Colloquy.” P. 54. (A poem.)

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**(Fall [October] 2005)**

**\*Justin Van Kleeck.** “‘Tenderness & Love Not Uninspired’: Blake’s Re-Vision of Sentimentalism in *The Four Zoas*.” Pp. 60-77.

**\*Angus Whitehead.** “‘I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake.” Pp. 78-99. (A remarkably fine essay with fascinating new details about individuals who lived, like William and Catherine Blake in 1821-27, at 3 Fountain Court Strand, chiefly Henry Banes [d. 20 January 1829], “wine cooper” or “vintner”, and his wife Sarah Boucher Banes [1757-March 1824], sister of Catherine Blake, Richard Best [d. 1839?], watch finisher and escapement maker, and his wife Louiza or Louisa (1790?-1845?), probably the daughter of Henry and Sarah Banes, and Louisa’s children Charles [b. 1 April 1805], Charlotte Louisa [b. 16 August 1807], Elizabeth [b. 19 December 1809], Thomas [b. 4 December 1813], print-colourer and painter, and Richard John [b. 20 March 1815], painter, nephews and nieces of Catherine Blake, and John Barrow [1757-1838], print-colourer, print-seller [e.g., of Blake’s “Mrs Q” (1820)], and artist. The will of Henry Banes [drawn 9 December 1826, proved 14 February 1829] was witnessed by John Barrow, the executrix was Louiza Best, and

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the beneficiaries were Catherine Blake, William Blake, and Louiza Best.)<sup>894</sup>

**Joyce H. Townsend, Bronwyn Ormsby, Julia Jönsson, and Mark Evans.** “Blake’s Only Surviving Palette?” Pp. 100-3. (The palette, reproduced in black and white here and in colour in *Blake’s* website, is inscribed round the thumb-hole “William Blake | 28 | Broad Street | 1780” [where Blake then lived]; it is said to have come from the dealer Francis Harvey [who sold Blakes acquired from Catherine Blake by Blake’s disciple Frederick Tatham]; it was given in 1927 to the V&A by the dealer Gabriel Wells. Chemical analyses “suggest a date of use of c. 1834-45 for the palette. ... The only certain conclusion is that the paint on the palette could not have been used by William Blake” [p. 103].)

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**Harry White.** “Blake’s Resolution to the War Between Science and Philosophy.” Pp. 108-25. (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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<sup>894</sup> Jason Whittaker calls it “excellent” (*The Year’s Work in English Studies* [for 2005], LXXXVI (2007), 661).

**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. 126-39. (On the basis of similarities shared by the wash portrait of Blake [Essick Collection], Blake’s tempera of “Adam Naming the Beasts”, and the life mask of Blake, particularly in asymmetrical features such as the deep vertical crease slightly to the right of Blake’s forehead and the slight flaring of his right nostril [features of course on the left in the mirror portrait), Essick demonstrates conclusively that his drawing is a self-portrait of Blake of about 1802. For a minor “Corrigendum”, see *Blake*, XXXIX (2006), 182.)

REVIEW

**David Fuller.** Review of Morton D. Paley, *The Traveller in the Evening* (2003). Pp. 140-43. (“Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations” of Blake [p. 143].)

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**\*Robert N. Essick.** “Blake in the Marketplace, 2005.” Pp. 148-82. (Comprehensive, shrewd, and invaluable. An “Appendix: New Information on Blake’s Engravings” [pp. 181-82] gives information for Easson and Essick, *William Blake: Book Illustrator*, Vol. I [1972], Essick, *The Separate Plates of William Blake* [1983], and Essick, *William Blake’s Commercial Book Illustrations* [1991].)

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**Robert N. Essick.** “Corrigendum.” P. 182. (In his “A (Self?) Portrait of William Blake”, *Blake*, XXXIX [2005-6], 137, Blake’s teacher in miniature painting in 1801 should have been William Myer rather than his father Jeremiah [d. 1789].)

**Aileen Ward.** “Building *Jerusalem*: Composition and Chronology.” Pp. 183-85. (Cumberland’s statement in summer 1807 that “Blake has engd 60 Plates of a new Prophecy” [*BR* (2) 246] must refer to *Milton* [with 50 plates – *Milton* “at one time may have contained something like sixty plates”] rather than to *Jerusalem* [with 100 plates], for 71 *Jerusalem* plates are said to have references to events after 1807; the “1804” on each title page is merely “to link the two poems ... or perhaps to tie them both to a significant date in Blake’s life”.) (For an attempted correction and unrepentant reply, see G.E. Bentley, Jr., “The Dates of *Jerusalem*” and Ward, “Reply to G.E. Bentley, Jr”, *Blake*, XLI [2008], 166 and 166-67.)

**\*Morton D. Paley.** “William Blake in ‘The Vanguard of the Age’.” Pp. 185-86. (Edward Armitage made a painting [1870-71, now papered over] on the wall of University Hall [now Dr Williams’s Library] representing Crabb Robinson surrounded by Blake (copied from the Phillips portrait in Blair’s *Grave* [1808]), Coleridge, Flaxman, Charles and Mary Lamb, Southey, and Wordsworth; the painting was copied by Herbert Johnson for Hugh Stannus, “The Vanguard of the Age”, *The Architect*, I [1887], 22.)

REVIEW

**Michael Fischer.** Review of Robert D. Denham, *Northrop Frye: Religious Visionary and Architect of the Spiritual World*

(2004). Pp. 187-89. (“Denham shows how religion infuses everything that defines Frye as a critic”.)

### DISCUSSION

**Magnus Ankarsjö.** “Blake’s Four ‘Zoas’!” Pp. 189-90. (In “Blake’s Four ... ‘Zoa’s’”, *Blake*, XXXIX [2005], 38-43, Justin Van Kleeck cites Blake’s use of apostrophes in the Illuminated Books, but the formation of “none [of them] ... resembles the debated one in the *Zoas* title”, and therefore “it is not likely that the mark was deliberately inserted by Blake”.)

**Justin Van Kleeck.** “‘mark ye the points’ (*Jerusalem* pl. 83).” Pp. 190-91. (“Punctuation ... in Blake’s *etched*, and then *printed*, works [as cited by Ankarsjö] offers little valuable or reliable evidence” about the formation of manuscript punctuation as in *The Four Zoas*. <Neither Van Kleeck nor Ankarsjö cites Blake’s manuscript apostrophes.>)

### *Blake: An Illustrated Quarterly* Volume XL, Number 1 (Summer [5 July] 2006)

**G.E. Bentley, Jr** With the Assistance of **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2005.” Pp. 4-41 (with an Index by Sarah Jones). (2005 was “a slow year for Blake’s writings”, but “a strikingly good harvest” for his Commercial Book Engravings, major catalogues by John Windle and COPAC, “the spate of writing about Blake continues unabated”, including works in Afrikaans, Catalan, and Galician [pp. 4-6]).)

### REVIEW

**C.S. Matheson.** Review of William Vaughan, Elizabeth E. Barker, Colin Harrison, et al, *Samuel Palmer 1805-1881*:

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*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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**Harry White.** “Cruel Holiness and Honest Virtue in the Works of William Blake.” Pp. 52-65. (A dense and impressive essay arguing that Blake “understood vice and virtue to be completely different from good and evil. ... his approach ... was not to inform his readers of what he thought to be right and wrong, but true and false” [pp. 52, 53]).

**Morris Eaves and Morton D. Paley.** “Newsletter.” P. 65. (After twenty-six years, Nelson Hilton is retiring as Review Editor, to be replaced by Alexander Gourlay.)

**E.B. Bentley.** “*Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave.*” Pp. 66-71. (An account of the break-up of the set of illustrations for *The Grave* at Sotheby’s [N.Y.] 2 May 2006, with prices and buyers; eleven watercolours were sold for \$7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which \$4,810,000 was offered and rejected at the 2006 sale” [p. 71].)

**Mark Crosby, Troy Patenaude, and Angus Whitehead.** “William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Centre for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications.” Pp. 72-73. (An impressive course organized by Michael Phillips which produced eleven graduates in six years and seventeen publications, all but one by the authors of the essay.)

#### REVIEW

**Eugenie R. Freed.** Review of Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake, A Novel* (2003). Pp. 75-79. (The novel will

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“charm and beguile any reader ... a bravura performance” [p. 75].)

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**\*Marsha Keith Schuchard.** “Young William Blake and the Moravian Tradition of Visionary Art.” Pp. 84-100. (The Moravian tradition in art is clear, though the paintings are mostly lost; Blake’s connections with them is highly conjectural, pace Schuchard.)

**Keri Davies.** “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family.” Pp. 100-9. (The career of Blake’s acquaintance Jonathan Spilsbury [1739-1812], a portrait-painter and engraver who became a devout Moravian, has intriguing parallels to that of Blake. “I suspect that the Blake family’s involvement with the Moravian church extended long after Catherine had supposedly [sic] left the congregation, and ... certainly [sic] seems to have been renewed after 1800” [p. 109].)

**MINUTE PARTICULAR**

**Thomas R. Frosch.** “An Analogue to the ‘Greatest Men’ Passage in *The Marriage of Heaven and Hell*.” P. 110. (The analogue is “the reconceptualization of the Church of Sainte-Geneviève [in Paris as the Pantheon in 1791], with its implication of the replacement of God by humanity”.)

**Anon.** “Newsletter.” (“The village of Felpham is celebrating the 200th anniversary of Blake’s birth by planning a festival of arts week in November 2007” and “The Centre for Eighteenth-

Century Studies at the University of York ... is hosting a three-day Blake at 250 conference”).

**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).

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\***Robert N. Essick.** "Blake in the Marketplace, 2006." Pp. 116-49. (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. 147-49. (Gilbert Dyer [b. 1776], the son of the active Exeter bookseller Gilbert Dyer [1743-October 1820], is probably the vendor in April 1821 of *Marriage* [B] and "Accusers" [B].<sup>895</sup>)

REVIEW

**G.E. Bentley, Jr.** Review of Marsha Keith Schuchard, *Why Mrs Blake Cried* (2006). Pp. 150-51. ("All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated.")

MINUTE PARTICULAR

**Morton D. Paley.** "Mr. J. Blake'." P. 151. (According to the *New Monthly Magazine* for 1 January 1815, "Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [sic]

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<sup>895</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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Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor.”)

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**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 Ankarsjö.** “Blake Society Annual Lecture, 28 November 2006. Patti Smith at St. James’s Church, Piccadilly, London.” Pp. 44-45. (She “has taken the anecdotes of Blake’s life to heart.”)

MINUTE PARTICULARS

**Keri Davies.** “Blake in the *Times Digital Archive*.” Pp. 45-46. (A *Times* review on 3 January 1829 of Edmund Lodge’s *Portraits of Illustrious Personages of Great Britain* [1828] digresses to discuss the “exalted imagination” of “The late Mr. Blake, the engraver” and his interviews with “his distinguished buried [i.e., dead] acquaintance”.)

**Angus Whitehead.** ““Visions of Blake, the Artist’: An Early Reference to William Blake in the *Times*.” Pp. 46-47. (A review in *The Times* on 27 January 1830 of Cunningham’s *Lives* quotes the first three sentences of Cunningham’s life of

Blake ¶37 about Blake's Visionary Heads of William Wallace and Edward I.)

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**\*Joseph Viscomi.** "Blake's 'Annus Mirabilis': The Productions of 1795." Pp. 52-83. (A major essay especially about the "sequencing" and supports of the colour-prints of 1795. The 43 reproductions include all of *Song of Los* [B]. "*An online version of this essay, with six more illustrations [No. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available online ... at <<http://www.blakequarterly.org>>.*" The essay is a sequel to his "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, 41-42 [2006]. According to a Corrigendum in *Blake*, XLI (2007-8), 135, the plate identified as *Song of Los* (C) pl. 3 should be identified as *Song of Los* (E) pl. 7.)

REVIEWS

**\*Karen Mulhallen.** Review of Young, *Night Thoughts* [facsimile], Commentary by Robin Hamlyn (Folio Society, 2005). Pp. 84-91. (A major review, with original identifications of portraits in the drawings. "We can actually climb into these drawings for the first time, and it is a profound experience." However, there are "remarkable variations in the accuracy of color in the Folio [Society] edition throughout the series ... [In some reproductions, the] coloring is almost unrecognizable", particularly with respect to "greenishness", and there are omissions of many significant

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details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90].)

**\*Elizabeth B. Bentley.** Review of Michael Bedard, *William Blake: The Gates of Paradise* (2006). P. 91. (“I recommend this book to adolescents and to anyone teaching them”).

**MINUTE PARTICULAR**

**\*M. Crosby.** “The Sketch on the Verso of Blake’s Self-Portrait: An Identification.” Pp. 92-95. (The very rough lines on the verso of Essick’s self-portrait of Blake seem to represent the colonnade of Hayley’s Turret House, which “reinforces Essick’s dating of the self-portrait to the period Blake was resident in Felpham” [1800-1803] [p. 95].)

**NEWSLETTER**

“*Companion of Angels*, a musical drama based on the lives of the Blakes, will be performed” three times in the autumn of 2007.

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**Justin Van Kleeck.** “A Bibliography for the Study of *VALA / The Four Zoas*.” Pp. 100-24. (“This bibliography is also online in an expanded version – including reviews, which have been omitted from the present version ... – at the journal’s website <<http://www.blakequarterly.org>>, where it will be updated yearly.”)

**REVIEWS**

**Michael Ferber.** Review of Jennifer Davis Michael, *Blake and the City* (2006). Pp. 125-26.

**Wayne C. Ripley.** Review of Jeremy Tambling, *Blake's Night Thoughts* (2005). Pp. 127-29. ("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. 129-31.

**\*C.S. Matheson.** Review of [Robert C. Brandeis], *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University, Victoria University Library, Toronto, 20 October-15 December 2006*. Pp. 131-33. ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration.")

**G.A. Rosso.** Review of Magnus Ankarsjö, *William Blake and Gender* (2006). Pp. 133-35. (A "well-meaning book", though "Ankarsjö ... tends to misread and take things out of on text"; "his study appears somewhat reductive in the light of resurgent feminist scholarship.")

### MINUTE PARTICULAR

**Morton D. Paley.** "*The Last Judgment* by 'B. Blake'." P. 135. (In the 1808 Royal Academy catalogue, "The Last Judgment" is identified as being by the landscape artist "B. Blake" of 37 Broad Street, Soho, rather than by the poet-engraver William Blake of 17 South Molton Street.) (For his "Corrigendum" that the mis-attribution was "explicitly corrected" in *BR* (2) 250 fn, see *Blake*, XLI [2008], 163.)

### CORRIGENDUM

**Joseph Viscomi.** P. 135. (In his "Blake's 'Annus Mirabilis'" [2007], the plate identified as *Song of Los* (C) pl. 3 should be identified as *Song of Los* (E) pl. 7.)

**William Blake and His Circle**  
Part VI: Biography and Criticism

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**Volume XLI, Number 4**  
**(Spring [19 April] 2008)**

**\*Robert N. Essick.** “Blake in the Marketplace, 2007.” Pp. 140-63, 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. 163-64. (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. 164-65. (The collection of essays is “a hodge-podge”, “deeply disappointing”, and some of the essays have “almost nothing to say about Blake’s ... construction of gender and/or sexuality”. For a “Response” by Anne K. Mellor” and a “Response” to the Response, see *Blake*, XLII [Fall 2008], 78-79.)

**Discussion**

**G.E. Bentley, Jr.** “The Dates of *Jerusalem*.” P. 166. (An attempt to correct Aileen Ward, “Building *Jerusalem*: Composition and Chronology”, *Blake*, XXXIX, 4 [2006], 183-85, which claimed that the “new Prophecy” with “60 Plates”



described by Cumberland in 1807 must be *Milton* [which has at most 50 plates] and not *Jerusalem* [with 100 plates] and to argue that there is both external and internal evidence for the 1804 on the title page of *Jerusalem*, while Ward placed “*Jerusalem* firmly in the decade of the 1810s”.)

**Aileen Ward.** “Reply to G.E. Bentley, Jr.” Pp. 166-67. (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].)

***Blake: An Illustrated Quarterly***  
**Volume XLII, Number 2**  
**(Fall [14 November] 2008)**

\***Martin Butlin** and **Robin Hamlyn.** “Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse.” Pp. 52-72. (A masterful summary. The reproductions include all the newly discovered prints and the revealing versos of three of them.)

REVIEW

**William Blake and His Circle**  
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**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 September 1804, were the Irish widow Penelope Carleton Chetwynd [b. 1762] and her brother Weber or Webber Carleton [born c. 1777], and the “untutored Artist” Mr. Chetwynd whom Hayley and Blake “made a Coxcomb” in 1801 was her son John, who was no more than 15 in 1801. [BR (2) is astray in almost all these details.]

DISCUSSION

**Helen P. Bruder**. “Response to Anne K. Mellor.” Pp. 78-79. (“Much of the displeasure expressed in Anne K. Mellor’s review of my book *Women Reading William Blake* [*Blake* XLI, 4 (Spring 2008), 164-5] appears to derive from her conviction that it should have been about something else”.)

**Anne K. Mellor**. “Response to Helen P. Bruder.” P. 79. (“Readers of course should consult the volume itself and make up their own minds.”)

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Volume XLII, Number 3

(Winter 2008-9 [13 January 2009])

**Angus Whitehead**. “‘this extraordinary performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books.” Pp. 84-108. (Wonderfully

generous details about Blake's use of gold, with tables of temperas, watercolours, separate prints, and Illuminated books with gold and about carvers and gilders Blake must have known, such as John George Lohr whose shop was above the Blakes' flat at 3 Fountain Court, Strand.) The *Blake* web site has supplementary illustrations for it.

#### MINUTE PARTICULAR

**G.E. Bentley, Jr.** "The Publication of Ellis and Yeats, *The Works of William Blake* (1893)." Pp. 109-10. (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. 110-11. (The exhibition was "curated by Grant Scott and his senior seminar students".)

**Robert M. Ryan.** Review of Christopher Rowland, *"Wheels within Wheels": William Blake and the Ezekiel's Merkabah in Text and Image* (2007). P. 111 (one paragraph). (The book is "thoughtful".)

#### NEWSLETTER

**Anon.** "Blake in Paris." P. 111. (Announcement of the exhibition at the Petit Palais 1 April-28 June 2009.)

#### CORRIGENDA

**Robert N. Essick.** P. 111. (In the reproduction of the Huntington *Songs* (E) "the paper color ... is too brown ... the original is much whiter" except for "The Tyger"; a passage in Essick's commentary should be adjusted.)

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\***Robert N. Essick.** “Blake in the Marketplace, 2008.” Pp. 116-46. (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. 147-52. (“The stylistic similarities among the three [Butts] portraits”, all on ivory, suggest that they were made in 1809, as that of Elizabeth Butts is dated; Butlin had speculated 1801 for that of Thomas Butts Sr.)

**Morton D. Paley.** “The Man Who Married the Blakes.” Pp. 153-55. (The Reverend John Gardnor [1778 or 1779-1808] kept a drawing school and exhibited his landscapes frequently, some of which he engraved himself.)

**G.E. Bentley, Jr.** “The American Blake Foundation.” Pp. 155-58. (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.)

***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].)

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**Volume XLIII, Number 2**  
**(Fall [2 November] 2009)**

**Céline Mansanti.** “William Blake in *transition* Magazine (Paris, 1927-38): The Modalities of a Blake Revival in France during the 1920s and 1930s.” Pp. 52-60. (Wide-ranging and thorough; “the Blake revival which takes place in France at the time is based on serious misconceptions of the poet” [p. 52].)<sup>896</sup>

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

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<sup>896</sup> Jason Whittaker, *Year's Work in English Studies*, XC, 1 (Jan 2011), 658, calls it “marvellously detailed”.

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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 and Davies, of 16 December 1802, refers to "the person who made the drawings" for Hayley's "last publication about animals (the title I forget).")

**\*Jennifer Crotz.** "The Ladder." (A poem.)

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**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*

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*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. 100-4. (“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. 105-6. (About a lost drawing by Blake.)

**G.E. Bentley, Jr.** “Blake Copperplates in the Thomas Ross Archive.” Pp. 107-8. (The copperplates in the archive of the print-publishing firm of Thomas Ross are almost certainly copies of Blake’s plates, not the originals.)

**Wayne C. Ripley.** “The Early Marketing of *The Grave* in London and Boston.” Pp. 109-10. (About puffs by Cromek in *Universal Magazine* [July 1806], *Monthly Magazine* [August 1806]), and *Monthly Anthology* [October 1806].)

**Nelson Hilton.** “Waxed in Blake.” Pp. 110-11. (The first stanza of Bob Dylan’s “Gates of Eden” strongly recalls *Marriage* pl. 17-18.)

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**(Spring [3 May] 2010)**

\***Robert N. Essick.** “Blake in the Marketplace, 2009.” Pp. 116-48. (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*

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*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 November 2009, 4.)

NEWSLETTER

**Anon.** “Conferences in Oxford ... and in Toronto.” P. 151. (“Blake, Gender, and Sexuality in the Twenty-First Century” is organized by Helen Bruder and Tristanne Connolly, 15-16 July 2010, at St Aldate’s Church Oxford” and “Blake in Our Time”, organized by Karen Mulhallen, “will celebrate the future of Blake studies and the legacy of G.E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of Toronto”.)

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**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].)

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**(Fall [November] 2010)**

**\*Mark Crosby and Robert N. Essick.** “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804.” Pp. 52-72. (Blake’s newly-discovered letter is reproduced, transcribed, and most impressively annotated.)

**REVIEW**

**Jason Whittaker.** Review of *Palgrave Advances in William Blake Studies*, ed. Nicholas M. Williams (2006). Pp. 73-75. (It “offers a fairly comprehensive view of critical approaches to Blake in the early twenty-first century” [p. 73].)

**MINUTE PARTICULAR**

**\*Paul Miner.** “Blake’s Design of Nebuchadnezzar.” Pp. 75-78. (One source of *Marriage* pl. 24, first suggested by Frederick York Powell, “Blake’s Etchings”, *Academy*, VII [16 January 1875], 66, but later ignored, is probably in le Sieur de Royaumont [Nicholas Fontaine], *The History of the Old and New Testament* [1691, 1701, 1703, 1705, etc. in English, 1670 in French].)

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**(Winter 2010-11 [8 January 2011])**

**\*Philip J. Cardinale and Joseph R. Cardinale.** “A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s *The Mystical Initiations; or, Hymns of Orpheus* (1787).” Pp. 84-102. (An admirably argued demonstration that the annotations in a copy of Taylor’s book in Bodley are in a hand “strikingly similar” to that in *An Island in the Moon* [?1784-85], and the extensive underlinings and side-bars in similar inks are probably also by Blake. Colour versions of pp. vii-viii are reproduced at <http://blakequarterly.org>.)

REVIEWS

**\*Robert N. Essick.** Review of *William Blake’s Watercolour Inventions in Illustrations of The Grave* by Robert Blair, ed. Martin Butlin (2009) and of *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions*, ed. Michael Phillips (2009). Pp. 103-10. (“The reproductions of the twenty *Grave* watercolours are excellent” [p. 104], and the Flying Horse edition “is certainly a handsome object” (p. 106).

**James Rovira.** Review of the exhibition of “Michael Phillips and the Infernal Method of William Blake. Cornell Fine Arts Museum, Rollins College, 12 September 2009-3 January 2010.” Pp. 110-11. (The exhibition included Phillips’s reproductions of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe*[5], and “inking daubers, historical pigments, ...”; “Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...<http://www.blakequarterly.org>”.)

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*“Editor’s note: Color versions of all illustrations are online at <http://www.blakequarterly.org>”*

**\*Robert N. Essick.** “Blake in the Marketplace, 2010.” Pp. 116-42. (A customarily meticulous and deft<sup>897</sup> record of sales and offerings of works by and associated with Blake. An “Appendix: New Information on Blake’s Engravings”[pp. 141-42] has addenda for his *The Separate Plates of William Blake: A Catalogue*[1983] and *William Blake’s Commercial Book Illustrations: A Catalogue ...* [1991].)

REVIEW

**Jeremy Tambling.** Review of *Mind-Forg’d Manacles: William Blake and Slavery*. Whitworth Art Gallery, University of Manchester, 26 January-6 April 2008. *Blake’s Shadow: William Blake and His Artistic Legacy*. Whitworth Art Gallery 26 January-20 April 2008. Pp. 142-43. (Largely about *Blake’s Shadow*, which seemed “patchy”; in *Mind-Forg’d Manacles*, “some of Bindman’s interpretations ... seemed oversimplifying”.)

NEWSLETTER

**Anon.** “Blake Goes Online.” P. 143. (From Vol. XLV, No. 1 [Summer 2011], *Blake* will be published both on paper and online: <http://www.blakequarterly.org>; “The online and print content will be the same.”)

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<sup>897</sup> The sketch of “The Olympic Devils” implausibly attributed to Blake “attracted 17 bidders, 16 of whom were fortunate” (p. 125).

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**(Summer [June] 2011)**

*"Editor's notes. Illustrations to the checklist are available in the online version of the article ...*

*Addenda and corrigenda to Blake Records, 2nd ed. (2004) now appear online. They are updated yearly in conjunction with the publication of the checklist.*

**\*G.E. Bentley, Jr**, With the Assistance of **Hikari Sato** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2010." Pp. 4-36.

REVIEWS

**Philippa Simpson**, review of *William Blake (1757-1827): Le Génie visionnaire du romantisme anglais*, ed. Michael Phillips and Catherine de Bourgoing (2009). Pp. 37-38. ("It is hard to excuse the large overlaps among several of the essays", and the catalogue of Blake's graphic work is oddly supported by "the concentration upon Blake's writings".)

**Christopher Rowland**, review of Magnus Ankarsjö, *William Blake and Religion: A New Critical View* (2009). Pp. 38-39. ("the book is an interesting read", but it "omits key aspects of Blake's [religious] concerns".)

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**(Fall [20 October] 2011)**

**In memory of Elizabeth B. (Beth) Bentley 1930-2011**

**Note that the online version has more reproductions, some of them in colour (the hard copy reproductions are only in black-and-white).**

**Jennifer Davis Michael**. "Eternity in the Moment: William Blake and Mary Oliver." Pp. 44-50. (The 21st Century poet

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Mary Oliver writes poems with faint echoes of Blake.)

**\*Morton D. Paley.** "William Blake, George Romney, and *The Life of George Romney, Esq.*" Pp. 50-65. (A careful presentation of the context of Hayley's biography and its illustrations.)

**\*Robert N. Essick.** "Attribution and Reproduction: *Death Pursuing the Soul through the Avenues of Life.*" Pp. 66-70. (Pace Butlin, "I believe that *Death Pursuing* is entirely Blake's work, [although] I must confess to some misgivings" [p. 70].)

REVIEW

**\*Alexander S. Gourlay,** review of Hazard Adams, *Blake's Margins: An Interpretive Study of the Annotations* (2009) . Pp. 70-71. (Adams's book is "eminently sensible and learned".)

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(Winter 2011-2012)**

**\*Angus Whitehead.** "'an excellent saleswoman': The Last Years of Catherine Blake." Pp. 76-90. (With copious and convincing facts, and contrary to *BR* (2) and all other predecessors, Whitehead demonstrates that Catherine Blake lived at 1 Queen Street, Mayfair, in March 1828-Spring 1829 and at 17 Upper Charlton Street in Spring 1829-October 1831.)

REVIEWS

**\*Tristanne Connolly.** Review of Laura Quinney, *William Blake on Self and Soul* (2009). Pp. 90-91. ("Quinney's emphasis on authentic experience of the self leads her away from adequate research and precise reading.")

**William Blake and His Circle**  
Part VI: Biography and Criticism

**Nelson Hilton.** Review of *Editing and Reading Blake*, ed. Wayne C. Ripley and Justin Van Kleeck (2010). Pp. 92-94. (In all this process of "editionings", "immersive textuality", and "electronic heuristics" which "remediates Blake", "would it be such apostacy to say that *none of this matters?*")

**\*Alexander Gourlay.** Review of Gerald E. Bentley, Jr, *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis* (2008). Pp. 94-96. (Bentley has "created something rich, strange, and likely to prove enduringly useful", especially in the concordance and the "fascinating" evidence "about the way he probably pronounced words".)

**\*Christopher Z. Hobson.** Review of *Blake and Conflict*, ed. Susan Haggerty and Jon Mee (2009). Pp. 96-98. (The volume "does a great deal both to extend knowledge of Blake's intellectual and historical contexts and ... to sustain an ongoing debate over his complicity with or defiance of ideologies of oppression.")

**\*Molly Anne Rothenberg.** Review of R. Paul Yoder, *The Narrative Structure of William Blake's Poem JERUSALEM: A Revisionist Interpretation* (2010). Pp. 99-101. (Because "Yoder has truly understood the purport of the poem's form", his book "offers an indispensable introduction to *Jerusalem*".)

**Kathryn Freeman.** Review of James Rovira, *Blake and Kierkegaard: Creation and Anxiety* (2010). Pp. 101-2. (The "argument [is] broad and shallow"; "the book's breadth jeopardizes depth".)

**Mary Silverstein.** Review of Mickie Maher, *There Is a Happiness That Morning Is* (Theatre OObleck, Chicago, 2011) P. 103. ("a witty, amusing, and moving love story about two

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college professors inspired by "Infant Joy" and "The Sick Rose".) "*Editor's note: Photographs of the production are in the online version of this review.*"

NEWSLETTER

**Anon.** "New Members of *Blake's* Advisory Board." P. 103.  
(They are Tristanne Connolly and Tilar Mazzeo.)

**Anon.** "Blake Exhibition in Moscow." P. 103.  
(Announcement of "The first major exhibition of Blake's works in Russia ... at the Pushkin State Museum of Fine Arts".)

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**(Spring [23 April] 2012)**

**\*Robert N. Essick.** "Blake in the Marketplace, 2011." Pp. 108-43. (Masterful, as always.)

**MINUTE PARTICULAR**

**Angus Whitehead.** "Mr CLAY of Hercules Buildings." Pp. 143-44. ("Mr CLAY of [13] Hercules Buildings" was robbed by his housekeeper of all his household goods which "were to have been sold the next day", according to the *Evening Mail* of 26 January 1791 and the *Times* of 28 January 1791, indicating that the Blakes did not move into 13 Hercules Buildings until about February 1791.)

[POEM]

**Paul Miner.** "denouement." P. 144.

NEWSLETTER

**Anon.** "*Blake* Goes Online Only." P. 144.

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**G.E. Bentley, Jr.**, With the Assistance of **Hikari Sato** for Japanese Publications and of **Li-Ping Geng** for Chinese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2011." Pp. [3-45].

\***Eliza Barkowska**. "Translating Blake's *Jerusalem* into Polish." Pp. [46-53]. (It includes "some reflections concerning the history of Polish Blake translations" (p. [46]) with a list of Blake "References", mostly from anthologies, in Polish (p. [52]) and English (pp. [52-53]).

REVIEWS

\***Grant F. Scott**, review of Sarah Haggerty, *Blake's Gifts: Poetry and the Politics of Exchange*. Pp. [54-56]. (In the "thickets of dense theoretical matter ... perhaps only the veteran Blake scholar will find wisdom along this book's perilous path" [p. (56)].)

\***Alexander S. Gourlay**, review of *Songs of Innocence and of Experience*, ed. Robert N. Essick. Pp. [57-59]. ("an intellectual and critical gem" [p. (57)].)

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**(Fall [October] 2012)**

**Abraham Samuel Shiff**. "Blake's Hebrew Calligraphy." Pp.

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<sup>898</sup> N.B. From LXVI, 1 (Summer 2012), *Blake: An Illustrated Quarterly* appears in two forms: (1) online, with side-notes, and (2) hard copy, with footnotes. The hard copy is cited here.



[63-90].<sup>899</sup> (A dauntingly learned essay on the forms of Blake's written Hebrew characters; they are "in classical Hebrew-style", sometimes "scrambled", requiring "Ashkenazi pronunciation", often with the letters erratically formed, creating ambiguity in their interpretation.)

MINUTE PARTICULARS

**G.E. Bentley, Jr.** "The Mathews as Patrons." Pp. [91-92]. (New information concerning the Mathew family, especially subscriptions to books [1771, 1782, 1785, 1799, 1810].)

REVIEWS

**Alexander Gourlay.** Review of Dennis M. Read, *R.H. Cromek, Engraver, Editor, Entrepreneur*. Pp. [93-95]. (A "valuable book" but "a bit slapdash"; it "refines and updates the arguments" in his Cromek articles)

**R. Paul Yoder.** Review of Hazard Adams, *William Blake on His Poetry and Painting: A Study of A DESCRIPTIVE CATALOGUE, other Prose Writings, and JERUSALEM*. Pp. [96-98]. (There are "gems scattered throughout the book", but the writing is "a bit dry".)

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**\*Sarah Enron.** "'Bound ... by their narrowing perceptions': Sympathetic Bondage and Perverse Pity in Blake's *The Book of Urizen*." Pp. [3-15] ("I read *Urizen* as an outright argument against the evils of sympathetic identification." P. 5.)

**\*David W. Ullrich.** "Deciphering Blake's 'The Angel that

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<sup>899</sup> Shiff's typescript is in the Pierpont Morgan Library.

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presided o'er my birth'." Pp. [16-24] (A minute and fruitful examination of the transcription of Blake's 3-line poem, chiefly in the editions of Bentley (1957), Erdman (1988), and Bentley (1978), focusing on whether l. 3 reads "live" ("Go live without the help ...") or "love". It "illustrates ... difficult issues confronting editors in transcribing Blake's manuscripts and in making informed, but sometimes conflicting, decisions." [P. 23])

MINUTE PARTICULAR

**\*Mark Crosby.** "The Blake Memorial Window in St. Mary's Church, Felpham." Pp. [25-27] (A description and reproductions of the designs by Meg Lawrence installed in 2011.)

REVIEWS

**Dennis M. Read.** Tom Dunne and William Pressley, ed., *James Barry, 1741-1806: History Painter*. Pp. [28-29] ("Its scholarship is impressive, its writing stimulating, and its approaches engaging.")

**Joseph Wittreich.** Karen Mulhallen, *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.* Pp. [30-31] ("a magnificent tribute to G.E. Bentley, Jr", with "many outstanding essays", especially those by Essick, Johnson, Butlin, and Paley.)

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**\*Robert N. Essick.** "Blake in the Marketplace, 2012." Pp. [3-50]. (Comprehensive, precise, exciting.)

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\***Malgorzata Łuczńska-Holdys.** "Life exhal'd in milky fondness' -- Becoming a Mother in William Blake's *The Book of Thel*." Pp. [51-64]. ("Thel's dilemma--whether to become a mother" is "proof of her maturity and independent spirit" [p. 51].

\***G.E. Bentley, Jr.** "Blake and Stedman as Costumiers: Curious Copies of Blake's Engravings in 1821." Pp. [65-74]. (Ten of Blake's engravings for Stedman are adapted in the bilingual edition of Jules Ferrario, *Le costume ancien et moderne* (Milan, 1817-1826) with 1,500 folio prints.)

MINUTE PARTICULAR

**Angus Whitehead.** "'another, but far more amiable enthusiast': References to Catherine and William Blake in the *Literary Gazette* and *La Belle Assemblée* (1830)." Pp. [75-76]. (A review of Cunningham's *Lives* with a significant new account of Blake.)

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\***G.E. Bentley, Jr.**, with the Assistance of **Hikari Sato** for Japanese Publications and of **Li-Ping Geng** for Chinese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2012." Pp. [3-70]. (2012 was "a bumper year for records of previously unrecorded Blake publications" [1,099 entries], especially from *WorldCat*, with 112 publications in Chinese and the discovery of George Cumberland's Sketchbook and meticulous imitations of Blake's Stedman engravings [Paris, 1798].)

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\***Kurt Fosso.** “Blake’s ‘Introduction’ [to *Innocence*] and Hesiod’s *Theogony*.” Pp. [71-74].

REVIEWS

\***Linda Freedman.** Review of Christopher Rowland, *Blake and the Bible* (2010). Pp. [75-76]. (A “deeply scholarly ... truly valuable contribution to Blake studies”.)

\***Vera Serdechnaya.** Review of the exhibition of “William Blake and British Visionary Art, Pushkin State Museum of Fine Arts, Moscow, 28 November 2011-19 February 2012” and of its catalogue, Pushkin State Museum of Fine Arts *Уильям Блейк и британские визионеры. Каталог выставки [Uil'yam Bleik i britanskije vizionery. Katalog vystavki] [William Blake and the British Visionaries: Exhibition Catalogue]* (Moscow: Krasnaya ploshchad', 2011), 248 pp., 800 roubles. Pp. 77-79, plus large, unlabeled photographs of the exhibition, pp. 79-81. (The “lavish” catalogue included works by Blake’s successors; “the queue [was] half a kilometer long”, but the responses were mostly perplexed.)

\***Vera Serdechnaya.** Review of ПЕСНИ НЕВИННОСТИ И ОИЫТА *Songs of Innocence and of Experience* [copy W] (Moscow: Rudomino, 2010), pp. [82-83] 20.5 x 12.0 cm, 240 pp., 475 roubles (“For the first time in Russia, this edition reproduces the illuminated prints of the *Songs*, and all translations [by M. Falikman, M. Kostionova, A. Kruglov, S. Lichacheva, and M. Lipkin] are new”. There are “introductions by Richard Holmes [from the Folio Society edition of 1992] and Gregory Kruzhev as well as critical commentary by Sasha Dugdale”, with an appendix which gives “alternative translations”).

\***J.B. Mertz.** Review of *The Marriage of Heaven and Hell*

[B], ed. Michael Phillips (2011) Pp. 84-86. (This is “a valuable tool”, though “I find several instances where Phillips’s transcription does not agree with ... this reproduction of copy B”.)

\*Reproduction of The Corporation of the City of London plaque in South Milton Street: “William Blake Poet & Painter Lived Here Born 1757 Died 1827”. P. 87.

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**Linda Freedman.** "Blake, Duncan, and the Politics of Writing from Myth." Pp. [1-13], 46¶. (If "we read both poets [Blake and Robert Duncan] along side each other, we arrive at a better understanding of the involvement of politics with hermetic vision" [p. 1, ¶1].)

\***Jonathan Roberts.** "William Blake's Visionary Landscape near Felpham." Pp. [17-36], 39¶ (A fine essay showing that Blake's poem about "My first Vision of Light" in his letter of 2 October 1800 was probably made at the same time as his "Landscape near Felpham" <Butlin #368 (c. 1800)> drawn when "Blake must have been in a boat, a little out to sea" "at full tide" [p. (21), ¶16] on the morning of 2 October 1800 [the tide was high at the right time only on 30 September-2 October 1800 [p. (26), ¶20]. Blake's watercolour of "Jacob's Ladder" <#438, c. 1805> may have been made about the same time, for Blake's letter to Nancy Flaxman of 14 September 1800 refers to where "The Ladder of Angels descends" to "My Cot" in Felpham [p. (28), ¶25]).

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**J.B. Mertz.** "The Responses of William Blake and Joseph Priestley to Two Swedenborgian Ideas." Pp. [37-39, 5¶]. (Both Blake and Priestley mock Swedenborg's "ideas of *space* or *duration*", as Priestley put it.)

REVIEWS

**\*Michelle Ferriero**, review of *William Blake (1757-1827): Visiones en el Arte británico*, CaixaForum, Madrid 4 July-21 October 2012. Pp. [40-43, 13¶]

**R. Paul Yoder**, review of Susan M. Sklar, *Blake's JERUSALEM as Visionary Theatre: Entering the Divine Body*. Pp. [44-46, 10¶]. ("It is in Sklar's focus on visionary theatre that her book holds the most promise ... [but] Sklar lacks an adequate working definition of 'visionary theatre'".)

DISCUSSION

**\*Martin Butlin.** "Harpers and Other Drawings: The Case for a Unified Composition." Pp. [47-48], 6¶. (A persuasive argument that the newly discovered drawing from the Tulk collection offered for sale by Lowell Libson has a single subject in diminishing perspective.)

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**\*Mark Crosby.** "'Ah! Romney!': Blake's 'Supernaculum' portrait engraving of George Romney." 20 ¶. (A proof before letters of George Romney's self-portrait acquired in 2011 by Robert N. Essick may be the proof for the frontispiece to Hayley's *Life of George Romney* (1809) which Blake sent to Hayley on 4 December 1804. The print is on wove paper

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trimmed inside the platemarks (image size: 14.5 x 18.4 cm).  
This is the only traced impression of Blake's print.)

**\*Abraham Samuel Shiff.** "Blake's Priestly Blessing: God Blesses Job." 36 ¶ with 21 Blake reproductions.

MINUTE PARTICULAR

**Wayne C. Ripley.** "New *Night Thoughts* Sightings." 11 ¶.

REVIEWS

**Mark Lussier,** review of Claire Colebrook, *Blake, Deluzian Aesthetics, and the Digital* (2012). 6 ¶. (a "well-written and energetic" book which "breaks open new critical spaces", about which there is "much to admire", but it will "perhaps not [be] pleasing to all Blake scholars" such as Lussier)

**Bruce Graver,** review of Jonathan Roberts, *Blake. Wordsworth. Religion*, 4 ¶

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ARTICLE

**\*Robert N. Essick.** "Blake in the Marketplace, 2013." [Pp. 3-42], with 15 invaluable reproductions. (A stupendous labour admirably accomplished.)

MINUTE PARTICULARS

**Mary Lynn Johnson.** "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1802." [Pp. 43-47] (Wonderful details of Elizabeth Mary Cooper (Butts) as a school mistress (1767-1801) and of Thomas Butts (1786-1801) particularly his residences and work in the office of the Commissary General of Musters.)

**\*Paul Miner.** "Francis Quarles's Influence on *Europe* 11."

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[Pp. 48-50]

REVIEWS

\***Grant F. Scott**, review of **Steve Clark, Tristanne Connolly**, and **Jason Whittaker**, ed., *Blake 2.0: William Blake in Twentieth-Century Art, Music, and Culture*, 2012. [Pp. 51-54] ("most of the essays read like standard reception studies", pace the editors.)

\***Tristanne Connolly**, review of **Sibylle Erle**, *Blake, Lavater and Physiognomy*, 2010. [Pp. 55-57] ("What is most impressive about her study is the careful detail on the publication history of Lavater's work and the personal relationships involved.")

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ARTICLES

\***G.E. Bentley, Jr.** "Inscriptions by Blake for His Designs." [Pp. 3-36, 5 reproductions]

\***G.E. Bentley, Jr.**, with the Assistance of **Hikari Sato** for Japanese Publications and **Fernando Castenado** for Spanish publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2013." [Pp. 37-72, 7 reproductions]

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\***Eliza Borkowaska**. "'Did he who made the Lamb make the ... Tyger'?" [Pp. 3-12] (The question in "The Tyger"



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"expresses the most fundamental guideline of his philosophy ....")

REVIEWS

**G.A. Rosso.** Review of Steven Goldsmith, *Blake's Agitation: Criticism and the Emotions*. [Pp. 13-16] ("an imaginative, deeply learned, and passionately argued book", though it "does not add much to readings of any of Blake's major poems".)

**\*Sibylle Erle.** Review of Susan Matthews, *Blake, Sexuality, and Bourgeois Politeness*. [Pp. 17-19.] ("a must-read", "fierce, fascinating, and passionate".)

**Morton D. Paley.** Review of *Genesis: William Blake's Last Illuminated Work*, ed. **Mark Crosby** and **Robert N. Essick**. [Pp. 20-25] (Primarily an analysis of Blake's manuscript.)

ADDENDA

[**G.E. Bentley, Jr.**] "Inscriptions by Blake for His Designs." [P. 25]

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**\*James F. Moyer.** "'The Daughters Weave their Work in loud cries'" Blake, Slavery, and Cotton." [Pp. 3-16] ("it [*Visions*] shows the brutal facts of New World slavery" [p. 14].)

REVIEWS

**\*Ossian Lindberg.** Review of **Carl-Johan Malmberg**, *Stjärnan i foten. Dikt och bild, bok och tanke hos William Blake* [*The Star in the Foot: Poetry and Image, Book and Thought in William Blake*] (Stockholm: Wahlström och Wadstrand 2013) 468 pp, In Swedish ("the first book on Blake in Swedish"; "The book would be well worth translating

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into English.")

**\*G.E. Bentley, Jr.** "Shades of Gray." Review of *Poems of Thomas Gray with Water Colour Illustrations by William Blake* (Folio Society, 2013) (Compares the different reproductions of Blake's designs for Gray, concluding that "none of these printed works is a facsimile", but "the Folio Society edition seems to me distinctly the most reliable". There is a record and reproduction of the four fingerprints on p. [158], probably those of William or Catherine Blake.)

**\*Sibylle Erle.** "What New Is There to Learn from Old Familiars: Burning Bright: William Blake and the Art of the Book. John Rylands Library, University of Manchester, 8 February-23 June 2013." [Pp. 24-28]. ("None of what was on display was actually new"; she felt a "sense of disappointed excitement".)

**Morton D. Paley.** Review of "Tate Britain's New Blake Room". ("It was opened on 14 May 2013; "There is something about the room itself that encourages peaceful contemplation". He gives a "timeline of William Blake at the Tate", 1897-2013; the institution was "re-named Tate Britain" in 2000.)

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Forty-five back issues of the journal are included in the *William Blake Archive*.

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**\*Robert N. Essick,** "Blake in the Marketplace, 2014", [pp. 3-

37], including "Interesting Blakeana", [pp. 22-25], "Blake's Circle and Followers" [Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Parker, Richmond, Romney, Sherman, and Stothard], pp. [25-36], and Appendix: "New Information on Blake's Engravings" for his *Separate Plates* and *William Blake's Commercial Book Illustrations*, pp. [36-37].

\***Paul Miner**, "'Bad' Queens, 'Good' Queens and George III (as His Satanic Majesty)", [pp. 38-46] ("Blake's condemnation of royalty" of England and France is shown in "Miltonic and biblical allusions" [p. 38]).

Review[s]

\***J.B. Mertz**, review of **Karl Kroeber**, *Blake in a Post-Secular Era: Early Prophecies*, ed., with a foreword by **Joseph Viscomi** (College Park, Maryland: Romantic Circles, 2012), [pp. 47-48] (The book is "a fine memorial of Kroeber's enthusiasm as an educator", but "a mere armature for what Kroeber might have ultimately accomplished")

**Joseph Wittreich**, "Rediscovering William Hayley: A Review Article" of *William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment*, ed. Paul Foster, with Diana Barsham (Chichester: University of Chichester, 2013) [a collection of essays], and of *William Hayley (1745-1820): Selected Poetry*, ed. Paul Foster with Diana Barsham (Chichester: University of Chichester, 2013), [pp. 49-55] (both volumes suffer from "botched printing" [p. 49]; "What we may learn ... is that, if in life Hayley illustrated the Blakean adage ... 'Corporeal Friends are Spiritual Enemies,' in the aftermath of his death a forgiving Blake ... may have found in their erstwhile friendship grounds for

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accommodation" [p. 55])

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**\*G.E. Bentley, Jr.**, with the assistance of **Hikari Sato** for Japanese publications, of **Li-Ping Geng** for Chinese publications, and of **Fernando Castanedo** for Spanish publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2014." [Pp. 3-41]

Reviews

**Steve Newman.** Review of Martha Redbone Roots Project, *The Garden of Love: Songs of William Blake*. Blackfeet Productions, 2012. CD/digital download. [Pp. 42-44] ("Appalachian folk and blues ... punctuated by Native American yips and chants" make "the listener feel as if these lyrics were somehow written with this music and this singer in mind".)

**Alexander S. Gourlay.** Review of Martin Priestman, *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*. Farnham, Surrey: Ashgate, 2013. [Pp. 45-48] (Priestman is "edifying and at least occasionally inspirational" but "less penetrating and original as a reader of Blake".)

**\*Claire Knowles.** Review of *William Blake*, National Gallery of Victoria International, Melbourne, 4 April-31 August 2014 and its catalogue: Cathy Leahy, *William Blake*. Melbourne: National Gallery of Victoria, 2014. 112 pp. [Pp. 48-55] (The exhibition is rewarding, and "The catalogue ... would be a welcome addition to any Blakean's library".)

**James Rovira.** Review of Roderick Tweedy, *The God of the*

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*Left Hemisphere: Blake, Bolte Taylor, and the Myth of Creation.* London: Karnac Books Ltd., 2012. [Pp. 56-58] ("an engaging, journalistic treatment" relying "almost exclusively on S. Foster Damon's *Dictionary* for his interpretation of Blake ...".)

\**Blake Society Calendar of Events 2015-2016* (London: The Blake Society, [May] 2015) 15.0 x 21.8 cm, 20 pp.; no ISBN

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\***Mei-Ying Sung.** "New Information about William Blake's Pre-Publication Proofs of his *Job* Engravings." [Pp. 3-54] (Working proofs from the Rosenbloom collection are in Yale. The title page is in the published state on india paper, and pl. "19" is not in a new state. All the other prints are in New State 2 save for pl. "15" and "18" in New State 1, pl. "2", "3", and "16" in New State 3, and pl. "1", "10", and "14" in New State 5.)

\***Sibylle Erle.** "Lord Tennyson's Copy of Blake's *Illustrations of the Book of Job* (1826)." [Pp. 55-63] (Tennyson's copies of *Job*, given him in 1856 by Benjamin Jowett, Gilchrist (1863), and *Poetical Sketches*, ed. R.H. Shepherd (1868) with Blake-like sketches, are in the Tennyson Research Centre, Lincolnshire County Council. According to a note by Tennyson, *Job* was one of [28 or more] books "On Round Table in Drawing Room".)

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**\*Joseph Fletcher.** "Ocean Growing: Blake's Two Versions of *Newton* and the Emerging Polypus." 38 ¶ [Pp. 1-24]

Review

**Sibylle Erle.** Review of Colin Trodd, *Visions of Blake: William Blake in the Art World 1830-1930* [Pp. 25-29]

Minute Particulars

**Robert N. Essick and Jenijoy La Belle.** "The Blakes at Their Press." [Pp. 30-33]

**Angus Whitehead.** "'a bite': The First Published Reference to Blake's Ghost of a Flea?" [Pp. 34-38]

**\*G.E. Bentley, Jr.** "W.S. Blake: New Facts and Engravings." [Pp. 39-48]

***The Blake Journal***

**Number 5**

**([September] 2000)**

*The Blake Journal* is a continuation of *The Journal of the Blake Society at St James's*.

**Anon.** "The Blake Society at St James's." P. 4. (A statement of the history and purposes of The Blake Society and *The Blake Journal*.)

**Michael Grenfell and Andrew Solomon,** Editors. "Editorial." Pp. 5-6. (About the past and future of the journal.)

**\*G.E. Bentley, Jr.** "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake." Pp. 7-22. (Ferguson "is the first collector in the North of England who is known to have bought Blake's works" [p. 18].)

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**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.")

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**Franca Bellarsi.** "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." Pp. 71-86. (An argument "*from within* a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished *William Blake's Songs of Innocence and Experience* (1974-93) is both Blakean and Buddhist [pp. 71, 81].)

REVIEWS

**Andrew Lincoln.** Review of K.E. Smith, *An Analysis of William Blake's Early Writing and Designs to 1790 Including Songs of Innocence*. Pp. 87-90. (An "informative and carefully argued study" [p. 87].)

**Sunao Vagabond.** Review of Jason Whittaker, *William Blake and the Myths of Britain*. Pp. 90-94. (He awards it "a hundred out of a hundred!" [p. 94].)

**Michael Grenfell.** "Blake on CD! The Blake Project: Finn Coren." Pp. 94-95. ("The music is energetic and sophisticated" [p. 95].)

**Andrew Solomon.** "Music inspired by William Blake composed and accompanied on CD by Francis James Brown and spoken by Mary Gifford Brown." P. 96. ("A very agreeable CD".)

INFORMATION

**Anon.** "Tate Britain, Millbank." P. 97. (Announcements of a Blake exhibition [9 November 2000-11 February 2001] and of "Events" such as lectures and performances associated with it.)

**Anon.** Blake "Conferences" and "Courses". P. 98.

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Number 6

([16 October] 2001)

**Michael Grenfell and Andrew Solomon.** "Editorial." P. 3.

**Anon.** "The Blake Society at St James's." P. 4.

**\*Peter Cochran.** "Blake, Byron and the Blushing Archangels." Pp. 5-17. ("I wish to examine some of the similarities" between Blake and Byron [p. 5], with a reproduction of an unidentified copy of *The Ghost of Abel*.)

**\*Suzanne Sklar.** "Apocatastasis Now: A Very Condensed Reading of William Blake's *Jerusalem*." Pp. 18-25. ("*Jerusalem* ... may be read as an epic of the dynamics of forgiveness – and ultimate apocatastasis", "a theological doctrine proclaiming the universal redemption of all 'free creatures'" [p. 18].)

**\*Tim Heath.** "The Botanic Blake: Transcript of a talk given to the Blake Society on 25th. Jan. 2000." Pp. 26-37. (He recalls "a few of the horticultural events of the 1790's and ... how they reappear in the body of his work" [p. 26].)

**\*Angela Esterhammer.** "Words and Action on Blake's *Songs*." Pp. 38-47.

**[Mark 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.)

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**\*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](http://www.albionawake.co.uk)" [p. 73].)

Letters To and From the Editors

**Adrian Peeler.** P. 74. ("For me, nothing can substitute for reading aloud.")

**Andrew Solomon.** Pp. 74-75. ("Is it not a shame that so many respected scholars ... choose to deal only with historical facts and technical matters, and seem to distrust all intuitive understanding as 'speculative'?")

REVIEWS

**K.E. Smith.** Review of Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000). Pp. 76-78. ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [p. 76].)

**Michael Grenfell.** Review of "William Blake at the Tate: 9th November 2000-11 February 2001." Pp. 79-80. ("All in all, then, a veritable millennial celebration of Blake's art.")

**Michael Grenfell.** Review of Andrew Solomon, *William Blake's Great Task* (2001). Pp. 81-82. ("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way.")

**Michael Grenfell.** "Blake on CD! Yorgos Tsakiris: Songs of Innocence and Experience (Blue Green Records) (obtainable through the Blake Society); Jah Wobble, The Inspiration of William Blake (All Saints Records: ASCD29 (PO Box 2767, London NW1 8HU)." Pp. 83-85. (Wobble's music, including

five instrumentals without words, is "an eclectic mixture" which "is quite unique"; it is accompanied by a booklet which "situate[s] Blake as part of a long line of Cockney mystics".)

**Michael Grenfell.** "Urthona: Arts and Buddhism." Review of *Urthona*, No. 14 (Autumn 2000). Pp. 85-86. (A summary particularly of Ratnaprabha, "William Blake and the Buddha.")

**Anon.** "New Blake Biography." Pp. 86. (Announcement of a forthcoming review of Bentley's *The Stranger from Paradise* which "has both the stamp of authority and the readableness which we would expect of the author.")

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**([October] 2002)**

**Michael Grenfell and Andrew Solomon.** "Editorial." P. 3.

**Anon.** "The Blake Society at St James's." P. 4.

**Anon.** "Sir Peter Parker, President of the Blake Society 1997-2002." P. 5. (An obituary.)

**\*Michael Grenfell.** "John Cowper Powys and William Blake." Pp. 7-17. (Powys wrote: "There is no poet perhaps who gives such an impression of primordial creative force as Blake" [p. 10].)

**Andrew Solomon.** "Romney's Drawings: Their influence on Blake." Pp. 18-23. (The one page of text suggests that "we may particularly associate with Blake" the "Neo-classical" style of Romney's drawings.)

**\*G.E. Bentley, Jr.** "'My name is Legion: for we are many': William Blake in London 1740-1830." Pp. 24-32. ("Legions of 'William Blake's ... seemed to swarm in every profession and neighbourhood of London" [p. 32]. The "voluminous notes and appendices with detailed information on individuals

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and sources ... [omitted here] can be obtained from Andrew Solomon” [and from *BR* (2) 831-48].)

**\*Jason Whitaker.** “Newton’s Compass: From Blake to Britart.” Pp. 33-45. (On Blake’s influence on some 20th-century British artists.)

**\*Andrew Solomon.** “Blake and Music.” Pp. 46-49. (British subscribers received “a ‘home recording’” of some songs from Blake’s time and late-19th century settings of his poems.)

**Anon.** “Linda Landers.” P. 50. (A reproduction of “‘Welcome to My Garden’ a linocut inspired by the stories of William Blake and his wife in the tree[!] of their garden; and ‘The Shepherd Boy’, based around [sic] Blake’s ‘universal man’.”)

**Christopher Rubinstein.** “The Mental Traveller and *Lyrical Ballads* 1798.” Pp. 51-61. (“A provisional argument for *The Mental Traveller* as deriving from *Lyrical Ballads*” in the context of Blake’s 1804 trial [p. 56].)

REVIEWS

**Keri Davies.** Review of G.E. Bentley, Jr, *The Stranger from Paradise: A Biography of William Blake* (2001). Pp. 62-70. (“Despite my caveats ... Bentley’s book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed” [p. 69].)

**Sunao Vagabond [Andrew 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].)

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**([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].)

**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

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his emanation in petals of name [flame?], fountains of living water" [p. 73].)

**Shirley Mungapen.** "Dennis Severs' Silk-Weaver's House, Spitalfields." Pp. 75-78, 80.

"Kathleen Raine, 1908-2003"

**Andrew Vernède,** "The Transcendental Cheek (Memories of Kathleen Raine)." Pp. 82-84.

**Mary Gifford Brown,** "Tea-Time Memories." Pp. 85-86. ("Kathleen was a splendid cake-maker.")

### REVIEWS

**Will Easton.** Review of K.E. Smith, *William Cowper: A Reappraisal* ([Olney]: Cowper and Newton Museum, 2003). Pp. 87-89.

**Andrew Solomon.** Review of "Lucien Posman, 'Some Blake Works' (Cyprès CYP 4616) Performed by the Goeyvaerts Consort directed by Marc Michael De Smet, with Els Crommen (soprano), Marc Legros (flute), and Bart Meynckens (piano)." Pp. 89-91. (The CD is "an interesting addition to the repertoire of Blake settings".)

\***Tim Heath.** "Which is the Way The Right or the Left." Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves. P. 92. (The "review" consists of a design of a blossom with Blake's head at the centre and petals bearing the names of authors and titles of essays, underprinted with "IS THIS TO BE DIVINE IN DIGITAL".)

**Peter Cadogan.** Review of "'A Man without a Mask' performed by Ruth Rosen at the New End Theatre, part of the Sixth Hampstead & Highgate Festival, May 11th, 2003 at 8 p.m. and May 12th at 3:30 p.m. and 8 p.m." P. 93. ("It

worked by virtue of its very simplicity, a delightful disguise for sophistication and hard work”).)

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**[Number] 9**

**[June 2005]**

**Charles Hobday.** “Blake and Lafayette.” Pp. 4-18. (Blake “intended to make Lafayette the hero” of *The French Revolution* (1791), modelling the poem on *Paradise Lost*, but when on 17 July 1791 “Lafayette ordered the National Guard to open fire” on a crowd assembled to sign a “petition ... for the deposition of the king”, killing and wounding many, “Blake withdrew the first book of *The French Revolution* and destroyed the other six” [pp. 13, 14].)

**Susanne Sklar.** “Transfiguration.” P. 19. (A poem.)

**\*David Fallon.** “‘My left foot’: Milton and Blake.” Pp. 20-35. (Concerned with the “specific anatomical sense of ‘tarsus’ and its relationship to symbolism in Genesis, *Paradise Lost* and antinomian theology”; “Blake uses this motif to stress the palpable humanity of Christ” [pp. 20, 33].).

**Brian Louis Pearce.** “Bunhill Fielders.” Pp. 36-37. (A poem.)

**\*Will Easton.** “William Blake and the Culture of Slavery in the Late 1780s and 1790s.” Pp. 38-60. (About the extent to which *Visions of the Daughters of Albion* and “The Little Black Boy” from *Innocence* “were influenced by a poetic and cultural context of slavery”, with “some possible sources of African influence on Blake” [pp. 38, 40].)

**Bill Goldman.** “The Other Side (one word more for Robert Browning).” P. 61. (A poem.)

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**Susanne Sklar.** “Jacob Boehme & Blake’s Jerusalem.” Pp. 63-73. (“Jacob Boehme’s apocalyptic imagery has much in common with Blake’s” [p. 63].)

**\*Charlotte Davies.** “Blake and Costume in the *Songs of Innocence and of Experience*.” Pp. 74-86. (Vague “point[s] of commonality between Blake’s work and contemporary fashion”; Blake depicted in his work “fashionable dress during his lifetime” [pp. 83, 85].)

**\*Angus Whitehead.** “*But, Kitty, I better love thee*: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863).” Pp. 87-97. (George Richmond annotated the word “Kitty” as “his good wifes name”, suggesting that the Song refers to Catherine Blake and was written or revised after Blake’s “twentieth year” [i.e., 1777], when, according to the integral “Advertisement”, Blake no longer touched the poems in *Poetical Sketches* [pp. 88, 97]. The annotations in the first volume of Richmond’s Gilchrist, belonging then to Anthony W. Richmond, were reported in “William Blake, Samuel Palmer, and George Richmond”, *Blake Studies*, II, 2 [1970], 43-50; both volumes now belong to Mr Stephen Keynes.)

**Jennifer Schofield.** “Encounters with Blake.” Pp. 98-101. (An agreeable poems.)

### REVIEWS

**Angus Whitehead.** Review of Judy Cox, *William Blake: The Scourge of Tyrants* (2004). Pp. 103-9. (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. 110-14. (“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. 114-16. (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. 116-17.

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([copyright 2006, received 3 December 2007])

**Kevin Fischer.** “Converse in the Spirit: Blake and Boehme.” Pp. 5-24. (A Blake Society lecture silently derived from his *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* [2004]; “The difficulties involved in the writings of each [Blake and Boehme] are considerably lessened if each is read in the light of the other” [p. 6 – see *Converse*, p. 67].)

**Jim McCord.** “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].)

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**Jim McCord.** “Visiting the Linnells.” Pp. 65-66. (A poem.)

**\*Rumyana Hristova.** “Blake, Dante, and the Bogomils: two short papers with an introduction.” Pp. 67-85. (The two parts of the essay are “The influence of ancient unofficial religious doctrines on William Blake’s art and writings” [pp. 70-77] and “The serpent as a symbol in the context of William Blake’s oeuvre and the teaching of the Bogomils” [pp. 79-83]. Bogomilism is a 10th Century Bulgarian Gnostic heresy whose descendants are alleged to include Albigensians, Waldensians, Lollards, Templars, Rosicrucians, Freemasons, the Moravian Church in the 18th Century, Dante, Bacon, Boehme, Milton, and Blake.)

**Mavis Howard.** “In Paradiso: Dante and William.” P. 86. (A poem.)

#### REVIEWS

**\*Eugenie Freed.** Review of Magnus Ankarsjö, *William Blake and Gender* (2006). Pp. 88-95. (His “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the lamentable absence of Catherine Blake from these pages” [p. 94].)

**Jim McCord.** “Elisha in the Chamber on the Wall.” Pp. 96-97. (A poem.)

#### REVIEWS

**\*Angus Whitehead.** “Review of ‘William Blake’s *Milton* adapted and performed by Richard Ramsbotham’, Amador Productions, the Merlin Theatre, Tintagel House, Nether Edge, Sheffield, 4 November 2006.” Pp. 98-102. (A “careful adaptation and exciting performance” [p. 98].)

**Mark Ankarsjö.** Review of “Blake Society Annual Lecture, 28 November 2006: Patti Smith at St. James’ Church, Piccadilly, London.” Pp. 103-5.

**Tim Heath.** “Introduction to the 2006 Blake Society Annual Lecture.” Pp. 106-8.

**\*The Blake Society.** *Calendar of Events for 2013.* (London: St James's Church, 197 Piccadilly, [May] 2013) Square octavo, 20 pp., no ISBN, handsomely illustrated

"Our present ambitions include buying Blake's two surviving homes" [17 South Molton Street, London, and Blake's Cottage, Felpham, Sussex] (p. 3).

**\*The Blake Society** *Calendar of Events for 2014* (London, [May] 2014) Small quarto [i.e., square], 20 pp., no ISBN

***Blake Studies***  
**(1968-1980)**

An index by **Detlef W. Dörrbecker** is on the *Blake* web site.

**Bland, David.** *A History of Book Illustration: The Illuminated Manuscript and the Printed Book.* (London, 1958) Pp. 242-46. <BB> **B.** §Second Edition. (Berkeley and Los Angeles: University of California Press, 1969)

§**Blanca, Tusquets, et al.** *L'escalier.* (Paris: Citadelles and Mazenod Editions, 2012) In French

It discusses Blake, inter alia.

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§**Bloch, H.** “Defenders of human welfare: William Blake (1757-1827), poet, and Charles Dickens (1812-1870), novelist.” *New York State Journal of Medicine*, LXXIX, 1 (January 1979), 112-13.

§**Bloch, Iwan, tr. Richard Deniston.** "A Private Cabinet of the Erotic Art of William Blake." In their *Ethno logical and Cultural Studies of the Sex Life in England, Illustrated, as Revealed in Its Erotic and Obscene Literature and Art; with Nine Private Cabinets of Illustrations by the Greatest English Masters of Erotic Art.* (N.Y.: Falstaff Press, 1934)

**Blondel, Jacques,** *William Blake, émerveillement et profanation* (1968) <BB>

REVIEW

\***Simone Pignard,** *Blake Newsletter*, VIII, 4 (Spring 1975), 120

**Bloom, Harold.** “Blake and Revisionism.” Chapter 2 (pp. 28-51) of his *Poetry and Repression: Revisionism from Blake to Stevens.* (New Haven and London, 1976) <BBS> **B.** Reprinted in pp. 53-66 of in his *William Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1987) <BBS 414> **C.** §*Poesía y represión: De William Blake a Wallace Stevens.* (Buenos Aires: Adriana Hidalgo Editora, 2000) In Spanish

Pp. 55-58 are reprinted from 1987 as “Wandering Through ‘London’” in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEW

§**Robert Pinsky**, *Modern Philology*, LXXVI (1979),  
300-2

**Bloom, Harold.** "Blake to [and] Yeats." Tr. Hiroyuki Shima.  
*Gendaishi Techo: Gendaishi Techo*, XXVIII, 12 (1985), 134-  
43. In Japanese <BSJ>

Apparently derived from Bloom's *Yeats* (1970). A  
translator's commentary is included.

**Bloom, Harold.** *Blake's Apocalypse: A Study in Poetic  
Argument*. (London, 1963) B. (Garden City [N.Y.], 1963) C.  
(Garden City [N.Y.], 1965) D. §(Ithaca [N.Y.], 1970)<BB>

Excerpts appear in pp. 1-24 of *William Blake's THE  
MARRIAGE OF HEAVEN AND HELL*, ed. Harold Bloom (1987) and  
in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and  
John E. Grant, Second Edition (2007), 590-91; it is "quarried"  
in the "Introduction" (pp. 1-28) to *William Blake's SONGS OF  
INNOCENCE AND OF EXPERIENCE*, ed. Harold Bloom (1987), and  
pp. 289-92 from 1963 are reprinted as "'The Mental Traveller'  
as Standing Alone" on pp. 74-77 of *William Blake:  
Comprehensive Research and Study Guide*, ed. Harold Bloom  
(2003).

#### REVIEWS

§**John E. Grant**, "Blake on Bloomsday", *Yale Review*,  
LII (1963), 591-98

§**Marius Bewley**, *Hudson Review*, XVII, 2 (Summer  
1964), 278-85 (with others)

§**R. Mullen**, *Month*, NS XXXI (1964), 61-62

§**Rodney M. Baine**, *Georgia Review*, XXV (Fall 1971),  
380-81

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§**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 Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*, ed. Harold Bloom (1987).>

**W.J.T. Mitchell**. "Blake's Composite Art." <Probably reprinted from his essay of this title in *Blake's Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant (1970).>

"Chronology."

"Works by William Blake."

"Works about William Blake."

§**Bloom, Harold**, ed. *Bloom's Classic Critical Views: William Blake*. ["Volume Editor" **Alexis Harley**] (N.Y.: Bloom's Literary Criticism, an imprint of Infobase Publishing, 2008) xiii, 213 pp.; ISBN: 97816041313893

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, 381-82), 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], 641-43 <not in **BB &c**>, J. Comyns Carr (*The English Poets*, ed. Ward [1880], III, 596-600 <not in **BB &c**>), Margaret Oliphant (*The Literary History of England* [1882]), Coventry Patmore (“Blake”, *Principles in Art etc.* [1889]), Richard Henry Stoddard (*Under the Evening Lamp* [1892]), W.B. Yeats and Edwin J. Ellis (*The Works of William Blake* [1893]), Lionel Johnson (*Academy* [1893]), Alfred T. Story, J.J. Jusserand,<sup>900</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],

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<sup>900</sup> From *Piers Plowman: A Contribution to the History of English Mysticism*, tr. Marion Richards and Elise Richards (1894), 218-219; not in **BB**, **BBS**, or “William Blake and His Circle”.

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634-35 <the whole essay>), and G.K. Chesterton (from *William Blake* [1910])

“Works:” **James Thomson**, “The Poems of William Blake” (*Biographical and Critical Studies* [1896], 240-69 <the whole essay>

**Henry G. Hewlett**, “Imperfect Genius: William Blake” (*Contemporary Review* [1876], 763-67 <the whole essay is XXVIII (1876), 756-84, XXIX (1877), 207-28>

**Lucy Allen Paton** [*Poet Lore* (1893) (whole essay)]

**A.C. Benson**, “William Blake” (*Essays* [1896], 150-62 <the whole essay is pp. 147-79>

**Henry Justin Smith**, “The Poetry of William Blake” (*Century Illustrated Magazine* [1900], 284-91 <the whole essay>

**John Sampson**, “Bibliographical Preface to the *Songs of Innocence and of Experience*” and “Bibliographical Preface to Poems from the ‘Prophetic Books’” (*Poetical Works of William Blake* [1905])

**G.K. Chesterton**, excerpt from *William Blake* (1910)

**D.J. Sloss and J.P.R. Wallace**, “‘America,’ ‘Europe,’ ‘The Book of Los,’ and ‘Milton’” (from *The Prophetic Writings of William Blake*, ed. D.J. Sloss and J.P.R. Wallis [1926])

**Max Plowman**, “Two Examples” (from *An Introduction to the Study of Blake* [1927])

**Dorothy Plowman**, “A Note on William Blake’s *Book of Urizen*” [*The Book of Urizen* (1929)]

“Chronology” and index

Scrapings from the bottom of the barrel.

**Bloom, Harold**. “Dialectic in *The Marriage of Heaven and Hell*.” *PMLA*, LXXIII (1958), 501-4. B. Pp. 78-83 of *English*



*Romantic Poets: Modern Essays in Criticism*. Ed. M.H. Abrams. (N.Y., 1960) <BB> C. Reprinted as Chapter 4 (pp. 55-62) of his *The Ringers in the Tower: Studies in the Romantic Tradition*. (Chicago and London, 1971) D. Reprinted in Ratomir Ristić, *Introducing William Blake* (1996).

Pp. 56-60 from his *The Ringers in the Tower* (1971) were reprinted as "The Contraries in 'The Marriage of Heaven and Hell'" on pp. 116-20 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Bloom, Harold.** "William Blake." Pp. 1-119 of *The Visionary Company: A Reading of English Romantic Poetry*. (N.Y., 1961) B. (Garden City [N.Y.], 1963) Pp. 1-130. C. *The Visionary Company*. Revised and Enlarged Edition. (Ithaca [N.Y.] and London, 1971) Pp. 5-123, 471 D. §*Los Poetas Visionarios del Romanticismo Inglés*. Tr. M. Antolin. (Barcelona, 1974) In Spanish E. §*La Compañía Visionaria: William Blake*. (Buenos Aires: Adriana Hidalgo editoria, 1999) In Spanish F. §(2002) In Spanish G. §(2011) ISBN: 9789879396063 In Spanish

The section on *The Four Zoas* was reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (Englewood Cliffs, N.J., 1965) Twentieth Century Views.

The 1961 edition is excerpted in Ratomir Ristić, *Introducing William Blake* (1996).

The section on *Poetical Sketches* is reprinted in pp. 271-73 of *Poets of Sensibility and the Sublime*, ed. Harold Bloom. (N.Y.: Chelsea House Publishers, 1986) Modern Critical Views

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**\*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<sup>o</sup>, 143 pp.; ISBN: 0791068129

"Introduction." Pp. 10-11.

"Biography of William Blake." Pp. 12-16.

"Critical Analysis of 'The Tyger'." Pp. 17-19

"Critical Views on 'The Tyger'"

"**Hazard Adams** on Blake's System." Pp. 20-22. (From "Reading Blake's Lyrics: 'The Tyger'", *Discussions of William Blake*, ed. John E. Grant [1961], 53-54.)

"**John E. Grant's** Questions for the Reader and Writer." Pp. 22-26. (From "The Art and Argument of 'The Tyger'", *Discussions of William Blake*, ed. John E. Grant [1961], 66-68.)

"**Harold Pagliaro** on the Changing View of 'The Tyger'." Pp. 26-28. (From his *Self and Redemption in Blake's Songs* [1987], 86-88.)

"**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], 104-6.)

“**Stewart Crehan** on ‘The Tyger’ as a Sign of Revolutionary Times.” Pp. 32-33. (From his *Blake in Context* [1984], 104-6.)

“**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], 106-7.)

“Critical Analysis of ‘London’.” Pp. 41-43.

**“Critical Views on ‘London’”**

“**David V. Erdman** on People in Blake’s ‘London’.” Pp. 44-47. (From “Infinite London: The Songs of Experience in their Historical Setting”, *Critics on Blake*, ed. Judith O’Neill [1970], 65-68.)

“**Kenneth Johnston** on the Vocabulary of Blake’s ‘London’.” Pp. 47-49. (From “Blake’s Cities: Romantic Forms of Urban Renewal”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 417-19.)

“**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], 220-22.)

“**Stewart Crehan** on the Social System of ‘London’.” Pp. 54-57. (From his *Blake in Context* [1984], 73-79.)

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**“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], 169-71.)

**“Harold Bloom on ‘The Mental Traveller’ as Standing Alone.”** Pp. 74-77. (From his *Blake’s Apocalypse* [1963], 289-92.)

**“Alicia Ostriker on Sound and Structure.”** Pp. 77-78. (From her *Vision and Verse in William Blake* [1965], 94-99.)

**“Victor Paananen on Nature.”** Pp. 79-81. (From his *William Blake: An Updated Edition* [1996], 120-23.)

**“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 and John E. Grant [1970], 214-17.)

“**Robert E. Simmons** on Blake’s Balance.” Pp. 92-93. (From “Urizen; The Symmetry of Fear”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 167-69.)

“**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], 123-24.)

“**Kathleen Raine** on Alchemy in ‘The Crystal Cabinet’.” Pp. 99-102. (From her *Blake and Tradition* [1968], 274-76.)

“Critical Analysis of ‘The Marriage of Heaven and Hell’.” Pp. 103-6.

“**Critical Views on ‘The Marriage of Heaven and Hell’**”

“**Joseph Anthony Wittreich Jr** on Parody of Religious Writers.” Pp. 107-9. (From “Opening the Seals: Blake’s Epics and the Milton Tradition”, *Blake’s Sublime Allegory*, ed. Stuart Curran and J.A. Wittreich Jr [1973], 29-32.)

**Max Plowman** on Hope and Fear.” Pp. 110-12. (From his *An Introduction to the Study of Blake* [1967], 116-19.)

“**David V. Erdman** on Spirituality Versus Society.” Pp. 112-16. (From his *Blake: Prophet Against Empire* [1969], 178-82.)

“**Harold Bloom** on the Contraries in ‘The Marriage of Heaven and Hell’.” Pp. 116-20. (From his *The Ringers in the Tower* [1971], 56-60.)

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**“W.J.T. Mitchell** on The Marriage of Images and Words.” Pp. 120-24. (From “Blake’s Composite Art”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman and John E. Grant [1970], 63-66.)

**“Algernon Charles Swinburne** on Music and Meaning.” Pp. 124-25. (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. 125-28. (From “Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader”, *Critical Paths: Blake and the Argument of Method*, ed. Dan Clinton Miller, Mark Bracher, and Donald Ault [1987], 168.)

**Bloom, Harold**, ed., *William Blake: Modern Critical Views* (1985) <BBS>

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**Peter Otto**, *Blake*, XXI, 1 (Summer 1987), 29-31 (with another)

§**Dean Wentworth Bethea**, *South Atlantic Review*, LVI (1990), 114-16

**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), 385-86

**Blunden, Edmund.** “[William Blake: London’s Wise Eye.]” *Wen Huei Pao* [Hong Kong], 21 December 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. 169-82 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat 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

**D.V. E[rdman]**, *Philological Quarterly*, XXXIX (1960), 144

§**Geoffrey Keynes**, *Criticism*, II, 3 (Summer 1960), 306-8

**Martin Butlin**, *Burlington Magazine*, CII, 693 (December 1960), 544-46

§**J.M.**, *Connoisseur*, CXLVI (1960), 266-67

§**Seymour Howard**, *Journal of Aesthetics and Art Criticism*, XIX (1961), 487-88

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§**Gert Schiff**, *Zeitschrift für Kunstgeschichte*, XXV, 1  
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§**Blythe, Ronald**. "Ronald Blythe examines Blake's influence on the work of the 19th-century artist Samuel Palmer." *Spectator* (20 December 2008), 78.

§**Boaten, Ernest Timothy**. "A Diunital Vision: William Blake's Response to the Newtonian World View: A Study in the History of Ideas." New Mexico Ph.D., 1983. 364 leaves.

§**Bock, Michel**. *Les Voies Lumineuses de la 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), 119-35. In German

**Boer, Roland**. "E.P. Thompson, Antinomianism, and the Theology of William Blake [additional title in Chinese]." *Sino-Christian Studies* [Taiwan], No. 8 (2009), 31-52.  
A thoughtful and persuasive essay.

§**Boer, Roland**. "William Blake and the Politics of Radical Dissent." In his *Criticism of Theology: On Marxism and Theology III*. (Leiden [Holland]and Boston: Brill, 2010) Historical Materialism Book Series 27



**Bogan, James, and Fred Goss, ed.,** *sparks of fire: Blake in a New Age* (1983) <BBS>

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**Jenijoy La Belle,** *Blake*, XVIII, 1 (Summer 1984), 48-49

**I.H. C[hayes],** *Romantic Movement ... Bibliography for 1982* (1983), 81

§**Bogoeva, Ljiljana.** "Blejk i nalolazece vreme [Blake and the Future]." *Student*, No. 6 (March 1973). In Serbian

§**Bogoeva Sedlar.** "On Blake." *O promeni*. (Niš: Prosveta, 2002), 107-16.

Transcript of lecture delivered on 25 March 1996 at the Faculty of Niš.

§**Bogoeva, Ljiljana.** "U Traganju za Identitetom: Primer Vilijama "Blejka i Vilijama Butlera Jejtisa [In Search of Identity: Examples of William Blake and William Butler Yeats]." *Gradina*, IX (1980), 44-53. In Serbian

§**Boime, Albert.** "William Blake's Graphic Imagery and the Industrial Revolution." *Art Magazine* (June 1985), 107-19. B. \*Reprinted as pp. 414-61 of *A History of Book Illustration: 29 Points of View*. Ed. Bill Katz. (Metuchen [N.J.] and London: Scarecrow Press, 1994) The History of the Book, No. 1. C. An expanded version was printed as \*"William Blake" (pp. 349-70, 505-8) in Chapter IV: "The Industrial Revolution: Post-American Independence Phase" in his *Art in an Age of Revolution 1750-1800*. (Chicago and London:

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University of Chicago Press, 1987) *A Social History of Art*  
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***Bokushin: Bungaku Kikan: Faunus***  
**[*The Quarterly of Literature*]**  
**Number 5(January 1976)**

[Special Issue:] William Blake yogen: to shinpi no sho:  
William Blake: [The Books of Prophecy and Mystery].  
In Japanese <BBS>

**M.L. Cazamian.** "Rinri to sei no kachi: shoki yogensho  
[Values of Ethics and Life: The Early Prophetic Books]." Tr.  
Yoshio Hara. Pp. 144-49. ([Silently taken from *Poèmes  
choisis*, ed. Madeleine L. Cazamian (1943 ff), Chapter 5, not  
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**Boland, Tom.** "Romantic Subjectivities: Blake, Wordsworth  
and the trace of the 'other'." *Textual Practice*, XXIII, 4  
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**Boldina, Alla B.** "Androgynous Imagination in Romantic and  
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University of New York (Binghamton), Ph.D., 2007. 308 ll.

It was published in her 2007 book.

§**Boldina, Alla.** *Androgynous Imagination of Difference:  
From William Blake and Elizabeth Barrett Browning to D.H.*

*Lawrence and H.D.* (Saarbrücken: VDM Verlag Dr. Müller, 2007) ISBN: 9783836461788

Apparently derived from her thesis.

§**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

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**Bolton, Betsy.** "A Garment dipped in blood': Ololon and Problems of Gender in Blake's *Milton*." *Studies in Romanticism*, XXXVI (1997), 61-101.

About "the consequences of Blake's 'misreading' of Ololon" and "*Milton's* confusion over gender and eroticism" (pp. 66, 67).

\***Bonnefoy, Yves**, ed. *William Blake*. ([No place:] Éditions Hazan, 2013) 224 pp., 34 reproductions; ISBN: 9782754106030 In French

- 1 **Yves Bonnefoy.** "*Blake aujourd'hui*." Pp. 1-13.
- [2] **Roland Recht.** "*Entre Moyen Age et avènement d'un art nouveau: William Blake et la ligne prophétique*." Pp. 14-51.
- [3] **Patrizia Lombardo.** "*La netteté du trait*." Pp. 52-77.
- [4] **Michael Phillips.** "*Parodie et jeu dans l'art composite de William Blake*." Tr. Jean-François Allain. Pp. 78-120.
- [5] **E.P. Thompson.** "'London' ('Londres')." Tr. Jean-François Allain. First published in *Interpreting Blake*, ed. Michael Phillips (1978). Pp. 121-62.
- [6] **Pascal Griener.** "⌒ and his two Sons Satan & Adam:

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*La planche du Laocoon, un testament artistique de William Blake.*" Pp. 163-85.

[7] **Michael Edwards.** "Voir: *Blake et Dante*." Pp. 186-209.

[8] **Michael Phillips.** "*Recréer les plaques des livres enluminés de William Blake (ill. 31 à 34).*" Tr. Jean-François Allain. Pp. 210- 217.

**Booth, Mark.** See John Black, his pseudonym.

**Borkowska, Eliza.** *But He Talked of the Temple of Man's Body: Blake's Revelation Un-Locked.* (Newcastle upon Tyne: Cambridge Scholars, 2009) 22 cm, xi, 289 pp.; ISBN: 97814438039298

A philosophical consideration of Blake and John Locke.

**Boruch, Marianne.** "Three Blakes." *American Poetry Review*, XLIII, 1 (Jan-Feb 2014), 41-45

About aspects of Blake which inspire her.

**Boswell, Maia.** "Sites of impasse: Crossing and transgression in D.H. Lawrence, Elizabeth Barrett Browning and William Blake." *DAI*, LIX (1999), 4433A. North Carolina (Chapel Hill) Ph.D., 1998. 271 ll.

Blake's impasse is in ethics.

**Botero, Manuel José.** "Física y Metafísica: notas sobre el espíritu poético de Blake y Whitman." *Estudios Ingleses de la Universidad Complutense*, XXI (2013), 107-25 In Spanish

§**Bottrall, Margaret**, ed. *William Blake: Songs of Innocence and [of] Experience: A Casebook* (1970) <BB> **B.** (Nashville and 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

§**Bouchet, Claire**. "Les métaphores dans la poésie de William Blake: enjeux de traduction." Université Sorbonne nouvelle-Paris III Ph.D., 2004. In French

§**Bourget, Jean-Loup**. "William Blake: Albion-Babylone-Jérusalem." *Critique (Editions de Minuit)*, No. 745-46 (June 2009), 562-70. In French

**Boutang, Pierre**, *William Blake* (1970) <BB>

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**André Dalmas**, *Le Monde*, **20 November 1970**, p. 17, in French; tr. Lee Johnson, *Blake Newsletter*, IV (1971), 70-71 (enthusiastic)

See **Pierre Leyris and Pierre Boutang**, "A propos de William Blake", *Le Monde*, **19 February 1971**, p. 15, **5 March 1971**, p. 14, in French; tr. Lee Johnson, "About William Blake", *Blake Newsletter*, IV (1971), 72-73 (attack and reply) <BB #2125>

§**Robert Louit**, "Blake Le Libérateur", *Magazine Littéraire*, No. 48 (**January 1971**), 38-39, in French

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**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 (February  
1991), 269-70, in French

**Boutilier, Emily Gold**. "Showstopper." *Amherst*, LXIV, 2  
(Winter 2012), 26-29.

About the acquisition of "The Raising of Jairus's Daughter" <Butlin #417> by Amherst College, from Henry deForest Webster's mother who inherited it from her second husband who received from his father, William Augustus White.

**\*Bowden, Betsy**. "Reading/Riding between the Lines: Mortimer, Stothard, and Blake." Pp. 193-200 of "Visual Portraits of the Canterbury Pilgrims 1484(?) - 1809." Pp. 171-204 of *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens and Daniel Woodward. (San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995)

About their illustrations of Chaucer.

**\*Bowden, Betsy**. "Transportation to Canterbury: The Rival Envisionings by Stothard and Blake." *Studies in Medievalism*, XI (2001), 73-111.

An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse; "in Blake's picture, the emotionally expressive horses proceed toward Canterbury in spite of each human rider's distortion or dearth of control" (p. 76); one rider has both reins on the right side of the horse's neck, another does not have his feet in the stirrups, and another has his reins fastened to the saddle.

**\*Bowen, John.** "Practical Criticism: 'THE LITTLE BLACK BOY' by William Blake." *English Review*, III, 4 (April 1993), 33-35.

"Blake wants to leave us with a vision of the difference between black and white finally abolished".

**Bowen, Meirion.** "Britten and Blake." *Observer* [London], 27 June 1965.

On the performance of Britten's "Songs and Proverbs of William Blake" at the Aldeburgh Festival.

**Bower, Charis May.** "The function of *femina vita*: Annunciate images of women in William Blake's 'Visions of the Daughters of Albion', Nathaniel Hawthorn's 'The Marble Faun', and Max Ernst's 'La femme 100 têtes'." *DAI*, LIV (1993), 2140A. State University of New York (Buffalo) Ph.D., 1993.

Oothoon et al are "versions of the Immaculately Conceived Virgin Mary".

**Bower, Peter.** "The Evolution and Development of 'Drawing Papers' and the Effect of their Development on Watercolour

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Artists, 1750-1850.” Pp. 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*. Ed. Peter Bower. (Oxford and N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.

“Blake’s papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in “Appendix: Watermarks Found in Papers Used by William Blake (1757-1827), John Constable (1760-1837) and John Sell Cotman (1782-1842)” (pp. 72-74) gives the name and mill of each papermaker identified by a watermark.

§**Bowra, Cecil Maurice**. "On Blake's 'The Tiger [sic]'." Vol. II, p. 84, of *Readings for Liberal Education*. Ed. Louis Glenn Locke, William Merriam Gibson, and George Warren Arms. (Rinehart, 1948) B. Revised edition. (1952)

[**Bowyer, Robert.**] "Mr. Bowyer's Address to the Patrons of the Fine Arts, Respecting his *Splendid National Undertaking* of the History of England." ([London: Robert Bowyer, **1793**]) <Gottingen University>

A two-page flyer for David Hume's *History* says that "W. Blake" is among "the first Artists in the Country [who] have undertaken to exert their abilities in the Embellishments of this Work" [but in fact he did not sign an engraving for it].

[**Bowyer, Robert.**] "To the Public." ([London: Robert Bowyer,] Historic Gallery, Pall Mall, **May 1793**) <Gottingen University>



A four-page flyer with a "Proposal for the Publication of the Complete History of England" by David Hume, accompanied by two different engraved dedications, title page, pp. 3-36 of printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur", and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work" [but he signed none of the 195 prints in the published version of 1793-1806]. (For other Bowyer prospectuses for Hume of January and June 1792, see *BR* (2) 62.)

**Boyce, Michele Dellafield.** "Blake and the emanation." *DAI*, LXIV (2003), 532C. Southampton Ph.D., 2001.

Comparison of Blake with Jung "and his modern interpreter James Hillman" in the context of Rousseau.

§\***Bracewell, Michael.** "Touched by the Spirit of Blake." *Tate*, No. 23 (Winter 2000), 26-33.

On Patti Smith's view of Blake.

**Bracher, Frederick Mark,** *Being Form'd: Thinking through Blake's MILTON* (1985) <*BBS*>

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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

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- Brian Wilkie**, *Blake*, XXI, 1 (Summer 1987), 43-44  
 §**Stephen C. Behrendt**, *Journal of English and Germanic Philology*, LXXXVI (1987), 256-59  
 §**Andrew Lincoln**, *Review of English Studies*, NS XXXVIII (1987), 85-87  
**David Riede**, *Eighteenth Century ... Bibliography for 1985*, XI (1990), 495-96

**Bracket, Geoffrey L.** "William Blake's response to John Milton." *Index to [British] Theses*, XLIII (1993) (No. 43-8107). Oxford D.Phil., 1993.

Concerns "the way in which Blake's poetry revises Milton's theology and politics".

**Bradford, Richard.** "Blake and the Arbitrary Use of Language." Pp. 111-18 of his *A Linguistic History of English Poetry*. (London and N.Y.: Routledge, 1993) The Interface Series.

§**Braida, Antonella.** "William Blake: The Romantic Illustrator of Dante." Chapter 6 (pp. 151-78) 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 Kharm's." *Comparative Literature*, XLIX (Winter 1997), 59-75.

"For Bakhtin, Kharm's, and Blake, to think critically is to be aware of the reverse of the actual" (p. 74).

§**Bratcher, Meredith Lynn.** "The Demiurge: A Study of the Tradition from Plato to Joyce." Duke Ph.D., 1985. 231 leaves.

It is especially about Blake, Hardy, and Joyce.

**Bräuer, Annika.** *The Representation of London in William Blake's "London" and William Wordsworth's "Composed upon Westminster Bridge": Seminar Paper.* (Norderstedt, Germany: Druck und Bindung: Books on Demand GmbH, 2008) 8°, 24 pp. (one side only); ISBN: 9783640784738

There is no indication of the university at which the seminar took place.

**Bray, Mrs [A.E.],** *Life of Thomas Stothard, R.A. (1851)*  
<BB> **B.** §[Whitefish (Montana): Literary Licensing LLC, 2014) 272 pp.; ISBN: 978497909267

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**Anon.,** "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVII (1852), 146-50 (includes Cromek's letter to Blake of May 1807

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[pp. 149-50] and derogatory references to Blake's picture from Chaucer) <BB #969>

**\*Brearton, Steve.** "All Things Blake." Pp. 30-31 of "Battle on Vimy Ridge and Other Stories: What a bullet-scarred book and eight other intriguing objects tell us about UofT." *UofT: University of Toronto Magazine*, XXXV, 4 (Summer 2008), 26-31.

About the Bentley Collection.

§**Brenkman, John.** "A utopia concreta da poesia: 'uma árvore de venene' ['A Poison Tree'] de Blake." *Teresa: revista de litteratura brasileira*, No. 12-13 (2013), 244-56 In Portuguese

**Breslin, Stephen L.** "Blake and Allegory." State University of New York (Buffalo) Ph.D., 2004. 171 pp.

§**Bresson, Marianne.** *William Blake: som teologisk udfordrin.* (Copenhagen: Forlaget Arken, 1992 [i.e., 1993]) Arken-Tryk 105 61 pp.; ISSN: 01074520 [there is no ISBN] In Danish

**\*Brett, Bernard.** "The Visionaries." Chapter 24 (pp. 152-58) of his *A History of Watercolour.* (London: Optimum Books, 1984)

A standard chapter on Blake, with references to his disciples (including Flaxman), and a paragraph on Fuseli.

§**Brett, Louise.** "Paper Tiger? William Blake at 10 + 2

Level." *Journal of NELTA* [Nepal English Language Teacher's Association, Kathmandu], III, 1-2 (2011), 52-58.

**Brewster, Glenn.** "From Albion to Frankenstein's Creation: The Disintegration of the Social Body in Blake and Mary Shelley." Pp. 64-82 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

**Brewster, Glen Edward.** "'Severe Contentions of Friendship': Gender Roles and Re-Figurations in the Poetry of William Blake." *DAI*, LV (1994), 572A. Duke Ph.D., 1994. 183 ll.

It "focuses on the ways in which Blake's work both reflects and contributes to the debates on gender and power in British society" in his time.

§**Briedis, Hassanah.** "The Language of Reproduction: The Worm and the Womb in William Blake's Virgins, Harlots and 'breeding women', 1789-1794: A Hallidayan Discourse Analysis." Monash Ph.D., 2003. 389 leaves.

**Brierre de Boismont, A[lexandre Jacques François].** *Des Hallucinations ou Histoire Raisonnée des apparitions, des visions, des songes, de l'extase, du magnétisme et du somnambulisme. Second édition entièrement refondue.* (Paris, Londres, Lyon, Strasbourg, Saint-Petersbourg, Madrid, New-York, Montpellier, Toulouse, Florence, **1852**) Pp. 94-96. In French **B.** *Hallucinations: or, The Rational History of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and*

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*Somnambulism. First American, from the Second Enlarged and Improved Paris Edition.* (Philadelphia: Lindsay and Blakiston, **1853**) Pp. 85-87. **C.** *A History of Dreams, Visions, Apparitions, Ecstasy, Magnetism, and Somnambulism. First American [sic], from the second enlarged and improved Paris edition.* (Philadelphia: Lindsay and Blakiston, **1855**) Pp. 85-87. **D.** *On Hallucinations: A History and Explanation of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism.* Tr. Robert T. Hulme. (London: H. Renshaw, **1859**) Pp. 83-85. <BB #1278A-D> **E.** (Columbus, Ohio: Joseph H. Riley, **1860**) Pp. 86-88. **F.** *Des Hallucinations ...* (Paris: Germer Ballière; N.Y.: Hipp. Ballière Brothers, **1862**) In French <BB #1278E> **G.** *Hallucinations or, The Rational History of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism.* (N.Y.: Classics of Psychiatry and Behavioural Sciences Library, 1995)

**§Brion, Marcel.** “Les Livres prophétiques de William Blake.” *Cahiers du Sud*, LXXVI (February 1926), 108-32. In French.

Discusses *Tiriel*, *Thel*, *Marriage*, and *Visions*.

**§Brion, Marcel.** “William Blake Today.” Tr. **Robert Sage** [the journal’s editor]. *transition* [Paris], I (December 1927), 204-7.

§**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  
DISCUSSED . . . . . PHILOSOPHICALLY.

IN | A DOZEN DISSERTATIONS | ON | *MALE, FEMALE,*  
*AND NEUTER PLEASURES.* | Interspersed with various  
Anecdotes | and expounded by numerous | ANNOTATIONS  
| BY HILARIS BENEVOLUS, & CO. Fellows of the  
“London Literary Society of Lusorists.” | [8 lines of  
quotations] | *Embellished with five Illustrative Etchings and*  
*Two* | HEAD-pieces. | *London:* | PRINTED FOR  
LONGMAN, HURST, REES, & ORME, | PATERNOSTER-  
ROW. | - | **1807.** Pp. x-xii. <Massey College Library,  
University of Toronto>**B.** (Boston: Oliver and Munroe, and  
Joseph Greenleaf, **1807**) Pp. x-xii.

A duplicate engraved title page with coloured vignettes  
is headed “MIRTH versus MISERY” and is dated February  
1807.

Britton’s book is a comic response to James Beresford,  
*The Miseries of Human Life* (1806). In his Preface about  
embellishments in books, Britton mockingly cites Blake’s  
letter to the *Monthly Magazine* of July 1806 defending  
Fuseli’s “Ugolino” – the index calls it “Fuseli; and his  
flatterer”).

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The Blake reference was first pointed out by Wayne C. Ripley, "An Unrecorded Attack on William Blake", *Notes and Queries*, CCLIII (2008), 418-20.

§**Britton, Ronald.** "William Blake and Epistemic Narcissism." In his *Belief and Imagination: Explorations in Psychoanalysis*. (London: Routledge, 1998) New Library of Psychoanalysis, 31

§**Brock, A.J.** "William Blake Psychologized." *British Medical Journal*, I, 4507 (24 May 1947), 740-41.

§**Broeke, Isabelle van den.** "Visions of Death: Robertson's Phantasmagoria as a Visual Paradigm for Goya and Blake." *Journal of the LUCAS Graduate Conference* [Leiden], No. 2 (2014), 60-81.

§**Broeke, Isabelle van den.** "Visual Anti-Tales: The Phantasmagoric Prints of Francisco Goya and William Blake." Pp. 142-51 of *Anti-Tales: The Uses of Disenchantment*. Ed. Catriona McAra and David Calvin. (Newcastle upon Tyne: Cambridge Scholars, 2011)

§**Brogaard, Jens Johan.** *Urizenskikkelsen i Blakes Mytologi*. (København, 1973) In Danish

**Broglia, R.** "Becoming-zoa." *Visible Language*, XXXIII (1999), 128-49.



"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.

**Broglia, Ron**, ed. *Digital Designs on Blake*. (College Park, Maryland: University of Maryland Press, 2005) Romantic Circles Praxis Series Online

**Ron Broglia**. "Living Inside the Poem: MOOs and Blake's *Milton*."

**David M. Baulch**. "'If the Acts Have Been Perform'd Let the Bard Himself Witness': William Blake's *Milton* and MOO Space."

**Marcel O'Gorman**. "The Fourfold Visions of William Blake and Martin Heidegger."

**Nelson Hilton**. "Golgonooza Texts."

**Joseph Byrne**. "Blake's Contrary Games." (On *Songs of Innocence and of Experience*.)

**Adam Komisarvik et al.** "Blake and Virtuality: An Exchange."

**Steven Guynup**. "William Blake and the Study of Virtual Space: Adapting 'The Crystal Cabinet' into a New Medium."

REVIEW

**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXVI, 1 (January 2007), 659

**Broglia, 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."

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**\*Bromberg, Pamela S.** "Visions of Ulro: Landscape and Architecture in Blake's Illustrations of Dante's *Divine Comedy*." Pp. 41-51 of *Spectrum of the Fantastic: Selected Essays from the Sixth International Conference on the Fantastic in the Arts*. Ed. Donald Palumbo. (1988) <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 16

**\*Bronowski, J.** "Artist in Revolt: What do YOU know about William Blake, whose bicentenary is now being celebrated? Here the famous writer, scientist and brains-truster presents a new view of the artist." *Books and Art*, December 1957.

A general introduction.

**Bronowski, Jacob**, *William Blake 1757-1827: A Man Without a Mask* (1943 [i.e., 1944]) **B.** (1944) **C.** (1945) **D.** (1947) **E.** (1954) **F.** (1961) **G.** (1964) **H.** Revised as *William Blake and the Age of Revolution* (1965). **I.** (1967) **J.** (1969) **K.** (1976) [in Japanese] **L.** *Blake kakumei no jidai no yogensha*, tr. Susumu Takagi (1976) in Japanese **M.** *William Blake and the Age of Revolution* (London: Faber and Faber, 2008) ISBN: 9780571241880 **N.** (2009) (1954 edition as an E-book) **O.** §(N.Y.: Faber and Faber, 2012) 314 pp.; ISBN: 9780571286935

REVIEWS

§**Anon.**, *Times Literary Supplement*, **22 April 1945**, p.  
200

1947

**W.H. Auden**, "Mystic and Prophet", *New York Times*,  
14 December 1947, pp. BR4, 27

**D.V. E[rdman]**, *ELH*, XV (1948), 9-10  
1954

§**Jean Wahl**, *Etudes anglaises*, IX (1956), 262, in  
French

§**Aileen Ward**, *Herald Tribune* [N.Y.], 23 January  
1966, pp. 4, 14 (with another)

§**Anon.**, "Is There a Natural Blake?", *Times Literary  
Supplement*, 28 April 1972, p. 470 (with 2 others)

§**John Vice**, "William Blake – A Man Without Marx",  
*Blake*, XXVI, 4 (Spring 1993), 162-65

**Brook, Clodagh.** "Giuseppe Ungaretti: Translator of  
William Blake." *Forum Italicum*, XXXV, 2 (2002), 368-82.

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), 158-84. <BBS>

\***Brooks, Richard.** "Bring me my buyers: Blake homes for  
sale." *Sunday Times* [London], 16 March 2014.

"The public relations guru Sir Alan Parker is weighing

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plans to buy the former London home of the poet [17 South Molton Street] ... and preserve it for the nation." He "would need to raise £7m".

**§Brooks, Richard.** "Britart star to make Blake the movie." *Sunday Times* [London], 31 October 2004.

**§Brett, Louise.** "Paper Tiger? William Blake at 10 + 2 Level." *Journal of NELTA* [Nepal English Language Teacher's Association, Kathmandu], III, 1-2 (2011), 52-58.

**[Brown, Samuel].** "Ghosts and Ghost-Seers." *North British Review* [Edinburgh], IX, 18 (**August 1848**), 393-416. **B.** American Edition [N.Y.], IV (**August 1848**), 213-26. **C. Anon.,** "Ghost and Ghost-Seers", "From the North British Review." *Littell's Living Age* [Philadelphia and N.Y.], XVIII, 226 (**9 September 1848**), 490-500 (Blake on p. 493). **D. Anon.,** "Ghost and Ghost-Seers. From the North British Review." *Eclectic Magazine* [N.Y.], XV, iii (**November 1848**), 348-62 (Blake on p. 353). <Indiana> **E. Samuel Brown,** "Ghosts and Ghost-Seers." Pp. 348-84 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. 360-61. <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. 104-12 of Chapter Five (pp. 81-112), "The Economy of Sensibility", in his *Preromanticism*. (Stanford: Stanford University Press, 1991)

**Browning, Elizabeth.** *The Brownings' Correspondence*. Ed. Philip Kelley and Ronald Hudson, V (1987), 308.

Elizabeth Barrett Browning wrote on **6 April 1842** to Mary Russell Mitford: "Blake! Mr Kenyon had just lent me those curious 'Songs of innocence' [sic] &c with their wild glances of the poetical faculty thro' the chasms of the singer's shattered intellect--& also his life by Cunningham".

**Bruce, Harold Lawton,** *William Blake in This World* (1925)  
<BB>

#### REVIEWS

- \***Charles de Kay**, "Ghosts Did Not Startle William Blake, He Could Summon Faces and Figures in His Day-Dreams and Depict Them Exactly on Paper", *New York Times*, **10 May 1925**, p. BR12
- §**Anon.**, "The Complete Blake", *Times Literary Supplement*, **8 October 1925** (with another)
- Joseph Collins**, "The Sanity of William Blake", *Bookman* [N.Y.], LXI (1925), 553-55 (Blake is less interesting for his work than for his biography); B. Pp. 154-58 of his *The Doctor Looks at Biography: Psychological Studies of Life and Letters* (N.Y., 1925) <BB #1408>

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**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. 147-58 of *Historicizing Blake*, ed. Steve Clark and David Worrall (1994) is in Chapter 2 with the same title.

### REVIEWS

**Nelson Hilton**, *Blake*, XXXII (1998), 20-25 (the book is "at times interesting and provocative" [20])

**Stephen Vine**, *BARS Bulletin and Review*, No. 16  
(September 1999), 27-29 (with another)

§**G.A. Cevasco**, *Choice*, XXXV (1997), 633  
("provocative", "erudite", "deserves close reading")

§**Steve Clark**, *Times Literary Supplement*, 5 December  
1997, p. 26 ("thorough and astute")

**David Worrall**, *Year's Work in English Studies*,  
LXXVIII (2000), 492-93

**Jason Whittaker**, *Romanticism*, VII, 1 (April 2001),  
96-99 (Bruder's "readings ... are polemical,  
provocative, and stimulating" [p. 95])

\***Bruder, Helen P.**, ed. *Women Reading William Blake*.  
(Basingstoke and N.Y.: palgrave macmillan, 2007) 8°, 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

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history expressed through a drama of sexual difference” “provides a new way for feminist criticism to approach the politics of literary history” [pp. 23, 20].)

**Tristanne Connolly.** “Transgender Juvenilia: Blake’s and Cristall’s *Poetical Sketches*.” Pp. 26-34. (About parallels between Blake’s *Poetical Sketches* [1783] and Ann Batten Cristall’s *Poetical Sketches* [1795] “which could be coincidences”; both take on and blend “male and female voices at will” [pp. 26, 33].)

**Shirley Dent.** ““The right stuff in the right hands’: Anne Gilchrist and *The Life of William Blake*.” Pp. 35-43. (In the completion of his biography of Blake after Gilchrist’s death, “Anne Gilchrist is the person calling the editorial shots” [p. 36].)

**Sibylle Erle.** “William Blake’s Lavaterian Women: Eleanor, Rowena and Ahania.” Pp. 44-52. (An account of “genderification in Blake”, focussing on “how Blake encoded the characters of Edward I, Vortigern, Urizen, and, in particular, those of their female companions” [pp. 50, 44].)

**Eugenie R. Freed.** “Blake’s Golden Chapel: the Serpent Within and Those Who Stood Without.” Pp. 53-61. (A very fruitful proposal that in “I saw a chapel all of gold” the vomiting serpent, derived from Milton and Revelation, is the ordained priesthood proposed for the Swedenborgian New Church.)

**Addie Stephen.** “How to Nearly Wreck Your Life by Living Blake.” Pp. 62-69.

**Nancy Moore Goslee.** “Aesthetic Agency? Enitharmon in Blake’s *Europe*.” Pp. 70-77. (“I read Enitharmon’s actions in



*Europe* [especially in pl. 7] as Blake's response to Orc's role in *America*" [p. 70].)

**Germaine Greer.** "No Earthly Parents I confess': the Clod, the Pebble and Catherine Blake." Pp. 78-90. (She "suggests that the Blakes' childlessness might have been deliberately contrived" [p. 78].)

**Yoko Ima-Izumi.** "The Impact of Feminism on Blake Studies in Japan." Pp. 91-99.

**\*Mary Lynn Johnson.** "Blake's Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels." Pp. 100-8. (An impressive essay focussing upon Blake's watercolour of "The Hymn of Christ and the Apostles".)

**Kathryn Sullivan Kruger.** "The Trimurti Meet the Zoas: 'Hindoo' Strategies in the Poetry of William Blake." Pp. 109-17. ("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. 118-26. (Especially about responses to Marie Antoinette.)

**Harriet Kramer Linkin.** "William Blake and Romantic Women Poets: 'Then what have I to do with thee?'" Pp. 127-36. (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. 137-47. (An account of how Blake's "depictions of women in the illuminated works correspond to

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the occupations of women in the labouring classes between 1750-1830" [p. 137].)

**\*Cindy McCreery.** "Sentiment, Motherhood and the Sea in Gillray and Blake." Pp. 148-58. ("James Gillray and William Blake both addressed the terrors of shipwreck and the vulnerability of unfortunate mothers in their art" [p. 149].)

**\*Jennifer Davis Michael.** "Framing Eve: Reading Blake's Illustrations." Pp. 159-69. (An exploration of "the relationship between her [Eve's] creation and her fall" in the designs to the Bible and *Paradise Lost* [p. 160].)

**Gerda S. Norvig.** "Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake's *Songs*." Pp. 170-78. ("*Lucid dreaming* ... [is] the capacity to attain waking consciousness within one's dreams" [p. 170].)

**Heather O'Donoghue.** "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books." Pp. 179-88. (A learned and persuasive account of how the "representations of valkyries and sibyls ... [in Gray's *Norse Odes* and Percy's *Northern Antiquities*] can be traced in Blake's works" [p. 180].)

**Alicia Ostriker.** "Re-Deeming Scripture: My William Blake Revisited." Pp. 189-99. (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. 200-8.

**Marsha Keith Schuchard.** "The 'Secret' and the 'Gift': Recovering the Suppressed Religious Heritage of William

Blake and Hilda Doolittle.” Pp. 209-18. (The “Suppressed Religious Heritage” is Moravianism.)

**Sheila A. Spector.** “A Kabbalistic Reading of *Jerusalem’s* Prose Plates.” Pp. 219-27. (A “reading that provides some plausible explanations for a few of the conundrums” in “To the Public” [pl. 3], “To the Jews” [pl. 27], “To the Deists” [pl. 52], and “To the Christians” [pl. 77].)

**June Sturrock.** “Britannia Counter Britannia: How *Jerusalem* Revises Patriotism.” Pp. 228-36. (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. 237-46.

**Janet Warner.** “Blake Moments.” Pp. 247-53. (Autobiographical moments with Blake which changed her life.)

**Brenda Webster.** “Blake, Sex and Women Revisited.” Pp. 254-60. (“His attitude towards women seems saturated with conflicted feelings toward a mothering figure”, especially in *Visions of the Daughters of Albion* [p. 255].)

**Susan J. Wolfson.** “The Strange Difference of Female ‘Experience’.” Pp. 261-69.

**Julia M. Wright.** “Baillie and Blake: at the Intersection of Allegory and Drama.” Pp. 270-78. (Joanna Baillie, *Plays on the Passions*, and “Blake are responding in similar ways to the impact of sensibility on understandings of human character” [pp. 274-75].)

#### REVIEWS

§**Susan Matthews,** *BARS Bulletin and Review*, No. 32  
(December 2007), 33-34

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**Anne K. Mellor**, *Blake*, XLI (2008), 165-65 (the collection of essays is “a hodge-podge”, “deeply disappointing”, and some of the essays have “almost nothing to say about Blake’s ... construction of gender and/or sexuality”; for a “Response” by Helen P. Bruder and a “Response” to the Response, see *Blake*, XLII [Fall 2008], 78-79)

**Hatsuko Niimi**, *Studies in English Literature* [of the English Literary Society of Japan], XLIX (2008), 117-22

**\*Bruder, Helen P., and Tristanne J. Connolly**, ed. *Blake, Gender and Culture*. (London: Pickering and Chatto, 2012) Body, Gender and Culture, No. 10 24 cm, xvii, 242 pp.; ISBN: 9781848933040

**Helen P. Bruder and Tristanne Connolly**. "Introduction: Naked History Displayed." Pp. 1-10, 177-78.

1 **\*Mark Crosby**. "'Merely a Superior Being': Blake and the Creations of Eve." Pp. 11-23, 178-80.

2 **G.A. Rosso**. "The Last Strumpet: Harlotry and Hermaphroditism in Blake's Rahab." Pp. 25-36, 180-83.

3 **\*Peter Otto**. "Sex, Violence and the History of this World: Blake's Illustrations to the Book of Enoch." Pp. 37-56, 183-86.

4 **Keri Davies**. "Bridal Mysticism and 'Sifting Time': The Lost Moravian History of Blake's family." Pp. 57-70, 186-89.

5 **Marsha Keith Schuchard**. "'A Secret Common to Our Blood': The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts." Pp. 71-82, 189-92. (The focus is on Mary Butts and Jacobitism.)

6 **Catherine L. McLenahan**. "Changing Sexual Garments: The Regeneration of Sexuality in *Jerusalem*." Pp. 83-97, 192-95.

7 **David Fallon**. "Philoprogenitive Blake." Pp. 99-110, 195-97.

8 **Elizabeth Bernath**. "'Seeking Flowers to Comfort Her': Queer

Botany in Blake's *Visions*, Darwin's *Loves* and Wollstonecraft's *Rights of Woman*." Pp. 111-22, 197-98.

9 **Elizabeth Effinger**. "Or Wilt Thou Go Ask the Mole?": (Con)Figuring the Feminine in Blake's *Thel*." Pp. 123-31, 200-4.

10 **\*Luisa Calè**. "Gendering the Margins of Gray: Blake, Classical Visual Culture and the Alternative Bodies of Ann Flaxman's Book." Pp. 133-43, 204-7. ("Ann Flaxman's Book" is Blake's volume of illustrations to Gray.)

11 **\*Bethan Stevens**. "The *Virgil* Woodcuts Out of Scale: Blake's Gigantic, Masculine Pastoral." Pp. 145-63, 207-09.

12 **Steve Clark**. "Closet Drama: Gender and Performance in Blake and Joanna Baillie." Pp. 165-75, 205-13.

#### REVIEW

**Nicholas M. Williams**, *BARS Review*, No. 45 (2015) (the essays are "often quite strong")

**\*Bruder, Helen P., and Tristanne Connolly**, ed. *Queer Blake*. (Basingstoke: Palgrave Macmillan, 2010) ISBN: 9780230218369

There are some queer uses of "queer" here.

**Helen Bruder and Tristanne Connolly**. "Introduction: 'What is now proved was once only imagin'd'." Pp. 1-20. ("Blake's queer themes are striking and abundant" [p. 12].)

**Helen Kidd**. "Pansexuality (Regained)." Pp. 21-22. (A poem.)

1 **Christopher Z. Hobson**. "Blake and the Evolution of Same-Sex Subjectivity." Pp. 23-39. (About "ideas of same-sex subjectivity" [p. 23].)

2 **Richard C. Sha**. "Blake and the Queering of Jouissance." Pp. 40-49. (About "jouissance, meaning enjoyment" [p. 40], i.e., masturbation.)

3 **\*Peter Otto**. "Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas*." Pp. 50-62. (About Swedenborg

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and the illustrations on *Four Zoas* pp. 40, 112.)

4 **Elizabeth C. Effinger.** “Anal Blake: Bringing Up the Rear in Blakean Criticism.” Pp. 63-73. (“much of his work invites us to get cheeky with Blake” [p. 72].)

5 **\*Martin Myrone.** “The Body of the Blasphemer.” Pp. 74-86. (About Blake’s picture of the stoning of “The Blasphemer”.)

6 **Jason Whittaker.** “Trannies,<sup>901</sup> Amputees and Disco Queens: Blake and Contemporary Queer Art.” Pp. 87-96.

7 **Helen P. Bruder.** “‘Real Acting’: ‘Felpham Billy’ and Grayson Perry Try It On.” Pp. 97-115. (About the Pickering Manuscript and Felpham; Perry is a “peerless transvestite” [p. 97].)

8 **Tristanne Connolly.** “‘Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” Pp. 116-39. (Tracy Emin is an artist and poet.)

9 **Bethan Stevens.** “‘Woes & ... sighs’: Fantasies of Slavery in *Visions of the Daughters of Albion*.” Pp. 140-52.

10 **Caroline Jackson-Houlston.** “‘The lineaments of ... desire’: Blake’s *Visions of the Daughters of Albion* and Romantic Literary Treatments of Rape.” Pp. 152-62.

11 **\*Steve Clark.** “‘Yet I am an identity / I wish feel & weep & groan’: Blake’s Sentimentalism as (Peri) Performative.” Pp. 163-85.

12 **David Fallon.** “‘By a False Wife Brought to the Gates of Death’: Blake, Politics and Transgendered Performances.” Pp. 186-98.

13 **Mark Crosby.** “‘No Boys Work’: Blake, Hayley and the Triumphs of (Intellectual) *Paiderastia*.” Pp. 199-208. (About Hayley teaching boys such as the sons of the Earl of Egremont and

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<sup>901</sup> A “tranny” is apparently a transvestite.

E.G. Marsh, as well as Blake.)

14 **Susan Matthews.** "'Hayley on his Toilette': Blake, Hayley and Homophobia." Pp. 209-20. (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. 221-35.

#### REVIEW

**Max Fincher,** *Times Literary Supplement*, 6 August 2010, p. 26 (Blake as "a queer icon")

**Jason Whittaker,** *Year's Work in English Studies* XCI, 1 (2012), 675

\***Bruder, Helen,** and **Tristanne Connolly,** ed. *Sexy Blake*. (N.Y.: palgrave macmillan, 2013) 8°, xii, 260 pp., ISBN: 9781137332837  
**Helen Bruder** and **Tristanne Connolly.** "Introduction: 'Bring me my Arrows of desire': Sexy Blake in the Twenty-First Century." Pp. 1-18.

#### I: Violence and Dominance

1 \***Lucy Cogan.** "Subjectivity, Mutuality and Masochism: Ahanian in *The Book of Ahanian* and *The Four Zoas*." Pp. 21-34.

2 **Ayako Wada.** "Visions of the Love Triangle and Adulterous Birth in Blake's *The Four Zoas*." Pp. 35-46.

3 \***Yoko Ima-Izumi.** "Blood in Blake's Poetry of Gender Struggle." Pp. 47-63.

4 **Michelle Leigh Gompf.** "Ripped from Complacency: Violence and Feminist Moments in Blake." Pp. 65-80.

#### II: Chastity, Redemption and Feminine Desire

5 **Sean David Nelson.** "In the 'Lilly of Havilah': Sapphism and Chastity in Blake's *Jerusalem*." Pp. 83-97.

6 **Magnus Ankarsjö.** "'Abstinence sows sand all over': William

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Lost in Paradise." Pp. 99-112.

7 **David Shakespeare.** "'The Sight of All These Things' Sexual Vision and Obscurity in Blake's *Milton*." Pp. 113-24.

8 \***Susanne Sklar.** "Erotic Spirituality in Blake's *Last Judgement*." Pp. 125-40.

9 **Kathryn Sullivan Kruger.** "Blake's Bower of Bliss: The *Gitagovinda*, *The Four Zoas*, and Two Illustrations for *L'Allegro*." Pp. 141-58.

III: Conceptual Sex, Conceptual Art

10 **Tommy Mayberry.** "Hélyos and Celèn [A Poison Tree]." Pp. 161-76.

11 **Paige Morgan.** "The Hinges on the Doors of Marriage: The Body's Openness to Information in the Art of Stelarc and Blake." Pp. 177-92.

12 **Angus Whitehead and Joel Gwynne.** "The Sexual Life of Catherine B.: Women Novelists, Blake Scholars and Contemporary Fabulations of Catherine Blake." Pp. 193-210. (The women novelists are Lachman and Warner.)

13 **Philippa Simpson.** "Blake and Porn." Pp. 211-18.

Coda

14 **Christopher Z. Hobson.** "Normalizing Perversity: Blake and Homosexuality in 2013." Pp. 221-34.

15 **Christopher Z. Hobson.** "Commemorating the Vere-street 'Monsters.'" Pp. 235-37.

\***Brus, Günter.** *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.

**BRYAN, Michael**

A | BIOGRAPHICAL AND CRITICAL | DICTIONARY | OF |  
PAINTERS AND ENGRAVERS, | FROM THE | REVIVAL OF  
THE ART UNDER CIMABUE, || AND THE | ALLEDGED  
DISCOVERY OF ENGRAVING BY FINIGUERRA, | *TO THE*  
*PRESENT TIME:* | WITH THE | CIPHERS, MONOGRAMS,  
AND MARKS, USED BY EACH ENGRAVER; | AND AN  
AMPLE LIST OF THEIR PRINCIPAL WORKS. | TOGETHER  
WITH | TWO INDEXES, | ALPHABETICAL AND  
CHRONOLOGICAL. | TO WHICH IS PREFIXED | AN  
INTRODUCTION, | CONTAINING | A Brief Account of the  
Painters of Antiquity. | - | BY | MICHAEL BRYAN. | - | *IN FOUR*  
*VOLUMES.* | VOL. IV. | = | OMNES ARTES QUÆ AD  
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FOR CARPENTER AND SON, OLD BOND STREET; J.  
BOOKER, NEW BOND | STREET; AND WHITTINGHAM AND  
ARLIS, PATERNOSTER-ROW. | - | **1816.** <*Biblioteca la Solana*>

In an Appendix to Vol. II of 1816 (p. 717) is a list of the "principal works" of Luigi Schiavonetti, including "A set of etchings, illustrative of Blair's Grave; after the designs of *Blake*."

In "A new edition, revised, enlarged, and continued to the present time ... By George Stanley" (1849) was added a biographical account of Blake, largely from Cunningham <*BB* #1305>, reprinted (1865) <*BBS*, 427>, which was revised by Mrs M. Heaton in the edition revised by Robert Edmund Graves, Vol. I

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(1886) <BB #1822>, (1898), and again revised by E.M. Oldmeadow in the edition revised by George C. Williamson, Vol. I (1904), and Vol. I (1920) <BB #2321>.

**Bryan, Michael.** *A Biographical and Critical Dictionary of Painter and Engravers ...* (1849) <BB #1305 omits “and Critical”>

§**Brylowe, Thora.** "Of Gothic Architects and Grecian Rods: William Blake, Antiquarianism and the History of Art." *Romanticism*, XVIII, 1 (April 2012), 89-104.

**Bu, Jing-Ting.** “Lun Xiao Hong Yu Wei Lian Mu Bu Lai Ke Bi Xia De Er Tong Ming Yun—Bu Tong Shi Jiao Xiang Tong Zhui Qiu [A Discussion of the Fate of Children in Xiao Hong’s and William Blake’s Works—Different Perspective, Same Goal].” *Cai Zhi* [Intelligence], No. 25 (2015), 243. In Chinese

**Buchsbaum, Julianne.** "Abjection and the Melancholic Imagination: Towards a Poststructuralist Psychoanalytic Reading of Blake's *The Book of Urizen*." *Romanticism and Victorianism on the Net*. No. 56 (November 2011), 22 pp.

§**Bucke, Richard Maurice.** “William Blake.” Chapter II (pp. 192-98) of Part IV (“Instances of Cosmic Consciousness”) of his *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. (Philadelphia: Innes and Co, 1901) Pp. 159-64 <BBS 427-28>. **B.** (Philadelphia, 1905) <BB #A1306> ... **D.** §Fourth Edition. (N.Y.: E.P. Dutton and Company, 1923) <BBS 427-28> **E.** *Kosmisches Bewusstsein*

(*Cosmic Consciousness*).Tr. Elisabeth von Brasch. (Celle: Kampmann, 1925) In German **F.** §*Cosmic Consciousness*. Fifth Edition. (N.Y., 1926) <BBS 427-28> **G.** §[Sixth Edition.] (N.Y., 1928) <BBS 427-28> **H.** §Seventh Edition. (N.Y.: E.P. Dutton, 1931) <BBS 427-28> **I.** §*Kosmisch bewustzijn: een studie in de evolutie van den menschelijken geest*. (Amsterdam: Gnosis, 1934) In Dutch **J.** §*Cosmic Consciousness*. Eighth Edition. (N.Y., 1935) <BBS 427-28> ... **M.** §Tenth Edition. (N.Y., 1943) <BBS 427-28> ... **O.** §Twelfth Edition. (N.Y., 1946) <BBS 427-28> **P.** §[Thirteenth Edition.] (N.Y., 1947) <BBS 427-28> **Q.** [Fourteenth Edition] (N.Y., 1948) <BBS 427-28> ... **R.** [Sixteenth Edition] (N.Y., 1951) <BBS 427-28> **S.** §(N.Y., 1964) **T.** §(N.Y.: E.P. Dutton, 1967) **U.** §(N.Y.: E.P. Dutton, 1968) **V.** §(N.Y.: Dutton, 1969) **W.** §*Die Erfahrung des kosmischen Bewusstseins: eine Studie zur Evolution des menschlichen Geistes*. Tr. Karin Reese. (Freiburg im Bressgau: Aurum-Verlag, 1975) Veröffentlichungen den “Forschungsgesellschaft für Ostliche Weisheit und Westliche Wissenschaft” In German **X.** §(1988) **Y.** §*La Conscience Cosmique: une étude de l'évolution de la conscience humaine*.(Sherbrooke, Québec: Editions du IIIe millénaire, 1989) In French **Z.** §*Cosmic Consciousness*.(Penguin Books, 1991) **AA.** §*Komisches Bewusstsein: zur Evolution des menschlichen Geistes*. (Frankfurt am Main and Leipzig: Insel-Verlag, 1993) Insel-Taschebuch, 1491 In German **BB.** §*Cosmic Consciousness*.(Penguin Books, 1995) **CC.** §*Kosmischeskoe soznanie*. (Moskva: Izd-vo “Nik”, 1995) In Russian **DD.** §*Das kosmische Bewusstsein seine Weg und Prinzipien* (Schäffern Arcturus-Verlag, 2005) In German ... **EE.** §"Instances of Cosmic Consciousness: Gautama the

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Buddha; Jesus the Christ; Paul; Plotinus; Mohammed; Dante; Bartolomé las Casas; John Ypes; Francis Bacon; Jakob Böhme; William Blake; Honoré Balzac; Walt Whitman; Edward Carpenter." In his *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. (N.Y.: Cosimo Classics, 2006) **FF.** §(Champagne [Illinois]: Book Jungle, 2007) **GG.** §(Mineola: Dover, 2009) **HH.** §(Cambridge and N.Y.: Cambridge University Press, 2010) **II.** §(Guildford [Surrey]: White Crow, 2011

"He has the Cosmic Sense, which he called 'Imagination' (1905, p. 159).

§**Buckland, Raymond.** "Blake, William (1757-1827)." In his *The Spirit Book: The Encyclopedia of Clairvoyance, Channeling, and Spirit Communication*. (Canton [Michigan]: Visible Ink, 2005)

§**Buckland-Wright, John.** *Etching and Engraving: Techniques and the Modern Trend*. (1953) **B.** (N.Y.: Dover Publications, 1973)

Includes a brief section on the "Hayter/Blake method" of relief etching.

\***Buckley, Peter J., M.D.** "Images in Psychiatry: William Blake (1757-1827)." *American Journal of Psychiatry*, CLII, 5 (May 2005), 866.

**Buckley, Vincent.** "Blake's Later Lyrics." *Quadrant* (August 1973), 34-47.

Blake's lyrics after 1800 "show a radical change in Blake's conception of the lyric as a poetic form" (p. 34).

§**Bucklow, Christopher.** "The Sea of Time and Space: William Blake and Religion as a Human Creation." *Sea of Faith Magazine* (England, 1998) **B.** In his *If this Be Not I*. ([London:] British Museum; [Ambleside:] Wordsworth Trust, 2004)

§**Budziak, Anna.** "Genius and Madness Mirrored: Rossetti's and Yeats' Reception of Blake." In *Crossroads in Literature and Culture*. Ed. Jacek Fabiszak, Ewa Urbaniak-Rybicka, Bartoszi Wolski. (Berlin and London: Springer, 2012) Second Language Learning and Teaching

§**Bulckaer, D.** "'Apocalypse Now': Blake and Millennialism." Pp. 103-12 of *Millennialism and Utopianism in Anglo-Saxon Countries--Millenarism et Utopie dans les Pays Anglo-Saxons*. Ed. W. Rotge. ([no place]: Presse universitaire Mirail [1998]) Anglophonia 3 ISBN: 2858963510

**Bull, Malcolm.** "Blake and Watts in *Songs of Experience*." *Notes and Queries*, CCXLI [NS XLIII] (1996), 27-29.

Bull offers vague parallels to suggest that in "The Sick Rose" and "The Garden of Love" we can see Blake's "rewritings of Watts" in his "The Rose" and "The Church the Garden of Christ".

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**David Worrall**, "Blake and the Night Sky: I ..."

**David V. Erdman**, "Blake and the Night Sky: II ..."

**Paul Miner**, "Blake and the Night Sky: III ..."

**Christopher Heppner**. "Reading Blake's Designs: *Pity and Hecate*", pp. 337-61. <BBS> B. Revised in Chapter 5 of his *Reading Blake's Designs* (1995).

**Patrick J. Kean**, "The Human Entrails and the Starry Heavens ..." <BBS>

REVIEW

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1984* (1985), 99

[**Bulwer Lytton, Edward.**] "Conversations with an Ambitious Student in Ill Health", *New Monthly Magazine*, XXIX (December 1830), 511-19. **B.** *The Student ...* (1835) <BB A-B> **C.** (1835) **D.** (1835) **E.** (1835) <BBS 429, B-E> **F.** *Der Gelerhte*. Vol. VI of *E.L. Bulwer's sämtliche Werke*. Tr. Louis Lax. (Aachen und Leipzig: Jacob Anton Meyer; Brüssel: I. A. Mayer and Somerhausen, 1835) Pp. 103, 123. In German <Michigan> **G.** (1868) **H.** (1868) <BBS 429, F-G>

[**Bulwer Lytton, Edward.**] "A Strange Story", Chapter LXIV, *All the Year Round*, ed. Charles Dickens, No. 143 (18 January 1862), 386. <California (Santa Cruz)> **B.** **Sir E. Bulwer Lytton**, *A Strange Story*. (Boston: Gardner A. Fuller, 1862) P. 271 <Harvard> **C-O** (1863 ...) <BB #1314C-N>

Her drawings "had a resemblance to those which the

painter Blake, himself a visionary, illustrated the poems of the 'Night Thoughts' and 'The Grave.' Faces of exquisite loveliness, forms of aerial grace, coming forth from the bells of flowers, or floating upwards amidst the spray of fountains, their outlines melting away in fountain or in flower."

**\*Bunce, Kim.** "Blake heaven: Kim Bunce on The Great Poets: William Blake." *Observer* [London], 2 July 2007.  
Review of an audio-book.

**Bungey, Margurite.** "Well-loved family hymns: No. 6: Jerusalem by William Blake (1757-1827)." *This England*, XVIII, 1 (Spring 1985), 26-28.

With photographs of Blake's Cottage and the Fox Inn at Felpham.

**\*Bungey, Marguerite.** "William Blake: The Man who saw 'Heaven' in England's green and pleasant land." *This England*, XVIII, 1 (Spring 1985), 28-29.

**Burdett, Osbert.** *William Blake* (London, 1926) English Men of Letters <BB> **B.** (N.Y., 1926) **C.** (N.Y., 1974) Studies in Blake No. 3 <BBS> **D.** (London: Parkstone, 2009) The Temporis Series

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§**Anon.,** *Glasgow Herald*, **4 November 1926**

§**Anon.,** "Blake as a Man of Letters", *Times* [London],  
**11 November 1926**

§**Anon.,** *Times Literary Supplement*, **11 November 1926**, p. 791

§**W.L. Courtney,** *Daily Telegraph*, **3 December 1926**

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§**S. Foster Damon**, *Saturday Review of Literature*, **4 December 1926**, pp. 357-58 (with another)

\***Richard Le Gallienne**, "Undisciplined Genius. In William Blake. Mr. Burdett's 'Revelation' Reveals a Fine Artist with Inferior Models", *New York Times*, **13 March 1927**, p. BR2

**George Saintsbury**, "Things About Blake", *Dial*, LXXXII (1927), 251-60; reprinted as pp. 233-39 of *A Last Vintage*, ed. John W. Oliver, Arthur Melville Clark, and Augustus Muir (London, 1950) <BB #2616>

§**Burdett, Osbert**. *William Blake's Poland Street in the Early Prophecies*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 17.8 x 25.4 cm, 26 pp.; ISBN: 9781161538748

An extract from Burdett's *William Blake* (1926) <BB>.

§**Burdon, Christopher**. "William Blake." Pp. 448-69 of *The Oxford Handbook of English Literature and Theology*. Ed. Andrew Hass, David Jasper, and Elizabeth Jay. (Oxford: Oxford University Press, 2007)

\***Bürger, W.** [i.e., **T. Thoré**]. "William Blake, né en 1757. Mort en 1828 [i.e., 1827]." Vol. IV, pp. 1-4, of *Histoire des Peintres de toutes les écoles* (Paris: J. Renouard, **1863**) In French <Bavarian Royal Library> <BB, p. 774, here amplified> **B.** (§1865) **C.** (§1867) **D.** (§1868) **E.** (§1871) **F.** (§1883) **G.** (§1884) **H.** (§Berlin, 1924)

The 1863 edition seems to consist of individually



paginated chapters first issued separately.

The reproductions are of the portrait of Blake by Thomas Phillips for Blair's *Grave* (signed "E. Bocourt D." and "J Guillaume S"), plus the designs on the title page of Blair's *Grave* and "Death's Door" (both reversed).

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*.<sup>902</sup>

"Blake est assurément le plus excentrique de tous les artistes de l'école anglaises".

Blake is also noticed in a list of death-dates ("Blake, [mourut] á soizante et onze" (recte 69) and under Thomas Phillips (p. 19 -- Phillips painted his portrait).

**Burgess, Joanne Harris.** "A Methodist Imagination: The Redemptive Vision of Northrop Frye." *DAI*, LIV (1994), 3480A. Concordia University Ph.D., 1991.

"Two major influences, Methodism and the theories of the creative imagination of William Blake, come together in the work of Northrop Frye to create a 'redemptive vision.'"

**Burgham, R.I.T.** "William Blake, traditionalist: a reassessment of Blake's theory of imagination." *Index to [British] Theses*, XXX (1982), 189 (#4484). Edinburgh M.Litt., 1980.

**Burkett, Andrew.** "William Blake and the Emergence of Romantic Media Studies." *Literature Compass*, XII, 9 (Sept 2015), 439-47

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<sup>902</sup> See R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 130.

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§**Burstall, Christopher.** "Tyger Tyger." *Radio Times*, 2 November 1967.

**Burt, Daniel S.** "William Blake 1757-1827." Chapter 28 (pp. 104-7) of his *The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time*. (N.Y.: Checkmark Books, 2001)

\***Burwick, Frederick.** "Blake and the Blighted Corn." Chapter 6 (pp. 180-99) 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. 125-55 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996)

[**Bury, Lady Charlotte.**] *Diary Illustrative of the Times of George the Fourth* .... Ed. John Galt. In Four Volumes. (London, [Vol. I-II] 1838, [Vol. III-IV] 1839. <BB #1323A> **B.** §**Lady Charlotte Bury.** .... (London: Henry Colburn, 1839)

§[**Bury, Lady Charlotte.**] *The Separation: A Novel. By the Authoress of "Flirtation"*. In Three Volumes. (London: Henry Colburn and Richard Bentley, 1830) **B.** 2 vols. (N.Y.:

Collins and Hannay, Collins, and Co., ..., 1830) <New York Public Library>

Speaks of

the few who live in, and yet out of the world. Such 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,<sup>903</sup> but they might with far more truth have called the world mad. [Vol. II, p. 76]

In her Diary (published 1839) Lady Charlotte described a notable dinner (in ?1818) with Blake and Lady Caroline Lamb (BR (2) 333-34).

**Bury, Edward.** "Mysticism surrounds Blake display." *Daily Vidette* [Normal, Illinois], (c. September 1976)

An account in the student newspaper of the Center for the Study of William Blake founded by Roger and Kay Easson at Illinois State University.

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<sup>903</sup> The association of the poet with madness and madhouses is made more complicated by the fact that Dr Andrew Blake wrote *A Practical Essay on the Disease Generally Known under the Denomination of Delirium Tremens* ... (London, 1830) and was physician to the Lunatic Asylum near Nottingham in 1833. Note also *Reports of Cases in Chancery* ..., X (1842) <Bodley>, 234-235, "Hinde v. Blake": "William Blake became a lunatic in August 1833 and died in 1838; his brother was Sir Francis Blake [d. 1860]."

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**\*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] and San Francisco: Thorsons, 1995) 8°, 166 pp.; ISBN: 1855383306 **B.** *\*Handbook for the William Blake Tarot of the Creative Imagination (Revised Edition) Created by Ed Buryn featuring the Art and Ideas of William Blake (1757-1827)* (Nevada City [California]: Tools And Rites of Transformation, October 2010 (250 copies), in a box with 80 Tarot cards with coloured Blake designs with hundreds of small changes from the 1995 version; 8 x 12 cm, 32 pp., ISBN: 9780916804008

See "Revised Edition of The William Blake Tarot." *Mary K. Greer's Tarot Blog*, 9 September 2010. "Revised Edition of The William Blake Tarot." *Mary K. Greer's Tarot Blog*, 9 September 2010.

"A practical and inspirational tool for personal creativity that features the art and ideas of William Blake" (p. 1). The book is accompanied by a box with a Tarot deck about twice the size of ordinary playing cards with designs mostly related to Blake, in four series: (1) Numbered 00-0-I-XXI (but different in size, design, number, and colour from the 1991 set of Tarot cards by Buryn), (2-5) 14 each on Painting, Science, Music, and Poetry, each numbered "Ace of Painting" (&c), 2-10, plus "Angel", "Child", "Man", and "Woman of Painting" (&c)

His *\*William Blake Tarot Triumphs: Interpretive Book.* (Nevada City, California: T.A.R.O.T.: Tools And Rites of Transformation, December 1991) Large 8°, 16 pp.; ISBN:

091680046 <BBS>, has a playing-card-sized deck of 22 cards with different designs.

The 2010 edition is said to have better colours, &c. Ed Buryn, “my ex-husband”, created it, but Mary Greer had a lot to do with it.

**§Busque, Toni Le, Chris Meade, and Saska Hoare, ed.** “Songs of Imagination and Digitisation.” *Wired UK*, No. 1 (March 2009) (London: if:book, 2009) online

Filmed interviews with **Lisa Gee, Tim Heath, Toby Jones, Daljit Nagra, Sue Thomas, Tim Wright**, among others, plus a poem by Adrian Mitchell – “a cultural bite”. “This book will be growing”.

**Buss, R.W., ed.** “*William Blake*, an artist of singular taste and flightiness of imagination ...” *The Almanack of the Fine Arts for the Year 1850*, ed. R.W. Buss (London: George Rowney and Co., **1850**), 90-92. <New York Public Library

A summary from Cunningham, especially about Job and music; “Blake’s designs ... are the grandest of anything produced by the English School” (p. 91).

**\*Butlin, Martin.** “The Blake Collection of Mrs. William T. Tonner.” *Bulletin Philadelphia Museum of Art*, LXVII (1972), 5-31 (the whole issue).

#### REVIEW

**Morton D. Paley**, *Blake Newsletter*, VI, 3 (Winter **1972-73**), (with another) 78-79

**\*Butlin, Martin.** “Blake, Linnell and Varley and *A Treatise on Zodiacal Physiognomy*.” Chapter 23 (pp. 126-35) of

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*Burning Bright: Essays in Honour of David Bindman.* Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)

About the 27 Varley drawings for the *Zodiacal Physiognomy* acquired by the Tate in 1997.

§**Butlin, Martin.** "Correction: The Bicentenary of William Blake." *Burlington Magazine*, C, 661 (April 1958), 141.

Corrects his essay on pp. 40-44 <BB #1324>.

**Butlin, Martin.** "William Blake, S.W. Hayter, and Color Printing." electronic (2003) <[www.blakequarterly.org](http://www.blakequarterly.org)>

See R.N. Essick and Joseph Viscomi, "Response".

\***Butlin, Martin.** "Word as Image in William Blake." Chapter 13 (pp. 207-17) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002)

"Insofar as Blake saw himself as a fount of divine wisdom, word and image – God's word – have become God" (p. 214).

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**Andrew Lincoln,** *Blake*, XXXVIII (2004), 43-47 (a summary)

**Butt, William.** "Robert Gourlay's *Millennial Vision: A Reader's Guide*." *Journal of Canadian Studies: Revue d'études canadiennes*, XXIV (1989), 66-80.

It is about the vague "correspondence between Gourlay's writing and that of Blake" (p. 68), though Gourlay (d. 1863), a Canadian reformer, never mentions Blake.

§**Butts, Mary Jane Briggs.** *Proceedings of the Dorset Natural History and Antiquarian Field Club* (1898), lvi-lxix.

The paper, based on A.T. Story's *Life of William Blake* (1893), was delivered by the Hon. Sec. of the Club on the occasion of their visit to her home at the Salterns to see the Blake pictures there; the author (1863-1944) was the wife of Captain Frederick John Butts (1833-1905), the grandson of Blake's patron Thomas Butts.

The account of the Blakes in the nude reading *Paradise Lost* in their garden has a

(NOTE BY CAPTAIN BUTTS--He remembers, as a small boy, hearing that his grandfather emphatically denied that there was a word of truth in this story,<sup>904</sup> which has however found a place in all Blake's numerous biographies.)

**Buzzini, Louis.** "William Blake (1757-1827)." *Chronique des lettres françaises*, No. 29 (September 1927), 630-31. In French

About the Blake centenary "D'après Louis Buzzini, *Le Figaro*, supplément: littéraire, 12 août 1927".

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<sup>904</sup> A.E. Briggs, "Mr. Butts, the Friend and Patron of Blake", *Connoisseur*, XIX (1907), 95, wrote that Butts's grandson "distinctly remembers hearing his grandfather declare that there was no truth in it". See *BR* (2) xxvi-xxvii. Ada Briggs was the aunt of the widow of Captain Butts.

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**\*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).

**Byrne, Joseph.** "Blake, Joseph Johnson, and *The Gates of Paradise*." *Wordsworth Circle*, XLIV, 2-3 (Spring-Summer 2013), 131-36

Johnson did not publish *The Gates of Paradise*.

**§Byrne, Joseph.** "William Blake's Illustrations to *Night Thoughts*: Resistance to Rationalisation in the Late Eighteenth-Century Book Trade." Pp. 115-55 of *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text*. Ed. Christina Ionescu. (Newcastle upon Tyne: Cambridge Scholars, 2011)

**§Byrne, Joseph E.** "Worlds Trodden and Untrodden: Political Disillusionment, Literary Displacement, and the Conflicted Publicity of British Romanticism." Maryland Ph.D., 2013.

A study of William Wordsworth, William Godwin, Mary Wollstonecraft, and William Blake.

## C



\***C., G.** "Blake's Cottage, Felpham, Sussex." *Country Life*, 4 August 1917, 119.

A letter to the editor remarking that Blake's Cottage "has lately changed hands".

**C., P.M.** "British Artists. Thomas Stothard." *Scrap Book of Literary Varieties*, II (25 February 1832), 79-80.

It says, inter alia, that "Satan summoning his legions is an awful production; it reminds us very much of Blake" (p. 80). The reference may be to Blake's "Satan Calling Up His Legions" (four versions, Butlin #529 1, 636 1, 661-62), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

*The Dictionary of National Biography* records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.

§**Cabañas Alamán, Rafael.** "Del tigre de la ira al tigre del ensueño: William Blake y Jorge Luis Borges." *Revista de Filología y Lingüística de la Universidad de Costa Rica*, XXX (2004), 9-18. In Spanish

§**Cabrera, Victor.** "William Blake arriba a la estación violenta." In *Anuario de poesía mexicana 2008*. Ed. María Baranda. (Mexico, d.f.: Fondo De Cultura Económica, 2009) A poem in Spanish

**Cai, Han-Ao.** "Jie Shao Yi Wei Zi Xue Cheng Cai de Shi Ren Wei Lian Bu Lai Ke [An Introduction to William Blake, a Self-Taught Poet]." *Shan Xi Shi Da Xue Xue Bao* (She Ke

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Ban) [*Journal of Shanxi Normal University* (Philosophy and Social Sciences Edition)], No. 4 (1986), 83-86. In Chinese  
An introduction to Blake's life and work.

**Caine, Sabrina.** "Eros and the visionaries: A depth psychological approach." *DAI*, LIV (1994), 3424A. State University of New York (Buffalo) Ph.D., 1993.

About W.B. Yeats, D.H. Lawrence, Robert Duncan, and Blake, especially *Visions* and *Milton*.

**Call, Thomas C.** "Science and the Spirit of the Age: Blake, Wordsworth, and the Romantic Scientific Paradigm." University of Tennessee Ph.D., 2006. 207 pp.

§**Calloway, Stephen.** *English Prints for the Collector*. Foreword by John Russell Taylor. (Guildford and London: Lutterworth Press; Woodstock [N.Y.]: Overlook Press, 1980)  
Includes a discussion of Blake and his followers.

**Campbell, Grant.** "Starry Wheels and Watch-Fiends: Clocks and Time Pieces in William Blake's *Milton*." *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies; Travaux choisis de la Société canadienne d'étude du dix-huitième siècle*, XVII (1998), 165-74.

"The remarkable horological inventions of John Harrison, Thomas Mudge, and others, and the remarkable poetical inventions of Blake arise from a common conceptual source" (p. 165).

§**Campbell, Rachel.** “The heir to Blake, via Wacky Races.” *Times* [London], 6 December 2005.

Blake’s heir is Simon Starling, a Turner Prize candidate..

**Campbell-Johnson, Rachel.** “Palmer Meets Blake.” Chapter 7 (pp. 68-75) of her *Mysterious Wisdom: The Life and Works of Samuel Palmer*. (London, Berlin, N.Y., Sydney: Bloomsbury, 2011)

§**Campbell-Johnston, Rachel.** “Top Five Galleries.” *Times* [London], 2 February 2008

Merely a notice of the Tate exhibition.

§**Campbell-Johnston, Rachel.** “Top Five Galleries: Jerwood Art Prize, William Blake.” *Times* [London], 5 April 2008.

**Campbell-Johnson, Rachel.** “William Blake.” Chapter 6 (pp. 60-67) of her *Mysterious Wisdom: The Life and Works of Samuel Palmer*. (London, Berlin, N.Y., Sydney: Bloomsbury, 2011)

§**Cana, Shernaz.** “The Emergence of Consciousness: Parallels in Zoroastrian Myth and Blake’s Jerusaloem [sic].” *Aligarh Critical Miscellany*, VIII, 2 (1995), 192-161.

§**Canaday, John.** *The Lives of the Painters Volume Three: Neoclassic to Post-Impressionist*. (N.Y.: W.W. Norton and Company, 1969) Vol. II, 674-85. Vol. III, 762-66.

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**Cantor, Paul A.** "Blake and the Archaeology of Eden." Pp. 229-43 of *A Walk in the Garden: Biblical, Iconographical and Liturgical Images of Eden*. Ed. Paul Morris and Deborah Sawyer. (Sheffield: JSOT Press, 1992) *Journal for the Study of the Old Testament Supplement Series* 136

"The theories of mythology Blake inherited [from Jacob Bryant and the speculative mythologists] made Eden come alive for him" (p. 240).

§**Caracciolo-Trejo, E.** "*Los poetas metafísicos; The Penguin Book of Latin American Verse; La poesía de Vicente Huidobro; William Blake, Visiones; Baroque poetry* [with J.P. Hill]." Essex Ph.D., 1976.

**Cao, Liang-cheng.** "Qing Ai de Xian Zhuang Shi Jian He Li Xiang--Bu Lai Ke Ai Qing Shi Lun Li Fen Xi: The reality, Practice and ideal of love--Ethical analysis of William Blake's love poems." *Changchun Gong Cheng Xue Yuan Xue Bao: Journal of Changchun Institute of Technology (Social Science Edition)*, XIV, 2 (2013), 76-78. In Chinese, with an abstract in English

"Blake's love ideal involves the love morals of the ideal human society."

**Cao, Liang-Cheng.** "'Si' Chu 'Ai' Mo [The Loss of Love and the Birth of Death]." *An Hui Wen Xue [Anhui Literature]*, No. 9 (2008), 202-4. In Chinese

A deconstructive reading of "The Garden of Love."

§**Caravaca, Fabrice.** "Ossuaire: William Blake et ses visions." *La Vie* (2010) In French

§**Cárcano, Enzo.** "El cuerpo como via Mystica en Algunos Textos de Blake y de Viel Temperly." *palabra*, No. 25 (2014), 87-92. Abstract in Spanish and English.

Héctor Viel Temperly is a prestigious Argentine poet.

**Carey, Alice.** *Clovernook or, Recollections of Our Neighborhood in the West. Second Series.* (N.Y.: Redfield, 1854) P. 361. <New York Public Library>

It was one of the most beautiful conceptions of Blake, displayed in those illustrations of the Night Thoughts which forever should cause his name to be associated with the poet's, that his [Death's] countenance who is called the Last Enemy, was all sweetness and pitying gentleness.

**Carey, Brycchan.** "Slavery and Romanticism." *Literature Compass* (February 2006). On line <[www.Blackwell-compass.com](http://www.Blackwell-compass.com) and [www.Blackwell-synergy.com](http://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*

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*Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003).

§**Cargnel, Gabriela.** "William Blake: itinerario en la noche. *Cantares de inocencia y experiencia y El Libro de Job.*" *Letra y espíritu : diálogo entre literatura y teología*, Cecilia Inés Avenatti de Palumbo, Hugo Rodolfo Safa (coords.) (Buenos Aires: Facultad de Teología UCA, 2003), 358-80 ISBN: 9504400272 In Spanish

**Cariou, Warren Gerald.** "Mixed media: Intention and contrariety in Blake's art." *DAI*, LIX (1999), 4433-4434A. Toronto Ph.D., 1998.

On his "use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art", with chapters on language, "Linearism", mirror metaphors, and mechanism.

**Carner, Frank K[enneth].** "Four Contexts for the Study of the Relationship of Text and Design in the Illuminated Books of William Blake." Toronto Ph.D., 1976. See *DAI*, XXXVIII (1978), 6138-9A. 211 ll.

It includes a "close reading of *Milton*".

§**Carnevale, Susana.** *Fotos tan íntimas: Emily Dickinson, William Blake, Jacques Lacan.* (Buenos Aires: Vinciguerra, 2010) 23 cm, 118 pp.; ISBN:

9789508437969 In Spanish

§**Carnevale, Susana.** "El loco Blake." In *Fotos tan íntimas: Emily Dickinson, William Blake, Jacques Lacan.* (Buenos Aires: Vinciguerra, 2010) 23 cm, 118 pp.; ISBN: 9789508437969 In Spanish

§**carnochan, w.b.** *Confinement and Flight: An Essay in English Literature of the Eighteenth Century.* (Berkeley, Los Angeles, London, 1977) Pp. 183-89. <BBS gives the author's name as "carno chan".>

§**Caro, Ann.** "William Blake (1757-1827): A Bibliographical Continuation to the Grolier Bibliography of 1921." London Diploma in Librarianship, 1963. 144 leaves.

A supplement to Geoffrey Keynes, *A Bibliography of William Blake* (N.Y.: The Grolier Club, 1921).

\***Carpenter, Caroline.** "Blake Society urges support for 'Jerusalem' cottage [in Felpham] buy." *The Bookseller* [online], 25 November 2014

§**Carr, J. Comyns.** "William Blake." In *The English School: Selections with Critical Introductions by Various Writers.* Ed. Ward. (N.Y.: Macmillan, 1880) The English Poets vol. 3: Addison to Blake

\*[**Carr, J. Comyns**] **J.C.C.** "William Blake." *Cornhill Magazine*, XXXI (1875), 721-736 ... <BB>

**Anon.**, "William Blake's Belief About Painting", *New York Times*, 4 July 1875, is from the *Cornhill Magazine*.

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**Carrick, John D.** "Blake the Painter and the Picture of Sir William Wallace." P. 152 of *The Laird of Logan, or Wit of the West: Being a Collection of Anecdotes, Jests, and Comic Tales*. (Glasgow: David Robertson; Edinburgh: Oliver and Boyd; London: Longman, **1835**) <Princeton>

"This artist was once requested to draw the likeness of Sir William Wallace: ... aspect of a demon" (Cunningham ¶37).

**Carroll, Robert P.** "Revisionings: Echoes and Traces of Isaiah in the Poetry of William Blake." Pp. 226-41 of *Words Remembered, Texts Renewed: Essays in Honour of John F.A. Sawyer*. Ed. Jon Davies, Graham Harvey, and Wilfred G.E. Watson. (Sheffield: Sheffield Academic Press Ltd, 1995) Journal for the Study of the Old Testament Supplement Series 1995.

It is "a simple meditation on aspects of the bible and aspects of Blake" (p. 239).

**Carson, Jamin.** "The Sublime and Education." *Journal of Aesthetic Education*, XL (Spring 2006), 79-93.

"Two poems that contain variations of the sublime are William Blake's 'Jerusalem' [from *Milton*] and Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner' "--"Jerusalem" "is an example of ceremonial oratory"; Blake is only on pp. 88-89.

**Carson, Ricks.** "Blake's INFANT SORROW." *Explicator*, LII (1994), 150-51.



In the phrase "to sulk upon my mothers breast", "'to sulk' [is] a perverse pun on 'to suck'".

**Carter, Peter**, *The Gates of Paradise* (1974) <BBS>  
REVIEWS

**David Wade**, "Blake and the Highland Clearances", *Times* [London], **12 May 1975**, p. 14 (Highland Clearances refers to a different book)

**E.B. Bentley**, "Vision in Fiction: Two Novels About William Blake", *Blake*, XII, 3 (**Winter 1978-79**), 209-10 (with another) <BBS>

§**Cary, Elisabeth Luther**. *The Art of William Blake: His Sketch-Book, His Water-Colours, His Painted Books*. (N.Y.: Moffat, Yard and Company, 1907) <BB> **B.** §([Charleston, South Carolina]: Nobu Press, 2010) 25 cm, xi, 56 pp., xlix leaves of plates; ISBN: 9781146920360

REVIEW

**John La Farge**, *Burlington Magazine*, XII, 60 (**March 1908**), 388-90 (a "careful" and "interesting analysis")

**Anon.**, "Appreciative Estimate of Blake's Art", *New York Times*, **4 July 1908**

\***Cary, Elisabeth Luther**. "An Extensive Series: William Blake, a Mystic With Clear Vision, Worked Diligently and Practiced Thrift." *New York Times*, 19 August 1928 <BB #1350, vMKN with different title>

W.A. White "gave them [the *Night Thoughts* drawings] ... last year to his daughter Mrs Emerson", who will give them to the British Museum Print Room, according to Keynes in

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"The London Times" [a journal which does not exist]. White allowed her "a quite prolonged study" of the *Night Thoughts* watercolours.

§**Casa, Marie.** "Scienza industriale e passione poetica: il *Sublime* Blake (1757-1827) di fronte all'interna corte del bello utilitarista piacevole dove regna Burke 1729-1787." *Quaderni di Lingua e Letterature*, XLIV (1997), 71-75. In Italian

§**Casey, Cheryl.** *Tyger, Tyger Burning Bright Journal: Famous Manuscripts, the Tyger.* (CreateSpace Independent Publishing Platform, 2014) 6 x 9", 200 pp. [sic]; ISBN: 9781500839703

Blake's poem is followed by "lined pages".

§**Cassill, V.A.** "The Folly & Imagination of Wm. Blake." *Iowa Defender*, V, 9 (20 November 1961). **B.** *December*, XXII (1981), 49-54. <BBS>

**Castanedo, Fernando.** "Blake, a vueltas con Dios." *El País (Babelia)* [Madrid], 22 September 2012, p. 2. In Spanish.

On Blake's visionary powers versus his mysticism.

**Castanedo, Fernando.** "Imaginación y naturaleza en William Blake." *VII Encuentro de la Ilustración al Romanticismo* (Cádiz: Universidad de Cádiz, 1994), 433-41 ISBN: 8477861838 In Spanish

**Castanedo, Fernando.** "Génesis y estructura de la ansiedad

de la influencia.” Tesis Doctoral, Universidad Autónoma de Madrid (1998), 459 pp.

Includes “Capítulo segundo, La adopción de un paradigma poético: William Blake”, pp. 71-156 and “Capítulo quinto, Deslectura de William Blake en *Poetry and Repression*”, pp. 363-408; In Spanish

<https://www.educacion.gob.es/teseo/mostrarRef.do?ref=202533>

Traces William Blake’s influence on Harold Bloom.

§**Castellani, Aldo.** “Montale e Blake: il caso dell’*Angelo Nero*.” *Strumenti critici* [Turin], XXI (2006), 447-52. In Italian

**Castellano, Katey Kuhns.** “Rage for Order: British Conservatism and Romantic Revolutionary Aesthetics.” *DAI* online. Duke Ph.D., 2006. 262 pp.

For “Edmund Burke, William Blake, William Wordsworth, and Samuel Taylor Coleridge, it is precisely their conservative and anti-modern commitments that led to their radical departures from ... conventions”. Chapter Three is on Blake.

**Castellano, Katey.** “‘The Road of Excess Leads to the Palace of Wisdom’: Alternative Economies of Excess in Blake’s Continental Prophecies.” *Papers on Language and Literature*, XLII, 1 (2006), 3-24.

§**Castillejo, Jorge.** “Notas sobre la poesia de William Blake.” *Razon y Fabula* [Santafe de Bagota], No. 29 (May-August 1972), 6-15. In Spanish

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§**Castoren, Gunnar.** "William Blake." *Svenska Dagbladet*, 11, 14 January 1909. In Swedish

§**Castro Hidalgo, Maria de los Ángeles.** "William Blake: Innocence in Childhood and Adulthood." *Repertorio Americano*, No. 17 (January-June 2004), 129-31.

**Caswell, Ian M.** "William Blake's belief regarding innocence with reference to the *Book of Thell* [sic] and various other poems from *The Songs Of Innocence And [of] Experience*." *Sagami Joshi Daigaku Kiyo* [*Journal of Sagami Women's University*], LXXI (2007), 141-44.

**Cates, W.L.R.** "Chronology." *Encyclopaedia Britannica*. Ninth Edition. (N.Y.: Henry G. Allen and Company, 1833), V, 744.

Under 1757 is "Birth of William Blake (died, 1827)."

§**Cauchi, F.** "The Cash Nexus of Blood and Iron in William Blake's *The Four Zoas*." *Southern Humanities Review*, XLVI, 2 (Spring 2012), 126-41.

§**Cavill, Paul, Heather Ward, et al.** "William Blake: Songs of Innocence and [of] Experience." Pp. 262-65 of their *The Christian Tradition in English Literature: Poetry, Plays, and Shorter Prose*. (Grand Rapids, Michigan: Zondervan, 2007)

**Cernuda, Luis.** §"William Blake." *Pensiamiento poético en la lirica inglesa (Siglo XIX)*. (Mexico [City]: Imprenta Universitaria, 1958) B. §*Pensiamiento poético en la lirica inglesa del siglo XIX*. (Madrid: Tecnos, 1986) Colección Metrópolis C. (Madrid: Tecnos-Aianza Editorial, 2002) Colección Neometrópolis In Spanish

The essay was also printed in *El matrimonio del cielo y del infierno*, tr. Soledad Capurro y prologo de Luis Cernuda (Madrid: Vissor, 1977) and §*El Matrimonio del Cielo y del Infierno y Cantos de Innocencia y de Experiencia*, tr. Soledad Capurro (Madrid, 1979) Colección Visor de Poesia Vol. 87. 210 pp. B. (Madrid, 1983) 210 pp. <BBS>

§**Cerovac, Branko, and Ivo Antič.** "Blake/Allison: ob razstavi kolografij in akvatint Dana Allisona, ZDA, v Malem salonu, org. Moderna galerija Rijeka, 2.--14.4.1991 ha Reki." *Likovne besede*, xix-xx (Avgust 1991), 85-86. In Slovenian

**Cerutti, Toni**, ed. *Da Blake al Modernismo: Saggi sulla eredità a romantica*. (Bari: Adriatica, 1993) Biblioteca di Studi Inglesi 59. 8°, 258 pp., no ISBN. In Italian

It consists of

**Toni Cerutti.** "Introduzione". Pp. 5-8.

**Luisa Pontrandolfo.** "Di alcune 'Cellule Orfiche' nel Mondo Poetico di William Blake." Pp. 11-31.

**Paolo Colaiacomo.** "Tel e Daisy." Pp. 33-42. (Comparison of *Thel* with *Daisy Miller*.)

**Toni Cerutti.** "'An Old Man's Frenzy': Riflessi Blakiani in Yeats." Pp. 43-64.

**Carla Marengo Vaglio.** "Joyce e Blake: 'Non call'Offichio ma Oltre l'Occhio l'Anima Daveva Guardame." Pp. 65-92.

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**Annamaria Sportelli.** "Blake nella critica Modernista." Pp. 93-108.

**Carla Pomaré.** "'A Broken Charm': *Christabel* e il Sacrificio della Parola." Pp. 109-40.

**Anna Maria Piglionica.** "*The Palimpsest of the Human Brain* di Thomas de Quincey." Pp. 141-54.

**Vittoria Infanti.** "*A Portrait of the Artist as a Young Man* tra Fiction e Autobiografia." Pp. 155-69.

**Erina Siciliana.** "William Butler Yeats: 'A Great Poet but a Dramatist Manqué'." Pp. 171-258.

**Cervo, Nathan A.** "THE GARDEN OF LOVE." *Explicator*, LIX, 3 (2001), 121-22.

About "Thou shalt not".

§**Chahina, Anis.** "Gibran entre W. Blake et Nietzsche." Doctorat d'Etat, Lyons, 1988. In French

\***Chainey, Graham.** "A site of literary pilgrims that deserves to be saved." *Brighton & Hove Independent* [online], 9 October 2014.

On the proposed sale of Blake's Cottage in Felpham.

§**Chambers, John.** "The Horse's Mouth: William Blake (1757-1827)." Chapter 6 (pp. 68-77) of his *The Secret Life of Genius: How 24 Great Men and Women Were Touched by Spiritual Worlds*. (Rochester, Vermont: Destiny Books, 2009)

**§Chambers, John.** "Victor Hugo, James Merrill and William Blake: Three Visionaries, One Vision." In *Conversations with Eternity* (1998) **B.** Revised and expanded in §*Victor Hugo's Conversations with the Spirit World: A Literary Genius's Hidden Life*. Introduction by Margin Ebon. Second Edition, revised and expanded (Rochester [Vermont]: Destiny Books, 2008)

**§Chambers, Leslie.** "The Swedenborgian influence on William Blake." *DAI*, LVI (1995), 3156C, 2 vols., 395 pp.. Open University (United Kingdom) Ph.D., 1993.  
Deals especially with the *Marriage and Songs*.

**Chambers, R., ed.** *The Book of Days: A Miscellany of Popular Antiquities in Connection with the Calendar including Anecdote, Biography, and History, Curiosities of Literature and Oddities of Human Life and Character*. In Two Volumes – Vol. II. 1832. Numerous Engravings. (London and Edinburgh: W. and R. Chambers [1832, i.e., 1862]) <Stanford>

Under 31 August is "John Bunyan": "Bunyan was buried in Bunhill Fields ... [with] William Blake, the visionary poet and painter, Thomas Stothard, and a host of others ..." (II, 288).

**Chandler, David.** "Blake's Man in the Iron Mask." *Notes and Queries*, CCXLII [NS XLIV] (1997), 321-22.

Details in *The French Revolution*, ll. 29-32, may derive from popular prints and a play; Blake's innovation is to make the Man in the Iron Mask still alive in 1789, though he was supposed to be a brother of Louis XIV (1638-1715).

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**Chang, Han-liang.** “Blake de shi zhong hua yu hua zhong shi [Blake’s Painting in Poetry and Poetry in Painting].” *Zhongghuo shibao* [*China Times*, Taipei], 9 April 1981, p. 8 (*Literary Supplement*). B. Pp. 205-10 of his *Bijao wenxue lilun yu shijian* [*Theory and Practice of Comparative Literature*]. (Taipei: Dongda tushu gongsi, 1986) In Chinese  
Description of Blake’s life, his engravings, paintings, writings, from a comparative point of view.

**Chapman, Gerald Wester, Jr.** "Anxious Appropriations: Feminism and Male Identity in the Writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.197 ll.

"In Chapter One, 'Blake's visions and Revisions of a Daughter of Albion,' I argue that contradictions in the character of Oothoon ... [in *Visions*] reflect the contradictory investments Blake had in the feminism of Mary Wollstonecraft, whose philosophical underpinnings Blake rejected but whose new vision of women Blake's own political project required."

§**Chapman, M.** "William Blake, Hubert Parry, and the Singing of 'Jerusalem'." *Hymn*, LXII, 2 (2011), 41-51.

§**Chapman, Wayne K.** “Blake, Swedenborg, and *A Vision*: A Case for Recombinate Influence.” Chapter 7 (pp. 154-85) of his *Yeats’s Poetry in the Making: Sing Whatever Is Well Made* (Basingstoke: Palgrave Macmillan, 2010)



§**Charbonneau, Léo.** "The songs of ... William Blake?" *University Affairs*, 3 November 2008.

"Dr. [Kevin] Hutchings puts Blake's poems to music", which are audible on his web-site.

§**Chatterjee, Debases.** "Blake's Lyrics: 'Plowman in Darkness' – A Study of Blake's Development as a Lyric Poet." Kolkata [India] University Ph.D., 1999. 194 pp.

§**Chatterjee, Visvanath.** *Four Romantic Poets: Blake, Wordsworth, Shelley and Keats.* (Kolkata [India]: Saha Book Company, 2005) 23 cm, 200 pp.

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§*Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], LVII, 2 (February 2006), 93-94

**Chatto, William Andrew.** *A Treatise on Wood Engraving Historical and Practical with Upwards of Five Hundred Illustrations Engraved on Wood by John Jackson. A New Edition with an Additional Chapter by Henry G. Bohn.* (London: Chatto and Windus, n.d. [?1840]) 4°

The frontispiece represents "Death's Door" (William Blake-W.J. Linton).

See John Jackson [and William A. Chatto], *A Treatise on Wood Engraving* (1839, 1861) <BB #1932> in which the 1839 edition has "Upwards of Three Hundred Illustrations" and that of 1861 has "145 additional wood engravings".

§**Chaucer, Geoffrey.** *Cuentos de Canterbury.* Traducción de Cándido Pérez Gállego, Prologo de Pedro Guardia Massó,

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Utilogo de William Blake (Barcelona: Circulo de Lectores [1997]) Biblioteca Universal, Clásicos Ingleses In Spanish

§**Chauvin, Danièle.** "Apocalypse romantique: William Blake et Victor Hugo." *Questione Romantica: Rivista Interdisciplinare di Studi Romantici*, II (1996), 89-100. In French

§**Chauvin, Danièle.** "A propos de deux aquarelles apocalyptiques de William Blake: le temps et l'éternité." In *L'Apocalyptisme* (Pau: Université de Pau et des Pays de l'Adour [?1986]) Cahiers de l'Université, NS, No. 10; Convergences, No. 3 In French

§**Chauvin, Danièle.** "Images de l'Apocalypse: William Blake et Victor Hugo." Grenoble Thèse de troisième cycle en Littérature Générale et Comparée, 1981 In French

§**Chauvin, Danièle.** "Londres dans l'oeuvre poétique de William Blake: La mémoire, le mythe et l'art." Pp. 19-30 in *La Mémoire des Villes: The Memory of Cities*. Ed. Yves Clavaron and Bernard Dieterle. (St Etienne: Université de Saint-Etienne, 2003) In French

Compares London and Jerusalem.

\***Chauvin, Danièle.** *L'Œuvre de William Blake: Apocalypse et Transfiguration*. (Grenoble: Ellug: Université Stendhal, 1992) 8°, 286 pp., 38 reproductions; ISBN: 2902709773 In French

Gilbert Durand, "Preface" (pp. 9-14). This is a "mythocritique" study of images and structures, with separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-60), "Le Spirale: les structures progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-64).

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).

It is based on her Thèse d'Etat.

#### REVIEW

**Robert Davreu**, *Romantisme*, No. 83 (1994), 115-16, in French ("lumineuse et convaicante")

§**Chauvin, Danièle**. "William Blake et l'Apocalypse: le verbe et l'image." Grenoble Thèse d'État en Littérature Générale et Comparée, 1987 207 ll. In French

Her *L'Œuvre de William Blake: Apocalypse et Transfiguration* (1992) is based on the Thèse d'Etat.

\***Chayes, Irene**. "Night Thoughts 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young." *Colby Quarterly*, XXXI (1995), 123-41.

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).

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**Chayes, Irene H.** "Picture and Page, Reader and Viewer in Blake's *Night Thoughts* Illustrations." *Studies in Romanticism*, XXX (1991), 439-71. <BBS>

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**D.V. E[rdman]**, *Romantic Movement* for 1993 (1994), 64-65 ("A valuable program from which all Blakeists can benefit")

**Chayes, Irene H.**, "Words in pictures: Testing the boundary: inscriptions by William Blake", *Word & Image*, VII (1991), 83-97 <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 90

**Chen, Guang-Ming.** "Wei Lian Bu Lai Ke de Shi Yu Hua [The Poetry and the Painting of William Blake]." *Zhong Guo Mei Shu Guan* [China's Art Gallery], No. 5 (2005), 96. In Chinese

**\*Chen, Guang-Ming.** "Wei Lian Bu Lai Ke de Shi Yu Hua [The Poetry and the Painting of William Blake]." *Zhong Guo Du Shu Bao* [China Reading Newspaper], 30 March 2005, 18. In Chinese

**Chen, Hong.** "Bu Lai Ke de 'Hu' de 'Tian Zhen Shi Yue Du' [An 'Innocent' of Blake's 'Tyger']." *Wan Guo Wen Xue Yan Jiu* [Foreign Literature Studies], No. 2 (2011), 79-85. In Chinese

A "naive" reading of "The Tyger" by "seeing the tiger as

a real animal in the first place". The poem's "realistic concern about animals" reflects Blake's thoughts on the issue of real innocence.

**Chen, Hui-Lan.** “Bu Lai Ke ‘Lun Dun’ Yu Hua Zi Hua Si ‘Zai Xi Min Si Qiao Shang’ zhi Bi Jiao [A Comparative Study of Blake’s ‘London’ and Wordsworth’s ‘Composed Upon Westminster Bridge 1802’].” *Su Zhou Jiao Yu Xue Yuan Xue Bao* [Journal of Suzhou Education College], XVIII; 1 (2001), 57-59. In Chinese

**Chen, Jian-Hua.** “Bei Mei Shu Shi Yi Wang De Fan Pan Zhe—Wei Lian Bu Lai Ke [The Rebel Forgotten by Art History—William Blake].” *Mei Shu Da Guan* [Art Panorama], No. 3 (2014), 52. In Chinese

About the development of Blake’s status in art history.

**Chen, Jing, and Li Zhang.** “Zhang Li, Qian Xi Wei Lian Bu Lai Ke Shi Ge de Yi Xiang Te Se [Analysis of Characteristic Images in William Blake’s Poems].” *Qing Nian Wen Xue Jia* [Young Writers], 27 (2012), 11. In Chinese

**Chen, Mei.** “Mei Li Yu Chou Lou—Hua Zi Hua Si He Bu Lai Ke Shi Zhong Lun Dun Xing Xiang [Beautiful and Ugly: On the Images of London in the Poems by Wordsworth and Blake].” *Yun Yang Shi Fan Gao Deng Zhuan Ke Xue Xiao Xiao Bao* [Journal of Yunyang Teachers' Training College], XXIII, 1 (Feb. 2003), 86-88. In Chinese

On the use of different images in the "London" poems by Wordsworth and Blake, attributing them to "the two poets' different points of view and different techniques."

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**Chen, Peng-hsiang.** “Social Satire and Humanitarianism in William Blake’s Poetry.” *Studies in English Literature & Linguistics* [Taipei], II (April 1977), 23-24.

Discussion of the two “Chimney Sweeper”s, the two “Holy Thursday”s, “The Little Black Boy”, and “London”.

**Chen, Run-Ping.** “Sheng Ming de Dui Zhi yu Rong He—Dui Bu Lai Ke de ‘Yang’ he ‘Hu’ de Jie Gou Xing Yue Du [Neither Lamb Nor Tyger: A Deconstructive Reading of ‘The Lamb’ and ‘The Tyger’].” *Jiang Su Ji Shu Shi Fan Xue Yuan Xue Bao* [*Journal of Jiangsu Teachers' Training University of Technology*], XXIII, 208; 9 (2008), 97-100. In Chinese

A deconstructive reading of “The Lamb” and “The Tyger” in terms of “the binary oppositions in the two poems”.

**Chen, Xiao-Ling.** “Lun Dun Shi Tian Tang Hai Shi Di Yu — Hua Zi Hua Si Yu Bu Lai Ke de Lun Dun Shi Bi Jiao [Is London Heaven or Hell: A Comparative Study of the Two London Poems by Wordsworth and Blake].” *Huang Shi Jiao Yu Xue Yuan Xue Bao* [*Journal of Huangshi Education College*], XXI, Issue 1 (March 2004), 54-57. In Chinese

An attempt to analyze the social differences between the two London poems by Wordsworth and Blake.

**Chen, Yang-Bo.** “Wei Lian Bu Lai Ke Shi Ge Lun Dun De Wen Ti Fen Ti [Stylistic Analysis of William Blake’s Poem ‘London’].” *Hai Wai Ying Yu* [*Overseas English*], No. 6 (2014), 170-71. In English

**Chen, Zhifan.** “Shi kong zhi hai—chenggong hu bian sanji zhi san [The Sea of Time and Space—Third Essay Written on the Side of Chenggong Lake].” *Lianhe bao* [United Daily News, Taipei], 8 January 1994, p. 37 (*Literary Supplement*). In Chinese

An account of his experience visiting exhibits of Blake’s poetry and painting. For a response, see Mu Yang.

**Chen, Zhifan.** “Wen dao yu mang [Seeking advice from an Ignorant Person].” *Lianhe bao* [United Daily News, Taipei], 1 November 1993, p. 37 (*Literary Supplement*). In Chinese

For a reply, see Mu Yang.

**Cheney, Sheldon.** “A Mystic in the Age of Enlightened Scepticism: William Blake.” Pp. 309-77 of *Men Who Have Walked with God: Being the Story of Mysticism through the Ages Told in the Biographies of Representative Seers and Saints with Excerpts from their Writings and Sayings*. (N.Y., 1945) <BB #1378>

The Blake section is reprinted in §*William Blake: A Mystic in the Age of Enlightened Skepticism*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 8.5” x 11”, 88 pp.; ISBN: 9781161595062

**Chernick, Aria.** “'Lawless, wingd & unconfind': Aesthetics and the possibility of justice in early British Romantic-era literature.” North Caroline (Greensboro) Ph.D., 2011. On ProQuest

About Helen Maria Williams, Mary Wollstonecraft, Godwin, and Blake.

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§**Chernik, Aria F.** "The 'Peculiar Light' of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime." *Romanticism and Victorianism on the Net*, No. 50 (2008).

**Chesterton, Gilbert Keith.** \**William Blake*. (London and N.Y., 1910) **B.** \*(London, 1920) The Popular Library of Art <BB> **C.** §(Havertown and Philadelphia, 1973) **D.** §(Folcroft, Pennsylvania, 1976) **E.** §\*(Norwood, Pennsylvania, 1977) **F.** \*(Philadelphia, 1978) **G.** (Darby [Pennsylvania]: Arden Library, 1980) 24 cm, viii, 210 pp., no ISBN (reprint of 1910 edition; "This is a limited edition of 150 copies") **H.** Tr. and ed. Francis Bourcier, introduction François Rivière. (Paris: Nouvelles Editions Oswald, 1982) 22 cm, 174 pp.; ISBN: 9782730401258 In French **I.** Tr. Kii Nakano as "William Blake." Chapter I (pp. 71-115) of *William Blake: Robert Browning: G.K. Chesterton: Chosaku shu* (Hyoden hen) 3 [*William Blake: Robert Browning: Collected Writings of G.K. Chesterton* Vol. III: *Critical Biography*]. (Tokyo, 1991) In Japanese <BBS> **J.** §*William Blake* (London: House of Stratus, 2000) Tr. Victoria León, prólogo Antonio Rivero Taravillo, epílogo de André Maurois. ([Seville]: Espuela de Plata, 2007) 17 cm, 246 pp.: ISBN: 97884951339 In Spanish **K.** (2010) 17 cm, 246 pp.: ISBN: 9788415177029 In Spanish **L.** In English. (Breinigsville [Pennsylvania]: Nobu Press, 2010) 25 cm, viii, 210 pp.; ISBN: 9781172347506 **M.** Tr. Lionel Forestier. (Paris: Gallimard, 2011) Le Cabinet des lettres (Paris) 17 cm, 168



pp.; ISBN: 9782070132072 In French **N.** *William Blake y otros temperamentos*. Tr. **Juan Antonio Montiel** and **Natalia Babasrovic**. (Santiago de Chile: Universidad Diego Portales, 2012) 8°, 208 pp.; ISBN: 9789563141801 In Spanish Life of Blake on pp. 17-137 **O.** §Charleston [South Carolina]: BiblioLife, 2014) 249 pp.; ISBN: 9781294784616

An excerpt appears as §"William Blake." In *The Chesterton Review* (The Light Within: The New Age and Christian Spirituality) XXVI, 1-2 (2000), 19-21.

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**Anon.**, "Chesterton on William Blake ...", *New York Times*, **9 April 1911** ("we doubt if ever Blake will again have an interpreter so amusing, so engaging, and so indisputably illuminating as G.K. Chesterton")

§*North American Review*, CXCIII, 66 (**May 1911**), 776-78

§**Anon.**, *Times Literary Supplement*, **6 July 1911** (with another)

**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**), 160-63, in Japanese

**Camillo Marks**, "Brillante, heterodoxo, clasificable", *El Mercurio* (Revista de los Libros) [Mexico] (**11 August 2013**), p. E14 In Spanish

\***Chesterton, G.K.** "William Blake and Inspiration." *Illustrated London News* (1929). B. Reprinted in pp. 78-81 of Chesterton's *A Handful of Authors*, ed. Dorothy Collins (N.Y.,

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1953). <BB>**C.** Tr. Akinobu Okuma as "William Blake to Reikan." *Yuriika: Eureka*, XXI, 9 (1989), 64-67. In Japanese <BSJ>

**Chevalier, Tracy.** "And did those feet ...." *Times* [London], 2 March 2007.

About research for her Blake novel.

**Chevalier, Tracy.** *Burning Bright*. (N.Y.: Dutton, 2007) 4°, 311 pp.; ISBN: 9780525949787 **B.** *L'Innocence*. Tr. Marie-Odile Fortier-Masek. (Paris: Quai Voltaire, 2007) 393 pp.; ([Paris:] Gallimard, 2008) Collection Folio 4772 18 cm, 423 pp. **In French** **C.** §*Ártalanok*. (Budapest: Gespen Könyvkiadó, 2007) 21 cm, 431 pp.; ISBN: 9639574977+ **In Hungarian** **D.** §*Siim kwa Sôk'ôsa*. Tr. Chin Yi. (Seoul: Pich'ae, 2007) 21 cm, 435 pp.; ISBN: 8992036504 **In Korean** **E.** *Plameni Sjaj*. Tr. Trajsi Ševalieje. (Beograd: Laguna, 2007) 20 cm., 336 pp.; ISBN: 9788674366431 **In Serbian** **F.** §*Oskold och enfarenhet*. Tr. Anne Strandberg. (Stockholm: B. Wahlström, 2007) 22 cm, 335 pp.; ISBN: 9132333606 **In Swedish** **G.** §(N.Y.: Penguin, 2008) A Plume book 21 cm, 336 pp., ISBN: 9780452289079 **H.** §*Brændende ild: Roman*. ([Kopenhagen:] Jen Tas, 2008) Also as Audiobook. **In Danish** **I.** §*De onschuld*. Tr. Mireille Vroege. (Amsterdam: De Boekerij, 2008) 22 cm, 383 pp. **In Dutch** **J.** §*Der Lieder des Mr. Blake Roman*. Tr. Ursula Wulferkamp. (Berlin, 2008) 22 cm, 397 pp. **In German** **K.** *Płonął ogień twoich oczu*, Tr. Zofia Uhrynowska-Hanasz. (Warszawa: Albatros, 2008) 24 cm, 311 pp.; ISBN: 9788373596900 **In Polish** **L.** §*Tigr, svetlo goriaschchii*. Tr.

Treisi Sheval'e. (St Petersburg: Domino: Moskva: Eksmo, 2008) *Mona Lisa* [series] 373 pp. In **Russian M.** §*El Maestro de la Inocencia*. Tr. José Luis López Muñoz. (Barcelona: Lumen, 2008) 24 cm, 373 pp. ISBN: 978426426416469 In **Spanish** It is also available as an E-book, an Audiobook, and on CD. **N.** §*Bo'er be-or*. Tr. Edna Shemash. (Or Yehudah: Zemorah-Bitan, 2009) 332 pp. In **Hebrew O.** §*Der Lieder des Mr. Blake Roman*. Tr. Ursula Wulferkamp. (Rheda-Wiedenbrück Gütersloe: RM-Buch-und-Medien-Vertrieb, 2009) 22 cm, 397 pp. In **German P.** *Das Mädchen mit den funkelnden Augen historischer Roman*. Tr. Ursula Wulferkamp. (Berlin: List, 2010) List-Taschenbuch No. 60940 19 cm, 397 pp.; ISBN: 9783548609409 In **German Q.** §*El Maestro de la Inocencia*. Tr. José Luis López Muñoz. (Barcelona: Deboisillo, 2009) 19 cm, 375 pp.; ISBN: 9788483468852 In **Spanish**

A novel in which Thomas Kellaway, a Windsor Chair maker, comes from Piddletrenthide, Dorsetshire, to work for Thomas Astley's Circus and live during March 1792-July 1793 at 12 Hercules Buildings next door to William Blake, of whom he and his family see something.

#### REVIEWS

§**Anon.**, "Chevalier's Burning Bright, but Lethem says, You Don't Love Me Yet", *Library Journal*, CXXXI, 18 (2006), 50(a pre-publication puff)

§\***Sarah Emily Miano**, "A radical in the garden", *Times* [London], 3 March 2007, p. 6

§**Giles Waterfold**, *Spectator*, No. 9317 (10 March 2007), 40.

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**Jonathan Keates**, *Times Literary Supplement*, **16 March 2007**, p. 19 (with five other novels)

§\***Nicholas Delbanco**, “Innocence and Experience: Two children spark the imagination of William Blake”, *Book World*, **18 March 2007**, p. 6

§**Chevrier, Jean-François**, "William Blake: la démonologie romantique." Chapter III of his *L'hallucination artistique: de William Blake à Sigmar Polke*. (Paris: Editions L'Arachnéen, 2012) 23 cm, 683 pp.; ISBN: 9782952930291 In French

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§**Tristan Trémeau**, *Critique d'art* (2013) In French

**Child, Mrs. D.L [Lydia Maria Francis]**. “Good Wives. No. I. – Mrs. Blake, wife of William Blake.” *Ladies Pocket Magazine*, Part 2 (1833), 1-5. **B.** “Mrs. Blake, Wife of William Blake.” Pp. 128-33 of her *Good Wives* (Boston, 1833) **C.** §Reprinted in pp. 125-28 of L. **Maria Child**, *Biographies of Good Wives* (N.Y. and Boston, 1846) **D.** Third Edition, Revised (N.Y. and Boston, 1847) Francis and Co.’s Cabinet Library of Choice Prose and Poetry. **E.** *Biographies of Good Wives*. (London and Glasgow, 1849) Pp. 123-28. **F.** (Boston and N.Y., 1850) **G.** §(Boston and N.Y., 1855) <BB> **H.** “Blake, Mrs, Wife of William Blake.” Pp. 124-28 of *Biographies of Good Wives*. Eighth Edition, Revised (N.Y.: C. S. Francis and Co., 1859) **I.** *Married Women: Biographies of Good Wives* (N.Y., 1871) Pp. 124-28. <BB>

§**Childers, Joseph.** "Opposing the Paradigm: The Example of Blake." *Dalhousie Review*, LXVI (1986), 201-10.

**Chilton, Martin**, Digital Culture Editor. "Royal Wedding: Jerusalem triumphant at Kate and Will's Wedding: Stars of stage and screen tweet to hail William Blake's famous hymn, which was performed at the royal wedding in Westminster Abbey." *Telegraph* [London], 29 April 2011.

"And did those feet ...", "first composed by William Blake" and "later written to music ... by Sir Charles Hubert Hastings Parry", "was made the official anthem of the England football team" in 2000, and in 2008 "the Roman Catholic Dean of Southwark, the Very Rev Colin Slee, advised ... that the hymn would not be sung because it was 'not in the glory of God'".

§**Chiramel, P. Jose.** "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies*, XVII (1995), 25-47.

§**Cho, Nancy Jiwon**, and **David Worrall.** "William Blake's Meeting with Dorothy Gott: the Female Origins of Blake's Prophetic Mode." *Romanticism*, XVI, 1 (2010), 60-71.

§**Chong, Cue-huan.** "'Bard's Song': Blake, Hayley, and the Milton Connection." *Milton Studies: The Journal of Milton Studies in Korea*, VII (1997), 257-95.

§**Chong, Cue-Huan.** "[Blake's Poetics of Self-Liberation and Holistic Imagination]." *Yonguhyongmoonhak* [Journal of

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*English Language and Literature*] [Seoul, South Korea], XLIV (1998), 275-98. 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), 119-49. In Korean, with an English summary

**Choon, Ban Kah.** “William Blake and the Ontology of Romanticism.” *Focus, the Magazine of the Literary Society of the University of Singapore*, No. 1 (1967), 42-51.

**Chou, Man-wen.** “A Study of William Blake’s *Songs of Innocence* and *Songs of Experience* Reflecting the Two Contrary States of the Human Soul.” *Taipei shangyie zuanke xuebao* [*Journal of National Taipei College of Business*], III (January 1974), 223-53.

A detailed analysis of “The Lamb”, “The Tyger”, “Holy Thursday”, “The Chimney Sweeper”, “Nurse’s Song”, “Infant Joy”, “The Divine Image”, and “The Human Abstract”.

§**Christensen, Rupert.** *Once More with Feeling: A Book of Classic Hymns and Carols.* ([London:] Short Books [?2007]).

An excerpt about the “Jerusalem” hymn from *Milton* appeared as “The Story behind the Hymn”, *Telegraph* [London], 27 September 2007, online>.

§**Chossegros, Aurélia.** "Le Site à la loupe: The William Blake Archive." *L'Observatoire Critique*, 17 January 2007. In French, with an English abstract

§**Church, Michael.** “The Story Behind: Jerusalem.” *Times Educational Supplement*, 28 March 2003, p. 15

On the background of the “Jerusalem” lyric from *Milton*.

\***Churton, Tobias.** *Jerusalem: The Real Life of William Blake* (London: Watkins, 2015) 8°, xxxix, 360 pp., 44 reproductions; ISBN: 9781780287508

**Michael Eavis**, "Foreword" (p. xi).

**Frank van Lamoén**, "Foreword" (pp. xiii-xiv).

What is new about this biography? There is a leit motif of Freemasonry as a context ("was Blake a Freemason? In short, we do not know" [p. 70]) and a surprising amount from the papers of the author's ancestor Archdeacon Ralph Churton (1754-1831), which serves merely for context -- Trafalgar, Waterloo, Napoleon returns, and the like. The Moravianism of Blake's mother (pp. 13-25)<sup>905</sup> is properly emphasized.

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<sup>905</sup> G.E. Bentley, Jr, *William Blake in the Desolate Market* (2014), 12-13. Some of Churton's "facts" are curiously askew. *Poetical Sketches* is said to have "eleven quarto pages" (p. 99) rather than 76 pp.; "His *Songs of Innocence* [1789] ... were not apparently available until 1794" (p. 145); the "shadowy female" on *Europe* pl. 4 is said to be "shameless" rather than "nameless" (p. 212); *For the Sexes* was issued "at an unknown date between 1806 and 1818" (p. 336), though all copies are watermarked 1825-26 except for one watermarked 1818; Fuseli is quoted as saying that the Blakes "live together with a servant" (p. 245), but Fuseli

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Churton strongly disapproves of Blake having become an engraver ("The awful truth" [p. 62]), partly because engravers were not as well-paid as the most fashionable painters -- "as an engraver, he received scraps" (p. 108) [but for Blake's engraving of "The Fall of Rosamond" (1783) Thomas Macklin paid £80, and for three other plates of the same size in 1782-83 he may have paid as much or £320 in all].<sup>906</sup>

§**Ciez, Kathleen Ann.** "Blake's *Milton*: Re-fabricating the Metaphor of the Female." Florida Ph.D., 1993. 72 leaves [sic]

§**Ciampi, Fausto.** "Le introduzioni ai *Songs of Innocence and of Experience* di William Blake: Sulle soglie dell'ispirazione romantica." *Anglistica Pisana*, 1/2 [Pisa] (2004), 21-56. In Italian

§**Ciseri, Ilaria.** *Il Romanticismo: 1780-1860: La Nascita di una Nuova Sensibilità: Joseph Wright of Derby, Heinrich Füßli, Francesco Goya, Jacques Louis David, William Blake ....* (Milano: Mondadori, 2003) In Italian **B.** §*Romanticism*

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said "with.<sup>t</sup> a servant" (*BR* (2) 71).

<sup>906</sup> G.E. Bentley, Jr, *William Blake in the Desolate Market* (2014), 12-13. Some of Churton's "facts" are curiously askew. *Poetical Sketches* is said to have "eleven quarto pages" (p. 99) rather than 76 pp.; "His *Songs of Innocence* [1789] ... were not apparently available until 1794" (p. 145); the "shadowy female" on *Europe* pl. 4 is said to be "shameless" rather than "nameless" (p. 212); *For the Sexes* was issued "at an unknown date between 1806 and 1818" (p. 336), though all copies are watermarked 1825-26 except for one watermarked 1818; Fuseli is quoted as saying that the Blakes "live together with a servant" (p. 245), but Fuseli said "with.<sup>t</sup> a servant" (*BR* (2) 71).



*1780-1860: The Birth of a New Sensibility: Joseph Wright of Derby, Heinrich Fuseli, Francisco Goya, Jacques-Louis David, William Blake.* (N.Y.: Barnes and Noble, 2004) 32 cm, 399 pp.; ISBN: 9780760759417 C. §*Le Romantisme 1780-1860: La Naissance d'une Nouvelle Sensibilité.* (Paris: Gründ, 2004) In French

A picture book with scattered references and reproductions of Blake, Fuseli, and the sixteen other artists named on the title page.

**\*Clark, David L.** "Against Theological Technology: Blake's 'Equivocal Worlds'." Pp. 164-222 of *New Romanticisms: Theory and Critical Practice*. Ed. David L. Clark and Donald C. Goellnicht. (Toronto, Buffalo, London: University of Toronto Press, 1994) Theory/Culture [series]

"Blake retains the classical metaphysical opposition of essence and existence, but crucially displaces its moral valuations" (p. 165). His essay "Visibility Should Not Be Visible" in *Wordsworth Circle* (1994) says it is part of "Against Theological Technology", but the latter does not seem to refer to the "Visibility" essay

**\*Clark, David L.** "How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's *Pity*." Chapter 7 (pp. 106-33, 167-73) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal and Kingston:] McGill-Queen's University Press, 1992)

"Pity" "stands in a striking revisionary relationship with its Shakespearean source" (p. 106).

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**Clark, David L.** "'Visibility Should Not Be Visible': Blake's Borders and the Regime of Sight." *Wordsworth Circle*, XXV (1994), 29-36.

About the *Job* engraving of "When the Morning Stars Sang Together". It is said to be part of his essay "Against Theological Technology ..." in *New Romanticisms*, but the latter does not seem to refer to it.

**Clarke, John C.** *The God of Shelley and Blake*. (London, 1930) **B.** (N.Y., 1966) 21 pp. <BB #1396> **C.** (Folcroft Edition, 1973) 4<sup>o</sup>, 36 pp.

The 1973 edition is "Limited 100 copies".

**Clark, Kenneth,** *Blake and Visionary Art* (1973) <BB #B1390>

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\***Jean H. Hagstrum**, *Blake Newsletter*, VIII, 4 (Spring 1975), 143-44

**Clark, Lorraine,** *Blake, Kierkegaard, and the Spectre of Dialectic* (1991) <BBS> **B.** §(Cambridge: Cambridge University Press, 2009) ISBN: 9780521110471+

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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 (February 1992), 9-10 (it is "problematic in several major respects")

**Anon.**, *Virginia Quarterly Review*, LXIX (1992), 12  
("succeeds brilliantly and in unexpected ways")

**Michael Fisher**, *Wordsworth Circle*, XXIV (1993), 230-32 (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)

**Peter Kitson**, *Year's Work in English Studies*, LXXII (1993), 279-80 ("lucid and intelligent", but "it denies the historic specificity of the writers")

**David Fuller**, *Literature & Theology*, VIII (1994), 331-32 ("Blake is made to seem more like Kierkegaard than he really is")

**Jeremy Tambling**, *Modern Language Review*, LXXXIX (1994), 457-58 ("this insightful and clever piece of reasoning actually moves in a very traditional path")

**Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-5 (along with Behrendt and Mee; Clark sets out a "subtle and clearly presented argument")

**François Piquet**, *Etudes anglaises*, XLVII (1994), 478-79, in French (a work of "érudition précise")

§ *Journal of Religion*, LXXIV (1994), 144-45

§ **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), 694-96

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**Stephen L. Carr**, *Eighteenth Century ... Bibliography*,  
NS XVI for 1991 (1998), 262

**\*Clark, Madeline.** "The Theosophy of William Blake." *Sunrise Magazine* (December 2000-January 2001) online. B. "De Theosofie van William Blake." <http://www.theosofie.net/sunrise/sunrise2001/meijuni2001/blake.html>, 14 September 2006. In Dutch

§**\*Clark, Roger.** "O Clouds Unfold!" *Independent* [London], 3 June 1997, Supplement, pp. 6-7.  
Interest in Blake is high.

**Clark, S.H.** "Blake's *Milton* as Empiricist Epic: 'Weaving the Woof of Locke'." *Studies in Romanticism*, XXXVI (1997), 457-82.

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. 138-87) of his *Sordid Images: The Poetry of Masculine Desire*. (London and N.Y.: Routledge, 1994)

It concerns Rousseau's *Emile*, Mary Wollstonecraft's response to it, and especially *Visions* and *Jerusalem*; "Blake's work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity".

**\*Clark, Stephanie Brown, M.D.** "Behaviour, Biology and William Blake: the History of a Paradigm Shift." *Humane Medicine*, IX (1993), 189-200.

"Much of what Blake wrote and drew ... seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).

**Clark, Steve.** "Blake." *Year's Work in English Studies*, LXXX (Covering work published in 1999) (2001), 455-65.

**Clark, Steve.** "'Visionary Forms Dramatic' in Blake and Baillie." Pp. 321-51 of *Yuruginaki Shinnen: Igitoku Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki. (Tokyo: Sairyusha, 2012)

**Clark, Steve, and Masashi Suzuki, ed.** *The Reception of Blake in the Orient*. (London, and N.Y.: continuum, 2006) 4<sup>o</sup>, xii, 348 pp., 61 reproductions (many of lamentable quality); ISBN: 0862490077

**Steve Clark and Masashi Suzuki.** "Introduction." Pp. 1-13. (*"Blake in the Orient ... adopts the central postulate that the text means what it will become"* [p. 2].)

**Part I: The Orient in Blake:  
The Global Eighteenth Century.**

**David Worrall.** "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject." Pp. 17-28. (*"Thel's refusal ... to join the mode of life offered to her by Clay, Lilly and Cloud is a specific refusal of Swedenborg's doctrine of conjugal love"* [p. 18].) The essay also appears

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silently in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006).

**Kazuya Okada.** “‘Typhon, the lower nature’: Blake and Egypt as the Orient.” Pp. 29-37. (“Blake’s knowledge of Egyptian iconography among other Egyptian backgrounds can be inferred to fundamentally motivate him in the formulation of his own mythology” [p. 30].)

**\*Keri Davies.** “Rebekah Bliss: Collector of William Blake and Oriental Books.” Pp. 38-62. (A densely factual essay which suggests that Blake and Rebekah Bliss may have had “some personal acquaintanceship” which gave Blake access to her remarkable library [p. 58].)

**\*Mei-Ying Sung.** “Blake and the Chinamen.” Pp. 63-76. (The flourishing trade in English pottery by firms like Spode and 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. 104-20. (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. 121-33. (“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. 134-44. (“Blake acquired his knowledge of Indian scenery and culture under the guidance of Hayley who had a good collection of Oriental literature” [p. 143].)

**Tristanne J. Connolly.** “The Authority of the Ancients: Blake and Wilkins’ Translation of the *Bhagvat-Geeta*.” Pp. 145-58. (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. 161-71. (“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. 172-80. (An analysis of “the last five plates of *Milton*, with reference to Yanagi’s approach to Blake” [pp. 173-74]).

**Kazuyoshi Oishi.** “An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in early-twentieth-century Japan.” Pp. 181-94. (“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. 212-15.

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**\*Yumiko Goto.** “**Individuality and Expression: The Shirakaba Group’s** Reception of Blake’s Visual Art in Japan.” Pp. 216-33.

**Part III: Blake in the Orient:**

**Later Responses**

**Jeremy Tambling.** “Blake’s Night: Tanizaki’s Shadows.” Pp. 237-45. (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. 246-59.

**\*Peter Otto.** “Nebuchadnezzar’s Sublime Torments: William Blake, Arthur Boyd and the East.” Pp. 260-71. (“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. 272-78.

**Jason Whittaker.** ““Walking thro’ Eternity’: Blake’s Psychogeography and other Pedestrian Practices.” Pp. 279-87. (Presents a “theoretical perspective on Blake’s map-making through some of the viewpoints offered by [Iain] Sinclair”, *Lights Out for the Territory* (1997); “Los is engaged in ... visionary reterritorialization” particularly in *Jerusalem* pl. 45 [pp. 278, 285].)

**John Phillips.** “Blake’s Question (from the Orient).” Pp. 288-300.

**Elinor Shaffer.** “Afterword.” Pp. 301-2.

All the essays save Sato’s and perhaps Shaffer’s were presented at the *International Blake Conference*, q.v.



REVIEWS

**Donald Richie**, “William Blake, well traveled through the imagination of all”, *Japan Times*, **28 May 2006**  
**M.F. Lowe**, *Literature and Theology*, XXI (2007), 330-32 and online (**20 August 2007**)

**Hiroko Nakamura**, *Roman Ha Kenkyu* [*Essays in English Romanticism*], No. 31 (2007), 89-94, in Japanese

**Akira Fujimaki**, *Studies in English Literature* [of the English Literary Society of Japan], XLIX (2008), 108-16

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVII (2008), 726 ("a marvellous introduction to Blake's effect on Japanese culture")

**Mark Lussier**, *European Romantic Review*, XI, 1 (February 2010), 131-37 (with two others)

**Clark, Steve**, and **Jason Whittaker**, ed. *Blake, Modernity and Popular Culture*. (Basingstoke and N.Y.: Palgrave Macmillan, 2007) 8°, x, 240 pp.; ISBN: 9780230008441

A collection of essays, preceded by Clark and Whittaker, “Introduction: Blake, Modernity and Popular Culture.” Pp. 1-11.

**G.A. Rosso**. “Popular Millenarianism and Empire in Blake’s *Night Thoughts*.” Pp. 12-25.

**David Worrall**. “Blake in Theatreland: Fountain Court and its Environs.” Pp. 26-38. (Blake ignored the rowdy singing at the Coal Hole at the corner of Fountain Court and the Strand and instead “chose to illustrate the Book of Job” [p. 37].)

**Colin Trodd**. “Emanation and Negations of Blake in Victorian Art Criticism.” Pp. 39-57.

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**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. 100-12.

**Mark Douglas.** “Queer Bedfellows: William Blake and Derek Jarman.” Pp. 113-26. (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. 127-39. (Salman “Rushdie himself lists *The Marriage* as a seminal text in the development of the oppositional standpoint presented in *The Satanic Verses*” [p. 128].)

**Christopher Ranger.** “Friendly Enemies: A Dialogical Encounter between William Blake and Angela Carter.” Pp. 140-50.

**Mark Lussier.** “Blake beyond Postmodernity.” Pp. 151-62.

**Wayne Glausser.** “What is it Like to be a Blake? Psychiatry, Drugs and the Doors of Perception.” Pp. 163-78. (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. 179-91. (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. 205-20. (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 (December 2007), 36-38

**Hatsuko Niimi,** *Igirisu Romanha Kenkyu* [*Essays in English Romanticism*], XXXIII (2009), 135-39 in Japanese

**Jason Whittaker,** *Year's Work in English Studies* [for 2007], LXXXVII, 1 (2009), 731-32

\***Clark, Steve,** and **David Worrall,** ed. *Blake in the Nineties* (Basingstoke: Macmillan Press Ltd, 1999) 8°, xiii, 240 pp.; ISBN: 0333681606. B. (N.Y.: St. Martin's Press, Inc., 1999) ISBN: 0312220545

Essays from the conference at St Mary's University College, Strawberry Hill, in July 1994:

**Steve Clark** and **David Worrall.** "Introduction." Pp. 1-6. ("*Blake in the Nineties* is an assessment of Blake's own work in the 1790s but also a consideration of critical debates during the 1990s" [p. 1].)

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**\*Robert N. Essick.** "Blake and the Production of Meaning." Pp. 7-26. ("Blake from let us say 1804 onwards, became an increasingly tonal printmaker" [p. 21], as seen particularly in *Jerusalem* copy C.)

**Joseph Viscomi.** "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60. **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v. (The "essay focuses on Blake's allusions to printmaking" in pl. 10-11, 14-17, and 20 [p. 28], as a sequel to his "The Evolution of *The Marriage of Heaven and Hell*", *Huntington Library Quarterly* [1997] and "The Lessons of Swedenborg: or, The Origin of William Blake's *The Marriage of Heaven and Hell*" in *Lessons of Romanticism*, ed. Thomas Pfau and Robert Gleckner [1998].)

**Edward Larrissy.** "Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake." Pp. 61-77. (Particularly on "imposition" and "impose" as printers' terms.)

**Stephen C. Behrendt.** "'Something in My Eye: Irritants in Blake's Illuminated Texts.'" Pp. 78-95. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 547-54.

**Nelson Hilton.** "What has *Songs* to do with Hymns?" Pp. 96-113. (A learned comparison of Blake's *Songs* with the hymn tradition.)

**Angela Esterhammer.** "Calling into Existence: *The Book of Urizen*." Pp. 114-32. ("This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in *The Book of Urizen*" [p. 114].)

**Clark, Steve.** "'Labouring at the Resolute Anvil': Blake's Response to Locke." Pp. 133-52. ("An attempt to redefine the

relation between Blake and Locke"; "Blake's mythology is most compelling where it incorporates its apparent adversary most directly" [pp. 133, 149].)

**Michael Ferber.** "Blake and the Two Swords." Pp. 153-72. (About Blake's responses to war.)

**Marsha Keith Schuchard.** "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?" Pp. 173-93. ("Blake made occulted defences of radical Illuminist Masonry and coded attacks upon conservative Grand Lodge Masonry" [p. 174].)

**David Worrall.** "Blake and 1790s Plebian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [p. 194].)

**Keri Davies.** "Mrs Bliss: a Blake Collector of 1794." Pp. 212-30. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors" [p. 212].) (This is the beginning of Chapter II of his thesis "William Blake in Contexts" [2004].)

#### REVIEWS

**Sheila A. Spector,** *Blake*, XXXV (2001), 26-30 ("the anthology projects an expanded mode of critical thought" [p. 29])

**Margaret Storch,** *Modern Language Review*, XCVI, 1 (January 2001), 165-66 (with another) (a summary of the 12 essays)

**Morton D. Paley,** *Romanticism*, VIII, 1 (2002), 90-93 (especially on Essick, Viscomi, and Keri Davies)

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**\*Clark, Steve, and David Worrall, ed.** *Blake, Nation and Empire*. (Basingstoke and N.Y.: palgrave macmillan, 2006) 8<sup>o</sup>, xii, 263 pp.; ISBN: 9780333993149

**Steve Clark and David Worrall.** “Preface.” P. ix. (“The present volume grew out of the 2000 William Blake conference held at Tate Britain”.)

**Steve Clark and David Worrall.** “Introduction.” Pp. 1-19. (“Above all, the book wishes to challenge the still powerful orthodoxy of a retreat from radical engagement into visionary other-worldliness” [p. 5].)

**Saree Makdisi.** “Immortal Joy: William Blake and the Cultural Politics of Empire.” Pp. 20-39. (“Blake was basically the only major poet of the late-eighteenth and early nineteenth centuries who categorically refused to dabble in recognizably Orientalist themes or motifs” [p. 24].)

“A longer and much more elaborate version of this essay appears as one of the chapters in my book *William Blake and the Impossible History of the 1790s*” (2003).

**David Worrall.** “Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject.” Pp. 40-62. (In *Thel*, “Blake ... creates a satiric critique of the Wadstrom project”, described in Wadstrom’s *Plan For A Free Community Upon The Coast Of Africa* [June 1789], which was “to be run entirely on the principles of conjugal love as outlined by Swedenborg” [pp. 50, 42].)

The essay also appears silently in Steve Clark and Masashi Suzuki, ed., *The Reception of Blake in the Orient* (2006).

**Jon Mee.** “Bloody Blake: Nation and Circulation.” Pp. 63-82. (“The sudden infusion of blood into his poetry [especially *Urizen* (1794) pl. 1-5] suggests that he read it [John Brown,

*The Elements of Medicine*(May 1795)] or knew something of it” [p. 74].)

**Susan Matthews.** “Blake, Hayley and the History of Sexuality.” Pp. 83-101. (Deals with “the ways in which Blake writes about sex and texts by Fuseli and William Hayley”, particularly Hayley’s *Essay on Old Maids* [1785] [p. 88].)

**James Chandler.** “Blake and the Syntax of Sentiment: An Essay on ‘Blaking’ Understanding.” Pp. 102-18.

**Morris Eaves.** “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” Pp. 119-35. (“In proposing to cut out the middle man, Blake produces a business plan distinct from both Reynolds’s [lectures] and Boydell’s [Shakspeare Gallery]” [p. 125].)

**Christopher Z. Hobson.** “‘What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” Pp. 136-52. (“As he grew older, ... he increased his attention to male and female homosexuality in texts and art” [p. 139].)

**Andrew Lincoln.** “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” Pp. 153-66. (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. 167-85. (In *Jerusalem* (1804[-1820?]), the “central attitude ... is of an abrasive brand of Protestant nationalism formed in opposition to France and Catholicism”, and “precise links with the preaching of Edward Irving”, and “Thus *Jerusalem* should be read ... as a text specifically of the 1820s” [pp. 171, 172, 181].)

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**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. 201-13. (“Irish history is the contemporary matrix that shaped not just Erin, but also Blake’s treatment of British/biblical analogies and the construction of ... the emanation” [p. 209].)

**Joseph Viscomi.** “Blake after Blake: A Nation Discovers Genius.” Pp. 214-50. **B.** Also accessible in his “Collected Essays on Blake and His Times”, q.v. (He focuses on “the pictorial record” of “pre-Gilchrist” Blake, particularly the “recently discovered [in Yale in summer 1989] album titled *Blake: Proofs, Photos, Tracings*, compiled by W.J. Linton” and the technique of kerographs “that Linton had invented in 1861 ... the nature and aesthetic of his new reproductive process affected the kinds of work selected and excluded for reproduction, the result of which was to emphasize Blake the printmaker and poet rather than painter” chiefly because kerographs could not reproduce tone well [p. 215].)

The essay first appeared online on 8 March 2003 at <http://sites.unc.edu/viscomi/blakeafterblake.html>.

REVIEWS

§**M.F. Lowe**, *Literature and Theology*, XXI (2007), 330-32 and online (20 August 2007)

§**Morton D. Paley**, *European Romantic Review*, XX (2009), 418-29 (with another)

**Julia M. Wright**, *Romantic Circles* (19 January 2009 online



**Steven Goldsmith**, *Studies in Romanticism*, XLVIII  
(2009), 527-33 ("useful")

**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXVII (2008), 726-28

\***Clark, Steve**, and **David Worrall**, ed. *Historicizing Blake*.  
(Basingstoke: Macmillan; N.Y.: St Martin's Press, 1994) 8°;  
ISBN: 0333568192

According to Clark and Worrall, "Preface" (p. xi) "The essays collected here were given, in earlier forms, at the conference 'Historicizing Blake' held at St Mary's College, Strawberry Hill, Twickenham, on 5-7 September 1990." A number of the essays are scarcely related to Blake.

**Steve Clark** and **David Worrall**. "Introduction." Pp. 1-23.

**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

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reconstitute them on the basis of spiritual causes" [p. 73].) Material from the essay is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Philip Cox.** "'Among the Flocks of Tharmas': *The Four Zoas* and the Pastoral of Commerce." Pp. 86-104. ("A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts" [p. 86].)

**Mary Lynn Johnson.** "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." Pp. 105-24. (A densely-packed analysis of the origins of atomistic philosophy; in particular, "Voltaire ... was probably the main source of Blake's inaccurate equation of Newtonian science with mechanism and atheism" [p. 113].)

**D.W. Dörrbecker.** "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." Pp. 125-46. ("A historical reconstruction of the ideological tenets that were at stake in the engravers' claims for their admission to full membership in the Royal Academy" [p. 127], with evidence chiefly from Sir Joshua Reynolds and Sir Robert Strange.)

**Helen Bruder.** "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*." Pp. 147-58. (An attack upon the "patriarchal" "critical establishment", exemplified by the "almost rabid ferocity" of Robert F. Gleckner, which concludes that in "this luminously woman-centred poem" "Blake is exploding stereotypical notions of youthful femininity by pushing them to their limits and hence revealing their absurdity" [pp. 148, 149, 156]. A version of the essay

appears with the same title as Chapter 2 in her *William Blake and the Daughters of Albion* [1997].)

\***John Beer.** "Blake's Changing View of History: The Impact of the Book of Enoch." Pp. 159-78. (The possibilities that Blake's Enoch designs may be earlier than 1821 and that "his writing of *Milton*" may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [February 1801] [p. 173]. The reproductions include six for the apocryphal Book of Enoch.)

#### REVIEWS

**Michael Grenfell,** *Journal of the Blake Society at St James*, I (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book")

§**Jason Whittaker,** *BARS Bulletin and Review*, No. 9 (November 1995), 19

\***Clark, Steve, Tristanne Connolly, and Jason Whittaker,** ed. *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture.* (Basingstoke and N.Y.: palgrave macmillan, 2012) 23 cm, xiii, 309 pp.; ISBN: 9780230280335

Steve Clark, Tristanne Connolly, and Jason Whitaker. "Blake 2.0: Introduction." Pp. 1-10.

#### Part I Blakean Circulations

**1 Mark Lussier.** "Mirrored Text/Infinite Planes: Reception Aesthetics in Blake's *Milton*." Pp. 13-26. (He explores "the wide spectrum of possible reception and response dynamics" [p. 13].)

**2 Peter Otto.** "'Rouze up O Young Men of the New

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Age!': William Blake, Theodore Roszak, and the Counter Culture of the 1960s-1970s." Pp. 27-40.

**3 \*Roger Whitson.** "Digital Blake 2.0." Pp. 41-55.

**4 Shirley Dent.** "'Rob & Plunder ... Translate & Copy & Buy & Sell & Criticise but not Make': Blake and Copyright Today." Pp. 56-68. (Largely concerned with the William Blake Archive.)

**5 Angus Whitehead.** "'New matter': Mona Wilson's *The Life of William Blake 85 Years On*." Pp. 69-88. (He explores "the troubling and hitherto unexplored complexity of Mona Wilson's 'popular' 1927 biography of Blake" [p. 69] with many biographical details and an account [pp. 78-80] of the differences in the editions of 1927, 1932, 1948, and 1971.)

**Part II Blake and Visual Art**

**6 Colin Trodd.** "Celebration and Censure: William Blake and Stories of Masterliness in the British Art World, 1930-59." Pp. 91-101. (He proposes that "Blake's relation to masterliness became the rocket fuel for his take-off in art historical and curatorial discourses" [p. 92].)

**7 Mei-Ying Sung.** "Blake and Surrealism." Pp. 102-19.

**8 \*Mark Crosby.** "'The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." Pp. 120-31. (Concerned especially with Eduardo Paolozzi and Helen Martins.)

**9 Philippa Simpson.** "'Mental Joy & Mental Health / And Mental Friends & Mental Wealth': Blake and Art Therapy." Pp. 132-45.

**Part III Blake in Film and Graphic Arts**

**10 Susan Matthews.** "'And *did* those feet?': Blake and the

Role of the Artist in Post-War Britain." Pp. 149-61.

**11 Mark Douglas.** "Film in a Time of Crisis: Blake, *Dead Man*, *The New Math(s)*, and *Last Days*." Pp. 162-74.

**12 Matthew J.A. Green.** "'The end of the world. That's a bad thing right?': Form and Function from William Blake to Alan Moore." Pp. 175-86. (Concerned with comics and graphic novels.)

#### Part IV Blake in Music

**13 Keri Davies.** "Blake Set to Music." Pp. 189-201.

"Appendix 13.1. Blake Set to Music: Selected Recordings." Pp. 202-8.

**14 Steve Clark and James Keary.** "'Only the wings on his heels': Blake and Dylan." Pp. 209-29.

**15 Tristanne Connolly.** "'He Took a Face from the Ancient Gallery': Blake and Jim Morrison." Pp. 230-47.

**16 David Fallon.** "'Hear the Drunken Archangel Sing': Blakean Notes on 1990s Pop Music." Pp. 248-62.

**17 Jason Whittaker.** "Mental Fight, Corporeal War, and Righteous Dub: The Struggle for 'Jerusalem', 1979-2009." Pp. 263-73.

#### REVIEWS

\***Grant F. Scott**, *Blake: An Illustrated Quarterly*, XLVII, 4(Spring 2014), 51-54 ("most of the essays read like standard reception studies", pace the editors)

**Masashi Suzuki**, *Igirisu Romanha Kenku* [*Essays in English Romanticism*], XXXVIII (2014), 85-88. In Japanese

**Clark, Thomas.** "The Art of Poetry VIII: Allen Ginsberg", *Paris Review*, No. 37 (1966), 13-55. <BB> Excerpts appear

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in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 519-23.

§**Clarke, Jay A.**, ed. *Landscape, Innovation, and Nostalgia: The [Sir Edward G.] Manton Collection of British Art*. (New Haven: Yale University Press, Distributed for the Sterling and Francine Clark Art Institute, Williamstown [Massachusetts], 2012) 311 pp.

A collection of essays, including one on Blake. Neither Sir Edward G. Manton nor the Sterling and Francine Clark Institute is recorded by Butlin.

**Clarke, John Henry**, M.D.; Alfred Tressider Sheppard. "Was Blake Insane?" *Sunday Times* [London], 26 July 1926.

Clarke says that, insane or not, "Blake's spiritual voice is becoming daily more audible, more insistent, and more clear"; Sheppard says that "'Manic-depressive insanity' is the technical name for the complaint which gave us Blake's poems and his pictures"; the Ed. says plaintively: "This correspondence must now cease."

**Clayton, Ellen C.** *English Female Artists*. In Two Volumes. (London, 1876) I, 370-75, II, 406. **B.** Ruskin's letter is reprinted in *The Letters of John Ruskin*. Volume I, 1827-1869. (Vol. XXXVI of *The Works of John Ruskin*. Ed. E.T. Cook and Alexander Wedderburn. Library Edition) (London and N.Y., 1909) P. 110. <BB #1400A-B, omitting the 11 paragraphs about Catherine Blake in Vol. I>

§\***Clayton, Ellie.** *Divine Economy With Illustrations by*

*William Blake*. (2014) A free e-book.

**Clutton Brock**, Alan Francis, *Blake* (1933) <BB>

REVIEWS

**Anon.**, "William Blake", *Times* [London], **30 May 1933**, p. 5

§**Anon.**, *Times Literary Supplement*, **24 August 1933**, p. 558

§**Cockburn, Andrew**. "'The Furnaces of Affliction become Fountains of Living Water': A Psychotherapist Looks at William Blake." *Winnicott Studies*, No. 5 (1990).

§**Cody, John**, "A Grain of Sand." In *The Visual Arts and Medical Education*. Ed. Geri Berg. (Carbondale: Southern Illinois University Press, 1983)

Includes a discussion of Blake's "Elohim Creating Adam".

§**Cogan, Lucy Nicole**. "William Blake's Bible of Hell, and the Fall into Materialism and Language." Cambridge Ph.D., 2010. 271 ll.

**Cogan, Lucy**. "William Blake's *The Book of Los* and the Female Prophetic Tradition." *Romanticism*, XXI, 1 (April 2015), 48-58.

"Blake's mythopoeia reveals an intimate familiarity" with the "distinct female prophetic tradition" (p. 48). She is concerned particularly with Eno in *The Book of Los* (1795).

§**Cogeval, Guy**. "L'Apocalypse selon William Blake." *Beaux*

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*Arts Magazine* (1999). In French

**Cohen, Adam Max.** "Genius in Perspective: Blake, Einstein and Relativity." *Wordsworth Circle*, XXXI (2000), 164-69.

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), 540-66 <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
91

§**Cohen, Michael.** "Engaging Metaphors: Comparative Figures in Hogarth and Blake." Pp. 49-76 of his *Engaging English Art: Entering the World in Two Centuries of English Painting and Poetry*. (Tuscaloosa: University of Alabama Press, 1987) <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90),  
128

**Cohn, Jesse S.** "Blake's THE MENTAL TRAVELLER." *Explicator*, LVIII, 3 (2000), 130-33.

The poem is "a description of a cyclical world".



**Colaiacono, Paola.** "La figura dell'antico." Vol. II, pp. 237-45 of *Bologna, la cultura italiano e le letterature straniere moderne: Atti del Congresso Internatiozionale "Bologna, la cultura italiana et le letterature straniere moderne, Bologna 17-22 ottobre 1988"*. Ed. Vita Fortunati. (Ravenna: Longo, 1992) Alma Mater Studiorum Sæcularia Nona In Italian  
On classical antecedents especially for *The Book of Thel*.

***Colby Library Quarterly***  
**Volume XIII**  
**(1977)**

[with essays by **Heppner, Rose, Warren Stevenson, Sutherland, and Warner**] <BBS>

REVIEW

§**Bevis Hillier**, *Times Literary Supplement*, 17  
February 1978, p. 212

\***Cole, William.** "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation." *Modern Philology*, XCVI, 4 (May 1999), 485-91.

A third copy of "Albion Rose" [E] in the second state (1804) has been found in an anonymous collection near Barcelona with a mysterious inscription apparently by Blake (not reproduced).

§**Colebrook, Claire.** *Blake, Deleuzian Aesthetics and the Digital*. (London, N.Y.: Continuum, 2012) ISBN: 9781441155337

An intensely theoretical book which "explores three claims through the concept of Incarnation" and "hapticity".

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**Mark Lussier**, *Blake: An Illustrated Quarterly*, XLVII, 3 (Winter 2013-14), 6 ¶ (a "well-written and energetic" book which "breaks open new critical spaces", about which there is "much to admire", but it will "perhaps not [be] pleasing to all Blake scholars" such as Lussier)

§**Colebrook, C.M.** "John Milton, William Blake and the History of Individualism." Edinburgh Ph.D., 1992.

§**Colebrook, Claire.** "The End of Redemption and the Redemption of Ends: Apocalypse and Enlightenment in Blake's Prophecies." *SoRA*, XXVII, 1 (March 1994), 79-92.

**Coleman, Deirdre, and Peter Otto**, ed., *Imagining Romanticism* (1992) <BBS>

**J.M.Q. Davies**, "Blake's *Paradise Lost* Designs Reconsidered", is adapted in Chapter III of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

**Coleridge, John Duke.** *The Necessity of Modernism in the Arts, Especially When Devoted to the Service of Religion, ... Read at the Quarterly Meeting at the [?Exeter] College Hall, October 7, 1853.* <Bodley> [This is the heading; there is no title page.]

"We have lost, and cannot regain, for the Church the powers of Sir Joshua and Flaxman, of Blake and Turner; but we have great artists still left." (p. 13)

The heading describes the author as "John Duke

Cambridge, Esq., M.A., Barrister at Law, late Fellow of Exeter College, Oxford." John Duke Coleridge (1820-94), First Baron Coleridge (1873), lawyer, M.P., was a great-nephew of the poet.

**Collins, J. Churton.** "The 'Quarterly Review' and Mr. Andrew Lang." *Times Literary Supplement*, 23 May 1902, pp. 148-49.

"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

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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, 133-35) of *D.H. Lawrence and Tradition*. Ed. Jeffrey Meyers. (Amherst: University of Massachusetts Press, 1985)  
Concerns "Lawrence as writing within the Blake tradition".

§**Colté-Bak, Nathalie**. "Spiritual Transfers: William Blake's Iconographical Treatment of John Bunyan's *The Pilgrim's Progress*." *Bunyan Studies*, No. 16 (2012), 32-51.

**Colvin, Sidney**. *Memoirs & Notes of Persons & Places 1852-1912*. (N.Y.: Charles Scribner's Sons, 1922), 250-51

Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist's *Life* and Rossetti's reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of

Blake's poem "London" from the *Songs of Experience*:-

In every cry of every man  
In every infant's cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear,--  
and so forth.

§**Comfort, Alex.** "Individuative Cosmologies – Blake." Pp. 119-23 of his *I and That: Notes on the Biology of Religion*. (London: Mitchell Beazley Publishers; N.Y.: Crown Publishers, 1979)

**Connolly, Tristanne.** "Nourished with milk ye serpents': Blake, Infant Nursing, and Female Bloods." Pp. 353-79 of *Yuruginaki Shinnen: Igitisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki. (Tokyo: Sairyusha, 2012)

**Connolly, Tristanne Joy.** "Reading Bodies in William Blake's 'Jerusalem'." *DAI*, LX (2000), 4438A. Cambridge Ph.D., 1999.

She "examines images of the human body in Blake's designs and verse".

Her *William Blake and the Body* is based on the thesis.

\***Connolly, Tristanne J.** *William Blake and the Body*. (Houndmills and N.Y.: Palgrave, 2002) xvii, 249 pp.; ISBN: 0333968484

Based on her Cambridge dissertation (1999)

REVIEWS

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- \*Thomas Frosch**, *Blake*, XXXVIII (2004-2005), 102-7  
(the book "is more notable for its highlighting of  
issues, questions, and complexities than for  
persuasive or vivid formulations" [p. 106])
- Jeffrey Longacre**, *College Literature*, XXXI, 2 (2004),  
197-99 (the book is "not for the uninitiated" but "a  
must for Blake scholars" [p. 199])
- Jeremy Tambling**, *Modern Language Review*, XCIX  
(2004), 752-54 (with another) ("Connolly's work  
most certainly convinced this reader" [p. 754])
- Mark Lussier**, *Wordsworth Circle*, XXXV (2004 [April  
2005]), 168-69 (with 3 others)
- Jason Whittaker**, *Year's Work in English Studies*,  
LXXXIV (2005)
- W.B. Gerard**, *Eighteenth-Century Book Reviews*  
*Online*, 13 July 2009

**\*Connolly, Tristane J.** "William Blake and the Spectre of  
Anatomy." Pp. 19-42 of *The Influence and Anxiety of the*  
*British Romantics: Spectres of Romanticism*. Ed. Sarah  
Ruston With Assistance by Lidia Garbin. (Lewiston [N.Y.],  
Queenston [Ontario], Lampeter [Wales]: Edwin Mellen  
University Press, 1999) Salzburg Studies in English  
Literature: Romantic Reassessment Volume 143

It is concerned with "dissection and its depiction in art"  
and in John and William Hunter and William Cowper (1666-  
1709), anatomist and surgeon; "Blake's use of anatomical  
imagery is critical, transformational, even antagonistic" (p.  
19).

§**Conway, Moncure.** "William Blake." *Fortnightly Review*, NS III (February 1868), 216-17.

§\***Cook, Jon.** "Blake's London." *Tate*, No. 23 (Winter 2000).  
On "London" and "Mayday in London" from *The Wit's Magazine*.

**Cooper, Andrew.** "Apocalypse Now: The Lives of William Blake." *ANQ*, VI (1993), 79-89.

"For Blake, the meaning of history is at once transcendental and immanent" (p. 81).

**Cooper, Andrew M.** "Freedom From Blake's Book of Urizen." *Studies in Romanticism*, XLVIII (2009), 187-218.

**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.

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**Cooper, H.F.** "The relationship between the texts and the designs of William Blake's *Songs of Innocence and of Experience*." *Index to [British] Theses*, XXV (1977), 7 (#5468). Southampton M.Phil.

[**Cooper, Joe and Edna.**] "Did You Know that the Mother of William Blake (1757-1827) Was a Moravian[?]" *Moravian History Magazine*, No. 20 (18<sup>th</sup> and 19<sup>th</sup> Century Personalities) (September 2001), 31.

§**Copeland, Ann.** "Works and Digital Resources in the Catalog: Electronic Versions of *Book of Urizen*, the Kelmscott Chaucer and *Robinson Crusoe*." *Classification Quarterly*, XXXIII, 3-4 (2002), 161-80.

**Copley, Barbara A.** "'Imagination Is Existence': The Psychology of William Blake." *Comprehensive Dissertation Abstracts Ten Year Cumulation 1973-1982* (Ann Arbor: University Microfilms International, 1984), XXXV, 71. State University of New York (Buffalo) Ph.D., 1980.

Not in *DAI*.

§**Corbett, William.** "William Blake." *World Poets*, I (2000).

**Cords, John N.** "'Word, work, & wish': Labor and Productivity in William Blake." University of Michigan Ph.D., 2011. 335 pp.

About "the political valence of labor in William Blake's aesthetic practice".



**\*Coren, Giles.** "To the rescue of a cockney prophet: Peter Ackroyd tells Giles Coren why William Blake is unjustly neglected." *Times* [London], 11 September 1995.

Ackroyd says that "in fiction you have to tell the truth. In biography you can make things up."

§**Cormack, Alistair.** "Blake the Irishman." Chapter Four (pp. 72-86) in his *Yeats and Joyce: Cyclical History and the Reprobate Tradition* (Aldershot, Hants, and Burlington, Vermont: Ashgate, 2008)

§**Cormack, Alistair.** "J.G. Ballard and William Blake: Historicizing the Reprobate Imagination." In *J.G. Ballard: Visions and Revisions*. Ed. Jeanette Baxter and Rowland Wymer (Basingstoke and N.Y.: Palgrave Macmillan, 2012)

§**Coman, B.J.** "William Blake and the Rawleigh's Man." *Quadrant* [Sydney, Australia], LI, 1/2 (January-February 2007), 72-75.

A "Rawleigh's man" is an Australian outback travelling salesman.

§**Connolly, Tristanne Joy.** "Giant Forms: Reading Bodies in William Blake's *Jerusalem*." Cambridge Ph.D., 1999.

**Cooper, Andrew M.** "Freedom from Blake's *Book of Urizen*", *Studies in Romanticism*, XLVIII (2009), 187-218.

A longer version appeared as Chapter 6 ("Freedom from *The Book of Urizen*") in Cooper's *William Blake and the Productions of Time* (2013).

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**Cooper, Andrew M.** *William Blake and the Productions of Time*. (Farnham, Surrey, and Burlington, Vermont: Ashgate, 2013) 4°, xiv, 348 pp., 36 black-and-white reproductions; ISBN: 9781409444411

"Two or three pages from Chapter 2 ['Seeing Voices in *Songs of Innocence*'] were co-authored with Michael Simpson" in "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking", *Wordsworth Circle*, XXX (1999), 125-31, and "A shorter version of Chapter 6" ("Freedom from *The Book of Urizen*") appeared as "Freedom from Blake's *Book of Urizen*", *Studies in Romanticism*, XLVIII (2009), 187-218 (p. xiv).

"This book ... is a biography ... of the life allegory disclosed by his [Blake's] developing poetic practice" (p. xv).

REVIEWS

**Mark Crosby**, *Review of English Studies*, LXVII, 273  
(**June 2014**) ("intriguing readings of Blake's  
particular formulation of time as an eternally  
recurring moment")

**James Rovira**, *Journal for Eighteenth Century Studies*,  
XXXVIII, 3 (**Sept 2015**), 472-74

**Steven Vine**, *BARS Review*, 45 (**2015**) (with another)

**Cooper, Andrew M.**, and **Michael Simpson**, "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking", *Wordsworth Circle*, XXX (1999), 125-31.

"Two or three pages" were reprinted in Chapter 2 ("Seeing Voices in *Songs of Innocence*") of Cooper's *William Blake and the Productions of Time* (2013).

§**Corby, James.** "Blake, Yeats, Larkin: Nihilism and the Indifferent Consolation of Post-Romanticism." *New Questions on Literary Criticism*, ed. Efe Duyan (Istanbul: DAKAM Publishing, 2012), 159-69.

§**Cornils, Ingo.** "Furchtbare Symmetrien. Romantische Verwandtschaften im Werk der Dichter-Maler Hermann Hesse und William Blake." *Arcadia: Internationale Zeitschrift für Literaturwissenschaft*, XLVI, 1 (July 2011), 149-66. On line, in German

"An intermedial comparison and an analysis of shared motifs and themes in the works of William Blake and Hermann Hesse"; Hesse's work is a "continuation of Blake's visionary mysticism".

§**Correa Urquiza, Martín.** "William Blake: Dulce Corazón Satánico." *Cáñamo: La revista de la cultura del cannabis*, n° 130 (octubre 2008), 58-59. In Spanish

§**Corti, Claudia.** "Blake e Hume: schiave delle passioni?" *Mnema: Per Line Falzon Santucci*, ed. Paola Pugliatti. (Messina: Armando Siciliano, 1997), 165-70. In Italian

§**Corti, Claudia.** "Blake, Cartesio e il vortice." In *Semeia: Itinerari per Marcello Pagnini*. Ed. L. Innocenti, F. Marucci et P. Pugliatti. (Bologna: Il Mulino, 1995) In Italian

§**Corti, Claudia.** "Blake contro Newton, demiurgo del colore." In *Dipingere l'idea: Interpretazioni tra poesia e pittura*. Ed. F. Biasutti. (Ancona: Il Lavoro editoriale, 1996)

In Italian

**Corti, Claudia.** "Blake, Goethe e le arti sorelle." Pp. 191-202 of *Il Primato dell'Occhio: Poesia e pittura nell'età di Goethe*. Ed. Emilio Bonafatti and Maria Fancelli. (Roma: Artemide Edizioni, 1997) "Proteo" 41 In Italian

Concerned with "Arti sorelle o arte composita?" (p. 198).

§**Corti, Claudia.** "Dell'infinito al finito: Lostrano percorso iniziatico del 'Thel' di W. Blake." *Rivista di Letterature Moderne e Compare*, LIII, 2 (2000), 147-65. In Italian

On mysticism.

§**Corti, Claudia.** "Il dialogismo intertestuale di William Blake (l'esempio di 'Visions of the Daughters of Albion')." *La Collina*, IX-XI (1994). In Italian

§**Corti, C.** "'Fuga per canonem': lo slittamento dei valore nella disseminazione romantica: L'Esempio di William Blake." In *Il Giudizio di Valore e il Canone Letterario*. Ed. Loretta Innocenti. (Roma: Bulzoni, 2000) In Italian

Papers presented at a conference in 1997 at Sant'Arcangelo di Romagna, Forlì, Italy.

§**Corti, Claudia.** "L'inutile fatica di creare: il Demiurgo, Blake e Urizen." In *Gli amici per Nando: Giornata di studi in onore di Fernando Ferrara*. Ed. L. Curti e L. Di Michele. (Napoli: I.U.O, 1998) In Italian

**Corti, Claudia.** "Il Perdono comme Paradigma Escatologico nelle 'Visioni' et nei 'Libri Profetici' di William Blake." Pp. 121-41 of *Interpretazione e Perdonno*. Ed. Giuseppe Galli. (Genova: Marietti, 1992) Atti del Dodicesimo Coloquio sulla Interpretazione, Macereta 18-19 Marze 1991. Pubblicazioni della Facoltà de Lettere e Filosofia, Università degli Studi di Macerata 60. In Italian

**Corti, Claudia.** *Il primo Blake: Testo e sistema* (1980) In Italian <BBS>

REVIEW

§**Serena Cenni**, *Rivista di Letterature Moderne e Compare*, XXXI (1980), 313-15, 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 Compare 4°, 249 pp.; ISBN: 887781442X In Italian

It consists of "Introduzione: William Blake nel canone romantico" (pp. 5-18) and three parts: "Linguaggi e Discorse" (pp. 19-88), "Transgressioni e Prococazioni" (pp. 99-148), and "Filosofi' Amici" (especially Descartes, Newton, and Hume) (pp. 153-244).

The 16 much reduced black-and-white Figures include *Visions* pl. 1-11 with no identification of the original.

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§**Corti, Claudia.** "William Blake: la mitopoiesi come esperienza visionaria." In *William Blake et la mitopoiesi*. Ed. A. Frintino. (Pistoia: Brigata del Leoncino, 1997) In Italian

§**Corti, Claudia.** "William Blake, ovvero: C'è passione e passione." Pp. 117-33 of *Le passioni tra ostensione e riserbo*. Ed. Romana Rutelli e L. Villa. (Pisa: ETS, 2000) Memorie e Atti di Convegno In Italian

Compares Blake with Hume's "Of the Passions".

§\***Corty, A.** "William Blake, l'événement." *Connaissance des Arts*, No. 638 (May 2006), 125. In French

**Cosby, Charles Carlyle, III.** "Indo-Tibetan Buddhist perspectives on William Blake's 'Songs of Innocence and of Experience'." California Institute of Integral Studies Ph.D., 2015 190 pp.

\***Coughlan, Sean.** "School librarian finds fake Blake poem." *New York Times*, 19 June 2013.

Thomas Pitchford discovered that "Two Sunflowers Move into the Yellow Room" in Nancy Willard's *A Visit to William Blake's Inn* (1981) was "widely attributed to William Blake, [and was] included in school reading lists" as by Blake, particularly in the United States.

§\***Coupe, Lawrence.** "Rewriting the Cosmos: The Radical Vision of William Blake." *English Review*, VII, 3 (February 1998), 38-41.

§**Courthope, William John.** "Democracy and Lyric Poetry, Scottish and English." Vol. VI, pp. 52-83 of his *A History of English Poetry*. (London and N.Y.: Macmillan, 1895-1910). B. §(London: Macmillan and Co., 1922-1925) C. §(N.Y.: Russell and Russell, 1962)  
Said to concern Blake.

§**Coverley, Merlin.** "William Blake (1757-1827) and the New Jerusalem." In his *Occult London; The Pocket Essential Guide*. ([No place]: Summersdale Publishing, 2008) An e-book

[**Cox, George Valentine.**] *Jeanette Isabelle: A Novel*. In Three Volumes. (London: John Richardson, 1837)  
<Harvard>

He reminded himself of the supernatural visions which used to trouble the fancy of the celebrated painter, Blake, who illustrated the Night Thoughts – but in vain: his was no fancied vision ... [III, 173].

\***Cox, Judy.** *William Blake; The Scourge of Tyrants*. (London: Redwords 2004) Revolutionary Portrait Six 12°, 96 pp.; ISBN: 1872208215 B. \**William Blake: Flagelo de tiranos*. Tr. Gemma Galdón. (Madrid: Ediciones de

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Intervención Cultural, 2006) 12º, 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), 103-10  
 (“A very readable book [which] is excellent on  
 contemporary context”, though with “frequent  
 grammatical errors and typos” and frequent  
 “attempts to impose upon Blake too rigorous a  
 socialist reading” [pp. 107, 103])

**Cox, Kenyon.** "William Blake." Pp. 127-32 of his *Old Masters and New: Essays in Art Criticism*. (N.Y., 1905)  
<BB> B. (N.Y.: Duffield, 1908). C. §(Freeport [N.Y.]:  
 Books for Libraries Press [1969]). D. §([Whitefish,  
 Montana]: Kessinger Publishing, 2006).

**Cox, Philip.** "Blake, Hayley and Milton: A Reassessment." *English Studies*, LXXV (1994), 430-42.

"Wittreich's version of Blake's patron [in *Angel of Apocalypse*] ultimately fails" (p. 430) because he does not  
 sufficiently account for Hayley's ambiguity about Milton; the  
 essay scarcely concerns Blake.

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXV  
 for 1994 (1997), 391-92 (Cox corrects Wittreich)

**Cox, Stephen**, *Love and Logic: The Evolution of Blake's Thought* (1992) <BBS>



REVIEWS

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
91

**Angela Esterhammer**, *Blake*, XXVII, 3 (Winter 1993-94) 84-86 ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries")

**Peter J. Kitsch, John Whale, and Susan Matthews**, *Year's Work in English Studies*, LXXIII for 1992 (1995), 362 ("the major book on Blake this year")

**Kathleen Lundeen**, *European Romantic Review*, V (1994), 127-31 ("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), 331-32

**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.

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**Craig, Robin Kundis.** "Romantic transformations: The poetics of change and history in a context of mythography and science." *DAI*, LIV (1993), 937A. California (Santa Barbara) Ph.D., 1993.

About Blake, Wordsworth, Coleridge, Shelley, and Byron.

**Craik, George L[illie] and Charles Mac Farlane.** *The Pictorial History of England During the Reign of George the Third: Being a History of the People, As Well As a History of the Kingdom ...* (London: Charles Knight, 1843) Vol. III, p. 751. <Harvard>

A paragraph under engravers: "It is not denied that this vigorous mind was diseased".

**Cranston, Maurice.** *The Romantic Movement.* (Oxford and Cambridge [U.S.A.]: Blackwells, 1994). Pp. 52-56.

§**Crawford, Joseph.** "I Beheld Milton with Astonishment': The Case of William Blake." In his *Raising Milton's Ghost: John Milton and the Sublime of Terror in the Early Romantic Period.* (London and N.Y.: Bloomsbury Academic, 2011) Warwick Interdisciplinary Studies in the Humanities

**Crehan, Stewart.** *Blake in Context* (1984) <BBS>

"Producers and Devourers" is reprinted in *William Blake*, ed. John Lucas (1998), and pp. 104-6 are reprinted as "'The Tyger' as a Sign of Revolutionary Times" on pp. 32-33 of *William Blake: Comprehensive Research and Study Guide*,

ed. Harold Bloom (2003) and pp. 73-79 as "The Social System of 'London'" on pp. 45-57 of Bloom.

REVIEWS

§**Frank Stack**, *Times Higher Education Supplement*, **4 May 1984**, p. 24 (with another)

§**Paul Hamilton**, "From the Position of Dissent", *Times Literary Supplement*, **15 June 1984**, p. 674 (with 4 others)

§**T. Hoagwood**, *Choice*, XXII (1984), 266

§**T. Hoagwood**, *Choice*, XXII (1984), 266

**D[avid] V. E[rdman]**, *Romantic Movement ... Bibliography for 1984* (1985), 101

**Stuart Peterfreund**, *Blake*, XIX, 3 (Winter 1985-86), 113-16

For responses, see **Crehan**, "Blake, Context and Ideology", *Blake*, XX (1986-87), 104-7, and **Peterfreund**, "Reply to Stewart Crehan", pp. 108-9 <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), 559-61

**Crehan, Stewart**. "William Blake." Chapter 4 (pp. 119-49) of *The Romantic Period*. Ed. David B. Pirie. Volume 5 of the Penguin History of Literature. (London, N.Y., Ringwood [Victoria], Toronto, Auckland: Penguin Books, 1994)

A responsible general account, focusing on the *Songs*

\***Crespo Martín, Bibiana**. "El Libro de Artista de ayer a

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hoy: seis ancestros del Libro de Artista contemporáneo. Primeras aproximaciones y precedentes inmediatos." *Arte, individuo y sociedad*, XXVI, 2 (2014), 311-28. In Spanish

Pp. 317-19 are about Blake's printing method and *Songs of Innocence* as precursors of Artist's Books.

**\*Cripps, Charlotte.** "William Blake's [Felpham] cottage for sale." *Independent* [London], 18 July 2014.

**Crisman, William C.** "Blake's 'The Crystal Cabinet' as a Reworking of Thomson's *The Castle of Indolence*." *English Language Notes*, XXIX (1991), 52-59 <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 91-92

**Crisman, William.** "Songs named 'Song' and the Bond of the Self-Conscious Lyricism in William Blake." *ELH*, LXI, 3 (1994), 619-33.

"The series of 'Songs,' then, would seem a statement of what can go wrong in writing lyric poetry" (p. 623).

REVIEW

**I[rene] H. C[hayes]**, *Romantic Movement* for 1994 (1995), 43 (a summary)

**Critchley, Julian.** "Indians' Success." *Times*, 7 February 1969.

Review of a BBC television program about Blake.

§**Crnjanski, Milos.** “Viljem Blejk [William Blake].” *Srpski Književni Glasnik*, XXII, 2 (16 September 1927), 157-58. In Serbian

**Crocco, Francesco.** "Conclusion: William Blake's Prophecies and the Limits of Nationalism." Pp. 182-91 of his *Literature and the Growth of British Nationalism: The Influence of Romantic Poetry and Bardic Criticism*. (Jefferson [North Carolina]: McFarland and Company, 2014)

§**Cronin, Grover, Jr.** “William Blake.” In his *The Romantic Poets*. (N.Y.: Monarch Press, 1963) Monarch Review Notes

**Cronin, Richard.** "William Blake and Revolutionary Poetry." Chapter 2 (pp. 48-60, 203-4) 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

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assizes and resulted in three convictions (sentenced to three months imprisonment for two, one unknown) and one case abandoned for lack of witnesses.

**\*Crosby, Mark.** “‘Sparks of Fire’: William Blake in Felpham, 1800-1803.” Oxford D.Phil., 2008. 300+ leaves, 68 illustrations, including all those for Hayley’s *Designs to a Series of Ballads* (13), the annotations attributed to Blake in Milton, *Paradise Lost*, ed. Richard Bentley (1732 – 2), and the watercolours for *Comus* (Huntington – 8).

§**\*Crosby, M.** “‘The sweetest spot on earth’: Reconstructing Blake’s cottage at Felpham Sussex.” *British Art Journal*, VII, 3 (Winter 2006-7), 46-53.

A densely factual and rewarding essay.

**\*Crosby, Mark.** “William Blake in Westminster Abbey, 1774-1777.” *Bodleian Library Record*, XXII, 2 (October 2009 [i.e., May 2010]), 162-80.

“This article situates his [Blake’s] time in the Abbey in the context of his apprenticeship before offering a few examples of how the Gothic aesthetic resonates in his later works.” (P. 162). It is part of an issue “In Celebration of Richard Gough (1735-1809)” (pp. 118-224).

**Crosby, Mark.** “William Blake’s Annotations to Milton’s *Paradise Lost*.” *Book Collector*, LVII (2008), 513-46.

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).

**\*Crosby, Mark, Troy Patenaude, Angus Whitehead**, ed. *Re-envisioning Blake*. (Basingstoke and N.Y.: Palgrave Macmillan, 2012) 8<sup>o</sup>, xv, 262 pp.; ISBN: 9780230275515

**Mark Crosby, Troy Patenaude, and Angus Whitehead.** “Introduction: ‘the fierce rushing of th’inhabitants together’.” Pp. 1-12. (The volume draws from the papers at the conference on “Blake at 250” [July 2007] at York University [p. 7].)

**1 Saree Makdisi and Jon Mee.** “‘Mutual interchange’: Life, Liberty and Community.” Pp. 13-29.

**2 Keri Davies and David Worrall.** “Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism.” Pp. 30-47. (Despite the statements by Crabb Robinson [1811] and Alexander Gilchrist (1863) that Blake was from a dissenting community, he was probably not a dissenter.)

**3 Shirley Dent.** “‘Thou readst white where I read black’: William Blake, the Hymn ‘Jerusalem’, and the Far Right.” Pp. 48-62.

**4 Andrew Lincoln.** “Blake, America, and Enlightenment.” Pp. 63-82. (“This chapter explores some of the ways in which Blake’s *America a Prophecy* (1793) can be seen to allegorize historical events” [p. 63].)

**5 \*Mark Crosby and Angus Whitehead.** “Georgian Superwoman or ‘the maddest of the two’? Recovering the Historical Catherine Blake, 1762-1831.” Pp. 83-107. (A careful survey of “the few hard facts and contemporaneous accounts of Catherine” [p. 86].)

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**6 \*Susan Matthews.** “Blake’s Malkin.” Pp. 108-29. (“This chapter aims to reconstruct the Malkin family culture in order to show both why Malkin promoted Blake, and why his appreciation was limited” [p. 109].)

**7 \*John E. Grant.** “Prospects of Divine Humanity: A Vision of Heaven, Earth, and Hell.” Pp. 130-43. (An analysis of Blake’s picture usually called “The Fall of Man”; Grant proposes that it should be known as “Prospects of Divine Humanity” [p. 130].)

**8 \*Mary Lynn Johnson.** “The Death and Assumption of Blake’s Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts.” Pp. 144-59. (On Blake’s watercolours of “The Death of the Virgin” [1803] and “The Assumption of the Virgin” [1806].)

**9 Craig D. Atwood.** “Christ and the Bridal Bed: Eighteenth-Century Moravian Erotic Spirituality as a Possible Influence on Blake.” Pp. 160-79. (A careful account of the beliefs and practices of the London Moravian congregation at the time when Blake’s mother joined it.)

**10 \*Troy Patenaude.** “‘nourished by the spirits of forests and floods’: Blake, Nature, and Modern Environmentalism.” Pp. 180-206.

**11 Jason Whittaker.** “Zoamorphosis: 250 Years of Blake Mutations.” Pp. 207-24.

**12 Morris Eaves.** “Afterword: The End? Remember Me!” Pp. 225-31.

REVIEW

**Steven Vine**, *BARS Review*, No. 45 (2015) (with another) (“The reader comes away from the book enriched and energised”)



§**Crowder, Craig Alan.** *Once Only Imagined: Proto-Marxist Materialism in the Early Illuminated Manuscripts [sic] of William Blake.* (Ann Arbor: ProQuest.LLC, 2009) 54 pp.; ISBN: 781243440693

Originally an Arkansas Masters thesis.

**Crown, Sarah.** "Blake's Vision Tree Returns to Peckham Rye." *Guardian* [London], 20 September 2012.

An oak sapling was planted at Peckham Rye to commemorate Blake's vision there, sponsored by the Blake Society and the Forestry Commission.

**Crutchfield, Will.** "Balcom Sets Blake to Several Kinds of Music." *New York Times*, 9 January 1987, p. C15.

\***Csikós, Dóra Janzer.** *"Four Mighty Ones Are in Every Man": The Development of the Fourfold in Blake.* (Budapest: Akadémiai Kiadó; Distributed by International Specialized Book Services, Portland, Oregon, 2003) Philosophiae Doctores [No. 15] 24 cm, 137 pp.; ISBN: 9630579367

An "essentially psychological" argument focusing on *The Four Zoas* based on "Lipót Szondi's theory of mental functioning, more precisely the personality typology based on the Szondi test" or "system of drives" which "revives the age-old theory of physiognomy by assuming that one can determine character by facial appearance" (pp. 14, 45). A Budapest doctorate.

**Csikós, Dóra.** "Is He the Divine Image? Blake's Luvah and Vala." *AnaChronisT 1996: a collection of papers* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] ([1996?], 162-84.

An "essentially psychological" argument based on "[Lipót] Szondi's fate analysis (commonly known as Schicksal analysis)" (pp. 162, 173).

**Csikós, Dóra.** "Narrative Technique in *The Four Zoas*." *AnaChronisT 1997: a collection of papers from the Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] ([1997?], 29-38.

"Once we accept McGann's contentions, all the formal problems discussed so far seem to be resolved, the diagrammatic designs of *The Four Zoas* becomes deliberate architecture" (p. 36).

§**Csikós, Dóra Janzen.** "'O Why Was I Born With a Different Face': Diverse Trends and Tendencies of Blake Reception." *Neohelicon*, XXVI (1999), 97-109.

**Csikós, Dóra.** "'Urizen Who Was Faith & Certainty Is Changed to Doubt.' The Changing Portrayal of Urizen." *Hungarian Journal of English and American Studies* [Debrecen, Hungary], III, 2 (1997), 131-59.

Using as her "main framework" "Lipót Szondi's theory of ... personality typology", she concludes that "Urizen has an

intrinsically progressive role in *The Four Zoas*" (pp. 132, 150).

**Cumberland, G.** "Hints on various Modes of Printing from Autographs." *Journal of Natural Philosophy*, XXVIII (January 1811), 56-59. <BB> **B.** "Hints on Various Modes, etc." from "Journal de NICHOLSON, No. 126". *Bibliothèque britannique, ou Recueil Extraît 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. 115-16. <BB #1431A-B> **C.** §*The Cabinet Gallery of Pictures by the First Masters of the English and Foreign Schools, in Seventy-Two Line Engravings: with Biographical and Critical Dissertations*. [2 vols. in 1] (London: John Major and George and William Nicol, 1834) **D.** § ... in *Seventy-Three Line Engravings* ... (London: George and William Nicol, and Hodgson and Graves, 1836) Vol. I, pp. 11-13. <BBS> **E.**

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§*Pictori englezi*, tr. Georgetu Pudureleanu. (Bucaresti: Editura Meridiane, 1987) 365 pp. In Romanian

The 1987 edition is a translation of *Great English Painters: [Five] Selected Lives from Allan Cunningham's Live of Eminent British Painters* ([1886]), including that of Blake.

REVIEW referring to Blake

**Anon.**, “Major’s Cabinet of Pictures; with Historical and Critical Descriptions and Dissertations, by Allan Cunningham. No. I.” *Athenaeum*, No. 254 (8 September 1832), p. 582 (the review gives *in toto* the “capital anecdote” of Blake and the Archangel Gabriel)<BB>

**Cunningham, Allan.** “William Blake.” Vol. II, pp. 140-79 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>907</sup> carries information from Malkin (1806) <BB>, Robert Hunt in *The Examiner* (1808) <BB> and 1809 <BB>, Cunningham’s *Cabinet Gallery of Pictures* (1833) <BB>, Gilchrist (1863) <BB>, and Swinburne (1868) <BB> – but, oddly, not Cromek’s letter to Blake of May 1807 which Cunningham’s son Peter (1816-69) lent for publication in *The Gentleman’s*

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<sup>907</sup> The hand is that of the note among them signed “F.C.” (MS 831, f. 172<sup>v</sup>) and of Francis Cunningham’s letter to Thomas Carlyle in 1869 (MS 1769, f. 119), according to Dr Iain G. Brown, Principal Curator, Manuscripts Division, National Library of Scotland.

*Magazine* (1852) <BB 280>. The notes were apparently used by Mrs Charles Heaton in her edition of Cunningham's life (1880). The only previously-unrecorded information seems to be that on MS f. 92: "I saw in Harvey's shop (1867) an exquisite little drawing of Angeli non Angli". Butlin (#55) records that the drawing was sold in 1862 to Palser and that Francis Harvey sold it in 1869 to the Victoria & Albert Museum. Clearly Harvey had it by 1867.

This is *not* the manuscript of Cunningham's *Lives* as claimed in the *Oxford Dictionary of National Biography*.

REVIEWS referring to Blake

**Anon.**, "*The Family Library, No. X. The Lives of the most eminent British Painters, Sculptors, and Architects.* By Allan Cunningham. Vol. II. London, 1830. J. Murray", *London Literary Gazette*, **6 February 1830**, pp. 85-86 (§8-10, 23 [omitting the first sentence]-24, 36-49 are quoted because they are "so curious a sketch of a very extraordinary mind") <BB #938>

**Anon.**, "*The Lives of the Most Eminent British Painters, Sculptors, and Architects.* By Allan Cunningham. Vol. II. London: Murray", *Athenaeum*, **6 February 1830**, pp. 66-68 (extensive quotations from Cunningham demonstrate that Blake was an "extraordinary man" both for his artistic visions and for the felicity of his marriage. The authorship of this anonymous review is not indicated in the marked editorial file of *The Athenaeum* in the London office of *The New Statesman*) <BB #973>

**Anon.**, "Family Library.— Painters", *Sheffield Iris*, **9 February 1830**, p. 4 ("What a singular being was

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William Blake!” The review was first identified and quoted in David Groves, “Blake and the *Sheffield Iris*”, *Blake*, XXXIX (2005-6), 125)

**Anon.**, *Dublin Literary Gazette*, I, 7 (**13 February 1830**), 99-102 <New York Public Library> (“Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining” [p. 102])

**Anon.**, “Family Library, No. X – Cunningham’s Lives of British Painters”, *Edinburgh Gazette*, II (**13 February 1830**), 103-4 (extracts from Cunningham’s life of Blake lead to the conclusion that “There is something wildly impressive in this enthusiasm, awakening at once our pity and our admiration.” <*BBS* 344-45> The essay is quoted extensively by David Groves, “Blake and the *Edinburgh Literary Gazette* – with a Note on Thomas De Quincey”, *Blake*, XXV (1991-2), 133-35, who suggests that the author may be De Quincey)

**Anon.**, “*The Lives of the Most Eminent British Painters, Sculptors, and Architects*. By Alan Cunningham. Vol. II. Being No. X of the Family Library. London. John Murray. 1830. 12mo. Pp. 320”, *Edinburgh Literary Journal*, No. 67 (**20 February 1830**), 112-14 (quotations from ¶9-10 [“Blake’s Courtship and Marriage”] and ¶47-49 and end of 52[“Blake’s Last Illness and Death”]) justify the conclusion that Blake was “one of the happiest of his race; and ... this happiness is mainly to be

attributed to his wife” [p. 112]. <BBS 347> The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, "Blake, the *Edinburgh Literary Journal*, and James Hogg", *Blake*, XXXII [1998] 14-16)

**Anon.**, “*The Lives of the most eminent British Painters, Sculptors, and Architects*. By Allan Cunningham. Vol. II. Murray. 1830”, *Gentleman’s Magazine*, C (February 1830), 141-43 <BB #974>

Of Blake, the visionary, we hardly know how to speak: he appears to have been an amiable enthusiast on the wrong side of the line of demarcation as it respected his sanity. “His fancy overmastered him,” says Mr. C. until he at length confounded ‘the mind’s eye’ with the corporeal organ, and dreamed himself out of the sympathies of actual life. The following absurdity is recorded of him; and his friend, Mr. Varley, has authenticated the story by giving an engraving of the “Spiritualization,” in his equally absurd volume on ‘Astrological [i.e., Zodiacal] Physiognomy.”

Anon. quotes Cunningham ¶39.

**Anon.**, “Monthly View of New Publications ...”, *Belle Assemblée, or, Court and Fashionable Magazine*, N.S., LXIII (March 1830), 120-23 <New York Public Library>:

The life of another, but far more amiable enthusiast [*than Barry*], poor William Blake,

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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**), 453-54 (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), 231-32 (an extract from Cunningham ¶36-39, 41) <BB #1045>

**L. Sw.-Belloc**,<sup>908</sup> *Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, les Arts industriels, la Littérature, et les Beaux-Arts de tous les personnages qui figureent dans la dernière partie la galerie; par un Réunion de Membres de l’Institut et d’autres Hommes de Lettres* [Paris], XLVI (juin 1830), 664-67, in French <New York Public Library> (Sympathetic paraphrases of Cunningham; “le plus curieux et le plus attrayant est Blake”, “il se livrait à la fin de la journée à toutes les fantaisies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’une fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de

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<sup>908</sup> 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.

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la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie”[pp. 666-67])

**Anon.**, “From the Literary Gazette. The Family Library, No. X”, *Museum of Foreign Literature and Science* [Philadelphia and N.Y.], XVI (**June 1830**), 498-501 <Michigan>, reprinted “From the [London] Literary Gazette” [**6 February 1830**] <BB #938>

**Anon.**, *Friends’ Monthly Magazine*, II, 1 (**First Month 1831**), 20-26 <Harvard> (“We arrive, after those of Blake and Barry, at the account of Opie ...” [p. 24])

**Anon.**, “Lives of the Most Eminent British Painters. By Allan Cunningham. Vol. I. & II. London: Murray, 1830”, *Library of the Fine Arts*, I (**February 1831**), 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>909</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, Education, Literature, Science, and Intelligence*, V, 6 [del; 5] (**May 1831**), 284 <Harvard> (it has

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<sup>909</sup> The general title page calls it *The Athenaeum; or Spirit of the English Magazines*.

“condensed biographies of ... William Blake”)

**Anon.**, “Lives of the Painters. By Allan Cunningham. Messrs. Harpers”, *American Monthly Magazine*, III (1831), 155-74 (introduces anecdotes concerning Blake [pp. 164-71] from Cunningham with the remark: “The following anecdotes give one of the most singular pictures of a mind we have ever met:—”) <BB>

**Anon.**, *Athenæum*, No. 226 (25 Feb 1832), 124-25  
<Princeton> (“he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty”)

**Anon.**, review of Cunningham Vol. VI, *Mirror of Literature, Amusement, and Instruction*, XXI, 610 (22 June 1833), 405-7 <Oxford English Faculty Library> (“Eminent painters were now arising on all sides .... Phillips, too, had shown such poetic feeling in his portrait of Blake, as raised him high among his brethren” [p. 406])

[**Thomas Henry Lister**] “Art III. *Lives of the most Eminent British Painters, Sculptors, and Architects*. By Allan Cunningham. 6 vols. 12 mo. London: 1830-1-2-3”, *Edinburgh Review*, LIX (April 1834), 48-73 (a passing reference affirms that “the able, but, alas! insane” Blake “could scarcely be considered a painter” [p. 53; cf. p. 64]; the author is identified in *The Wellesley Index to Victorian Periodicals 1834-1900*, ed. W.E. Houghton [1966], I, 476) <BB #2138>; appended to the review is “Progress of British Art” (pp. 54-73): “possessors

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of a rare gift ... not to be circumscribed by  
common rules. Such were Fuseli and Blake ...” [p.  
64])

§**Cunningham, Peter.** *Hand-Book of London: Past and Present.* 2 vols. (London: John Murray, **1849**) **B.** A New Edition, Corrected and Enlarged. (London: John Murray, **1850**) <Harvard>

In the first edition, there are Blake references in Vol. I under Bunhill Fields (p. 153) and Fountain Court (p. 320) and in Vol. II under Molton Street (p. 565).

Bunhill Fields: “William Blake, painter and poet, (d. 1828); at the distance of about twenty-five feet from the north wall in the grave numbered 80; no monument.” (P. 90)

Fountain Court in the Strand, gives useful details; “At No. 3, in this court, died William Blake, the painter, that eccentric but real genius.” (P. 191)

“MOLTON STREET (SOUTH), NEW BOND STREET. William Blake, the clever but eccentric painter, lived for seventeen years at No. 17 in this street. Here he had interviews with angels and persons of scarcely inferior distinction” (p. 341).

**Cunningham, Peter,** ed. *Poems and Songs by Allan Cunningham* (London: John Murray, **1847**)

Peter Cunningham's father hoped that his *Lives*<BB> would be remembered "by all who felt an interest in the wild but noble imagination of Blake, the classic conceptions of Flaxman, or the all-ennobling poetry of Robert Burns" (pp. ix-x).

**Curnutte, Rick.** “Mad Poets: William Blake, Jim Jarmusch and *Dead Man*.” *film journal*, I (2002), no pagination, online

The American Indian idea that “life [is] a journey even after death ... is at the core of the relationship between William Blake and *Dead Man*”.

§**Curran, Stuart**, ed. *The Cambridge Companion to British Romanticism*. (Cambridge: Cambridge University Press, 1993) **B.** §\*Second Edition (2010)

**Curran, Stuart**, and **Joseph A. Wittreich, Jr.**, ed., *Blake's Sublime Allegory* (1973) <BB #A1437>.

**Joseph Anthony Wittreich, Jr.** “Opening the Seals: Blake’s Epics and the Milton Tradition.” Pp. 23-58. Pp. 29-32 are reprinted as “Parody of Religious Writers”, pp. 107-9 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

## REVIEW

**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (William Blake), 155-65 (with five others) (a "major publication" with "Individual contributions which would be superior in any company" by Grant ("the most substantial essay"), Rose, Kroeber, Paley, Grimes, Curran, and Wittreich; Easson "seems to be entangled in a contradiction" and "distorts *Jerusalem*", and McGann is "curiously inexact")

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**Dai, Liu-Ling.** "Lun Bu Lai Ke de 'Lun Dun' [On Blake's 'London']." *Zhong Shan Da Xue Xue Bao* [*Journal of Sun Yat-Sen University*], No. 3 (1957), 48-58. In Chinese

An interpretation of Blake's "London", using the approach of social criticism, e.g., the miserable life of the chimney sweepers, the pathetic and complaining prostitutes.

**Dai, Xing-Wei.** "Xiang Yi De Wen Ming Tu Rang Xiang Tong De Pu Shi Qing Huai—Zheng Xie Wei Lian Bu Lai Ke Zhi Bi Jiao Yan Jiu [A Comparative Study of Zheng Xie and William Blake]." *Ke Ji Chuang Ye Yue Kan* [*Pioneering with Science and Technology Monthly*], No. 5 (2014), 132-34. In Chinese

§**Dale, Margaret.** "When the morning stars sang together." *Ballet Review*, XIX, 1 (Spring 1991), 68-77.

Analysis of Ninette de Valois's dance piece based on Blake's illustrations of Job.

\***Dalman, Miquel.** "Un visionari en el segle de la raó." *Panorama* [Barcelona: Fundació "la Caixa"] (Abril 1996), 16. In Catalan

An essay related to the Barcelona exhibition: "William Blake constitueix un cas únic en la historia del'art."

§**D'Alonso, Hiram.** "Il senso della visione nella poesia hermetica di William Blake." *Hiram*, No. 4 (2002), 69 pp. In Italian

**Damon, S. Foster.** *A Blake Dictionary: The Ideas and Symbols of William Blake* (Providence, Rhode Island, 1965) **B.** (1965) [i.e., Second Printing, 1967] **C.** (N.Y., 1971) Dutton Paperbacks **D.** (London, 1973) <BB> **E.** With a New Index by Morris Eaves (London, 1979) **F.** Revised Edition with a new foreword and annotated bibliography by Morris Eaves (Hanover [New Hampshire] and London, 1988) <BBS> **G.** \*Updated Edition with a new foreword and annotated bibliography by Morris Eaves (Hanover, New Hampshire: Dartmouth College Press, 2013) 4<sup>o</sup>, xxvii, 552 pp.; ISBN: 9781611684438

Morris Eaves, "Foreword: Blake as Conceived: Lessons in Evidence." Pp. ix-xxii.

2013: "Updated Edition" with a revised foreword and annotated bibliography.

#### REVIEWS

§**Harold Bloom**, *New Republic*, **5 June 1965**, pp. 24-25

\***John E. Grant**, *Philological Quarterly*, XLV, 3 (**July 1965**), 533-35

§**Anon.**, "Blake More or Less", *Times* [London], **2 September 1965** (with 2 others)

§**Anon.**, *Times Literary Supplement*, **2 September 1965**, p. 756

§**Kathleen Raine**, "Once More, O Ye Laurels," *Sewanee Review*, LXXIII (**Autumn 1965**), 711-19

§**F.W. Bateson**, *New York Review of Books*, **28 October 1965**, pp. 24-25

§**David V. Erdman**, *Journal of English and Germanic Philology*, LXV, 3 (**July 1966**), 606-12

§**Hugh J. Luke, Jr**, *College English*, XXVII (**1966**), 516

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- M.K. N[urmi]**, *English Language Notes*, IV (1966), 21-22
- John E. Grant** [bis], *Philological Quarterly*, XLVI (1967), 328-329
- §**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-77 (with 4 others)
- §**Anon.**, "Guides to a New Language", *Times Literary Supplement*, **3 October 1968**, 1098 (with another)
- §**Vivian de Sola Pinto**, *Modern Language Review*, LXV (January 1970), 153-55 (with 2 others)
- G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)
- §**Bill Platypus**, *Spectator*, CCXXXI (14 July 1973), 52
- §**Anon.**, *Times Literary Supplement*, **20 July 1973**, p. 828
- §**Frederick Laws**, *Daily Telegraph* [London], **13 September 1973**, p. 8 (with another)
- §**Mary Peel**, "Symbolism in Blake", *Books & Bookmen*, XVIII (September 1973), 58-59
- \***John E. Grant** [bis], *Blake*, XIV, 3 (Winter 1980-81), 131-35
- §**Anon.**, *Forum for Modern Language Studies*, XXV (1989), 278
- B[ishop] C. H[unt]**, *Romantic Movement ... Bibliography for 1988* (1989), 109
- §**Edward Larrissy**, *Notes and Queries*, XXXVII, 2 (June 1990), 226 (with another) (an omnibus review)



§**Edwina Burness**, *English Studies*, LXXI, 5 (**October 1990**), 455-62 (with 5 others)

2013

\***Shirley Dent**, *Times Literary Supplement*, 8 August 2014, p. 25 (Eaves's "excellent" forward is appropriate to Damon's book which succeeds "Brilliantly but peculiarly")

\***Damon, S. Foster**. *William Blake, His Philosophy and Symbols* (1924) **B.** (1924) **C.** (1947) **D.** (1958) **E.** (1969) <BB, BBS> **F.** (2006) ISBN: 9781428632141 **G.** §([Whitefish, Montana]: Kessinger Publishing, 2006) Paperback **H.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 510 pp.; ISBN: 9781161609417 Hard cover

Apparently an excerpt is printed as "*Swiat Ulro* [The World of Ulro]", pp. 183-86 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

## REVIEWS

1924

§**Anon.**, *Times* [London], **24 April 1924** (notice of forthcoming publication)

§**Anon.**, *Times Literary Supplement*, **26 June 1924**

**Richard Le Gallienne**, "William Blake, an Impossible Man of Genius", *New York Times*, **3 August 1924** ("a fascinating book of the highest value")

§**Robert Hillyer**, "William Blake the Philosopher", *Dial*, LXXVII (**September 1924**), 257-59 ("a book which must serve as a foundation to all future study of William Blake")

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1947

§**E.E. Bostetter**, *Modern Language Quarterly*, XI  
(1950), 249-51

§**Damon, S. Foster**. *William Blake's Doctrine of Job*. ([No place: no publisher], 1948) 16 pp.

\***Damrosch, Leo**. *Eternity's Sunrise: The Imaginative World of William Blake* (New Haven & London: Yale University Press, 2015) 17.8 x 22.9 cm, ix, 332 pp. + 40 unpaginated colour plates, 96 reproductions; ISBN: 9780300200676

A critical study of Blake's literary works.

REVIEWS

§**Erica Wagner**, "Divine Machinations: The Imaginative World of William Blake" *Publisher's Weekly*, CCLXII, 34 (24 Aug 2015), 76

\***William Pritchard**, *Wall Street Journal*, 31 Oct-1 Nov 2015, Section C, p. 7

\***Richard Holmes**, "The Greatness of William Blake", *New York Review of Books* (14 Nov 2015) (with 2 others) (a frequently accurate review concluding that the book is "admirable", "part biography, part critical reflection, and part a scholar's testimony to the experience of actually teaching Blake over many years", "with occasional wicked professorial sallies" and "a certain pedagogic earnestness")

**Damrosch, Leopold**, *Symbol and Truth in Blake's Myth* (1980)<BBS>

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- §**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**), 192-96
- §**Morris Eaves**, *Journal of English and Germanic Philology*, LXXXI, 3 (**July 1982**), 438-41
- §**Robert F. Gleckner**, *Studies in Romanticism*, XXI, 4 (**Winter 1982**), 666-74
- §**Jacques Blondel**, *Etudes anglaises*, XXXV (**1982**), 332-33, in French
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1981* (**1982**), 79-80
- §**Hazard Adams**, *Modern Philology*, LXXX (**Feb 1983**), 316-20
- §**Thomas R. Frosch**, *Wordsworth Circle*, XIV, 3 (**Summer 1983**), 152-56
- §**Nelson Hilton** [bis], *Eighteenth-Century Studies*, XVII, 1 (**Fall 1983**), 64-69 (with 2 others)
- §**Edward Larrissy**, “Horses of Instruction”, *Art History*, VI (**1983**), 478-81
- §**Kevin Lewis**, *Religious Studies Review*, IX (**1983**), 370
- §**Andrew Lincoln**, *Review of English Studies*, NS XXXIV (**1983**), 345-46
- §**Henry Summerfield**, *Studies in Mystical Literature*, III (**1983**), 75-79

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§**John Beer**, *Modern Language Review*, LXXIX, 2  
(April 1984), 425-30 (with others)

§**J.M.Q. Davies**, *Durham University Journal*, XLV  
(1984), 300-3

**Leland E. Warren**, *Eighteenth Century ... Bibliography*,  
NS VII (1985), 393-94

§**A.A. Ansari**, *Aligarh Critical Miscellany*, II, 2 (1989),  
231-39

§**James K. Bracken**, *American Reference Books Annual*,  
XX (1989), 1,100

§**M.E. Devine**, *Choice*, XXVI (1989), 1656

§**Dane, Joseph A.** *Out of Sorts: On Typography and Print Culture*. (Philadelphia: University of Pennsylvania Press, 2011)

The William Blake Archive is discussed on pp. 136-40.

§**Daniel, John Moncure**. "Edgar Allan Poe [book review]." *Southern Literary Messenger*, XVI, 3 (March 1850), 172-84.

Like "the mad artist Blake", Poe "is a painter of ideas, not of men and things" (p. 182). He cites Allan Cunningham, *Lives of the Most Eminent British Painters, and Sculptors*.

**Daniels, Molly A.** "The Blakean Double Vision and the Prophetic." Chapter 1 (pp. 13-19) of her *The Prophetic Novel*. (N.Y., San Francisco, Bern, Frankfurt am Main, Paris, London: Peter Lang, 1991) American University Studies, Series 4: English Language and Literature 166

There is "the same fluidity" in Blake and in E.M. Forster's *A Passage to India*.

§**Darnill, Elizabeth Jane.** "'Four-fold Vision See': Allegory in the Poetry of Edmund Spenser and William Blake." Exeter Ph.D., 2010.

§**Datry, Pierre.** "De 'l'alliance inédite' entre la poésie de William Blake et 'Dead Man' de Jim Jarmusch." *CinémAction*, No. 157 (2015), 102-7. In French

§**Davidson, Ryan J.** "Affinities of influence: exploring the relationship between Walt Whitman and William Blake." Glasgow Ph.D., 2014.

**Davie, Donald.** "Conclusion." Pp. 155-58 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*,

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- XXXIII [1999], 36-50 “forms the basis of ... Chapter I” [p. 3].)
- II “Rebekah Bliss: a book-collecting context.” Pp. 59-91. (Her extraordinary library, including *For Children* (A) and *Songs* (P), is “a possible vector of influence on Blake’s art” [p. 63]. The chapter “began” in his “Mrs Bliss: a Blake Collector of 1794”, pp. 212-30 of *Blake in the Nineties*, ed. Steve Clark and David Worrall [1999].)
- III “Richard Twiss: the context of a circle of connoisseurs.” Pp. 92-133.
- IV “Alexander Tilloch: the context of printing technology.” Pp. 134-86. (Tilly Lally [Lally is a diminutive of “Alexander”] in *An Island in the Moon* may be Alexander Tilloch, scientist, alchemist, Rosicrucian, book collector, journalist, stereotype inventor, and Dissenter.)
- V “Isaac Newton: the context of a private library.” Pp. 134-86. (Books in Tilloch’s remarkable library included scientific, alchemical, and astrological works which could have influenced Blake.)
- VI “Samuel Varley: the context of (al)chemical science.” Pp. 225-50. (“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. 251-78. “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].

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**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>

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§**Kathleen Raine**, *New Statesman and Nation*, XXXVI (1948), 377

**Douglas Knight**, *Journal of Religion*, XXIX, 2 (April 1949), 161 (the book "should be useful to any student of Blake's poetry", though Davies' "claim [of] orthodoxy" for Blake's poetry is dubious)

§**Anon.**, *Times Literary Supplement*, 20 November 1949, p. 658

§**Anon.**, *Durham University Journal*, XLI (1949), 39-40

§**Northrop Frye**, *Review of English Studies*, I, 1 (January 1950), 77-78; reprinted on pp. 207-8, 447-48 of *Northrop Frye on Milton and Blake*, ed. Angela Esterhammer (2005)

**D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 110



§Howard Davis Spoerl, *Review of Religion*, XIV  
(1950), 177-82

§W.D. Dunkel, *Theology Today*, VII, 4 (January 1951),  
560-62

**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),

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*Il Penseroso* (Pierpont Morgan set), and *Paradise Regained* (Fitzwilliam set).

The work is a revision of his doctoral dissertation on "Blake's Designs for *Paradise Lost*: A Critical Analysis" (1973), and Chapters II-IV, VI adapt his published essays called (1) "'Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism", *Durham University Journal* (1989), (2) "Blake's *Paradise Lost* Designs Reconsidered", *Imagining Romanticism*, ed. Deirdre Coleman and Peter Otto (1992), (3) "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs", *Blake and His Bibles*, ed. David V. Erdman (1990), and (4) "'Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs", *Durham University Journal* (1981).

REVIEWS

§*Bookwatch*, XIV (1993), 5

**G.A. Cevasco**, *Choice*, XXXI (1993), 445 ("rewarding--albeit challenging")

**David Gay**, *Wordsworth Circle*, XXIV (1993), 210-12 (a "fine book", which "combines impressive scholarship and challenging and original critical insight" [pp. 212, 210])

**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), 129-30 ("despite its occasionally contentious readings, a useful addition to Blake studies")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("learned readings of Blake's Milton designs")

**Davies, 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 Multidisciplinary Studies, School of Science Engineering, Waseda University*, No. 40 (2000), 143-53.

§**Davies, Keith G.** "What links Aristotle, William Blake, Darwin and GM crops?" *nature*, CCCVII, 135 (14 September 2000)

**Davies, Keri.** "The Lost Moravian History of William Blake's Family: Snapshots from an Archive." *Literature Compass* on line III.6 (June i.e., Nov] 2006), 1297-1319

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<[www.Blackwell-compass.com](http://www.Blackwell-compass.com) and [www.Blackwell-synergy.com](http://www.Blackwell-synergy.com)>

A thorough essay incorporating almost all the evidence about the Armitages and Blakes in the Moravian Archives and concluding that scholars must now “abandon” the “lazy cliché of Blake the dissenter, born into a dissenting family” (p. 1316). [However, this seems to overlook the plain statement by Crabb Robinson in *Vaterländisches Museum* (1811) that “Blake does not belong by birth to the established church, but to a dissenting community” (*BR* (2) 599).]

**Davies, Keri;** see also Alan Phillip Keri Davies

§**Davies, Mary.** "Nature has no outline: but imagination has': A Study of the Early Novels of Patrick White, in Relation to William Blake's Symbolic Practice and Theory of Imagination." Western Australia (Crawley) Ph.D., 1998. 428 leaves.

**Davies, Peter.** *William Blake.* (London: Greenwich Exchange, 1996) Greenwich Exchange Student guide 8<sup>o</sup>, vii, 76 pp.; ISBN: 1871551277 **B.** §(2002)

A well-informed and sensitive summary of Blake's life and poetry, though it concludes that "the prophetic books cannot possibly repay, as works of art, the colossal effort required to elucidate them" (p. 62).

**Davies, Walford.** "Blake and Parry." *Times* [London], 27 August 1927, p. 11.

About Parry's setting of Blake's "Jerusalem" lyric [from *Milton*]. This is part of an extensive correspondence; see *BB* #2429.

**Davis, E. Jeffries.** "Blake and London." *Times Literary Supplement*, 8 September 1927.

A study should be made of the "local allusions" to London in Blake's poetry.

**Davis, Michael,** *William Blake: A new kind of man* (London, 1977) **B.** (1977)<*BBS*>

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§**Morchard Bishop,** *Times Literary Supplement*, **May 1977**

**Michael Davis,** "William Blake", *Times Literary Supplement*, **3 June 1977**, p. 681 (*pace* Bishop's review, the third man on Blake's boating expedition was evidently James Parker, according to *Blake Records*) <*BBS* 449>

§**Robert Kirsch,** *Los Angeles Times*, **24 July 1977**

§**Paul Sherwin,** *New Republic*, **19 November 1977**, pp. 34-36

§**Anon.,** *Choice*, XIV (1977), 1211-12

§**Brian Wilkie,** *Journal of English and Germanic Philology*, LXXVII, 1 (January 1978), 144-46

§**Morchard Bishop,** *Times Literary Supplement*, **20 May 1978**, p. 622

\***Susan Fox,** *Blake*, XI, 4 (Spring 1978), 289-90

**Ronald Paulson,** *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

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§**Bruce Stillians**, *Biography*, VI, 3 (Summer 1978), 86-88

§**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)

§**Diana Hume George**, *Racar: Revue d'Art Canadienne*, VI (1979), 69-71

§**François-Marie Piquet**, *Dix-huitième Siècle*, XI (1979), 528-29

§**Eban E. Bass**, *Christian Scholar's Review*, IX (1980), 365-66

§**P.v.S.**, *UNISA English Studies*, XX (1982), 73

**Davis, Patricia Elizabeth.** "William Blake (1757-1827)." Pp. 44-51 of *Encyclopedia of Romanticism: Culture in Britain, 1780-1830s*. Ed. Laura Dabundo, Pamela Olinto, Greg Riches, and Gail Roos. (London and N.Y.: Routledge, 1992)

**Davray, Henry-D.** "William Blake." *Mercure de France*, 15 August 1927, pp. 5-21. In French

**Davreu, Robert.** "Londres, Blake et Wordsworth: genèse poétique d'une vision moderne de la ville." *Romantisme*, No. 83 (1994), 38-48. In French

See especially "W. Blake: Londres, ville maudite, promesse de cité sainte" (pp. 40-42).

§**Dawson, Terence.** "Here I Stand: Blake's *The Marriage of Heaven and Hell* as Confessional Writing." *Jung Journal: Culture & Psyche*, VI, 2 (Spring 2012), 43-67.

About the *Marriage of Heaven and Hell* as "within the

tradition of confessional writing".

**Day, Aidan.** *Romanticism*. (London and N.Y.: Routledge, 1996) The New Critical Idiom.

Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic".

§**Day-Lewis, Sean.** "Points Lost by Dr. Bronowski versus Blake." *Daily Telegraph* [London], 7 Feb 1969.

Review of a BBC program.

§**Deane, John F.** Essay on Blake in his *Dogged Loyalty: The Religion of Poetry the Poetry of Religion* (Blackrock, Co. Dublin: Colombe Press, 2006)

§**De Angelis, Michael.** "Gender and Other Transcendences: William Blake as Johnny Depp [in *Deadman*]." Pp. 283-99 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

\***Deen, Leonard,** *Conversing in Paradise: Poetic Genius and Identity-as-Community in Blake's Los* (1983) <BBS>

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§**Edward J. Rose,** *Wordsworth Circle*, XV, 3 (Summer 1984), 111-12

**D.V. E[rdman],** *Romantic Movement ... Bibliography for 1983* (1984), 77

§**Charlene Werner,** *Milton Quarterly*, XVIII (1984), 35-36

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**\*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), 576-77

§**Victoria Myers**, *Journal of English and Germanic Philology*, LXXXVI (1985), 141-43

**Mary Lynn Johnson**, *Blake*, XIX, 3 (Winter 1985-86), 115-16

**Harold E. Pagliaro**, *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 523-24

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§**Delaney, Peter**. "William Blake & Mystery." In *The Artist and His Exploration into God: Sermons*. (London: All Hallows by the Tower, 1983)

**Deligiannakis, Panagiotis**. "Religiosidad y lírica: una lectura de Friedrich Hölderlin y de William Blake en la perspectiva de dos humanistas griegos." Universidad Nacional Autónoma de México [México DF] Ph.D., 2008. In Spanish

**De Luca, Vincent Arthur**. *Words of Eternity: Blake and the Poetics of the Sublime*. (Princeton: Princeton University Press, 1991) <BBS> B. §(Princeton: Princeton Legacy Library, 2014)

Chapter One, "Blake's Concept of the Sublime" (pp. 15-52), is reprinted in *Romanticism: A Critical Reader*, ed. Duncan Wu (Oxford and Cambridge [England]: Blackwell, 1995), 17-54.

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- §**Morton D. Paley**, *Wordsworth Circle*, XXII, 4 (Autumn 1991), 215-16
- §**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), 372-74 ("an enlightened exploration of Blake's textuality")
- William Richey**, *European Romantic Review*, III 1 (Summer 1992), 93-97 (the book is characterized by "keen insight and careful scholarship")
- Stephen Cox**, *Blake*, XXVI, 2 (Fall 1992), 52-57 ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56])
- §**Michael Lackey**, *ANQ*, No. 1 (1992), 34-36
- M.T. S[mith]**, *Romantic Movement ... Bibliography for 1991* (1992), 83-84
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 92
- Barbara S. Worden**, *Christianity and Literature*, XLI (1992), 357-58
- §**William Richey**, *European Romantic Review*, III (1992-93), 93-97
- P.H. Butter**, *Modern Language Review*, LXXXVIII (1993), 413-14 ("one of the best recent books on Blake")
- Peter Kitson**, *Year's Work in English Studies*, LXXII (1993), 279 ("his arguments are detailed and ingenious, although sometimes unconvincing")
- §**Jonathan Lamb**, *Huntington Library Quarterly*, LVI (1993), 191-207

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**Andrew Lincoln**, *Literature & Theology*, VII (1993), 408-9 (with another) (De Luca "throws light on a surprisingly wide range of Blake's poetic practises" [p. 408])

**Masashi Suzuki**, *Jissen Eibungaku, Jissen Eibungakkai: Studies in English Literature: The English Literary Society of Japan* (English Number, 1993) 100-4, in English

**Brian Wilkie**, *Journal of English and Germanic Philology*, XCII (1993), 133-37 ("a marvellous book", "absolutely persuasive", which "ranks with" the five best [critical] books on Blake" previously published)

**Michael Ferber**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 331-32

§**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), 126-33. 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), 278-91  
<Harvard>

Blake, the late eccentric artist, has affirmed, that Edward the First sat bodily before him for his picture, which would have been painted to the life, were it not for the sudden appearance of Sir William Wallace in the study, which completely disconcerted the artist and his guest [p. 288].)

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§**Deniz, Joseph.** "L'Imagination créatrice chez William Blake et James Joyce." Université de Paris III doctorat, 2001. 411 leaves. In French

§**Denize, Joseph.** "La Nature naturante: Blake et la Bhagavad-Gita." *Rivista di Letterature Moderne e Comparate* [Pisa] LIII (2000), 381-407. In French

§**Dent, Shirley.** "Iniquitous Symmetries: Aestheticism and Secularism in the Reception of William Blake's Works in Books and Periodicals during the 1860s, 1870s, and 1880s." Warwick Ph.D., 2000. xi, 308 leaves, an E-book.

**Dent, Shirley.** "Why a particular location can make a poem universal: As Blake's poetry shows, very specific settings often resonate far beyond them." *Guardian* [London], 28 October 2008 (online only).

**Dent, Shirley, and Jason Whittaker,** *Radical Blake* (2003)

REVIEW

**Mark Lussier,** *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-69 (with 3 others)

\***De Selincourt, Basil.** *William Blake.* (London and N.Y., 1909) <BB #1480A> **B.** §(London: Duckworth; N.Y.: Scribner's, 1911) The Library of Art series **C.** (N.Y., 1971) <BB #1480B> **D.** §*William Blake: A Biography.* (2001) Book Tree Vol. 258 384 pp.; ISBN: 1585092258 "Publisher

Paid Annotation" E. §([Charleston, South Carolina]: Nabu Press, 2010) 400 pp.; ISBN: 9781178354799

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§Anon., *Morning Post*, 13 May 1909

Anon., *New York Times*, 3 July 1909

**Robert Ross**, "A Recent Criticism of Blake", *Burlington Magazine*, XVI, 80 (**November 1909**), 84-87 ("Mr. de Sélincourt is congenitally incapable of appraising or understanding Blake's art", but "As a critical besom the book is invaluable")

**\*de Selincourt, Ernest.** "Blake, William." *Enciclopedia Italiana di Scienze, Lettere et Arte*, VII (Milano-Roma: Besteiti and Tummineli, 1930), 176-78. 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];

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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), 131-42.

**Dibdin, Michael.** *Dark Spectre*. (London and Boston: faber and faber, 1995) **B.** §(1998)

A novel about a cult whose followers "believed that William Blake's poetry was the Third Testament and Sam [the leader] the second coming of Jesus Christ" (p. 306) and about the ritual murders which served as their rite of initiation.

**Dibdin, T.F.** *The Library Companion ... (1824) ...* <BB>

The account in Dibdin of Blake’s “Visionary Drawings” (*BR* (2) 398-399) is reprinted in **Robert Bigsby**, *Visions of the Times of Old; or, The Antiquarian Enthusiast* (London: C. Wright; Edinburgh: Oliver and Boyd, **1848**), I, xxix footnote <Columbia>.

**Dick, Thomas.** *The Philosophy of Religion, or, An Illustration of the Moral Laws of the Universe.* (Philadelphia: E.C. and J. Biddle; N.Y.: Saxton and Miles; Boston: Saxton and Kelt, **1845**) <Harvard>

"I shall conclude these illustrations of apparitions by presenting the reader with a description of the *ghost of a flea*, by Mr. Varley ..." (pp. 362-363). This is repeated in his *Complete Works* (1838), I, 144.

**\*Dickinson, Patric.** *William Blake: Three Talks:* 22 September *The man and his background*; 29 September *Engraver and painter*; 6 October *The Poet.* Pp. 3-11 ([?London, ?1962])

**Dietz, Michael.** "Auguries of Experience: Prophecy and historicity in Langland, Shakespeare, Milton, Blake." *DAI*, LIV (1994), 4448A. Yale Ph.D., 1993. 223 ll.

"Readings of *Piers Plowman*, *Macbeth*, 'Lycidas', and *Jerusalem*" show that "prophecy is increasingly emptied of any properly [sic] historical content".

**Digby, George Wingfield,** *Symbol and Image in William Blake* (1957) <BB>

#### REVIEWS

§J[acob] Bronowski, "The Mind of Blake", *Listener*, 5 December 1957 (with another)

**W.W. Robson,** *Spectator*, CXCIX (6 December 1957), pp. 806-8 (with 2 others) <BB #2495>

For protests, see **William Empson, Geoffrey Keynes, W.W. Robson, Philip Sherrard, G.W. Digby, John Wain,** "Kidnapping Blake",

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*Spectator*, CXCIX (13, 20, 27 December 1957), 833, 869-70, 894; CC (3, 10 January 1938), 18, 47  
<BB>

§*Times Literary Supplement*, 27 December 1957, p. 789

See **Kerison Preston, G.W. Digby, and Kathleen Raine**, “Understanding Blake’s Art”, *Times Literary Supplement*, 10 January 1958, p. 19 (a correction of the review) <BB #2456>, 24, 31 January 1958, pp. \*37, \*45, 61 (in a rebuttal, Digby gives an exegesis of the “Arlington Court picture, noting differences between his conception of it and that of Kathleen Raine” <BB #2486>, and Miss Raine replies, arguing for the importance of neoplatonic sources) <BB #1490>

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 143-43

§**V. de Sola Pinto**, *Modern Language Review*, LIV (January 1959), 100-1

**Henri Lemaître**, “Blake Revisited”, *Etudes anglaises*, XII (1959), 151-55, in French (with others) <BB #2114>

§**H.M. Margoliouth**, *Review of English Studies*, NS X, 38 (May 1959), 202-3

§**Albert S. Roe**, *Art Bulletin*, XLII, 1 (March 1960), 79-81

See replies by Digby, p. 315, and Rose, pp. 315-16

§**T.A. Birrell**, *English Studies*, XLII (1961), 62

§**Diggory, Terence**. “Allen Ginsberg’s Urban Pastoral.” *College English*, XXVII (2000), 103-18.



§**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), 153-77.

Especially about Blake, Newton, and Dante; “If physics has anything to tell us, it is that Blake’s ideas are worth revisiting” (p. 154).

**Din, Ali Mirdrekvande Gunga,** *No Heaven for Gunga Din*  
REVIEW

**Anon.,** “Din Meets Blake.” *Times* [London], **1 July 1965**, p. 15 (the book “is as if the authoress of *The Young Visitors* had set out to write one of Blake’s prophetic books”)

**Ding, Hong-Wei.** “Ling Shi Yu Yu Bi: Bu Lai Ke Mo Gui Zuo Fang de Si Xiang Yi Yi [Vision and Allegory: The Significance of Blake’s Devil’s Workshop].” *Wai Guo Wen Xue Ping Lun* [*Foreign Literature Review*], No. 2 (2007), 79-88. In Chinese

A reading of “A Vision of the Last Judgment” and some poems by Blake, giving the author's interpretations of Blake's thoughts.

## DIRECTORIES<sup>910</sup>

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<sup>910</sup> All but those for Boyle, *The Post-Office Directory* (1809), (the wrong?) James Blake, William Staden Blake, Butts, and Rev Mr Mathew and *The Universal*

## Blake's Family

§ William Bailey's *Western and Midland Directory, or Merchant's and Tradesman's Useful Companion* for the Year 1783 (Birmingham, **1783**), 14, gives "Blake, Stephen, *Haberdasher*, Carnaby Market".

§ William Bailey's *British Directory or, Merchant's and Trader's Useful Companion*, For the Year 1784 (**1784**) gives "Blake, James, and Son, *Hosiers and Haberdashers*, Carnaby-market", the poet's father and brother.

§ William Bailey's *British Directory or, Merchant's and Trader's Useful Companion*, For the Year 1785 (London: dedication dated June **1785**), 32, 144 lists

Blake, James, *Haberdasher*, 28, Broad-str.  
Carnaby-Market

Blake and Parker, *Print-sellers*, 27, Ditto ...

Stephen Horncastle, Stationer, 29 Broad  
Street, Carnaby Market<sup>911</sup>

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*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>911</sup> See Angus Whitehead, "A Reference to William Blake and James Parker, Printsellers, in Boyle'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. Carnaby-mar."

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- Kent's Directory for the Year 1794* (London, **1794**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28, Broad-street, Soho"
- Kent's Directory for the Year 1795* (London, **1795**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1796* (London, **1796**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1797* (London, **1797**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1798* (London, **1798**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1799* (London, **1799**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1800* (London, **1800**) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1801* (London, **1801**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1802* (London, **1802**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1804* (London, **1804**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1805* (London, **1805**) for "Blake, James, Hosier, 28 Broad-street, Soho"

- Kent's Directory for the Year 1806* (London, **1806**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1807* (London, **1807**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1808* (London, **1808**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- Kent's Directory for the Year 1810* (London, **1810**) for "Blake, James, Hosier, 28 Broad-street, Soho"
- The Literary Pocket Book, Or, Companion to the Lover of Nature and Art 1819* [compiled by Leigh Hunt] (London: Printed for C. and J. Ollier ..., **1818**) under "Eminent Living Artists" is "Blake, W. Poetry" (Vol. I, p. 167); ... 1820 (**1819**) "Blake, W. Poetical subjects" (Vol. II, p. 169); ... 1822 (**1821**) "Blake, W. Visions" (Vol. IV, p. 156) and, under Line Engravers, "Blake, W."; ... 1823 (**1822**) "Blake, W. Visions" (Vol. V, p. 148)<sup>912</sup>
- 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"

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<sup>912</sup> 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), 125-28.

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*The New Annual Directory For the Year 1803* (London, **1803**)  
for “Blake and Son, Hosiers and Haberdashers, 28,  
Broad-st, Soho”

*The New Annual Directory For the Year 1806* (London, **1806**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1807*, Eighth Edition  
(London, **1807**) for “Blake, James, Hosier and  
Haberdasher, 28, Broad-st, Soho”

*The New Annual Directory For the Year 1808* (London, **1808**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1809* (London, **1809**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1810* (London, **1810**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1811* (London, **1811**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1812* (London, **1812**)  
for Blake, James, Hosier at 28 Broad Street

*The New Annual Directory For the Year 1813* (London, **1813**)  
for Blake, James, Hosier at 28 Broad Street

*New Complete Guide To all Persons who have any Trade or  
Concern with the City of London, and Parts adjacent.*  
The Sixteenth Edition (London, **1783**) for Stephen Blake  
Haberdasher at 28 Broad Street

- §*The Post-Office Annual Directory* (**1809**) for “Blake, James, Hosier & Haberdasher, 28 Broad-street, Soho” (p. 32)
- The Post-Office Annual Directory* (**1812**) for “Blake, James, Hosier, 28, Broad-street, Soho” (p. 34)
- The Universal British Directory of Trade and Commerce, comprehending Lists of the Inhabitants of London, Westminster, and Borough of Southwark; And of all the Cities, Towns, and principal Villages, in England and Wales; with the Mails, and other Coaches, Stage-Waggons, Hoys, Packets, and Trading Vessels. ... Together with an Historical and Particular Detail of the Trade, Polity, and Manufactures of each City, Town and Village.* [5 vols.] I (London, **1790**) for James Blake, Hosier, at Broad Street, Golden Square

### **JAMES BLAKE**

probably not Blake’s brother the hosier

- Kent’s Directory For the Year 1825* (**1825**) linen draper at 9, Grafton Street, Soho
- New Annual Directory For the Year 1814* (**1814**), Hosier, 7, Buckingham-street Fitzroy-square; (**1823, 1824, 1825, 1826, 1827**) J. Blake, Haberdasher and Furrier, 134, St Martin’s-lane; (**1829**) James Blake, Haberdasher, 218 Oxford street
- Universal British Directory* (London, **1797**), 77

### **WILLIAM STADEN (or W.S.) BLAKE, engraver**

- The Universal British Directory*, I (**1797**), at 16 Exchange Alley

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- [P.] *Boyle's City & Commercial Companion to the Court Guide for the Year 1803* (London, **1803**) at Change alley, Lombard St
- [W.] *Holden's Triennial Directory* (**1799**); ... for 1802, 1803, 1804 (**1802**); ... for 1805, 1806, 1807 (**1805**); ... for 1817, 1818, 1819 (**1817**); ... for 1822, 1823, 1824 (**1822**) at 16, 'Change Alley, Cornhill
- Kent's Directory For the Year 1808* (**1808**); ... (1810); ... (**1815**); ... (**1816**) at 16, 'Change Alley, Cornhill
- New Annual Directory For the Year 1801* (**1801**); ... (**1803**); ... (**1806**); ... (**1807**); ... (**1808**); ... (**1809**); ... (**1810**); ... (**1811**); ... (**1812**); ... (**1813**); ... (**1814**); ... (**1815**) "Engraver & Printer, 16, Change alley"
- The Post-Office Annual Directory* (**1812**), Engraver and Printer, 16, Change-alley (p. 34)

**BUTTS**

- The Universal British Directory*, V (**1797**): "Mrs Butts" in Great Marlborough Street
- New Annual Directory For the Year 1806* (London, **1806**), ... 1807 (London, **1807**), ... 1808 (London, **1808**), ... 1809 (London, **1809**), ... 1810 (London, **1810**), ... 1811 (London, **1811**), ... 1812 (London, **1812**), ... 1813 (London, **1813**), ... 1814 (London, **1814**), ... 1815 (London, **1815**): "Butts, Thos. Commissary of Musters, office, Whitehall"; (**1817**) at 53, Parliament-street; (**1819**) at Duke-str. Westminster

**REV MR. MATHEW, 27 RATHBONE PLACE**



*Directory to the Nobility, Gentry, and Families of Distinction,  
in London, Westminster, &c* (London [1796])  
*The Universal British Directory*, V (1797)

Most of these Directories are in the British Library, a few in Bodley. See Charles W.F. Gosse, *The London Directories 1677-1855: A Bibliography* (London, 1932) and Gareth Shaw and Allison Tipper, *British Directories* (Leicester: Leicester University Press, 1988)

**Ding, Xiao-Xia.** “Qian Xi Bu Lai Ke Lao Hu de Xiang Zheng Yi Yi [Analysis of the Symbolic Meaning of Blake’s ‘Tyger’].” *Qing Nian Wen Xue Jia* [Young Writers], 27 (2012), 13-15. In Chinese

**Ding, Yan.** “Hu Dan Ying Xiong Q--'Lao Hu' Yu 'Tie Lan Yu Huo' zhi Bi Jiao [As Brave as a Tyger: A Comparative Study of ‘The Tyger’ and ‘Metal Railing and Fire’].” *Zuo Jia* [Writers], 16 (2013), 114-15. In Chinese

**DiSalvo, Jackie,** *War of Titans: Blake’s Critique of Milton and the Politics of Religion* (1983) <BBS>

REVIEWS

§**Anne Ferry**, *Romance Quarterly*, XXXVII (1984), 671-72

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1983* (1984), 78-79

§**Joseph Wittreich**, *Milton Quarterly*, XVIII (1984), 92-94

**Robert F. Gleckner**, *Blake*, XIX, 4 (Spring 1986), 146-50

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- §**Jacques Blondel**, *Etudes anglaises*, XXXIX (1986), 97,  
in French
- §**Andrew Lincoln**, *Review of English Studies*, XXXVII  
(1986), 105-7
- §**George Anthony Rosso, Jr**, *Studies in Romanticism*,  
XXVI, 2 (Summer 1987), 317-21
- Joseph Wittreich** [bis], *Eighteenth Century ...*  
*Bibliography*, NS IX for 1983 (1988), 524-25

**\*DiSalvo, Jackie, G.A. Rosso, and Christopher Z. Hobson**,  
ed. *Blake, Politics, and History*. (N.Y. and London: Garland  
Publishing, 1998) Wellesley Studies in Critical Theory,  
Literary History, and Culture Volume 17; Garland Reference  
Library of the Humanities Volume 1842. 8°, xxxii, 386 pp., 27  
Blake reproductions; ISBN: 0815316798

It consists of

**Jackie DiSalvo**. "Introduction." Pp. xiii-xxxiii. (A survey of  
Blake criticism: "So – is Blake dead" politically? [p. xiii].)

**Christopher Z. Hobson**. "The Myth of Blake's 'Orc Cycle'."  
Pp. 5-36. (Parts of it were reprinted in Chapter 2  
["Interpretation and Ideology: The Myth of Blake's 'Orc Cycle',  
pp. 46-92] of his *The Chained Boy* [1999].) ("The 'Orc cycle' is  
almost entirely a product of Frye's imagination, not Blake's", a  
"liberal venture into conservative political theory" [pp. 6, 29].)

**Stephen C. Behrendt**. "Blake's Bible of Hell: Prophecy as  
Political Program." Pp. 37-52. (About the "political  
dimensions" of *Urizen*, *Book of Ahania*, and *Book of Los*;  
"William Blake's works stand as powerful testimony to the  
proposition that all writing--indeed all art--is inherently  
political" [p. 37].)

**Eric V. Chandler.** "The Anxiety of Production: Blake's Shift from Collective Hope to Writing Self." Pp. 53-79.

**James E. Swearingen.** "William Blake's Figural Politics." Pp. 80-94. (Reprinted from *ELH*, LIX [1992], 125-44.)

**Jon Mee.** "'The Doom of Tyrants': William Blake, Richard 'Citizen' Lee, and the Millenarian Public Sphere." Pp. 97-114. (Mee "develops a parallel between Blake's brand of millenarian radicalism and the politics of Richard 'Citizen' Lee" who combined "intense religious feeling and violent republicanism" [pp. 97, 106].)

**Marsha Keith Schuchard.** "Blake's *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal." Pp. 115-35. (She is persuaded that "*Tiriel* emerges as a dangerously accurate exposé of the clandestine intrigues of the King's rebellious brothers and sons ... which bordered on treason" [p. 115].)

**Joseph Wittreich.** "Laboring Into Futurity: A Response." Pp. 136-43. (In recent Blake criticism, "The Blake of popular culture is all but ignored", and such ignorance "threatens to ... displace him from the canon" [p. 138].)

**Joseph Hutton.** "'Lovers of Wild Rebellion': The Image of Satan in British Art of the Revolutionary Era." Pp. 150-68. ("Blake ... did not so much revise the image of Satan in according with his revolutionary sympathies as shatter it outright and reconstruct the pieces in a new way" [p. 159].)

**David Worrall.** "The Mob and 'Mrs. Q': William Blake, William Benbow, and the Context of Regency Radicalism." Pp. 169-84. [Also printed in *The Journal of the Blake Society at St James*, No. 3 (1998).] (Fascinating details of the radical political context of Blake's engraving of Mrs Quentin, the mistress of the Prince of Wales.)

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**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. 212-34.

**Peter Otto.** "Re-Framing the Moment of Creation: Blake's Re-Visions of the Frontispiece and Title Page to *Europe*." Pp. 235-46. ("Each revision thematises elements present in (or implied by) the frontispiece and title page but previously overlooked or treated as incidental" [p. 234].)

**G.A. Rosso.** "Empire of the Sea: Blake's 'King Edward the Third' and English Imperial Poetry." Pp. 251-72. (In "King Edward the Third" from *Poetical Sketches*, Blake is parodying his "Shakespearean model to attack the empire panegyric tradition" in the context of "the imperial crisis of 1778-79" [pp. 251, 268].)

**Anne Rubenstein and Camilla Townsend.** "Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni's Wars in Surinam, 1772-1796." Pp. 273-98. (They attempt "to unravel the varying discourses from the *Narrative* [of Stedman], ... to see precisely how they acted upon each other to change the nature of the argument as a whole, even against the will of the different speakers" [p. 273].)

**Catherine C. McClenahan.** "Albion and the Sexual Machine: Blake, Gender and Politics, 1780-1795." Pp. 301-324. (Blake "represents ... imagination ... as shaped by the sexual machine while it exposes this machinery in order to resist and change it" [p. 304].)

**Harriet Kramer Linkin.** "Transfigured Maternity in Blake's *Songs of Innocence*: Inverting the 'Maternity Plot' in 'A Dream'." Pp. 325-338. ("Blake's representation of maternity in *Songs of Innocence* offers a more subtle and perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow" [p. 327].)

**June Sturrock.** "Maenads, Young Ladies, and the Lovely Daughters of Albion." Pp. 339-349.

**Anne K. Mellor.** "Blake, Gender, and Imperial Ideology: A Response." Pp. 350-353. ("Blake was deeply – if unselfconsciously – complicit in the racist and sexist ideologies of his culture" [p. 351].)

REVIEW

**Nicholas M. Williams,** *Blake*, XXXIV, 1 (Summer 2000), 26-29

**Disraeli, Benjamin.** Letter to Mrs Gilchrist of 5 November 1862 [see *BR* (2) 328 fn] offered, transcribed, and reproduced in the Lion Heart Autograph auction catalogue of 15 May 2015, lot 29:

There are some drawings, I believe a considerable number by Blake, in this collection. It is many years since I have seen them, but my impression is, that they are, in a great degree, rather his own etchings, colored by himself, than, strictly speaking, drawings.

I leave this place tomorrow, for a fortnight, but on my return, if M.<sup>r</sup> Rossetti care to examine them, I will give orders, that they[?] shall be prepared for his inspection--

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I am sorry to say, there is not the slightest foundation for any of the statements contained in the letter, to which you refer. My father was not acquainted with M<sup>r</sup> Blake nor is there a single volume, in the Hughenden<sup>913</sup> library, enriched by his drawings.

**Dixon, Jeffrey John.** *The Glory of Arthur: The Legendary King in Epic Poems of Layamon, Spenser and Blake.* (Jefferson [North Carolina]L McFarland and Company, 2014) 4<sup>o</sup>, viii, 204 pp.; ISBN: 9780786494569 Especially pp. 1-23, 26-32, 35-41, 73-80, 171-82

"I explore some of the ways in which Blake was himself inspired by ... Edmund Spenser" (p. 1).

**\*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.

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<sup>913</sup> Hughenden was the name of Benjamin Disraeli's house in High Wycomb.

\***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 Bos. 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), 153-72 <BB> **B.** \*Pp. 162-85 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. 102-38 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <BB> **B.** \*Pp. 136-61 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <BSJ>

Each includes reproductions of all the *Job* prints.

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**\*Doi, Kochi.** "William Blake no Shochoshugi [Symbolism of William Blake]." *Kaizo: KAIZO, A Monthly Review of Politics, Literature, Social Affairs*, IX, 4 (April 1927), 148-60.  
**B.** \*"Blake no Shocho [Blake's Symbolism]." Pp. 35-101 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <BB>  
**C.** \*Pp. 88-135 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <BSJ>

**Donnelly, Gerard Edward.** "Dickens and Romantic imagination: Novels of memory, vision, and redemption." *DAI*, LIX (1999), 2159A. Mississippi Ph.D., 1998.

Evidence for Romantic imagination comes from Blake and Wordsworth.

§**\*Dolowska, Ewa**, ed. *Wielcy Malarze – ich Życie, Inspiracje i dzieło. Cz. 155, William Blake*. (Wrocław: P.O. Polska, 2005) 29 cm, 31 pp.; ISBN: 8389788565X In Polish

A biography.

§**Dominiczak, M.H.** "Poetry, images and visions: William Blake." *Clinical Chemistry and Laboratory Medicine*, XL, 10 (October 2002), 1066-70.

**Dominik, Mark.** *Black Suns & Moons in Works of Daniel Andreev, William Blake, & Stanislav Grof*. (Beaverton, Oregon: [no publisher], 2000) 8°, 14 pp.; no ISBN.

While in a Soviet prison camp, Daniel Andreev (d. 1959) wrote a strange, trans-material, multi-dimensional work called *Roza Mira* (published as a samizdat ["in the 1970s"], in book



form in [1991], and translated as *The Rose of the World* by Jordan Roberts [1997]); Mr Dominik finds "a intriguing literary parallel between Andreev's chapter on 'Shrastrs and Witzraors' and a section of *The Marriage of Heaven and Hell* (1793)", each with "an inverted world with a red sky, lit by a black-but-shining orb". If we follow Dr Stansilav Grof, *LSD Psychotherapy* (1994), we might conclude "that Blake and Andreev are giving us similar and mutually-supportive insights into another aspect of 'reality' far beyond anything we know from the material world" (pp. 9, 10, 13).

**Dong, Yun.** "Shi Ge 'The Tyger' Zai Qing Jing Yu Jing Zhong de Qian Jing Hua [Foregrounding of 'The Tyger' in the Context of Situation]." *Hu Nan Ren Wen Ke Ji Xue Yuan Xue Bao* [*Journal of Hunan Institute of Humanities, Science, and Technology*], No. 4 (2005), 104-7. In Chinese

An analysis of Blake's poem with the help of "Halliday's foregrounding theory."

§**Doody, Margaret Anne.** "Nuttall and Gnosticism." *Raritan: A Quarterly Review*, XX (2000), 106-13.

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 December 1969**, pp. 141-43 (with 2 others)

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§**S.K. Freiberg**, *Dalhousie Review*, XLIX (1969), 431-32

**George Mills Harper**, *Blake Studies*, II, 1 (1969), 103-4

§**Kerry McSweeney**, *Queen's Quarterly*, LXXVI (1969), 731-33 (with others)

**John E. Grant**, *Philological Quarterly*, XLIX, 3 (July 1970), 328-29

**Irene H. Chayes**, *Blake Newsletter*, III, 4 (May 1970), 91-94

§**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXIX (July 1970), 515-28

**Gilbert Thomas**, *English*, XIX (Summer 1970), 66 (with another)

**G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

§**Margaret Bottrall**, *Studia Neophilologica*, XLII (1970), 237-39

§**Alicia Ostriker**, *Victorian Studies*, XIV (1970), 113-14

§**W.H. Stevenson**, "Perennial Philosophistory", *Essays in Criticism*, XX (1970), 251-59 (with 2 others)

§**E.E. Bostetter**, *Modern Philology*, LXVIII (1971), 385-88

**H.B. De Groot**, *English Studies*, LIV (August 1973), 398-400 (with another)

**Dörrbecker, D.W.** "Blake, William." Vol. XI, pp. 359-366 of *Allgemeines Künstler-Lexikon: Die Bildenden Künstler aller Zeiten und Völker*. (München-Leipzig: K.G. Saur, 1995)

A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [p. 353]) and Robert Blake (his brother [p. 358]).

It is a kind of replacement for A.G.B. Russell, "Blake, William", Vol. IV, pp. 84-88 of *Allgemeines Lexicon der Bildender Künstler*, ed. Ulrich Thieme and Felix Becker (1910).

**\*Dörrbecker, D.W.** *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit.* (Berlin: Kommissionsvertrieb Wasmuth Buchhandlung und Antiquariat, 1992) 8°, 423 pp., 53 reproductions; ISBN: 3929392003 In German <BBS§>

A careful and extensive study of "*the iconography of style and forms*, ... Blake's strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on", particularly in comparison with Blake's contemporaries; it "is based on" his dissertation (1985), according to Dörrbecker's "Blake and His Circle" for *Blake*, XXVI (1993). There is no index.

#### REVIEWS &c

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 93 (a modest and not uncritical summary)

**Angela Esterhammer**, *Blake*, XXVII, 3 (Winter 1993-94), 76-77 ("an interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries")

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**\*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<sup>o</sup>, 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; 155-63; 256-71; 384-400).

Appendix A, "A Critical Review", gives critics' views of *Jerusalem* (pp. 421-48).

REVIEW

**R. Paul Yoder**, *Studies in Romanticism*, XLII, 3 (2003), 405-12 ("We should be grateful ... but we might also wish that he had interrogated his own

argument with the same rigor he attempts to bring to *Jerusalem*" [p. 412])

**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), 434-36 (with another)

§**Donald John**, *Review of English Studies*, XXXV, 143 (August 1985), 434-36 (with another)

§**d'Ottavi, Stefania D'Abata.** "Blake's Chaucer: Scholasticum Post Litteram." In *Mediaevalitas: Reading the Middle Ages*. Ed. Piero Boitani and Anna Torti. (Brewer, 1996)

About Blake's misreading of Chaucer's Pilgrims in his picture and description of them.

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**d'Ottavi, Stefania.** "Frye e Blake." Pp. 217-24 of *Ritratto di Northrop Frye*. Ed. Agostino Lombardo. (Roma: Bulzoni Editore, 1989) Studi e Ricerche 27. English abstract ("Frye and Blake") on p. 426. <BBS>

"Frye's explanation of Blake's mythological universe is central for understanding his own theory of archetypal meanings ..." (p. 426).

**§D'Ottavi, Stefannia.** *Frye e Blake*. (Rome: Bulzoni, 1990). In Italian

Presumably related to her "Frye e Blake", pp. 217-24 of *Ritratto di Northrop Frye*, ed. Agostino Lombardo (Roma, 1989).

**§Downes, Peg.** "Enough! or too much': The Blakean Paradox of the COPLAC English Department." *Pedagogy*, X, 2 (2010), 295-315.

**\*Downing, Jonathan.** "How I discovered a priceless set of William Blake engravings: Jonathan Downing, a theology DPhil student at Trinity, agreed to feature in our latest video feature to share his big discovery." *Oxford Today*, XXVI, 2 (Trinity Term, 2014), 6.

The discovery is of Blake's *Job* (1826), one of "100 [copies] which Blake [recte Lahee] had printed in 1826" in Trinity College.

REVIEW, &c  
**Reynaldo Nera Obed**, *Oxford Today*, XXVII, 1  
(Michaelmas Term [Oct] 2014), 6

**Doyle, Brian.** "Billy Blake's Trial." *American Scholar*, LXIII (1994), 557-68. B. §"Billy Blake's Trial: The Exuberant Poet William Blake." In his *Spirited Men: Story, Soul, & Substance*. (Cambridge, Massachusetts: Cowley Publications, 2004)

A fiction-based-on-fact account of Blake's trial with flashes backward and forward to cover his whole life, written as "my way of befriending and comprehending Billy Blake, whom I greatly admire in absentia" (1994, p. 566).

§**Doyle, D.** "These the visions of eternity: the 'nature' poetry of William Blake." *Orion*, XVI (Autumn 1997), 38-41.

**\*Drake, Dee.** *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake*. (Stockholm: Almqvist and Wirsell International, 1999) Acta Universitatis Stockholmiensis: Stockholm Studies in English XC 4°, 178 pp.; ISBN: 9122018565

A doctoral dissertation at Stockholm University (2000), complete with abstract.

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*

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*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. 103-7, 178-79 of Drechsler's *Zwischen Kunst und Kommerz: Zur Geschichte des Ausstellungswesens 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.

§**\*Drehkopf, Jutta.** "Zum Problem der Wechselseitigen Erhellung der Künste am Beispiel William Blakes." Hamburg dissertation, 1976. 158 leaves. In German

§**Drennan, William.** "Blake and Gnosis." Liverpool Ph.D., 1999.

**\*Drinkwater, John.** "Solitary Genius: John Drinkwater's Poem for Saturday: William Blake 1757-1827." *Evening Standard* [ ], p. 17.

Prints the "Jerusalem" lyric from *Milton*.

§**Drummond, Harriet.** "Christ the Mediator." *Christie's International Magazine*, May-June 2005.



**Du, Ke-Fu.** “Wei Lian Bu Lai Ke de ‘Lao Hu’ Yin Yun Xiao Guo Qian Xi [An Analysis of the Sound Effects of William Blake’s ‘Tyger’].” *Wai Guo Wen Xue Yan Jiu* [*Foreign Literature Studies*], No. 4 (1992), 125-27. In Chinese

**Du, Ke-Fu.** “Wei Lian Bu Lai Ke—Fan Di de Kuang Ren [William Blake — a Madman against the Empire].” *Shan Dong Wai Yu Jiao Xue* [*Shandong Foreign Language Teaching Journal*], Issue 105; No. 2 (2005), 96-99. In Chinese

An attempt to argue that Blake, living through “three revolutions,” has a rebellious spirit and uses his poems to criticize the Industrial Revolution and the British Empire.

**Du, Ke-Fu.** “Wei Lian Bu Lai Ke Shi Ge de Zhe Xue Jie Du [Philosophical Analysis of William Blake’s Poems].” *Anhui Shi Da Xue Xue Bao* (Zhe She Ban) [*Journal of Anhui Normal University* (Philosophy and Social Sciences Edition)], XXVI, 2 (1998) 214-18. In Chinese

The essay agrees with the general critical claim of "the dialectic of contraries and progression" in Blake's poems.

**Du, Wei-Ping.** “Bu Lai Ke Shi ‘Lun Dun’ Shang Xi Bu Zhui [An Appreciation of Blake’s ‘London’].” *Qi Ha Er Da Xue Xue Bao* [*Journal of Qiqihar University*], No. 1 (1999), 39-41. In Chinese

A comment on Blake's "London" focusing on its theme and form.

§**Duarte, Flavia Maris Gil.** "Londres dos limpadores de chaminés: literatura e experiência história nos poemas London e The Chimney Sweeper de William Blake (1789-1794)."

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*antiteses* [Brasil], IV, 7 (January-June 2011). In Portuguese

An M.A. thesis at the Universidade Estadual de Londrina.

§**Duerden, Paul.** "Producing Blake." Wales (Swansea) Ph.D., 1999.

**Dugaw, Dianne.** "Lessons of the 'Natural' World from Gay to William Blake: The Animal Fables." Chapter 10 of her "*Deep Play*": *John Gay and the Invention of Modernity*. (Newark [Delaware]: University of Delaware Press; London: Associated University Presses, 2001)

§**Duhet, Paule-Marie.** "Signes traditionnels, symbole et invention dans l'oeuvre graphique de William Blake." Université François Rabelais (Tours), Thèse de 3e cycle, 1971. 263 leaves. In French

**Duhet, Paul-Marie.** "William Blake et *The French Revolution*." Pp. 31-39 of *Revolution française peuple et littérature: images du peuple révolutionnaire: Théâtralité sans Frontières*. Ed. André Peyronie. (Paris: Klincksieck, 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>

REVIEW

1966

§**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1  
(Fall 1973), 120-23 (with 6 others)

§**Dumintrana, Magdalene**. "The Christian Poetry and the Formation of Intercultural Attitude: 'The Little Black Boy' by William Blake." *Euromentor Journal*, II, 2 (June 2012), 1.

**Dumitrana, Magdalena**. "The Christian Poetry and the Formation of an Intercultural Attitude: 'The Little Black Boy' by William Blake." *Euromentor Journal*, II, 2 (June 2012), [9 pp.]. <Blake§>

"William Blake's small poem, romantic poet and painter, could serve, we think, to reaching our goal -- the inducing of the feeling of intercultural understanding." [P. 5]

**Dunbar, Pamela**, *William Blake's Illustrations to the Poetry of Milton* (1980) <BBS>

#### REVIEWS

**Michael Mason**, *Times Literary Supplement*, Feb 1981  
(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" [Wyller] and "downright misleading" [James]) <BBS 686>

§**Marcia Pointon**, *Burlington Magazine*, CXXIII, 938  
(May 1981), 313-15

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§**Peter Quennell**, *Apollo*, CXIV (August 1981), 136-37  
(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), 216-17, in French

§**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-9 (with 2 others)

§**Désirée Hirst**, *Review of English Studies*, XXXIV, 135 (May 1983), 222-24 (with another)

**Bette Charlene Werner**, *Blake*, XVIII, 1 (Summer 1984), 33-34

§**Joseph Wittreich**, *Yearbook of English Studies*, XIV (1984), 329-31

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS VII (1985), 395-96

§**Duncan, Robert**. "Variations on Two Dicta by William Blake." In *Buying Time: An Anthology Celebrating 20 Years of the Literature Program of the National Endowment for the Arts*. Ed. Scott Walker. (Saint Paul [Minnesota]: Graywolf Press, 1985) **B**. "Variations on Two Dicta of William Blake: Mental Things Alone Are Real. The Authors Are in Eternity." Pp. 141-45 of *Robert Duncan: The Collected Later Poems and Plays*, ed. Peter Quartermain (Berkeley: University of California Press, 2014)

§**Durr, Uli.** *Race, Slavery and Abolitionism in the Romantic Period -- William Blake's "Little Black Boy". Seminar Paper.* (Norderstedt [Germany]: Druck und Bindung: Books on Demand GmbH, 2011) vi, 15 pp; ISBN: 9783656100867  
No institution identified.

§**Dykstra, James A.** "Exploitation, Rape, Bondage--Blake's Revolutionary Reaction." *Rollins Undergraduate Research Journal*, V, 1 (2011).

## E

\***Eagleton, Terry.** "The Original Political Vision: Sex, art and transformation: Dissent and emancipation were holy for William Blake. He could teach our prime minister so much about how to be radical." *Guardian*, 28 November 2007, p. 34.

For an indignant response, see Hobson.

§**Easthope, M[alcolm].** *Students' Guide to A Choice of Poets: Wordsworth, Blake, Lawrence, Grave, Frost.* (Singapore: G. Brash, 1986) 19 cm, 126 pp.; ISBN: 9789971947989

Based on *A Choice of Poets: An Anthology of Poets from Wordsworth to the Present Day*, ed. R.P. Hewett (1968).

\***Eaves, Morris, ed.** *The Cambridge Companion to William Blake.* (Cambridge: Cambridge University Press, 2003) Tall 8°, xix, 303 pp., 36 reproductions; ISBN: 0521781477

The chief contents are

**William Blake and His Circle**  
Part VI: Biography and Criticism

**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. 110-31. ("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. 133-49. (A sophisticated argument that "Blake was always a deeply political writer" [p. 133].)

**Robert Ryan.** "Blake and religion." Pp. 150-68. (An intelligent and perceptive account.)

**David Simpson.** "Blake and Romanticism." Pp. 169-87. (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. 210-30. (A useful summary.)

**Mary Lynn Johnson.** "*Milton* and its contexts." Pp. 231-50.

\***Robert N. Essick.** "*Jerusalem* and Blake's final works." Pp. 251-71. ("Is *Jerusalem* unreadable? ... Blake questions the very grounds of understanding" [pp. 251, 252].)

**Alexander Gourlay.** "A Glossary of Terms, Names, and Concepts in Blake." Pp. 272-87<sup>914</sup>

**Alexander Gourlay.** "Guide to Further Reading." Pp. 288-93.

**Alexander Gourlay.** "Seeing Blake's Art in Person." Pp. 294-95. (About where Blake's originals are and why one should see them.)

REVIEWS

**T. Hoagwood,** *Choice*, XII (2003), 337 ("Highly recommended")

**D.W. Dörrbecker,** *BARS Bulletin & Review*, No. 25 (March 2004), 30-31 (expresses "huge respect for the achievement of Eaves and his contributors")

\***Tim Heath,** "Which is the Way The Right or the Left", *Blake Journal*, No. 8 (2004), 92 (the "review" consists of a design of a blossom with Blake's head at the centre and petals bearing the names of authors and titles of essays, underprinted with "IS THIS TO BE DIVINE IN DIGITAL")

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<sup>914</sup> See also Alexander S. Goulay, glossary of Blake terms (2003) in the William Blake Archive.

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**Ralph Pordzik**, *Anglia*, CXXII, 2 (2004), 334-338, in German

**Karl Kroeber**, *Blake*, XXXVIII (2005), 150-54 ("the most attractive aspect of the *Companion*" is its demonstration that "confronting its [Blake's art's] difficulties is the best way" [p. 154])

§**W.H. Stevenson**, *Essays in Criticism*, LV, 3 (July 2005), 270-75

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2005) ("an excellent introduction")

**R. Paul Yoder**, *Romantic Circles* (28 July 2009) online

**\*Eaves, Morris.** *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (Ithaca and London: Cornell University Press, 1992) 8° height, 4° width, 131 reproductions (38 of them after Blake); ISBN: 0801424895

An important essay in historiography, tracing "significant aspects of the story by which Blake attempted to orient himself to the contemporary situation", with chapters on "The Making of an English School of Painters", "A New Maecenas" (John Boydell), "A Christian History of Engraving", and "The Artistic Machine" (i.e., the technology of graphic reproductions). In the *Descriptive Catalogue* and especially in his "Public Address", Blake argued "that original English art had been superseded by a counter-art of imitation adapted to commerce, 'Suited' to its 'Purposes' and 'Subservient' to the 'interest' of the 'Trader'"; "Blake replaces the standard English school conviction that historical interruptions [such as the Civil War] have prevented English artists from acquiring



painting and allied arts with an energetic conspiracy theory" (pp. xix, 176, 143).

## REVIEWS

**Joseph Viscomi**, *Wordsworth Circle*, XXIV, 4 (**Autumn 1993**), 205-10 **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**), 139-46 (with another) (an "illuminating", "extremely ambitious and thorough investigation of the history of the English School of art and the fundamental argument Blake and others had with it" [pp. 142, 140])

§**Tim Cloudsley**, *History of European Ideas*, XVIII (**1994**), 1042-44

**Ronald Paulson**, *Blake*, XXVIII, 3 (**Winter 1994-95**), 101-2 ("This is a fascinating study in historiography" [p. 101])

**David Worrall**, "Art and Industry in the Age of Blake", *Print Quarterly*, XII (**1995**), 195-97 (it is "a major contribution to Blake studies")

§**Mark Hallett**, *Art History*, XVIII (**1995**), 608-9

**William Blake and His Circle**  
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**Brian Wilkie**, *Yearbook of English Studies*, XXV (1995), 299-300 (it shows "considerable erudition" and "great imaginative power")

**David Worrall** [bis], *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 ("an original and very significant contribution")

**Ralph Pite**, "Some Versions of Blake", *English*, XLV (1996), 175-81 (with another) (Eaves's book is "highly informative and detailed" despite "the thinness of his overall argument" [pp. 182, 180])

**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. 210-13 of *Electronic Textual Editing*. Ed. Lou Burnand, Katherine O'Brien O'Keefe, and John Unsworth. (N.Y.: Modern Language Association of America, 2006) 1 CD Rom

\***Eaves, Morris**, *William Blake's Theory of Art* (1982) <BBS>  
REVIEWS

§**Andrew Lincoln**, "Lines of Identity", *Times Literary Supplement*, 4 Feb 1983, p. 111

§**Anon.**, *Gazette des Beaux-Arts*, 6 S, CI, 1369 (1983), 18

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1982* (1983), 83-84

§**Edward Larrissy**, "Horses of Instruction", *Art History*, VI (1983), 478-81 (with others)

§**Raymond Lister**, *Journal of the Royal Society of Arts*, CXXXII (1983), 86-87

**David Wagenknecht**, *Wordsworth Circle*, XIV (1983), 157-59

**Morris Eaves**, "Morris Eaves Replies", *Wordsworth Circle*, XIV (1983), 159-60 (a courteous reply)  
<BBS 459>

**Hazard Adams**, *Blake*, XVII, 3 (Winter 1983-84), 107-11

§**Richard Harter Fogle**, *Clio*, XIII (1984), 293-95

§**Peter A. Taylor**, *Queen's Quarterly*, XCVI (1984), 719-22 (with another)

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXIV, 1 (January 1985), 138-40

\***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

§**Eaves, Morris**, with Blake Archive editors and staff. "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews*, IV, 1 (Feb 2000), online.

**Echeruo, Michael J.C.** "Theologizing 'Underneath the Tree': an African Topos in Ukawsaw Gronniosaw, William Blake, and William Cole." *Research in African Literature*, XXIII, 4 (Winter 1992), 51-58.

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Blake's "Little Black Boy", Gronniosaw's *Narrative* (1770),<sup>915</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].**<sup>916</sup> "Poetic Painting and Sculpture." *New Monthly Magazine and Humorist*, ed. Theodore Hook, LV, 218 (Feb 1839), 196-205. <New York Public Library>

"What will the reader think of a painter representing the *Blessed Virgin performing a dance with the Prince of Darkness*, or of another delineating the *Ghost of a Flea*?" (P. 197)

§**Eaves, Morris.** "Picture Problems: X-Editing Images 1992-2010." *Digital Humanities Quarterly*, III, 3 (Summer 2009).

On work at the William Blake Archive.

**\*Eaves, Morris, Eric Loy, Hardeep Sidhu, Laura Whitebell.** "Prototyping an Electronic Edition of William Blake's Manuscript of *Vala or the Four Zoas*: A Progress Report." *19: Interdisciplinary Studies in the Long Nineteenth Century*, No. 21 (2015).

A very long progress report.

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<sup>915</sup> See Paul Edwards. "An African Literary Source for Blake's 'Little Black Boy'?" *Research in African Literature*, XXI, 4 (Winter 1990), 179-81.

<sup>916</sup> For the identification of Echion as Edward Chatfield, see *Aldine Magazine of Biography, Bibliography, Criticism and the Arts*, I (1839), 234 <Harvard>.

§**Edgar, Brian Windsor.** "Pity and Anger in the Poetry of William Blake from 'Poetical Sketches' to 'Milton'." *DAI*, LVIII (1998). Open University (England), 1996

**Edgerton, Miss S.C.** "Night Studies of the Artist." Pp. 113-18 of *The Rose of Sharon: A Religious Souvenir, for MDCCCXLII*. Ed. Miss **Sarah C. Edgerton**. (Boston: A. Tompkins and B.B. Mussey, **1842**) <California (Berkeley)>

A poem about Blake's Visionary Heads "suggested by some peculiar traits of his [Blake's] genius" by Cunningham.

**Edgecombe, Rodney Stenning.** "William Blake, Edward Young and 'The Sick Rose'." *Notes and Queries*, CCLIII, 4 (December 2008), 416-17.

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 Ilustracím Williama Blakea ke Knize Jób*. [Tr. Št\_pan Ka\_a.] (Brno [Czech Republic]: Nakladatelství Tomáše Jane\_ka, 2003) 20 cm, 91 pp.; ISBN: 8085880296 In Czech

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§**Kate Newton**, *Journal of Analytical Psychology*, XXXII (1987), 293-96

§**Edmundson, M.** "Under the Sign of Satan: William Blake in the Corporate University." *Hedgehog Review*, XIV, 1

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(2012), 8-16.

**\*Edmundson, Mark.** "William Blake's America, 2010." *Chronicle of Higher Education* online, 24 October 2010.

Blake's "London", which today he might call "New York" "reveals us to ourselves" as "mentally imprisoned". (By 2 November 2010 there had been 11 online responses – to the politics, not to Blake.)

§**Edwards, David L.** *Poets and God: Chaucer, Shakespeare, Milton, Wordsworth, Coleridge, Blake* (London: Darton, Longman, and Todd, 2005)

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**David Jasper**, *Literature and Theology*, XX, 1 (March 2006), 87-88

§**Edwards Dykehouse, Carol.** "An Examination of the Verbal and Visual Images of Slavery in William Blake's *Jerusalem*." *DAI*, LXXV, 5 (Nov 2014), University of Houston Ph.D., 2013, 336 pp.

**\*Edwards, Gavin.** "Blake's Illuminated Books." Pp. 18-19 of *The Word and the Visual Imagination: A Decade in the Lampeter MA in Literature and the Visual Arts*. Ed. William Marx, Peter Miles and Gordon Williams (Lampeter, Dyfed, Wales: Published by the English Department, St David's University College, 1989)

Description of a post-graduate course.

**Egarr, Tristan.** "A conversation between the editor, William

Blake and Friedrich Nietzsche about technology.” *Salient: The Student Magazine of Victoria University, Wellington* [New Zealand], 15 September 2008 online.

**Eglinton, Guy.** <BB gives “Eglinton”>

**Eguchi, Asuka.** “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), 1080-81. In Japanese

**Ehrstine, John W.,** *William Blake’s POETICAL SKETCHES* (1967) <BB #1540>

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**Michael J. Tolley,** *Blake Newsletter*, II, 3 (15 December 1968), 55-57

§**Vivian de Sola Pinto,** *Modern Language Review*, LXIV (1969), 404-7 (with others)

**Eichler, Jeremy.** “Blake’s Prophecy, Bolcom’s Symphony.” *Boston Globe*, 1 March 2008, online.

#### *Eigo Seinen: The Rising Generation* Volume LXVII, Numbers 1-5 (Tokyo, 1927)

\***Kochi Doi,** tr. *The Marriage of Heaven and Hell*. Pp. 256-58, 291-92, 330-31, 372-73, 403-44. In Japanese <BB> B. Reprinted in *Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku toni Kekkō* [*Blake’s Poems:*] *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*, tr. Kochi Doi (1995)

§**Eitner, Lorenz.** "British Neoclassicism and William Blake:

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William Blake, 1757-1827." In his *An Outline of Nineteenth Century European Painting: From David through Cézanne*. (1987) **B.** (1992) **C.** §Revised edition: *Nineteenth Century European Painting: David to Cézanne*. (Boulder [Colorado]: Westview Press, 2012)

**El Younssi, Anovar.** "The Sufis and William Blake: When Islamic Mysticism and English Romanticism Intersect." *Morocco World News* [online], 17 August 2012.

A learned essay arguing that Blake's views "echo the views of a number of Muslim sufis."

§**Eldridge, Æthelred ["Aethelred, the Unready"]**. *One Tooth on the Petrific Key to William Blake's System: ('Adam New Created in Edam'), the Work in Progress*. (Millfield [Ohio]: The Author, 1976)

"Printed by hand in Golgonooza--as a matter of fact, in Ohio, Millfield, R.R. 1, 45761--300 copies--where the church of William Blake the stop-gap dislocates." 15 cm, 16 pp. (4 folded sheets).

**Elfenbein, Andrew.** "Cowper, Blake, and the Figure of The Invader." *The Friend: Comment on Romanticism*, I, 4 (October 1992), 10-19.

Both "Blake's 'A Poison Tree' ... and Cowper's 'On the Death of Mrs. Throckmorton's Bullfinch'" use the phrase "veild the pole", "and the historical context of the composition of the *Songs* suggests that Blake knew Cowper's poem" (pp. 10, 12).



**\*Elfenbein, Andrew.** "Genius and the Blakean Ridiculous." Chapter 6 (pp. 149-76, 245-48) of his *Romantic Genius: The Prehistory of a Homosexual Role*. (N.Y.: Columbia University Press, 1999) Between Men – Between Women: Lesbian and Gay Studies B. "Genio y ridículo en Blake." Tr. Jordi Doce. Pp. 46-63 of "Dossier William Blake", ed. Jordi Doce, *Cuadernos Hispanoamericanos* No. 607 (2001).

About "Blake's camp quotient" in *Milton* and Ololon, "the almost conscious absurdity that laces Blake's most sublime moments", "a queer reading of Blake"; "For gay poets, Blake is on the side of the angels" which is "gay slang for a young man" (pp. 154, 150, 153, 149).

**El-Hage, George Nicolas.** "William Blake and Kahlil Gibran: Poets of Prophetic Vision." *DAI*, XLI (1981), 4024A. State University of New York (Binghamton) Ph.D., 1981. <BBS>**B.** *William Blake & Kahlil Gibran: Poets of Prophetic Vision*. (Louaize [Lebanon]: NDU [Notre Dame University], 2002)

In 2002 is Boulos A. Sarrou', "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.,** "Blake", *The Sacred Wood* (1920) .... Tr. **Alberto Marsicano** with *Escritos de William Blake* (Porto Alegre [Brazil]: L & PM, 2007)

**Eliot, T.S.** "Mad Naked Blake." (1920) <BB> Tr. Yi Yang with her *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988). In Chinese ... "William Blake." *Valitud*

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*esseeidl.* Tr. Jaak Rähesoo. ([Talinn, Estonia]: Hortus Litterarum, 1997) In Estonian

**Eliot, T.S.** "The Naked Man." ... (1920) <BB #1544, BBS 461> **Q.** Reprinted as §"William Blake (1920)." *Selected Essays*. New Edition. (N.Y.: Harcourt, Brace and World, 1960)Tr. **D. Smirnov-Sadovsky** into Russian in *Language, Philology, Culture*, No. 1 ([March] 2013), 46-51.

§**Elistratova, A.** "Itogi dvukhsotletnego iubileya Vil'yam Bleika [A Summary of Works on the Bicentennial Jubilee of William Blake]." *Voprossi Literaturi* [*Literary Sketches*], XII (1959), 222-31. In Russian <BB #A1546, here expanded>

A review of the literature on the work of the poet.

§**Elistratova, Anna Arkad'evna.** *Vil'yam Bleik, 1757-1827*. (Moskva: Znanie, 1957) In Russian <BB>

§**Ellerström, Jonas.** "Att öppna eller sluta till sinnen: nedslag hos Hjalmar Gullberg, William Blake och Meret Oppenheim." In *Utopin i vardagen: sinnen, kvinnor, idéer: en vänbok till Elisabeth Mansén*. Ed. Jenny-Leontine Olsson, Yvla Söderfeldt, Anna Ohlsson, and Jonas Ellerström ([Lund]: Ellerström, 2014) In Swedish

**Elliott, Clare.** "'A Backward Glance O'er' the (Dis)United States: William Blake, Ralph Waldo Emerson and the 'Authentic American Religion'." *European Journal of American Culture*, XXVIII, 1 (2009), 75-93.

"Emersonian self-reliance, when read through this Blakean

lens, needs serious consideration ..." (p. 91).

**Elliott, Clare.** "William Blake and America: Freedom and Violence in the Atlantic World." *Comparative American Studies*, VII, 3 (September 2009), 209-24

About "the American Transcendentalists' reading of *Songs of Innocence and [of] Experience* (1794) in the 1840s" with "a reading of Blake's *America: a Prophecy* (1793) showing that the Civil War fulfilled his prophecy of inevitable future conflict" (p. 209).

§**Elliott, Clare Frances.** "William Blake's American Legacy: Transcendentalism and Visionary Poetics in Ralph Waldo Emerson and Walt Whitman." Glasgow Ph.D., 2009, 277 pp.

**Ellis, Edwin J.** *The Real Blake: A Portrait Biography*. (London, 1907) <BB> **B.** (N.Y.: McClure, Phillips and Co., 1907)

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**William Aspenwell Bradley,** "William Blake, Poet, Painter, Prophet: Significance of the Revival of Interest in the Personality and Work of the Artist-Seer – Emancipation from Reality Through the Spirit and Power of Imagination – Two New Books", *New York Times*, **6 December 1907** (with another)

**Anon.** "William Blake." *Evening Post* [Wellington, New Zealand], LXXV, 9 (**11 January 1908**), 13 (the *New York Evening Post* calls it "a model of what a biography ought not to be", but it has some virtues)

**Ellmann, Richard.** *The Identity of Yeats*. (London, 1954) *Passim*, especially pp. 25-29 and 91-98. <BB> **B.** §(N.Y.: Oxford University Press, 1964)

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**\*Elouson, Harald.** "Blake [bleik], William." *Svensk Uppslagsbok*, IV (Malmö: Norden AB, 1958) In Swedish

**Elton, Oliver.** "William Blake." Vol. I, pp. 137-71 of *A Survey of English Literature 1780-1830*. In Two Volumes. (London, 1912)  
<BB> **B.** §(London: Edward Arnold and Co., 1933)

**Emmer, Huib.** *Bethlehem Hospital: William Blake in Hell: Opera in three acts 1985-1988*. Libretto by Ken Hollings. (Amsterdam: Donemus, [1990]) Folio, 3 vols., 341 pp.; no ISBN

The account of Martin the "fire raiser" and Blake, "a tall, pale man", plainly derives from the irresponsible essay in the *Revue Britannique* (1833) <BB #958> which describes two inmates of Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, "un homme grand et pâle".

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**Frits van der Waa**, *De groene Amsterdamer*, in Dutch; tr. Jules van Lieshout, "Opera on William Blake Destroyed by Its Own Radicalism", *Blake*, XXV (1991), 90-91 (on the performance, not the book)

**Jacqueline Oskamp**, *De Volkskrant*, in Dutch; tr. Jules van Lieshout in *Blake*, XXV (1991-92), 91-92 (on the performance, not the book)

**Engelstein, Stefani.** "Natural Reproduction and Reproducing Nature." Chapter 2 (pp. 61-112) of her *Anxious Anatomy: The Conception of the Human Form in Literary and Naturalist Discourse*. (Albany: State University of New York Press, 2008) SUNY Series, Studies in the Long Nineteenth Century

The chapter has sections on “William Blake’s Bodies” and “Prolific Devourers in Blake”.

**\*Endo, Toru.** "Blake ni okeru Poripu no Imeji: The Image of Polyps in Blake's Poetry." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 29-38. In Japanese

**\*Endo, Toru.** "Blake ni okeru Ryutai Imegi--18-seiki Kagaku Shiso to Blake: Images of Liquid in Blake's Poetry [– Science in the 18th Century and Blake]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 49-58. In Japanese

**Endo, Toru.** "Blake no Genten--'Itamu' Shintai no Hakken [The Starting Point of Blake – Discovering 'Pain' of Body]." Pp. 41-51 of *Eibungaku no Genfukei–Kiten ni tatsu Sakkatachi [Original Landscapes in English and American Literature--Writers Standing 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*

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*Graduate School of Education, Waseda University*], Bessatsu [Extra Issue], No. 1 (1993), 15-30. In Japanese

**Endo, Toru.** "Fudoten to shite no Jerusalem [Jerusalem as a Fixed Point]." *Fochun, Shinsei Gengo Bunka Kenkyukai* [Fortune, New Study Group of Language and Culture], No. 6 (1994), 57-68. In Japanese

Jerusalem as a city and a woman in *Jerusalem* is said to be like "a fixed point" in mathematics.

**Endo, Toru.** "'Kyomu' to 'Eien'--kukyo na Mugen to chumitsu na Mugen ['Void' and 'Eternity'--Vacuous Infinity and Filled Infinity]." *Horaizun, Eibungaku Kenkyu to Hihyo* [Horizon, Study and Criticism of English Literature], *Waseda Daigaku Eibeibungaku Kenkyukai* [The Society of English and American Literature in Waseda University], No. 27 (1995), 25-36. In Japanese

In Blake, there are two contrary concepts of "Infinity". One is "Eternity", and the other is a negative concept expressed by such terms as "void", "vacuum", "non-entity", "eternal death", and "annihilation". "Void" is directly connected with Newtonian "absolute space and absolute time" and is outside "the human existence". In Blake's text, on the contrary, there is "Infinite Space" which is filled with human forms, so that each moment becomes equal to "eternal".

**Endo, Toru.** "Nikutai no mittsu no Dankai (Reveru)--Blake *Urizen no Shi* ni okeru [Three Levels of the Body--In Blake's *The Book of Urizen*]." *Horaizun, Eibungaku Kenkyu to Hihyo* [Horizon, Study and Criticism of English Literature], *Waseda Daigaku Eibeibungaku*

*Kenkyukai* [*The Society of English and American Literature in Waseda University*], No. 26 (1994), 13-23. In Japanese

In Blake, the "three levels of the body" are "the Spiritual Body" (the state of pure energy), "the Giant Body" (which is Jesus Christ) and "materialized energy" (where energy and matter conflict with one another) and "the shrinking body" (a mere shadow of energy).

**Endo, Toru.** "Sora o tobu fukashi no Mushi (worm)--William Blake no Eikibyokan [An Invisible Worm Flying in the Sky--On William Blake's View of Pestilence]." *Eigo Eibungaku Soshi* [*Collected Essays on English Language and English Literature*], *Waseda Daigaku Eigo Eibungakkai* [*The Society of English and American Literature, Waseda University*], No. 24 (1994), 30-38. In Japanese

**Engel, Manfre.** "Neue Mythologie in der deutschen und englischen Frühromantik: William Blakes *The Marriage of Heaven and Hell* und Novalis' Klingsohr-Märchen", *Arcadia*, XXVI (1991), 225-45 <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, Stefani.** "William Blake's Bodies." In her *Anxious Anatomy: The Conception of the Human Form in Literary and*

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*Naturalist Discourse*. (Albany: State University of New York Press, 2008) SUNY Series, Studies in the Long Nineteenth Century

**\*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, and 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 (December 1967), 496-97

**M.K. N[urmi]**, *English Language Notes*, V (1967), 22

§**Edna Parks**, *Notes* [Music Library Association], **March 1968**, pp. 487-88

§**Erik Routley**, *Bulletin* [Hymn Society of Great Britain and Ireland], VI (1967), 111-13

*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), 253-54



§**Edwin R. Clapp**, *Western Humanities Review*, VI (1952), 193-95

**Ennemoser, Dr Joseph.** *Geschichte der Magie.* (Leipzig: F.A. Bodhaus, 1844) P. 177 In German <Columbia>

About "Der Engländer Blake, ein Maler ... unterhielt sich in einem Visiones ... mit Genien und Dämonen".

§**Enright, D.J.** "William Blake and the Middle Way." Pp. 112-18 of his *Literature for Man's Sake: Critical Essays.* (Tokyo, 1955) <BB> **B.** (Norwood [Pennsylvania]: Norwood Editions, 1975) **C.** (Philadelphia: R. West, 1976)

\*§**Eörsi, Istvan.** *Utasok a Senkiföldjen: Jóbok Könyve.* ([Budapest]: Palatinus, 1998) 20 cm, 197 pp. In Hungarian With illustrations by William Blake

§**Eppink, Norman R.** "Blake's Technique." In his *101 Prints: The History and Techniques of Printmaking.* (1967) 15 copies **B.** (Norman: University of Oklahoma Press, 1971)

**Epstein, Daniel Mark.** "The two William Blakes." *New Criterion*, XIII, 2 (October 1994), 10-22.

An occasionally factual biographical account is used to explain the "two William Blakes": "sweet William", who wrote "crystalline lyrics" and short prophecies before 1800, and "mad, bad Willie" after 1800, who claimed that the "inscrutable", "incoherent" long prophecies such as *Jerusalem* were great epics; the cause of this "delusion" was a "robust narcissism" (pp. 11, 19).

**Erdman, David V., ed.** *Blake and His Bibles* (1990) <BBS>

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- 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/August 1990), 134-35  
**Thomas J.J. Altizer**, *Romantic Movement ... Bibliography for 1989* (1990), 95-97

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 18-19

§**Peter Lundman**, *Wordsworth Circle*, XXII, 4 (Autumn 1991), 217-29

**Karen Shabetai**, *Blake*, XXV, 2 (Fall 1991), 92-93

§**Peter Lundman**, *Wordsworth Circle*, XXII (1991), 217-20

§**David Fuller**, *Durham University Journal*, NS LIV (January 1993), 115-19 (with another)

**Brian Wilkie**, *Yearbook of English Studies*, XXIII (1993), 351-52 (praise)

\***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. 178-82 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, 112-16 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

§**Joseph Warren Beach**, "Blake the Seer as Artist and Poet", *Sewanee Review*, LXII, 3 (**Summer 1954**), 527-34 (with another)

§**Anon. [?Elizabeth O'Higgins]**, *Dublin Magazine*, XXX (**July-September 1954**), 557-60

§**H.M. Margoliouth**, *Oxford Magazine*, **28 October 1954**

§**Hazard Adams**, *Accent*, XIV (**1954**), 300-1

§**Anon.**, *United States Quarterly Book Review*, X (**1954**), 320

§**R.T.F.**, *Personalist*, XXXV (**1954**), 432-34 (with another)

§**Nicholas Joose**, *Poetry*, LXXXIV (**1954**), 364-65

§**Martin Price**, *Yale Review*, XLIII (**1954**), 629-33

§**K[enneth] N. C[ameron]**, *Philological Quarterly*, XXXIII (**1954**), 105-6

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**Northrop Frye**, *Philological Quarterly*, XXXIV, 3 (**July 1954**), 273-74

§**Anna Balakian**, *Comparative Literature*, VII (**1955**), 174-75

§**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**), 147-49

§**H.M. Margoliouth** [bis], *Review of English Studies*, NS VI (**1955**), 324-26

§**Alfred Neumeyer**, *Journal of Aesthetics and Art Criticism*, XIV (**1955**), 542

§**Hans Schnyder**, *Anglia*, LXXIII (**1955**), 242-44

§**T.A. Birrell**, *English Studies*, XXXVII (**1956**), 84-85

§**H. Lemaitre**, *Etudes anglaises*, IX (**1956**), 63-64, in French

§**M.M. Mahood**, *Modern Philology*, LIII (**1956**), 208-10

**Anthony Blunt**, *Burlington Magazine*, XCIX, 648 (**March 1957**), 101-2 (with two others) ("in many cases his arguments are entirely convincing" but some seem "rather strained")

**1969**

§**Patrick J. Callahan**, *Blake Studies*, III, 1 (**Fall 1970**), 87-89

**E.J. Rose**, *Blake Newsletter*, IV, 2 (**Fall 1970**), 48-49

**I.H. C[hayes]**, *English Language Notes*, VIII (**1970**), 22

§**Max F. Schultz**, *Western Review*, VII (**1970**), 66-67

§**Rodney M. Baine**, *Georgia Review*, XXV, 2 (**Summer 1971**), 238-41 (with 4 others)

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)

§**John E. Grant**, *Philological Quarterly*, L (1971)

§**Jerome J. McGann**, *Modern Philology*, LXIX, 3 (February 1972). 261-66 (with 2 others)

\***Erdman, D.V.** “Blake’s Vision of Slavery.” *Journal of the Warburg and Courtauld Institute*, XV (1952), 242-52. <BB> **B.** Reprinted in pp. 229-44 of *Enslavement and Emancipation*. Ed. Harold Bloom and Blake Hobby. (N.Y.: Bloom’s Literary Criticism, 2010) Bloom’s Literary Themes

**Erdman, David V.**, et al, ed., *A Concordance to the Writings of William Blake* (1967) <BB>

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**M[orton] D. P[aley]**, *Blake Newsletter*, II, 2 (15 September 1968), 33

§**Anon.**, “Guides to a New Language”, *Times Literary Supplement*, **3 October 1968** (with another)

**John E. Grant**, *Philological Quarterly*, XLVII, 3 (July 1968), 356-57

§**F.W. Bateson**, *Library*, XXIV (1969), 170-71

**H.I. C[hayes]**, *English Language Notes*, VII (1969), 21-22

§**Vivian de Sola Pinto**, *Modern Language Review*, LXV (January 1970), 153-55 (with 2 others)

§**Harold E. Pagliaro**, “A New Concordance to Blake”, *Computing and the Humanities*, IV, 4 (March 1970), 283-85

**G.E. Bentley, Jr.**, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)

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**\*Erdman, David V., and John E. Grant, ed.** *Blake's Visionary Forms Dramatic*. (Princeton: Princeton University Press, 1970)  
<BB>

- 1    **George Quasha.** "Orc as a Fiery Paradigm of Poetic Torsion." "Reproduced in a slightly abbreviated form" in *William Blake*, ed. David Punter (1996), pp. 16-35.
- 3    **W.J.T. Mitchell.** "Blake's Composite Art." Pp. 57-81. Pp. 63-66 are reprinted as "The Marriage of Images and Words" on pp. 120-24 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003); apparently reprinted in *Bloom's Bio-Critiques: William Blake* [2006].
- 7    **Robert E. Simmons.** "Urizen: The Symmetry of Fear." Pp. 146-73. Pp. 167-9 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. 214-43. Pp. 214-17 are reprinted as "The Influence of Myth" on pp. 89-92 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).
- 20   **Kenneth R. Johnson.** "Blake's Cities: Romantic Forms of Urban Renewal." Pp. 413-42. Pp. 417-19 are reprinted as "The Vocabulary of Blake's 'London'" on pp. 47-49 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

§**Anon.**, *Virginia Quarterly*, XLVII (Summer 1970), 110

**Morton D. Paley**, *Blake Studies*, IV, 1 (Fall 1971), 93-99

§**William Vaughan**, *Studies on Voltaire and the Eighteenth Century*, CLXXXII (November 1971) (with 2 others)

§**William Vaughan** [bis], “The Third Blake”, *Studio International*, CLXXXII (November 1971), 210-12 (with 2 others)

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 December 1971, pp. 1537-39 (with 12 others)

**Martin K. Nurmi**, *Blake Newsletter*, V, 3 (Winter 1971-72), 207-8

**G.E. Bentley, Jr.**, *Apollo*, XCV (January 1972), 72 (with another)

§**Daniel Hughes**, “The Luck of William Blake”, *Massachusetts Review*, XIII, 4 (Autumn 1972), 717-25 (with 2 others)

§**Anthony Blunt**, “Blakomania”, *Yale Review*, LXI (Winter 1972), 301-6 (with another)

§**Désirée Hirst**, *Review of English Studies*, XXIV (February 1973), 95-99 (with 2 others)

§**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)

§**Mario Praz**, *English Studies*, LIV (1973), 516-18

**David Bindman**, *Burlington Magazine*, CXVI, 857 (August 1974), 482-83 (with another) ("the variation in quality [of the essays] in this book is unusual ... many of them are of an inexcusably low quality")

**Erle, Sibyle.** “Blake, Colour and the Truchsessian Gallery: Modelling the Mind and Liberating the Observer.” *Romanticism and Victorianism on the Net*, No. 52 (November 2008).

Especially about the 12 great colour-prints.

§**Erle, Sibylle.** *Blake, Lavater, and Physiognomy.* (London: Legenda, 2010) *Studies in Comparative Literature* 21 Pp. xii, 232; ISBN: 9781906540692

REVIEWS

- Martin Butlin**, *Burlington Magazine*, CLIII (2011), 608  
(with another) ("The account of the publication of  
Lavater's several writings is detailed and fascinating")
- Jason Whittaker**, *Year's Work in English Studies* XCI, 1  
(2012), 673 ("compelling and convincing", "superb")
- Tristanne Connolly**, *Blake: An Illustrated Quarterly*,  
XLVII, 4 (Spring 2014), 55-57 ("What is most  
impressive about her study is the careful detail on the  
publication history of Lavater's work and the personal  
relationships involved")

§**Erle, Sibylle I.** "From Face Values to Inner Visions: Blake and  
Lavater's Perception of Body and Soul." Nottingham Trent Ph.D.,  
2004.

\***Erle, Sibylle.** "Leaving Their Mark: Lavater, Fuseli and Blake's  
Imprint on *Aphorisms on Man*." *Comparative Critical Studies*, III,  
October 2006), 347-369.

Particularly concerned with "the early history of physiognomy  
in England, Lavater's reception and his English connections" (p.  
348).

§**Erle, Sibylle.** "The Myth of the Lost Original: Blake and  
Lavater's Search for Divine Likeness." Pp. 211-30 of *In the  
Embrace of the Swan: Anglo-German Mythologies in Literature,  
the Visual Arts and Cultural Theory*. Ed. Rüdiger Görner and  
Angus Nicholls. (Berlin and N.Y.: Walter De Gruyter, 2010)  
Spectrum Literaturwissenschaft / Spectrum Literature 18



§**Ernst, C.** "The Vocation of Nature." Pp. 59-73 of *The Limits of Human Nature: Essays Based on a Course of Lectures Given at the Institute of Contemporary Arts, London*. Ed. Jonathan Benthall. (London: Dutton, 1974)

Said to concern Blake.

**Essick, Robert N.** "Blake [*née* Boucher] Catherine Sophia (1762-1831), wife and assistant to William Blake ...." Vol. VI, p. 94, of *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004)

**Essick, Robert N.** "Blake, William (1757-1827), engraver, artist, and poet ...." Vol. VI, pp. 190-231, of *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004)

It replaces the account by Anne Gilchrist in Vol. V, pp. 180-84 of *The Dictionary of National Biography* (1886). <BB>

\***Essick, Robert N.** "Representation, Anxiety, and the Bibliographic Sublime." *Huntington Library Quarterly*, LIX (1998), 503-28.

The "bibliographic sublime" is the "response to semiotic uncertainty, when inscribed within the physical features of a book" (p. 513). The essay ranges agreeably through *Tristram Shandy*, *Pat the Bunny*, and *Marriage* (pp. 511-13, 523-27). *Marriage* (L) pl. 25-27 ("A Song of Liberty"), "almost certainly printed as a small, independent pamphlet" (pp. 523-24), is reproduced entire.

\***Essick, 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*

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*Troubled Paradise*", which records "Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Illustrations for Thornton's Virgil" (pp. 43-44 [silently reprinted from *Blake*, XXXI (1998), 136-37]), and "A Bibliography to *A Troubled Paradise*" (pp. 45-47).

John Windle, "A Blake Collector's Vade Mecum" (pp. 33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.

REVIEW

[**Nicholas Barker**], *Book Collector*, XLIX (2000), 274-75  
("Essick writes sensitively and with deep appreciation")

**Essick, Robert N.**, ed. *The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics* (1973) <BB #A1583>

REVIEWS

§**Anon.**, *Choice*, II, 5/6 (**July/August 1974**)

**D.V. E[rdman]**, *English Language Notes*, XII (**September 1974**), 32

§**Stuart Curran**, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XIV, 4 (**Autumn 1974**), 642-43 (with 4 others)

\***Thomas L. Minnick**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 130-32

**Brian Wilkie**, *Blake Studies*, VI, 2 (**1975**), 204-8

§**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (**1975**), 48-49 (with 3 others)

§**Dennis M. Welch**, *Philological Quarterly*, LIII (**1975**)

\***Essick, Robert N.** "Visual/Verbal Relationships in Book Illustration." Pp. 169-204 of *British Art 1740-1820: Essays in*

*Honor of Robert Wark.* Ed. Guiland Sutherland. (San Marino: Huntington Library, 1992)

It concentrates on Blake's frontispieces as epitomes; "Blake's development of his illustrative technique is an exploitation of conventions he shared with his contemporaries more than a revolt against them" (p. 185).

**Essick, Robert N.** *William Blake, Adam's Tongue, and the Uses of Specialization* (1991) <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 94

**Essick, Robert N.** *William Blake and the Language of Adam* (1989) <BBS>.

REVIEWS

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 29-130

§**Robert F. Gleckner**, *Wordsworth Circle*, XX, 4 (Autumn 1989), 118-20

§**David Fuller**, *Durham University Journal*, NS LI, 1 (January 1990), 118-20

§**Dean Wentworth Bethea**, *South Atlantic Review*, LV, 2 (May 1990), 147-49

§**Edward Larrissy**, *Notes and Queries*, XXXVII, 2 (June 1990), 226 (with another)

§**David Worrall**, "Arrows of Desire", *English (The Journal of the English Association)*, XXXIX, 164 (Summer 1990), 173-76

§**Edwina Burness**, *English Studies*, LXXI, 5 (October 1990), 455-62 (with 5 others)

\***Nelson Hilton**, *Blake*, XXIV, 2 (Fall 1990), 67-70

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- 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), 670-71
- §**James C. McKusick**, *Huntington Library Quarterly*, LIV, 4 (Fall 1991), 353-62
- Angela Esterhammer**, *Studies in Romanticism*, XXX, 4 (Winter 1991), 685-88 ("a well-balanced and insightful study" [p. 685])
- James C. McKusick**, *Huntington Library Quarterly*, LIV, 4 (October 1991), 553-62 ("a model of bold, incisive, and carefully researched scholarly analysis of literary and artistic creation from a broad interdisciplinary perspective" [p. 354])
- Andrew Cooper**, *Journal of English and Germanic Philology*, XCI, 2 (April 1992), 252-55 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252])
- Susan Matthews**, *BARS Bulletin & Review*, No. 3 (October 1992), 14-15 ("excellent")
- 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), 285-86

**Essick, Robert N.**, *William Blake Printmaker* (1980) <BBS>

REVIEWS

§**Grace Anne A. DeCandido**, *Library Journal*, **December 1980**

§**Anon.**, *Choice*, XVIII (1980), 517

§**Michael Mason**, *Times Literary Supplement*, **13 February 1981**, p. 169 (with another)

For complaints and corrections, see **Mason**, “Blake and His Commentators”, **Stephen Wyler** and **G. Ingli James**, “Blake”, *Times Literary Supplement*, **20 February, 13, 27 March 1981**, pp. 199, 275, 351 <BBS 560, 686>

§**David Bindman**, *London Review of Books*, **2-16 April 1981**

§**David Alexander**, *Burlington Magazine*, CXXIII, 928 (**May 1981**), 311-312

§**David E. McKenty**, *College Literature*, VIII, 2 (**Spring 1981**), 196-97

§**Peter Quennell**, *Apollo*, CXIV (**August 1981**), 136-37 (with 3 others)

§**Anon.**, *Art Express*, **September/October 1981** (with 2 others)

§**John Gage**, “Printing Coloured Pictures”, *Art History*, IV, 4 (**December 1981**), 470-74

§**Robert H. Getscher**, *ARLIS/NA Newsletter*, IX, 6 (**December 1981**), 253-54 (with another)

§**Anon.**, *Antioch Review*, XXXIX, 1 (**Winter 1981**)

§**Leopold Damrosch, Jr.**, *Studies in Romanticism*, XX, 4 (**Winter 1981**), 544-45

\***Ossian Lindberg**, *Blake*, XV, 3 (**Winter 1981-82**), 140-48

§**David Irwin**, *Durham University Journal*, XLIII (1981), 112-13

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- §**George Quasha**, “The Infernal Method,” *Parabola*, VI, 1 (1981) (with 2 others)
- §**Mark Trevor Smith**, *American Book Collector*, II, 2 (1981)
- §**Brian Alderson**, *Times Higher Education Supplement*, 15 January 1982 (with 2 others)
- §**Zachary Leader**, *Art Book Review*, I, 1 (March 1982) (with 3 others)
- §**Anthony Payne**, “Conversing in Paradise”, *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)
- §**Dennis M. Read**, *Wordsworth Circle*, XIII, 3 (Summer 1982), 139-41
- §**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), 398-99
- \***Stephen Cox**, “A Review Essay: Recent Work on Blake”, *Eighteenth-Century Studies*, XVIII (1985), 390-405 (with 6 others) <BBS 444>
- Michael Mason**, *Times Literary Supplement*, 13 February 1981, p. 169 (with another)
- Michael Mason**, “Blake and His Commentators”, *Times Literary Supplement*, 20 February 1981, p. 199 (a correction to his review) <BBS 560>
- Stephen Wyller and G. Inqli James**, “Blake”, *Times Literary Supplement*, 13 and 27 March 1981, pp. 285, 351 (Mason’s review is “retrogressive” [Wyller] and “downright misleading” [James]) <BBS 686>

**Essick, Robert N.**, “William Blake, Thomas Paine, and Biblical Revolution”, *Studies in Romanticism*, XXX (1991), 119-212  
<BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 94

**Peter Kitson**, *Year's Work in English Studies*, LXXII (1993),  
281(admiring)

**Essick, Robert N.**, “William Blake’s ‘Female Will’ and its Biographical Context”, *Studies in English Literature 1500-1900*, XXI (1991), 6145-630 <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 94

**Essick, Robert N.**, *William Blake’s Relief Inventions* (1978) <BBS>

REVIEWS

§**Joan M. Friedman**, *Fine Print*, VI, 1 (January  
1980)

**David Bindman**, *Blake*, XIV, 2 (Fall 1980), 106-7

**Essick, Robert N.**, and **Donald Pearce**, ed., *Blake in His Time* (1978) <BBS>

Hazard Adams, “Revisiting Reynold[s]’s *Discourses* and Blake’s Annotations” (pp. 128-44), was reprinted in Adams’s *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-98 <BBS> and revised in his *Blake’s Margins: An Interpretive Study of the Annotations* (2009), 109-38.

REVIEWS

§**Joan Owen**, *Library Journal*, CIII (1978), 1478

§**Raymond Lister**, *Journal of the Royal Society of  
Arts*, November 1979 (with another)

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- §**Anon.**, “Bewildering Blake”, *Books and Bookmen*,  
**March 1980** (with 2 others)
- §**Aileen Ward**, *Wordsworth Circle*, XI, 3 (**Summer 1980**), 160-62
- §**Zachary Leader**, *Studies in Romanticism*, XIX, 3  
(**Fall 1980**), 419-33 (with another)
- §**Spencer Hall**, *Southern Humanities Review*, XIV, 1  
(**Winter 1980**), 75-76
- \***W.J.T. Mitchell**, *Blake*, XIV, 3 (**Winter 1980-81**),  
116-20
- §**Maurits Engelborghs**, *Deutsche Warande en Belfort*, CXXVII, 4 (**May 1982**) (with 2 others)  
in German
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS V (**1983**), 349-52

\***Essick, Robert N.**, and **Joseph Viscomi**. "Inquiry into Blake's Method of Color Printing." [www.iblio.org/jsviscom](http://www.iblio.org/jsviscom) [2001] and [www.blakequarterly.org](http://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>917</sup> and manifest mis-registration in one pull of *Songs* (E), that Blake made his colour-prints by

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<sup>917</sup> In any case, registration by pin-holes requires at least two pin-holes and preferably four.



passing the copperplate through the press twice, first with the text and then with the colours. However, these "pin-holes" do not exist (see *Songs* [T<sup>1</sup>] above), and, according to Essick and Viscomi, the double-printing of "Nurse's Song" in *Songs* (E) is a unique instance, the text (not the colouring) being printed again to correct scandalously faint inking on the first printing. "There is no physical evidence that Blake ever experimented with the pin-hole method of registration" or passed his colour-prints through the press more than once except in *Songs* (E).

The essay is printed in abbreviated form in *Blake*, XXXV (2002), 74-103.

**Essick, Robert N., and Joseph Viscomi.** "Response" (2003) <[www.blakequarterly.org](http://www.blakequarterly.org)> to Martin Butlin, "William Blake, S.W. Hayter, and Color Printing."

§**Esterhammer, Angela.** "Blake's *Jerusalem* and Hölderlin's *Patmos*." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington [Vermont]: Ashgate, 2001)

**Esterhammer, Angela.** "The Constitution of Blake's Innocence and Experience." *English Studies in Canada*, X (1993) [an issue dedicated to the work of Northrop Frye], 151-60.

"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to *Experience*" (pp. 151-52).

REVIEW

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**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. 119-45), *Marriage* and *Urizen* (pp. 146-73), and *Jerusalem* (pp. 174-219).

REVIEWS

**Stephen C. Behrendt**, *Wordsworth Circle*, XXVI, 4 (**1995**), 201-3 (with another) (an "insightful book" which "at least significantly replots some venerable literary-critical fields")

**David Gay**, *English Studies in Canada*, XXIII (**1996**), 347-49 (it is "timely and important" [p. 347])

**Terence Allan Hoagwood**, *Modern Language Review*, XCI, 4 (**1996**), 974-76 ("gracefully written")

**David L. Clark**, *Blake*, XXXI, 1 (**Summer 1997**), 29-34 ("Esterhammer's instantiation of Blake's work" is "lucidly argued and elegantly written" [pp. 33, 30])

**Leslie Tannenbaum**, *Studies in Romanticism*, XXXVI, 2 (**Spring 1997**), 284-91 (with another)

(Esterhammer's book "has its moment of interest" [p. 286])

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (**1997**), 396 (it contains "some of the sharpest readings of Blake I have seen in a long time")

**Esterhammer, Angela.** "Romantic Voices, Romantic Curses: Blake's *Tiriel*, Hölderlin's *Tod des Empedokles*, Shelley's *Prometheus Unbound*." Pp. 21-32 of *Romantic Voices, Romantic Poetics: Selected Papers from the Regensburg Conference of the German Society for English Romanticism*. Ed. Christoph Bode and Katharine Rennhak. (Trier [Germany]: WVT Wissenschaftlicher Verlag Trier, 2005) Studien zur Englischen Romantik (Neue Folge) Band 1.

"The most relevant context for analysing Romantic curses ... is the powerful philosophy of performative language" (p. 22).

**Evans, B. Ifor.** "Thomas Gray and William Blake." Chapter VII (pp. 99-108) of his *Tradition and Romanticism*. (London, 1940) <BB> **B.** *Tradition and Romanticism: Studies in English Poetry from Chaucer to W.B. Yeats*. (Hamden [Connecticut]: Archon Books, [c. 1964])

§**Evans, Lloyd.** "Fine Arts Special--William Blake." *Spectator* (27 October 2007), 68.

\***Evans, Lloyd.** "Incapable of Promise." *Spectator*, 27 October 2007, p. 68.

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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 December 2007, p. 82.

*William Blake's Divine Humanity* was a play performed 20 November-2 December at New Players Theatre, Charing Cross, London.

§**Evans, Peter.** "Anthem ban next? Most people sing Jerusalem and the National Anthem because they are patriotic." *Times* [London], 23 April 2008.

For other essays on the subject, see Anon., "And did those feet", Goodwin, Gordon, Khew, Morrison, and Strange.

**Evenden, John; Ruthven Todd.** "Blake's Dante Plates." *Times Literary Supplement*, 12 September 1968, p. 1032 <BB>; 26 September 1968, p. 1090.

Evenden says that drypoint is visible not only in Dante's "Whirlpool of Lovers", as Todd says (*Times Literary Supplement*, 29 August 1968) Harry Hoehn had found, but also in the print reproduced in Binyon's *Engraved Designs*, pl. 33.

Todd says (p. 1090) he had told Hoehn "that he was mistaken in supposing that he had made a 'discovery'."

**Eyres, Harry.** "A modern Jerusalem." *Financial Times*, 24-25 December 2011, p. 11.

Reflections on singing Blake's "Jerusalem" hymn in school.

## F

**F., J.H.** "Blake the Visionary." *True Briton: A Weekly Magazine of Amusement and Instruction*, NS, I, 11 (part 1); 12 (1852), 163-64; 12 (part 2) (1852), 179-80. <Princeton>

Silent quotation from Cunningham, including "The Tyger" (omitting the last stanza). "Blake—how few hear the name to recognise it as that of a genius; yet he was such." (p. 163)

§**Fabre, Silvia Diaz.** "Rewriting the Blakeian 'Invisible Worm' in the Work of Jennifer Johnston." *Cuadernos de Literatura Inglesa Norteamericana* [Aires, Argentina], II, 2 (May 1997), 39-52.

Apparently about Johnston's novel called *The Invisible Worm*.

\***Fahrner, Barbara.** *Blake--notizbuch* begonnen 13. July 1990 in Frankfurt ... beendet Anfang August 90 in Browborough (Surrey). ([No city: The Artist], 1990)

24 pages of doodles, Blake poems, imitations.

§**Fahrner, Barbara.** *The Marriage of Heaven and Hell; A Reading & Study*. (N.Y.: Granary Books, 1993) 41 pp.

A folio flyer for it announces that it is "a reading and study with original drawings and paintings by Barbara Fahrner" (the drawings "executed by hand in each copy"), with letterpress in four colors by Philip Gallo in a "cyber-

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punk flavor", printed in 41 copies, 30 for sale at \$3,000.

**Fairchild, B.H.**, *Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake* (1980) <BBS>

REVIEWS

§**Stuart Peterfreund**, *Wordsworth Circle*, XII, 3  
(**Summer 1981**), 167-69

\***James A. Winn**, *Blake*, XV, 2 (**Fall 1981**), 94-96

§**Martha Winburn England**, *Studies in Romanticism*,  
XX, 4 (**Winter 1981**), 545-49

**D.V. E[rdman]**, *Romantic Movement ... Bibliography  
for 1980* (**1981**), 76

§**Brian Wilkie**, *Rocky Mountain Review of Language  
and Literature*, XXXV, 2 (**1981**), 165-66

§**Douglas M. Catron**, *South Central Bulletin*, XLII, 1/2  
(**Spring-Summer 1982**), 20

**Stephen Leo Carr**, *Eighteenth Century ... Bibliography*,  
NS VI (**1984**), 399-400

\***Fairer, David**. "Experience Reading Innocence:  
Contextualizing Blake's *Holy Thursday*." *Eighteenth-Century  
Studies*, XXXV, 4 (2002), 535-62.

The political contexts of the ceremony at St Pauls "can  
illuminate our responses to Blake's poem" (p. 540).

§**Faller, Frances**. "How Long Is the Present? Reflections on  
Teaching William Blake's *Songs*, and Our Measure(s) of  
Time." *English Academy Review*, XX, 1 (2003), 115-36.

**Fallon, David.** “‘Creating New Flesh on the Demon cold’: Blake’s Milton and the Apotheosis of the Poet.” *Literature Compass* (March 2005) on line <[www.Blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.3005.00121.x](http://www.Blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.3005.00121.x)>

In *Milton* Blake portrays Milton as “a self-divided poet composing *Paradise Lost*.”

**Fallon, D.J.** “‘Devouring Fiery Kings’: William Blake and the Politics of Apotheosis.” Oxford D.Phil., 2007. 418 ll.

**\*Fallon, David.** “‘That Angel Who Rides the Who Rides the Whirlwind’: William Blake’s Oriental Apotheosis of William Pitt.” *Eighteenth-Century Life*, XXXI, 2 (Spring 2007), 1-28.

On the context of official statues of Pitt.

§**Fallon, David.** “‘That I may awaken Albion from his long & cold repose’: William Blake Addresses the Nation.” In *Transnational England: Home and Abroad, 1780-1860*. Ed. Monika Class and Terry F. Robinson. (Newcastle: Cambridge Scholar, 2009)

§**Fallon, David.** “The Sensational Mind of William Blake.” *Réfléchir [sur] la sensation* [Paris], XX (Littérature et création dans le monde britannique) (2014), 103-13.

“his narration of the mind's development has a much closer and more nuanced relationship to the Enlightenment than has previously been recognised.”

**Fan, Yi-Ming.** “Ping Yi zhi zhong Jian Qi Jue--Ping Wei Lian Bu Lai Ke Shi Ge de Yin Hua Yi Shu Shou Fa [Elaboration in the Plain--A Study of the Vocal and Visual Artistic Techniques in William Blake's Poems].” *He Fei*

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*Gong Ye Da Xue Xue Bao* (She Hui Ke Xue Ban) [*Journal of He Fei University of Technology* (Social Sciences Edition)], XXI, 2 (April 2007), 125-29. In Chinese.

An appreciation of the sound and visual effects produced by Blake's poems.

**Fang, Han-Quan.** “Bu Lai Ke de Bian Zheng Guan yu Ti Xian Qi Bian Zheng Guan de Ruo Gan Shi Zuo [Blake's Dialectics and Its Expression in Some of His Poems].” *Jie Fang Jun Wai Guo Yu Xue Yuan Xue Bao* [*Journal of PLA University of Foreign Languages*], XXXI, 4 (July 2008), 82-86. In Chinese

A reading of "Blake's dialectics which developed initially from his concept of 'contrary states of the human soul'".

**Farington, Joseph.** §The Farington Diary. *Morning Post*. <BB>

**B.** *The Farington Diary*. Ed. **James Greig**. [8 vols.] (London, [Vol. I] 1922, [II] 1923, [III-IV] 1924, [V] 1925, [VI] 1926, [VII] 1927, [VIII] 1928) <BB>

**C.** *The Diary of Joseph Farington* [1793-1820]. Ed. **Kenneth Garlick** and **Angus Macintyre** [Vol. I-VI] or **Kathryne Cave** [Vol. VII-XVI]. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1978 [Vol. I-II], 1979 [Vol. III-VI], 1982 [Vol. VII-X], 1983 [Vol. XI-XII], 1984 [Vol. XIII-XVI], 1999 [Index by Evelyn Newby]).

**C** The important references to Blake of 19 February, 24 June 1796, 12 January 1797, 30 November 1805, first given in



the edition of James Greig (1922-1928), are reprinted less inaccurately on II, 497, 588-89, III, 756-57, VII, 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as Food, Illness, Travel, and Inns

§\*Farrell, Michael. "Blake and the Methodists." Oxford D.Phil., 2010. 363 ll.

**Farrell, Michael.** *Blake and the Methodists* (Houndmills, Basingstoke: palgrave macmillan, 2014) 21.4 cm high, x, 202 pp.; ISBN: 9781137455499

A survey of Blake's religious sources, including Chapter 2 (pp. 30-50) on "The Moravians". "There was ... a Methodist influence on Blake's works, but it was combined with a number of other religious sympathies" (p. 193).

**Farrell, Michael.** "John Locke's Ideology of Education and William Blake's 'Proverbs of Hell'." *Notes and Queries*, CCLI [NS LIII] (2006), 310-311.

In "Sooner murder an infant in its cradle than nurse unacted desires", "Blake may be referring ironically to 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*

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*Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries.* Ed. Darby Lewes (Lanham, Maryland, Boulder, N.Y., Toronto, Plymouth [U.K.]: Lexington Books, 2008)

“Blake’s attitude towards the Bible was ambivalent” (p. 27).

§**Farrell, Michael.** "Young--William Blake and Edward Young's *Night Thoughts*." *Scriblerian and the Kit-Cats*, XLIII, 1 (2010), 44.

§**Faunce, B.K.** "Shadows of Desire: Feminine Discourse in William Blake." California (Riverside) Ph.D., 1992. 323 leaves.

**Fausset, Hugh I'anson.** "William Blake." Chapter VI (pp. 152-64) of his *Studies in Idealism*. (London and N.Y., 1923)  
<BB> **B.** §(Port Washington [N.Y.], Kennikat, 1965)

**Fauvet, P.** "Blake, Wordsworth and late eighteenth century radicalism." *Index to [British] Theses*, XXX (1982), 189 (#4491). Keele Ph.D., 1979. <BBS under §Faucet>

**Feldman, Travis.** “The Contexts and Production of William Blake’s ‘The Four Zoas’: Towards a Theory of the Manuscript.” University of Washington (Seattle) Ph.D., 2005. 298 pp.

§**Felstiner, John.** “‘The Stationary Blasts of Waterfalls’: Blake, the Wordsworths, and the Dung.” *Can Poetry Save the Earth? Field Guide to Nature Poems*. (New Haven: Yale

University Press, 2009), 34-38, 361.

§**Feng, Ke-Fei.** "Ren Lei Ling Hun de Liang Zhong Dui Li Zhuang Tai [On the Two Opposing States of the Human Soul--An Analysis of Blake's Dissection of the Human Soul as Represented by 'The Lamb' and 'The Tyger']." *Anhui Wen Xue* [*Anhui Journal of Literature*], No. 2 (2010), 116. In Chinese

A brief discussion of the significance of the opposing imageries of "The Lamb" in *Innocence* and "The Tyger" in *Experience*.

\***Fenton, James.** "Colour blind: James Fenton wonders what William Blake really thought about slavery." *Guardian*, 5 May 2007.

**Ferber, Michael,** *The Poetry of William Blake* (1991) <BBS>  
REVIEWS

**D.W. Dörrbecker,** *Blake*, XXV, 1 (Summer 1991), 20  
§*Kliatt: Kliatt Young Adult Popular Book Guide*, XXVI  
(1992), 22

**Peter Kitson,** *Year's Work in English Studies*, LXXII  
(1993), 281

**John E. Grant,** *Blake*, XXVIII (1994), 71-77 ("the best book-length introduction to Blake the writer for undergraduates and other common readers" [p. 71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from *Experience*)

**R. Paul Yoder,** *Eighteenth Century ... Bibliography*, NS  
XVI for 1991 (1998), 333-334

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**Ferber, Michael.** *The Social Vision of William Blake.*  
(Princeton: Princeton University Press, 1985) <BBS> B.  
§(Princeton: Princeton Legacy Library, 2014) ISBN:  
0691083827

REVIEWS

- §**Frank Stack**, *Times Higher Education Supplement*, **8 November 1985**, p. 18 (with another)
- §**G.A. Cevasco**, *Choice* (XXIII (1985), 867
- D[avid] V. E[rdman]**, *Romantic Movement ... Bibliography for 1985* (1986), 85-86
- §**Jenijoy La Belle**, *Romanticism Past and Present*, X, 1 (1986), 63-66
- §**Karen Shabetai**, *Criticism*, XXVIII (1986), 343-346
- §**Andrew Lincoln**, *Review of English Studies*, NS XXXVIII, 149 (February 1987), 85-87
- \***Edward Larrissy**, *Blake*, XXI, 1 (Summer 1987), 41-42
- §**Morton D. Paley**, *Journal of English and Germanic Philology*, LXXXVI, 4 (October 1987), 567-70
- §**Marcia Bunge**, *Journal of Religion*, LXVI, 3(July 1987), 410-13
- §**David Worrall**, *British Journal for Eighteenth-Century Studies*, X (1987), 110-12
- §**James K. Chandler**, *Modern Language Review*, LXXXIII, 2 (April 1988), 412-14
- Nelson Hilton**, *Modern Language Studies*, XVIII, 1 (Winter 1988), 195-97 (a "useful book")
- §**François Piquet**, *Etudes anglaises*, XLI (1988), 358-59, in French

§**Leslie-Ann Hales**, *Heythrop Journal*, XXX (1989), 109-10

**William Frost**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 497-98

§**Ferguson, J.** "'The voices of children': William Blake's *Songs of Innocence and of Experience*." *Use of English*, LI (2000), 207-18.

The *Songs* are useful in the classroom.

**Ferguson, J.B.** "A study of William Blake's *Jerusalem*, with special reference to the Book of Ezekiel." *Index to [British] Theses*, XXVI (1977), 7 (#344). Edinburgh Ph.D., 1975.

\***Ferguson-Wagstaffe, Sarah.** "'Sullen Fires Across the Atlantic': Points of Context: Blake and Whitman." *Romantic Circles Praxis Series*, online, 2007.

Eighteen paragraphs about the adaptation of Blake's design of "Death's Door" for Whitman's Tomb.

**Fernández Campón, Miguel.** "William Blake (el libro como concreción de lo humano)." *Libros con arte, arte con libros*. María del Mar Lozano Bartolozzi (coord.) (Badajoz: Universidad de Extremadura, 2007) Pp. 279-89. ISBN: 9788498520262 In Spanish

§**Fernie, Ewan.** "*The Marriage of Heaven and Hell*." Chapter 13 (pp. 165-68) of his *The Demonic: Literature and Experience*. Foreword by Jonathan Dollimore. (London and N.Y.: Routledge, 2013)

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**Ferrara, Mark S.** "Blake's *Jerusalem* as Perennial Utopia." *Utopian Studies*, XXII, 1 (April 2011), 19-33.

Pretentious.

**Ferrara, Mark S.** "[Zen] Buddhism and the Prophetic Poems of William Blake." *Journal of Chinese Linguistics*, XXIV (1997), 59-73.

On Blake's relationship to Mahayana Buddhism. "The similarities are no less than astonishing" (p. 59).

§**Fides, Paul S.** "William Blake and the Image of the City." In his *Freedom and Limit: A Dialogue Between Literature and Christian Discourse*. (N.Y.: St Martin's Press, 1991)

§**Fievet, A.** "William Blake's Conception of Marriage: A Re-Vision of Difference." *Topic*, LV (2007), 1-12.

\***Finch, Christopher.** *Nineteenth-Century Water-Colors*. (N.Y., London, Paris: Abbeville Press, 1991) Pp. 123-30.

Blake appears in Chapter Five, "Visionaries, Poets, and Dissenters".

**Finch, G.J.** "Blake and Civilization." *English: The Journal of the English Association*, XL (1991), 193-203.

"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).

**Finkelman, Louis.** "The Romantic Vindication of Cain: A Study of Sympathetic Presentations of Cain by Seven Major Romantic Poets in England and France (Volumes I and II)."

*DAI*, LIII (1992), 1151A. City University of New York Ph.D., 1992.

"Portraits of Cain" by Byron, Coleridge, Blake (*The Ghost of Abel*), Gerard de Nerval, Victor Hugo, Charles Baudelaire, and Charles-René Marie Leconte de Lisle are traced "back to their sources in the text of the Hebrew Bible ...."

**Finnegan, Ann Jennifer.** "Fine charting of the passions: Sex and metaphysics in English Romantic poetry." *DAI*, LIX (1999), 2999A. New South Wales Ph.D., 1998. "1 pp."

Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.

**\*Fisch, Harold.** "Blake." Part III (pp. 207-325) of his *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study*. (Oxford: Clarendon Press, 1999) 8°, xiv, 331 pp.; ISBN: 0198184891

Part III consists of

Chapter 7 (pp. 209-34): "Mock on Voltaire Rousseau." (Blake manifests "the assumption by the poet of the biblical writers themselves" [p. 210].)

Chapter 8 (pp. 235-58): "Cognition and Re-cognition." (About "the paradox of his intense preoccupation with the poetry of the Hebrew Scripture and his traumatic recoil from the entire doctrine and discipline of the Law which forms the substance of that system" [p. 235].)

Chapter 9 (pp. 259-87): "The Golden Sandals of Hermes." (In *Milton*, based on Milton, Virgil, and Homer.)

\*Chapter 10 (pp. 288-35): "The Poetics of Incarnation." (About "incarnational hermeneutics" in *Milton* versus the

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"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).

REVIEWS

§**Bryan Kirby,** *German Quarterly*, LXXVIII, 3 (Summer 2005), 385-386

**Suzanne Sklar,** *Blake Journal*, No. 9 (2005), 114-16 (It “contains some of the best insights about Jacob Boehme I’ve yet encountered” [p. 114])

**Jason Whittaker,** *Year's Work in English Studies*, LXXXV (2006), 614 ("extremely valuable")

**Jason Whittaker,** *Year's Work in English Studies*, LXXXV covering work published in 2004 (2007), 614-15



**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), 313-15, 456-57.

#### REVIEWS

§**Anon.**, "Language of Divine Anthology", *Times* [London], **3 August 1962** (plus another)

§**Hazard Adams**, *University of Toronto Quarterly*, XXXI (1962), 473-75

**D.V. E[rdman]**, *Philological Quarterly*, XL (1962), 658

§**John K. Mathison**, *Western Humanities Review*, XVII (1963), 365-66

§**H.S. Whittier**, *Dalhousie Review*, XLIII (1963), 103-9

§**James R. Wilson**, *Books Abroad*, XXXVII (1963), 74-75

**Fitzsimons, Andrew.** "Blessed William Skullbullet: Blake, Thomas Kinsella and Digital Humanities." *Eibungaku Kenkyu Shibu Togo Go* (*Studies in English Literature, Regional Branches Combined Issue*), IV (2012), 191-99.

§**Fitzsimons, Andrew.** "William Blake's Tavern." *Gakushuin Daigaku Eibun Gakkaishi 2012* [*Journal of the English Literary Society of Gakushuin University 2012*], (2013), 35.

\***Flood, Alison.** "Crowdfunding campaign hopes to save

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William Blake's cottage for nation: Fundraisers looking to raise £520,000 to buy the house where he wrote, 'Heaven opens here on all sides her golden Gates'." *Guardian* [London], 11 September 2014.

§**Flores Moreno, Cristina.** "El legado de William Blake en la poética y poesía madura de Miguel de Unamuno [William Blake's Legacy in Miguel de Unamuno's Mature Poetry and Poetics]." *Estudios Ingleses de la Universidad Complutense*, XIX (2011), 89-104. In Spanish

§**Flory, Wendy Stallard.** "'The Diving and Ducking Moralities': Sendak's *Pierre*, Blake, and the Vulnerabilities of the Artist." *Melville Society Extracts*, No. 111 (December 1997), 7-17.

§**\*Földényi, László.** *Newtons Traum: Blake's Newton*. Tr. aus dem Ungarischen von Akos Doma. (Berlin: Matthes and Seitz, 2007) 272 pp.; ISBN: 9783882218602 In Hungarian  
The Hungarian National Library and WorldCat have no record of an edition in Hungarian.

**Follansbee, Eleanor.** *Heavenly History: An Account of Heavenly Architecture After Dante, Milton, Swedenborg and Blake With a Complete History of the Genesis and Hierarchy of the Blessed Angels and Sundry Apocrypha*. (Chicago: P. Covici, 1927) <BB #1625> **B.** §(2011) ISBN: 9781258024888 A digitized version

**Foote, G.W.** "William Blake." *National Reformer*, 14, 21, 28 February, 21 March 1875, 100-1, 114-15, 131-32, 181-82.

A biographical account, with sections on his visions (they "were but developed subjectivities objectively extruded" [p. 131]) and his achievement ("He is a star of first magnitude in the constellations of poetry and art" [p. 182]).

§**Forbes, Nicholas George.** "The Encyclopaedia of Hell: William Blake and the Differential Imagination." Bristol Ph.D., 2011.

*Jerusalem* "is analysed in relation to the encyclopaedic discourse of Walter Benjamin's Arcades Project."

**Ford, Talissa J.** "'Jerusalem is scattered abroad': Blake's Ottoman Geographies." *Studies in Romanticism*, XLVII (2008), 529-48.

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 and Palmer, 1897)

§**Forsythe, Sally.** "Blake and the Child." *Manuscripts*, XVII, 1 (1949), 13 ff.

\***Fosso, Kurt.** "'Feet of Beasts': Tracking the Animal in Blake." *European Romantic Review*, XXV, 2 (2014), 113-38

A philosophical examination of "Blake's distinctive *mingling* of the human animal".

§\***Fostowicz, Michal.** *Boska Anologia: William Blake a*

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*sztuka starożytności [William Blake and the Art of Antiquity].* (Gdańsk: Wydawnictwo Słowa/obraz Terytoria, 2008) 23 cm, 563 pp.; ISBN: 9788374538121 In Polish

**§Fostowicz, Michał.** “Przekładanie Blake’a [The Translation of Blake].” *Odra*, No. 7-8 (2002) In Polish

About Blake and contemporary art, particularly Jim Jarmush’s film *Dead Man* and Orson Scott Card’s fantasy novels about Alvin.

**§Fostowicz, Michał.** “Sztuka w świątyni węża [Art in the Temple of the Snake].” *Fraza, Poezja, Proza, Esej*, No. 24-25 (1999) In Polish

About Druid temples in *Europe*, *Urizen*, and *Jerusalem*.

**Fox, Barclay.** *Barclay Fox’s Journal*. Ed. R.L. Brett. (London: Bell and Hymes, 1979) P. 359.

On 27 October 1843, Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.” (P. 359)

**Fox, Susan,** *Poetic Form in Blake’s MILTON* (Princeton: Princeton University Press, 1976) <BB> **B.** §(Princeton: Princeton University Press, 2016) Princeton Legacy Library

REVIEWS

§**Anon.,** *Milton Quarterly*, X (1976), 129

§**Mary Lynn Johnson,** “Recent Reconsiderations of Blake’s Milton and *Milton: A Poem*”, *Milton and the Romantics*, II (1976), 1-10 (with another)

- §**Leslie Brisman**, *Studies in Romanticism*, XVI, 2 (Spring 1977), 260-67
- Joseph A. Wittreich, Jr.**, *Blake*, XI, 2 (Fall 1977), 115-17
- §**Stanley K. Freiburg**, *Ariel: A Review of International English Literature*, VIII, 2 (1977), 97-99
- §**Donald Wesling**, *Wordsworth Circle*, VIII (1977), 233-36
- §**Stuart Curran**, *English Language Notes*, XVI, 1 (September 1978), 55-58
- §**P. Malekin**, *Review of English Studies*, NS XXIX (1978), 101-3
- Dennis M. Welch**, *Eighteenth Century ... Bibliography*, NS II (1979), 231-32
- §**W.J.T. Mitchell**, *Modern Philology*, LXXVII, 2 (November 1979), 234-38
- §**Piloo Nanavutty**, *Aligarh Journal of English Studies*, IV (1979), 195-201

**Foy, Roslyn Reso.** *Ritual, Myth, and Mysticism in the Work of Mary Butts: Between Feminism and Modernism.* (Fayetteville: University of Arkansas Press, 2000) Pp. 14-18 and passim.

About the poems and novels of the great grand-daughter of Blake's patron Thomas Butts.

*fragmentum*<sup>918</sup>

**\*N. 34: "William Blake, Poeta, Pintor e Artista-**

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<sup>918</sup> The italicized initial letter of "fragmentum" is obscured when the whole title is normalized in italics. The online journal is sponsored by the Universidad Federal de Santa Maria, Brazil.

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**Gravurista"**  
**(April 2012)**

**Enéias Farias Tavares.** "William Blake, Poet, Painter, and Artist-Printmaker: An Interview with Michael Phillips." (An illuminating autobiographical account of the life and scholarly career of Michael Phillips from 1940 in New York to 2012.)

**Enéias Farias Tavares.** "William Blake, Poeta, Pintor e Artista-Gravurista: Uma Entrevista com Michael Phillips." In Portuguese.

**Enéias Farias Tavares.** "Figures/Figuras." In English and Portuguese (Sixteen reproductions especially showing Michael Phillips imitating Blake's plates and printing them.)

"Referências Bibliográficas." (1 page)

"Referências das Imagens."

**Enéias Farias Tavares.** "Autores." Pp. 52-53. In Portuguese. (On Blake, Phillips, and Tavares.)

**Franklin, William Neal, Jr.** "Awen barddas and the age of Blake." *DAI*, LVIII (1997), 883A. North Texas Ph.D., 1997. 212 ll.

It is especially about Blake and "the transcendental source of inspiration within the context of the Welsh writers of his era."

§\***Frayling, Christopher.** *Horace Walpole's Cat Illustrated by Richard Bentley, William Blake, and Kathleen Hale* (London: Thames and Hudson, 2009) 32 cm, 79 pp.; ISBN: 9780500514917

**Freed, Eugenie R.** "Blake and the 'Aleph-Bet'." *Notes and Queries*, CCLVII, 3 (September 2012), 361-362.

Blake does not distinguish between the letter "bet", "having a dot in the middle" and the letter "vet" which is similarly formed but without the dot. In writing Hebrew, "He uses the printed version of Hebrew lettering"; Erdman and Keynes record it slightly inaccurately.

**\*Freed-Isserow, Eugenie.** "'Building the Stubborn Structure of the Language': The Dynamic of Blake's Poetic Art." *English Studies in Africa*, XLI, 1 (1998), 11-28.

It deals especially with the images of women weaving on *Jerusalem* pl. 59.

**\*Freed, Eugenie R.** "'By Wondrous Birth': The Nativity of William Blake's 'The Tyger'." *English Studies in Africa*, LVII, 2 (October 2014), 13-32.

A persuasive argument that "The 'Notebook' sketches [illustrating *Paradise Lost*] have a direct bearing on the drafts of 'The Tyger' that Blake subsequently inscribed near" them (p. 19).

**Freed, Eugenie R.** "The Enslavement of the Daughters of Albion: Blake and Mary Wollstonecraft." Pp. 68-73 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

"The underlying conflict that Blake dramatises in the feminist aspect of his *Visions of the Daughters of Albion*" is

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that although Mary Wollstonecraft "might *think* of herself as the rationalist she urged other women to become, she was nevertheless – despite herself, and almost against her will – a woman of *feeling*" (p. 73).

§**Freed, Eugenie R.** "'A Fiend Hid in a Cloud': The Contextualization [of] a 'Song of Experience'." *Unisa English Studies*, XXX (1992), 19-31.

A study of the *Notebook* poem.

\***Freed, Eugenie R.** *"A Portion of His Life": William Blake's Miltonic Vision of Woman.* (Lewisburg: Bucknell University Press; London and Toronto: Associated University Presses, [?1994]) 4°, 159 pp., 85 reproductions; ISBN: 0838752659

"Blake's treatment of femininity and of females ... has, on the whole, displeased feminist critics", but he "transcends the images he received from the 'Milton tradition'" and creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (pp. 122, 126, 125).

Most of Chapter 2, "Thel", originally appeared as part of "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus*, *Thel* and 'The Angel'", *Blake*, XXV (1991-92).

REVIEWS

**Sheila A. Spector**, *Blake*, XXX, 2 (Fall 1996), 60-62  
("Freed's book is provocative, relevant, learned, erudite, well documented, and painstakingly designed" [p. 62])

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 [1997], 393-393 ("recaptures something



of the holistic Blakean study we are in danger of losing")

**Joseph Anthony Wittreich**, *Studies in Romanticism*, XXXVII, 4 (Winter 1998), 652-57 (the book "seems to belong to an earlier era of 'Blake criticism" [p. 654])

**Freedman, Linda**. "Tom Altizer and William Blake: The Apocalypse of Belief." *Literature and Theology*, XXV, 1 (February 2011), 21-31.

**Freeman, Carl**. "London As Science Fiction: A Note on Some Images from Johnson, Blake, Wordsworth, Dickens, and Orwell." *Extrapolation: A Journal of Science Fiction and Fantasy*, XLIII (2002), 251-62.

Blake's "London" is considered on pp. 253-55: "London for Blake is a science-fictional object" (p. 255).

**\*Freeman, Kathryn S.** *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS*. (Albany: State University of New York Press, 1997) SUNY Series in Western Esoteric Traditions x, 208 pp.; ISBN: 079143298X (paperback) and 0791432971 (hardback)

"Blake emblemizes the epic nostos, the homecoming as a return to wholeness" (p. 159).

"Sections of chapters 1 and 3 are reprinted" from her "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*", *European Romantic Review*, V (1995), 178-92, and the book is presumably related to her Yale Ph.D. on "'The Four Zoas': Apocalypse according to Blake's sleeper" (1990).

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REVIEWS

**Sheila A. Spector**, *Blake*, XXXI, 3 (Winter 1997-1998), 97-102 ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance", and "her reliance on Eastern mysticism is inconsistent and ahistorical" [pp. 101, 99])

§*Nineteenth Century Literature*, LII (1997), 398+

§*Reference and Research Book News*, XII (1997), 158

§**Mary Kelly Persyn**, *European Romantic Review*, X, 3 (Summer 1999)

**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, XCVIII (1999), 122-27 (with another) (Freeman is erratic but has "a certain novelty" [p. 126])

**David Worrall**, *Year's Work in English Studies*, LXXVIII (2000), 494-95 ("lucid and coherent")

**Freeman, Kathryn Sue**. "'The Four Zoas': Apocalypse according to Blake's sleeper", Yale Ph.D., 1990. <BBS>

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), 178-92.

Sections of Chapters 1 and 3 are reprinted in her *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).

§**Freemantle, Anne [Jackson]**, ed. "William Blake." In her *The Protestant Mystics*. (Boston: Little Brown [1964]). **B.** §([N.Y.]: New American Library, 1965) Mentor Books, 628.

§**Freiberg, Stanley Kenneth**. *Blake and Beethoven in The Tempest: A Two-Act Play with a Prologue and an Epilogue*. (Victoria [British Columbia]: Newport Bay Publications [1997]) 22 cm, iv, 50 pp.; ISBN: 0921513089

§**Freiberg, Stanley K.** *Bush, Blake & Job in the Garden of Eden: A Drama of Iraq: Undone by the Cloven Hoof of Unattained Wisdom*. (Victoria, British Columbia: S K Freiburg, 2005) ISBN: 978093779004

\***Fresch, Cheryl H.** "Milton and Blake: Visualizing the Expulsion." Pp. 156-73 in "*All in All*": *Unity, Diversity and the Milton Perspective*. Ed. Charles W. Durham and Kristin A. Pruitt (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1999)

An attempt to "recover the pictorialist conventions that shape both Milton's and Blake's expulsion scenes" (p. 157).

**Freund, Peter Jules**. "Literary Studies, Mystification, and the Image of the Word." *DAI*, LIV (1994), 4080A. State University of New York (Buffalo) Ph.D., 1993.

"The project closely examines specific works of William Blake and Samuel Beckett which problematize the isolation of a text from its concrete nonverbal presentation."

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“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.”

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§**Frommert, Christian**. "Heros und Apokalypse: zum  
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- §**Anon.**, *Choice*, XI (April 1974), 258
- §**Pam Bromberg**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 169-71
- §**Anon.**, "Cleansing the Organs of Perception", *Times Literary Supplement*, 5 July 1974, p. 704
- §**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-99 (with 5 others)
- §**Anon.**, *Virginia Quarterly Review*, L (Summer 1974), lxxvi
- §**John E. Grant**, *Wordsworth Circle*, V, 3 (Summer 1974) (with 4 others)
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- §**Robert Brinkley**, *Kritikon litterarum*, III (1974), 206-7
- §**James C. Evans**, *Queen's Quarterly*, LXXXI (1974), 635-36
- \***Irene Chayes**, *Blake Newsletter*, VIII, 4 (Spring 1975), 114-15
- Thomas L. Minnick**, *Blake Studies*, VI, 2 (1975), 192-94
- §**Donald Ault**, *Modern Philology*, LXXIII, 4 (May 1976), 428-31

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An excellent general article.

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Collected Works of Northrop Frye Volume 14 4°, 1, 516 pp.;  
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In the Collected Works are "Editor's Preface" (pp. ix-xiii), "Note on the Citation of Blake's Writings" (pp. xv-xvii), "Abbreviations and Short Titles" (pp. xix-xxi), Ian Singer, "Introduction" (pp. xxiii-l), "Preface to the 1969 Edition" (pp. 5-7), text (pp. 9-418), "Appendix A: Preface to the Beacon Press Edition 1962" (pp. 419-20), "Appendix B: Preface to the Italian Translation of *Fearful Symmetry* 1976" (pp. 421-22), "Appendix C: Frye's Shorter Writings on Blake" (pp. 423-24), "Notes" (pp. 425-78), "Emendations" (pp. 479-81), and "Index" (pp. 483-516).

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Hollywood", *Sewanee Review*, LV, 4 (**October-  
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Symmetry* entirely supplants ... [all] other  
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§**Kenneth Hamilton**, *Dalhousie Review*, XXVII (1947),  
381-83

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§**H.M. Margoliouth**, *Review of English Studies*, XXIV,  
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§**Alan Bewell**, *University of Toronto Quarterly*, LXXV,  
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- 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*.)
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- 22 "The Keys to the Gates." Pp. 337-359, 458. (From *Some British Romantics: A Collection of Essays*, ed. James V. Logan, John E. Jordan, and Northrop Frye [1966].)
- 23 "William Blake (II)." Pp. 360-362, 459. (From *The Encyclopedia of Philosophy*, ed. Paul Edwards [1967].)
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- 26 "William Blake (III)." Pp. 378-386, 459. (From the typescript of a lecture [25 August 1971], recorded for the BBC Open University Program, "reprinted" in Frye, *Reading the World: Selected Writings, 1935-1976*, ed. Robert D. Denham [1990].)
- 27 "Blake's Reading of the Book of Job (II)." Pp. 387-401, 460. (Rewritten from No. 25 above and printed in Frye, *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington, Indiana: Indiana University Press, 1976.)
- 28 "Blake's Biblical Illustrations." Pp. 402-18, 460. (Printed from the typescript of his address to the Blake Symposium at the Art Gallery of Ontario, Toronto,

published in *Northrop Frye Newsletter* [1990] and in Frye, *The Eternal Act of Creation: Essays 1979-1990*, ed. Robert D. Denham [Bloomington: Indiana University Press, 1993].)

- 29 “Blake’s Bible.” Pp. 419-35, 460-61. (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].)

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**W.J. Keith**, *Canadian Book Review Annual for 2005* (2006), 3231

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The Olaf-Festival at Trondheim cathedral will focus on William Blake, with lectures, exhibitions, and performance of music by Gunnar Jess based on Blake's *Songs*.

**Fukuura, Noritaka.** "Milton no Bard's Song ni tsuite [On the Bard's Song in Milton]." *Northern Review, Hokkaido Daigaku Eigoeibungaku Kenkyukai* [Society of English-American Literature, Hokkaido University], No. 9 (1981), 27-42. In Japanese <BSJ>

**Fulford, Tim, Debbie Lee, and Peter J. Kitson.** *Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge*. (Cambridge: University Press, 2004) Cambridge Studies in Romanticism

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§**Raman Selden,** *Durham University Journal*, NS L (December 1988), 150-52

§**Raman Selden,** *Durham University Journal*, NS L (1988-89), 160-62

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§**Jon Mee**, *Notes and Queries*, NS XXXVI (1989), 244-45

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XII (1989), 231-32

**M[ark] T. S[mith]**, *Romantic Movement ...Bibliography for 1988* (1989), 110-11

§**Edwina Burness**, *English Studies*, LXXI, 5 (October 1990), 455-62 (with 5 others)

§**P.H. Butter**, *Yearbook of English Studies*, XX (1990), 288-9

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§**Andrew Lincoln**, *Review of English Studies*, NS XLI (1990), 259-60

**Brian Wilkie**, *Blake*, XXIV, 3 (Winter 1990-91), 96-99

§**François Piquet**, *Etudes anglaises*, XLIV (1991), 225-26, in French

**Stephen H. Behrendt**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 273.

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“Blake had an ambivalent attitude to the body. It is both opportunity and limitation” (p. 53).

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Saunders and Jane Macnaughton. (Basingstoke and N.Y.: palgrave macmillan, 2006)

“The constant invocation of madness points to real qualities in Blake’s work”, particularly “a deep resistance to normalisation” (p. 140).

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**Fuller, David.** "William Blake." Pp. 27-44 of *Literature of the Romantic Period: A Bibliographical Guide*. Ed. Michael O'Neill. (Oxford: Clarendon Press, 1998)

A sound and straightforward guide designed especially for undergraduates, with essays on "Texts and Facsimiles" (pp. 27-28), "Literary Scholarship and Criticism" (pp. 29-37), and "Art Scholarship and Criticism" (pp. 37-40).

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”Blake, the painter, whose life was ... a series of trances ... in his designs of the Resurrection, represents spirits as rising from, or hovering over, their bodies”. [Perhaps she was thinking of the designs for Blair’s *Grave*.]

§\***Furman-Adams, Wendy.** “Visual Arts.” Chapter 16 (pp. 180-209) of *Milton in Context*. Ed. Stephen B. Dobranski.

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(Cambridge: Cambridge University Press, 2010) Pp. 189-95.

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Bacon, Newton, and Locke were revered by Jefferson and deplored by Blake (pp. 128-34).

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§**Gades, Andrew.** "Music, Image, and Text: A Multi-Domain Analytical Approach to Bolcom's *Songs of Innocence and of Experience*." Florida State Ph.D., 2013. 153 pp.

§**Gage, John.** "Blake's Newton." In his *Color and Meaning: Art, Science, and Symbolism*. (Berkeley: University of California Press, 1999)

**Gahlin, Sven.** "Blake for Sale: A footnote [to Bronowski's essay]." *Books and Art*, December 1957.

On Blake sales.

**Gale, Iain.** "Gallery Walk: Sir Jeffrey Chaucer and Nine and Twenty Pilgrims on their Journey to Canterbury (1808)." *Scotland on Sunday*, 6 June 2004 <online>

About Blake's painting at Pollok House, Glasgow.

**Gallant, Christine,** *Blake and the Assimilation of Chaos* (1978) <BBS>

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- §**Joan Owen**, *Library Journal*, CIII (1978), 1749  
§**Thomas J.J. Altizer**, *Journal of the American Academy of Religion*, September 1979, pp. 485-86  
§**Anon.**, *Choice*, XVI (1979), 388  
§**Anne K. Mellor**, *Journal of English and Germanic Philology*, LXXVIII (1979), 424-44  
§**Leslie Tannenbaum**, *Computers and the Humanities*, XIII (1979), 200-2  
\***Leslie Tannenbaum**, *Blake*, XIII, 4 (Spring 1980), 200-2  
§**Brian Wilkie**, *Wordsworth Circle*, XI, 3 (Summer 1980), 158-59  
§*Aligarh Journal of English Studies*, VI (1981), 107-13  
§**Stephen D. Cox**, *Eighteenth-Century Studies*, XV, 2 (Winter 1981-82), 205-9  
§**James E. Swearingen**, *Clio*, XI(1982), 208-10  
**Mary Lynn Johnson**, *Eighteenth Century ... Bibliography*, NS V (1983), 353-355

**Gallant, Christine.** "Blake's Coded Designs of Slave Revolts." *Wordsworth Circle*, XLII, 3 (Summer 2011), 212-17.

"The designs encode his real intent as the texts do not ... the capsule history of this Revolt up to 1794", but the resemblances are often pretty approximate, and it is curious to find evidence of "the Haitian Revolution" in Blake's copies of Stedman's designs of Surinam.

§**Gallas, G.E.** (written and illustrated by). *The Poet and the*

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*Flea: Ode to William Blake.* (2012-2013) Published serially online.

A graphic novel set in 1790.

REVIEW

§**Sarah Goode**, *British Society for Eighteenth-Century Studies*, **17 January 2013** online (Blake is depicted as "a young Johnny Depp")

§**\*Galvin, Rachel**. "William Blake: Visions and Verses: The literary and visual works of the eccentric poet and printmaker are now available online." *Humanities: The Magazine of the National Endowment for the Humanities*, XXV, 3 (May/June 2004), 16-20.

A general essay on Blake prompted by the NEH support for the online William Blake Archive. [GEB is told that "All the statements attributed to 'Eaves' were actually uttered by Essick over the telephone."]

**Gamer, Michael**. "Blake, Mythologising, and Mysogyny." *Michigan Feminist Studies*, No. 7 (1992-93), 127-52.

"The shift ... in Blake's treatment of the feminine and of sexuality and the writing of *The Four Zoas*" derives from the new "political context of his poetry", the later context omitting politics (pp. 129, 139).

**Gannon, Thomas C.** *Skylark Meets Meadowlark: Reimagining the Bird in British Romantic and Contemporary Native American Literature*. (Lincoln and London: University of Nebraska Press, 2009) Pp. 67-71.

**Gao, Gui-Fang.** “Zai ‘Tian Zhen’ yu ‘Jing Yan’ zhong Cheng Zhang Qi Lai de Bu Lai Ke [Blake’s Growth in ‘Innocence’ and ‘Experience’].” *Shan Dong Wen Xue* [*Shandong Literature*], No. 4 (2007), 62-63. In Chinese

A comment on Blake’s switching "from singing the praise of the society to castigating the society".

**Gao, Juan.** “Mei Li de Bei Hou—Wei Lian Bu Lai Ke ‘Bing Mei Gui’ de Duo Chong Xiang Zheng Yi [Behind the Beautiful: Multiple Symbolic Meanings in William Blake's Poem ‘The Sick Rose’].” *Wen Jiao Zi Liao* [*Culture and Education Documents*], No. 2 (2008), 31-32. In Chinese

A reading of the imageries in Blake's poem.

**Garber, Frederick.** "City, Swain and Subtext in Blake's *Songs*." Pp. 197-208 of *City Images: Perspectives from Literature, Philosophy, and Film*. Ed. Mary Ann Caws. (N.Y., Philadelphia, London, Paris, Montreux, Tokyo, Melbourne: Gordon and Breach, 1991)

About the "shaven swains" in "Blake's urban pastorals" (p. 207).

§**Garcia, Adrián Muñoz;** see **Muñoz Garcia, Adrián**

**Garcia, Humberto.** "Blake, Swedenborg, and Muhammad; The Prophetic Tradition, Revisited." *Religion & Literature*, XLI, 2 (Summer 2012), 35-65.

Norman O. Brown's 1982 essay "has not received due attention in Blake studies".

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**Gardner, Charles**, *Vision and Vesture: A Study of William Blake in Modern Thought* (1916) <BB>

REVIEW

§**Anon.**, *Times* [London], **6 April 1916**

**\*Gardner, Charles.** *William Blake the Man.* (London and N.Y., 1919) **B.** (§N.Y., 1970) <BB #1662A-B> **C.** §(Charleston [South Carolina]: Bibliolife, 2009) ISBN: 9781110380190 **D.** §([N.Y.: Haskell House, 2010) 102 pp. An OCR reprint of the 1919 edition **E.** §([Whitefish [Montana]: Literary Licensing LLC, 2014) 224 pp.; ISBN: 9781497901568

REVIEWS

§**Anon.**, *Times* [London], **3 October 1919**

§**Anon.**, *Times Literary Supplement*, **23 October 1919**, p. 585

**G.W. Godden, C.H. Collins Baker, and Cyril Bruyn Andrews**, “A Religious Blake”, *Times Literary Supplement*, **27 November 1919**, p. 696; **4 December 1919**, p. 714 (Baker and Andrews) (comments on a review of Gardner, with further comments on Blake’s portrayal of Christ) <BB #1707>

§*Art and Life*, XI, 8 (**February 1920**), 466

**Gardner, Stanley**, *Blake* (1968) <BB>

REVIEWS

**Paul Miner**, *Blake Newsletter*, III, 1 (**15 June 1969**), 17-18



**Mary Lynn Johnson**, *Blake Studies*, III, 1 (Fall 1970), 94-98

§**D.W. Harding**, *Notes and Queries*, XVII (1970), 126

§**Warren Stevenson**, "Perennial Philsophistory", *Essays in Criticism*, XX (1970), 251-59 (with 2 others)

§**J.B. Beer**, *Modern Language Review*, LXVI (1971), 872-74

**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), 118-19

§**Molly Anne Rothenberg**, *Eighteenth-Century Studies*, XXI (1987), 127-33 (with another)

§**David Fuller**, *British Journal for Eighteenth-Century Studies*, XII (1989), 109-10

**Brian Wilkie**, *Eighteenth Century ... Bibliography*, NS XII (1992), 404

**Gardner, Stanley**, *Infinity on the Anvil: A Critical Study of Blake's Poetry* (1954, 1965) <BB>

REVIEWS

§**D.V. E[rdman]**, *Philological Quarterly*, XXXIV (1954), 107-8

§**F.W. Bateson**, "Damned Good to Steal From", *Essays in Criticism*, V (1955), 168-74

§**H.M. Margoliouth**, *Review of English Studies*, NS VI (1955), 438

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§**J.M.S. Tompkins**, *Modern Language Review*, LI  
(1956), 591-92

**\*Gardner, Stanley**. *The Tyger, the Lamb, and the Terrible Desert: SONGS OF INNOCENCE AND OF EXPERIENCE in its times and circumstance Including facsimiles of two copies*. (London: Cygnus Arts; Madison and Teaneck: Fairleigh Dickinson University Press, 1998) 4°, xi, 256 pp., 107 illustrations; ISBN: 0838635660

The biographical account (pp. 1-157) concentrates on 1757-1794 and stresses local details, particularly those relating to charity toward children in the Parish of St James, with frequent cross-references to his *Blake's INNOCENCE and EXPERIENCE Retraced* (1986). The reproductions include *Songs* (I, b) (pp. 161-214), followed by a "Commentary" (pp. 216-47) on each print dealing primarily with the designs.

REVIEWS

**Sir Peter Parker**, *Journal of the Blake Society of St James*, No. 3 (1998), 76-77 (the book is "not good, it is wonderful" [p. 76])

§**Peter Davies**, *Times Literary Supplement*, 14 August 1998, p. 26 ("does well" but with "limitations")

§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

§**B.E. McCarthy**, *Choice*, XXXVII (1999), 1064

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

**Garnett, Richard**, *William Blake, Painter and Poet* (1895)  
<BB> B. (1971) C. (1972) <BBS> D. §([Whitefish,

Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 98 pp.

#### REVIEWS

**Anon.**, “Dr. Garnett on William Blake (Seeley)”, *Times* [London], **17 October 1895**, p. 6

**Anon.**, *New York Times*, **8 December 1895**

**William Butler Yeats**, “William Blake”, *Bookman*, X (1896), 21; *Uncollected Prose by W.B. Yeats* [Vol.] I: *First Reviews and Articles 1886-1896*, ed. John P. Frayne (1970), 400-3; (1970) <BB #3050; BBS 691>

§**Garofolo, Daniela.** "'Take Thy Bliss': Surplus Enjoyment and Oothoon's Joy in Blake's *Visions of the Daughters of Albion*." In her *Women, Love, and Commodity Culture in British Romanticism*. (Farnham [Surrey] and Burlington [Vermont]: Ashgate, 2012)

§\***Garrett, Yanis.** *Songs of Innocence and [of] Experience: William Blake'. Study Notes for Standard English Module C 2009-2012 HSC*. (Seven Hills [New South Wales, Australia]: Five Senses Education, 2009) Top Notes 21 cm, 169 pp.; ISBN: 9781741300789

\***Garrido, Luis, and Carrol Garido.** “Cause for Celebration: The Location of William Blake’s Grave Discovered.” [?2009] <http://www.friendsofblake.org>

\***Garrido, Luis and Carol.** “William Blake’s final resting place.” (Unpublished print-out, 2005) 96 pp., 70 figures and illustrations.

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Meticulous details of his grave-site in Bunhill Fields.

**Gatty, Margaret**, *Notes and Queries*, 2 S, VII (16 April 1849), 325.

An answer to a query (2S, VII, 279 [2 April 1859]): “Tis *greatly wise* to talk to our past hours”, from Young’s *Night Thoughts*, “has been beautifully illustrated by Blake”, a design she describes.

**Gaunt, William**. *Arrows of Desire: A Study of William Blake and his Romantic World*. (London, 1956) <BB> **B.** §(Temecula [California]: Textbook Publishers, 2003) 200 pp.; ISBN: 0758179162

REVIEWS

§**Anon.**, *Times Literary Supplement*, 9 November 1956, p. 667 (with another)

§**John Bailey**, *Spectator*, 30 November 1956, p. 797 (with another)

§**Kenneth Young**, “Imaginative Cockney”, *Daily Telegraph*, November 1956 (with another)

§**Günther Klotz**, *Zeitschrift für Anglistik und Amerikanistik*, V (1957), 335-36, in German

\***Gaunt, William**. “Blake and the current of imaginative art.” Chapter X (pp. 139-48) 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. 124-33) of his *Igirisu Kaiga Shoshi*. (Tokyo: Chuo Shoin, 1982) In Japanese <BSJ>

**Gaunt, William.** "The followers of Blake." Chapter XI (pp. 149-53) of his *A Concise History of English Art*. (N.Y., 1964)  
<BB> **B.** "Blake no kokeishatachi [Blake's Successors]." Pp. 134-37 of his *Igirisu Kaiga Shoshi*. Tr. Kunihasu Tsuchida. (Tokyo: Chuoshoin, 1982) In Japanese <BSJ>

**Ge, Gui-Lu.** "Wei Lian Bu Lai Ke zai Zhong Guo de Jie Shou [The Acceptance of William Blake in China]." *Huai Yin Shi Fan Xue Yuan Xue Bao* [*Journal of Huaiyin Normal University*], XX, 79 (1998), 47-52. In Chinese

The essay describes the three periods regarding the reception of Blake's works in China: as a charismatic poet of mystery between 1911 and 1949, as a progressive poet between 1949 and 1979, and as a prophet of modernism in the 1980s.

***Geijutsu Sincho* [Monthly Magazine of Fine Art]  
Volume XXIV, Number 7  
(July 1973) <BSJ>**

**\*Tomoaki Horioka.** "Boston Bijutsukan zo Blake no 'Shitsurakuen', Kaisetsu I [William Blake's *Paradise Lost* in Boston Museum, A Commentary I]." Pp. 71-78. In Japanese (The reproductions include the Boston set of *Paradise Lost*.)

**Kenjiro Okamoto.** "Blake Saihakken, Kaisetsu II [Blake Rediscovery, A Commentary II]." P. 79. In Japanese

**George, Diana Hume,** *Blake and Freud* (1980) <BBS>

REVIEWS

§**D.M. Thomas,** *Times Literary Supplement*, 27 March 1981, p. 332

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- §**Alicia Ostriker**, *Wordsworth Circle*, XII, 3 (Summer 1981), 161-64
- §**Anon.**, *Choice*, XVIII (1981), 723
- §**Michael Ackland**, "Blake and His Analysts", *Southern Review*, XIV (1981), 302-7 (with another)
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1980* (1981), 77
- §**L[eonard] F. M[anheim]**, *University of Hartford Studies in Literature*, XIII (1981), 201-2
- §**Charles E. May**, *Christianity and Literature*, XXXI, 1 (1981), 55-57
- \***Thomas A. Vogler**, *Blake*, XVI, 2 (Fall 1982), 121-24
- §**Stuart Curran**, *Review*, IV (1982), 135-57
- §**Zachary Leader**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 683-89
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXI (1982), 115-18
- §**William H. Galperin**, *Southern Humanities Review*, XVII (1983), 79-82

§**Georgelos, Peter**. "The Daughters of Beulah: A Critique of Gender in Blake's Poetry." *Charles* [Prague], 2002.

Note also Peter Georgelos, "Mother Outline: A criticism of gender in Blake's aesthetics and 'The Four Zoas.'" *DAI*, LIV (1993), 531. Western Ontario Ph.D., 1992.

**Georgelos, Peter**. "Mother outline: A criticism of gender in Blake's aesthetics and 'The Four Zoas'." *DAI*, LIV (1993), 531A. Western Ontario Ph.D., 1992.

"Examines Blake's aesthetic theory and ... *The Four Zoas*".

§**Gerard, W.B.** "Kinship in Chaos: 'Circe' and William Blake's 'An Island in the Moon'." *James Joyce Quarterly*, XXXIX, 3 (2002), 562-568.

**Ghita, Catalin.** "Creativity in William Blake: Definite Vision-Inducing Agents." *Kawauchi Review* [journal of the Society of Comparative Studies in English Language and Culture, Tohoku University], IV (2005), 27-41.

§\***Ghittă, Catalan.** *Demiurgul din Londra: Introducere în Poetica lui William Blake*. (Iași: Institutul European, 2014) 14 x 19 cm, 264 pp.; ISBN: 9786062400569 In Rumanian

§**Ghita, Catalin.** "Poetic Quaternaries: William Blake's Unsystematic System." *Shiron*, XLII (2004), 19-39.

§**Ghita, Catalin.** "Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision." Tohoku University Ph.D., 27 March 2007.

§**Ghită, Cătălin.** *Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision*. Foreword by **David Worrall**. (Cluj-Napoca, Romania: Cas Cărții de Știință, 2008) 299 pp.; ISBN: 9789731332338

Presumably based on his 2007 thesis.

§**Ghiță, Cătălin.** "Visionary Bestiary: Animal Metaphors in the Poetry of William Blake." *Annals of the University of Craiova* [Romania], XIII, 2 (2012), 56-65.

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**Gibberd, Graham.** "William Blake." Pp. 153-55 of his *On Lambeth Marsh: The South Bank and Waterloo*. (London: Jane Gibberd, 1992)

The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.

§**Gibbons, B.J.** *Gender in Mystical and Occult Thought: Behmenism and Its Development in England*. (Cambridge: Cambridge University Press, 1996) Pp. 191-98.

§**Gigante, Denise.** "Blake's Living Form." *Nineteenth-Century Literature*, LXIII, 4 (2009), 461-85. **B.** \*Reprinted as Chapter Three (pp. 106-54, 266-74) of her *Life: Organic Form and Romanticism*. (New Haven and London: Yale University Press, 2009)

On *Jerusalem* as living form.

§**Gigante, Denise.** *Life: Organic Form and Romantics*. (New Haven: Yale University Press, 2010)

Analyses of Smart's *Jubilate Agno*, Blake's *Jerusalem*, Shelley's *Witch of Atlas*, and Keats's "Lamia" in terms of Organic Form.

**Gilbert, Francis.** "Audio Books: Gilbert Francis wonders how William Blake would respond to thomes on tape." *New Statesman*, 4 December 1998, p. 63.

"If Blake were alive today, he'd definitely be beavering away at making audio books of his poems." *William Blake: poems read by Nicol Williamson* (Harper/Collins, ISBN:



156511163X) "is freaky, plummy and wretchedly inadequate", and *William Blake: selected poems read by various readers* (Penguin Audiobooks, ISBN 014086572) all have "the same dour, unenlightened actor-readers, dreadful music and tasteless biographical commentary".

\***Gilchrist, Alexander.** *Life of William Blake, "Pictor Ignotus"*. 2 vols. (1863) **B.** *Life of William Blake* (1880) **C.** Ed. with an Introduction by W. Graham Robertson and Numerous Reproductions from Blake's Pictures Many Hitherto Unpublished [Omitting Vol. II with Blake's writings and engravings] ... (1907) <BB> **D.** (?1908) <BBS> **E.** (1922) **F.** (1928) **G.** Ed. Ruthven Todd. (1942) **H.** (1945) **I.** (1969) [Facsimile of Vol. I (1880)] **J.** (1972) <BBS> **K.** (1973) <BB> **L.** Ed. W.G. Doyle-Davidson. (1973) **M.** (1982) <BBS> **N.** Ed. W. Graham Robertson. (Mineola [N.Y.]: Dover Publications, 1998) **O.** *Life of William Blake. With Selections from his Poems and Other Writings.* [2 vols.] (Bristol: Thoemmes Press; Tokyo: Kinokuniya, 1998) 23 cm **P.** *Gilchrist on Blake: Life of William Blake Pictor Ignotus.* Ed. With an Introduction by Richard Holmes. (London, N.Y., Toronto, and Sydney: Harper Perennial, [copyright] 2005) Classic Biography [all ed. Richard Holmes] 8°, xlii, 437 pp.; ISBN: 0007111711 **Q.** ... § "*Pictor Ignotus*" [i.e., 1863 edition] Vol. I ([Whitefish, Montana]: Kessinger Publishing, 2010) 432 pp.; ISBN: 9781163442982 **R.** [1880 edition] (Cambridge: Cambridge University Press, 2010) 992 pp. [i.e., both vols.]; ISBN: 9781108013697 **S.** § ([Charleston, South Carolina]: Nabu Press, 2012]) Nabu Public Domain Reprints xxi, 431 pp.; ISBN: 9781274802248 **T.** Ed. **Walford Graham Robertson** [1907]. (Charleston [South Carolina]:

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BiblioLife, 2014) 660 pp.; ISBN: 9781293815274 U.  
§**Alexander Gilchrist**. *The Life of William Blake, "Pictor Ignotus"*. ([Whitefish [Montana]: Literary Licensing LLC, 2014) Vol. I: 426 pp.; ISBN: 9781498077286; Vol. II: *With Selections from the Poems and Other Writings* 352 pp.; ISBN: 9781498045704

The Job prints and the portrait of Blake by Phillips engraved by Schiavonetti added to Vol. II in the second edition (1880) were re-issued in *Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,] Reduced in Facsimile* by Alfred Dawson 1880.

The 1998 edition (Bristol and Tokyo) is a reproduction of the 1880 edition. It is distinct from the Dover publication (1998) of the Graham Robertson edition which is "an unabridged republication" of the 1907 Bodley Head edition, except, perhaps, in the title page. In it are W.G.R. (1906), "Introduction" (pp. v-xi); Anne Gilchrist (1863), "Preface to the First Edition" (pp. xiii-xv); W.M. Rossetti, "Annotated Lists of William Blake's Paintings, Drawings, and Engravings" (pp. 413-90) and "Supplementary List" (pp. 491-96) and the text of *Descriptive Catalogue* (457-526). There are 53 reproductions, many still marked "From the collection of Mr. W. Graham Robertson".

The 2005 edition adds the "Introduction" (pp. vii-xxxix), "Appendix" of ten letters from the Blake-Butts correspondence (pp. 394-419), "Further Reading" (pp. 421-22) of 18 books. The basic text is that of 1863, lacking Vol. II and without illustration, replacing the "Supplementary" section with the letters from Blake to Butts in Vol. II, 178-98. The Introduction, mostly about Alexander and Anne Gilchrist, is

full of wonderful new information, such as that Coleridge, Wordsworth, and Lamb read Blake's poems in manuscript and that Blake engraved the "texts" of poems by Young and Blair. An extract from the "Introduction" appeared as "Saving Blake ...", *Guardian* [London], 29 March 2004 [sic].

REVIEWS &c

1863

"Life of William Blake the Artist", *Bookseller*, **26 Sept 1861**, and repeatedly thereafter

*Crossthwaite's Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthwaite and Co., **1860**), 98 <Bodley> (September 1861) (Gilchrist's book is "now definitely announced for publication in November", quotes the *Publisher's Circular* about it:

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, ["on his death, they were carried away in considerable quantity and sold with waste paper,--drawings, be it remembered, every one of which would now be the object of fierce competition in any auction-room in England."

§**Anon.**, *Athenaeum*, No. 1880 (**7 November 1863**), 599-601, and No. 1881 (**14 November 1863**), 642-44

**Anon.**, *London Review of Politics, Society, Literature, Art, and Science*, VII, 176 (**14 November 1863**), 519-20 ("really first rate")

**Anon.**, "Life of William Blake, the Artist. By Alexander Gilchrist With numerous Illustrations from his

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Works", *Athenaeum*, No. 1771 (**15 October 1861**), 455 (an advertisement; notice that "*Pictor Ignotus*" has not yet been substituted for "the Artist", suggesting that the change was made after Gilchrist's death in 1861)

§**Anon.**, "William Blake", *Saturday Review*, **14 November 1863**, pp. 650-51

§**[Richard Holt Hutton<sup>919</sup>] "William Blake"**, *Spectator*, No. 1847 (**21 November 1863**), 2271-73

**Anon.**, "Miscellanea", *American Literary Gazette and Publisher's Circular* [Philadelphia], II, 3 (**1 December 1863**), 83 (under "Novelties in English Literature" is "The late Alexander Gilchrist's 'Life of William Blake,' which has been ready for some months, and deferred until the reading season set in, has appeared at last")

**Anon.**, "William Blake the Artist", *Bookseller: A Handbook of British and Foreign Literature* (**10 December 1863**), 709-10 <Michigan>

**Anon.**, "Reviews and Notices of Books", *Lancet*, II, xxv (**19 December 1863**), 705-7 ("some of the productions of William Blake were in their sublimity of conception almost superhuman ... we are of the bewitched", but "he really was insane" [p. 706])

§**Anon.**, "Retrospect of Literature, Art, and Science, in 1863", *Annual Register* [for **1863**], 352

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<sup>919</sup> See Robert H. Tener, *Spectator* Review of Gilchrist, *Blake*, XIII (1979), 333-35.

- §**Anon.**, *Quarterly Review*, CXVII (1863), 1-27
- Anon.**, *Westminster Review*, LXXXI, 159 (January 1864), 46-54 (quotes “My Silks”, “The Voice of the Devil”, and “The Little Boy Lost”)
- §**Anon.**, “William Blake the Artist”, *Art-Journal*, XXIII (2 January 1864), 25-26
- §**Anon.**, “Notes on Books, Etc.”, *Notes and Queries*, V (April 1864), 312
- W.F. Rae**, “The Life and Works of William Blake”, *Fine Arts Quarterly*, III (October 1864-January 1865), 56-79 <BB 300>
- §[**Horace Elisha Scudder**], “The Life of William Blake, ‘Pictor Ignotus,’ ...”, *North American Review*, XLIX, 205 (October 1864), 465-82
- §**Anon.**, “On Books”, *British Quarterly Review*, LXXVII (1864), 245
- §**Anon.**, “William Blake”, *Eclectic Magazine*, CXIX (1864), 373-91
- §**Anon.**, “Gilchrist’s Life of William Blake”, *Westminster Review*, XXV (1864), 101-18
- §[**Eneas Sweetland Dallas**], “William Blake”, *Macmillan’s Magazine*, XI (1864), 26-33
- [**Mary Abigail Dodge**], “Pictor Ignotus”, *Atlantic Monthly*, XIII (1864), 433-47 <BB> **B.** Pp. 358-98 of Gail Hamilton (her pseudonym), *Skirmishes and Sketches* (Boston: Ticknor and Fields, 1865) **C.** Second Edition (1865) **D.** Third Edition (1866) **E.** Fourth Edition (Boston: Ticknor and Fields, 1866) **F.** (Boston: Estes and Lauriat, 1877) <BB #1497>
- [**W.M. Tarrt**], “‘Pictor Ignotus’; A Biography”, *New Monthly Magazine*, CXXX (1864), 309-19,

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revised as “Pictor Ignotus”, Vol. II, pp. 192-215 of Tarr’s *Essays on some Modern Works, chiefly biographical*, In Two Volumes (London, **1876**) (a highly unsympathetic review; in passing it attributes to Blake some doggerel about Hayley and Miss Seward [the mistaken attribution without the verses themselves is repeated in 1876]) <BB>

\*Anon. [**Francis Turner Palgrave**], *Quarterly Review*, CXVII, 233 (**January 1865**), 1-28 (“We consider this book one of the most satisfactory amongst our recent biographies” [p. 1]). A summary of the review appears in *London Review*, 28 Jan 1865, 131

§[**Francis Turner Palgrave**], “The Life of William Blake, Illustrated from his Works”, *Quarterly Review*, CXVII (**January 1865**), 1-27

[**W.H. Smith.**] “William Blake”, *Blackwood’s Edinburgh Magazine*, XCVII (**March 1865**), 291-307; *Blackwood’s Edinburgh Magazine: American Edition*, LX, 3 (**March 1865**)

**Alfred T. Story**, “William Blake, Seer and Painter”, *Temple Bar*, XVII (**1866**), 95-105 <BB #2774>

“**B.V.**” [**James Thomson**], “The Poems of W. Blake”, *National Reformer*, NS VII (**1866**), 22-23, 42-43, 52-54, 70-71; reprinted in pp. 101-27 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. 240-69 of his *Biographical and Critical Studies* [ed. Bertram

Dobell] (London, **1896**); pp. 214-34 of *The Speedy Extinction of Evil and Misery: Selected Prose of James Thomson (B.V.)*, ed. William David Schaeffer (Berkeley and Los Angeles, **1967**) <BB #2837>

**P.M.**, "William Blake", *Light Blue*, II (**1867**), 146-51, 216-26, 286-94 <BB #2155>

**Anon.**, *Illustrated London Magazine*, N.S., XXIV (**1867**), 19-28 <Bodley> (mostly paraphrase)

**Anon.**, "Pictor Ignotus", *Sharpe's London Magazine*, NS XXXI (**1867**), 19-28 <BB #1011, dated 1876>

**W.A. Cram**, "William Blake", *Radical*, III (**1868**), 378-82 <BB #1421>

[**James Smetham**], "Art. I. *Life of William Blake ...*", *London Quarterly Review*, XXXI (**1869**), 265-311, reprinted as "William Blake", Essay II, pp. 98-194 of *The Literary Works of James Smetham*, ed. William Davies (London and N.Y., **1893**) and, with many of the quotations from and references to Gilchrist's life omitted, in the 1880 edition of Gilchrist) <BB #2716>

1880

**Frank Wedmore**, "William Blake." *Temple Bar*, LXII (**1881**), 52-63. <BB 2939A> **B. Anon.**, *New York Times*, 12 June 1881. **C. Littell's Living Age**, CXLIX (**1881**), 550-63. <BB 2939B> **D. Eclectic Magazine**, XXXIV (**1881**), 104-12. <BB 2939C> **E. Library Magazine of American and Foreign Thought**, VIII (**1881**), 615-31 **F. Good Literature: A Literary Eclectic Weekly** [N.Y.], II (**20 August 1881**), 166-70 (a digest of

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Blake's life from Gilchrist; "To know Blake is to be glad to be with him" [p. 167])

**Charles Hargrove**, "William Blake", *Modern Review*, II (July 1881), 565-77 (very sympathetic to Blake--the book is "a real delight to eye and mind"--despite the fact that he was "an artist--who never learned to paint, nor even the refinements of his own lower craft of engraver" [pp. 565. 566])

**Anon.**, "William Blake", *Athenaeum* [London], **20 September 1881**, p. 345

**1906**

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (January 1906), 161-79 (with 5 others)

**Anon.**, "Liverpool and Blake", *Liverpool Courier*, **27 November 1906**, p. 6 (review article on Gilchrist and other books, noting the contribution of Liverpool to Blake studies) <BB #972>

§**Anon.**, "William Blake", *Times Literary Supplement*, **11 January 1907** (with 3 others)

**Anon.**, "Blake and Bristol. 'The House of Interpretation'", *W.D.*, **21 January 1907** (a review of Graham Robertson's edition of Gilchrist [1907] with an appended an account of the relationship of Blake, "this flame-like spirit", with George Cumberland of Bristol)

§**G.A.W.**, *Burlington Magazine*, X, 46 (January 1907), 263-64

§*Chronique des arts et de la curiosité: Supplement à la*



*Gazette des beaux-arts* (1907) In French

**1942**

§**Anon.**, *Times Literary Supplement*, **28 February 1942**,  
p. 104

**1973**

§**Anon.**, *Books and Bookmen*, XVIII (September 1973),  
95

**Robert N. Essick**, *Blake Studies*, VI (Fall 1973), 108

\***Suzanne R. Hoover**, "The Public Reception of  
Gilchrist's *Life of Blake*", *Blake Newsletter*, VIII,  
1-2 (Summer-Fall 1974), 26-31 (comment on 17  
reviews of Gilchrist [1863] before 1865) <BB  
#1217-145>

\***Matt Shinn**, "On a Classic Biography that Rescued the  
Visionary Poet from Obscurity", *Times* [London],  
**28 April 2004** (Gilchrist's biography to be  
"reprinted next week" is "a great read")

**Peter Parker**, "Naked portraits: The Lives of their  
times: how the art of biography evolved", *Times  
Literary Supplement*, **5 May 2006**, pp. 3-4 (with 6  
other biographies, 5 edited by Holmes)

**Copies Annotated by Early Owners**

**1863**

**Robert Browning** (1812-89) (Browning's poem "Pictor  
Ignotus" supplied the sub-title of Gilchrist's biography),  
inscribed to "Robert Browning, from Mrs Gilchrist", with a  
letter of 4 July 1863 delivered by hand saying she was  
presenting this book as her late husband desired; it was offered  
at Sotheby's, 7 June 1991 (London, 1991), lot 113 and is now  
in the collection of *Mark Samuels Lasner* on loan to the  
University of Delaware Library.

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**Clarence Cook**, inscribed "**Clarence Cook** | from Julia Sept 8<sup>th</sup> 1867" with a letter to Cook from Herbert H. Gilchrist, 28 April 1893, about "dispersing my collection of drawings & engravings of William Blake" is in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

**Edwin J. Ellis**, with his annotations (*Biblioteca La Solana*)

**W.E. Frost**; "**W E Frost's** copy ^with his notes^ who collaborated on it"<sup>920</sup> was acquired on 14 April 1910 by William Augustus White, according to his acquisitions list (Houghton Library, Harvard). I have not traced Frost's copy.

**John Linnell**; The copy "*with MS. Notes by the late Mr. Linnell*" offered in Hodgson's catalogue of 28-29, 31 May 1906, with a Selection from the Property of the Late John Linnell, Esq., Jun, lot 524 (Day 2) has not been traced since.

**Frederick Locker-Lampson**, with a few annotations (*Biblioteca La Solana*)

**George Richmond**, annotated, is in the collection of Stephen Keynes.

**Dante Gabriel Rossetti** (1828-82), a volume labelled "DANTE | GABRIEL | ROSSETTI | LETTERS TO | ANN | GILCHRIST AND | MANUSCRIPT NOTES | FOR A LIFE OF BLAKE, with 44 loose letters and notes of 1860-1880 (collection of Mrs Landon K. Thorne [d. 1974], presumably now in the Pierpont Morgan Library)<sup>921</sup>

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<sup>920</sup> The only known association of William Edward Frost (1810-77), R.A., with Blake or Gilchrist's life is the acknowledgement that he provided the transcription of Blake's "To the Public" (Vol. II, pp. 263-264) which is untraced and otherwise unknown.

<sup>921</sup> D.G. "Rossetti's copy of Gilchrist's life of Blake, which contains in the margins numerous pencil annotations in his autograph", and 32 leaves with his

**Dante Gabriel Rossetti**, a collection with a printed title page: DANTE G. ROSSETTI. | - | ORIGINAL | AUTOGRAPH LETTERS | (1862-3 AND 1880) | WRITTEN BY DANTE GABRIEL ROSSETTI TO MRS. GILCHRIST | (WIDOW OF | ALEXANDER GILCHRIST THE BIOGRAPHER OF WILLIAM BLAKE) | CONCERNING BLAKE AND HIS WORKS. | INCLUDED ALSO IS A LETTER FROM ROSSETTI TO ALEXANDER GILCHRIST IN 1861 ON THE SAME SUBJECT, with 21 letters (collection of Mrs Landon K. Thorne, presumably now in the Pierpont Morgan Library)

**Dante Gabriel Rossetti**, page proofs for Gilchrist (1863) Vol. II for the sections of *Songs of Innocence* and *Songs of Experience*, with MS corrections by D.G. Rossetti and perhaps W.M. Rossetti, with two leaves of MS notes "by Rossetti" (*Mark Samuels Lasner*, on loan to the University of Delaware)

**William Michael Rossetti**, with his annotations (HARVARD)

**James Smetham** (1821-89), with his pictorial annotations (*Biblioteca La Solana*)

**Adam White** (1817-79), extra-illustrated with Visionary Heads <Butlin #711-12, 736, 740, 760> and *Marriage* pl. 20, "given me by [Varley's brother-in-law] J.W. Lowry may 27. 1854", Vol. I signed by Adam White, 21 August 1865, with a letter of 17 May 1866 to White from "Youknowwho" [John Linnell] about "slandorous assertions about Blake"<sup>922</sup> was sold

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transcriptions of various portions of Blake's Notebook were offered in Ellis and White, *Catalogue 52* (London [?1883]), lot 67, and F.S. Ellis, *Catalogue of the Very Choice Collection ... formed by Mr Ellis*, 16 Nov 1885 + 11 days, lot 608 (Day 3) [sold for £85].

<sup>922</sup> Youknowwho's letter is quoted in the 1959 catalogue and in *BR* (2) xxvii, 848. The volume included a Visionary Head of Edward III(?) <Butlin #736> sold at Sotheby Parke-Bernet, 13 Jan 1970, lot 124.

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at Sotheby's, 20-22 July 1959, lot 521 (£7 to the dealer J. Schwartz) and has not been traced since.

Extra-illustrated with over 200 prints, especially those from *For the Sexes* (N), sold by A Gentleman at Sotheby's (London), 9 May 1991, lot 7, to Anon.

Extra-illustrated set with 63 prints "designed or engraved (or both)" by Blake, eight in colour, plus "30 engraved portraits ... 121 other plates relating to the text; and a portrait of Blake engraved by Schiavonetti", plus ten of the prints for Blair's *Grave*, twenty woodcuts for Thornton's *Virgil*, and *There is No Natural Religion* (J), sold with the library of Ogden Goelet at American Art Association-Anderson Galleries, 3 January 1935, lot 26, to Anon.

**1880**

**D.G. Rossetti's** additions for Gilchrist (1880), 60 pp., were offered at Sotheby's, 27 July 1911. They may be the set of **Dante Gabriel Rossetti's** MS notes for Gilchrist (1880), Vol. II, in the Delaware Art Museum (Wilmington, Delaware).

**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), 383-89.

§**Gil Duarte, Flavia Maris.** “A cidade de Londres nas canções da experiência de William Blake: uma interpretação das transformações ocorridas na sociedade industrial inglesa nas últimas décadas do século XVIII.” *Antíteses*, VII, 14 (2014), 469-91. In Portuguese

§**Gill, A. A.** "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997." *Sunday Times* (London), Section 11, p. 31. *B. Blake*, XXXI, 2 (1997), 71.

"This was frightful. Beyond parody or invective ... [a] travesty".

§**Gillet, Louis.** "Le cas de William Blake." *Revue des deux mondes* (1 July 1923). **B.** "Le cas de William Blake." *Chronique des lettres françaises*, No. 3 (mars-avril 1924), 260-61. **C.** In *Essais et Conférences sur l'Art: de Giotto à Matisse*. Ed. Eryck de Rubercy. ([Paris]: Klincksieck, 2012) *Esprit et les formes*, 32 In French

About Crabb Robinson's account of Blake in Morley's edition.

**Gillham, D.G.** *Blake's Contrary States: The "Songs of Innocence and of Experience" as Dramatic Poems*. (Cambridge: Cambridge University Press, 1966) <BB> **B.** §(Cambridge: Cambridge University Press, 2010) 268 pp.; ISBN: 9780521129862 Manufactured on demand

#### REVIEWS

§**W.W. Robson**, *Listener*, LXXVI (1966), 935-36

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- John E. Grant**, *Philological Quarterly*, XLVI, 3 (July 1967), 329-30
- §**Margaret Bottrall**, *Critical Quarterly*, IX (1967), 189-90§
- Robert Griffin**, *Yale Review*, LVI (1967), 575-80
- §**U. Laredo**, *English Studies in Africa*, X (1967), 200-1
- M.K. N[urmi]**, *English Language Notes*, V (1967), 22-23
- §**Gilbert Thomas**, *English*, XVI (1967), 188-89 (with others)
- §**J.G. Davies**, *Modern Language Review*, LXIII (January 1968), 206-7
- §**Irene H. Chayes**, *Modern Language Journal*, LII (1968), 372-73
- §**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXVII (1968), 314-16
- §**Peter Ure**, *Review of English Studies*, NS XIX (1968), 83-85

**Gillham, D.G.**, *William Blake* (1973) <BB>

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- §**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 (December 1973), 1549

§**Pamela Dembo**, *UNISA English Studies*, XI (1973), 56-58

**I.H. C[hayes]**, *English Language Notes*, XII (September 1974), 33

\***Alicia Ostriker**, *Blake Newsletter*, VIII, 4 (Spring 1975), 136-37

§**Donald Ault**, *Philological Quarterly*, LIII (1975)

§**F.W. Bateson**, *Notes and Queries*, NS XXII (1975), 83-84 (with 2 others)

\***Gilpin, George H.** "William Blake and the World's Body of Science." *Studies in Romanticism*, XLIII (2004), 35-56.

*The First Book of Urizen* may have been "intended as an anti-elegy" countering the lavish mortuary praise for Dr John Hunter on his death in 1793, and *Urizen* is "a more sophisticated cosmological version of the gruesome 'Jack Tearguts'" (pp. 40, 42).

**Gilroy, John.** "Blake, The Tyger from *Songs of Experience* (1793)." In his *Romantic Literature*. (York: Longman, 2010) York Notes Companions

§**Gilroy, John.** "Revolution, Reaction, and the Natural World: Wordsworth and Coleridge, John Clare and William Blake: Extended Commentary: Blake, 'The Tyger' from *Songs of Experience* (1793)." In his *Romantic Literature*. (Harlow: Longman, 2010) York Notes Companions ISBN: 9781408204795

\***Gilson, Ambrose.** "Blake and the Elemental." *Urthona*, No. 3 (Spring 1995), 36-40.

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"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)

**Aftabi, Behrouz.** "A Critical Analysis of William Blake's *A Poison Tree* and Blakian Stance on Repression." *Asian Journal of Multidisciplinary Studies*, III, 3 (March 2015), 39-42.

"William Blake objects the prison of laws and blindly followed traditions" (p. 40).

**Gimeno Suances, Francisco.** "Imaginación, deseo y libertad en William Blake." Tesis Doctoral, Universidad Nacional de Educación a Distancia (Madrid, 2004). 913 ll., 40 reproductions. In Spanish

**Gimeno Suances, Francisco.** "Notas sobre la difusión influencia y recepción crítica de la obra de William Blake en España durante las décadas de 1920 y 1930." *Los Papeles Mojados de río seco: Revista de Letras* Año V, 6 (2003), 38-45. In Spanish

Impressively detailed and original.

**Gimeno, Francisco.** "William Blake, vidente de este cielo." *Caracteres literarios: Ensayos sobre la Ética de la literatura*, Año VI, número 7 (Otoño de 2003), 43-80. In Spanish



§**Ginsberg, Allen.** "A Blake Experience." *On the Poetry of Allen Ginsberg*. (Ann Arbor: University of Michigan Press, 1984)

§**Ginsberg, Allen.** "Eternity: Blake / Poetry Class, Kent State, April 7, 1971." In *Allen Verbatim: Lectures on Poetry, Politics, Consciousness*. Ed. Gordon Ball. (N.Y.: McGraw Hill, 1974)

§**Ginsberg, Allen.** "Lecture Transcript on William Blake's Auguries of Innocence: Naropa Institute, Boulder, Colorado, April 19, 1991." *New Censorship*, V, 4 (1994), 1-21.

§**Ginsberg, Allen.** *Nineteenth Century Poetry – Allen Ginsberg*. (Boulder: Naropa Institute, 29 October 1981: 3, 5, 10 November 1981) Sound recordings of Ginsberg's lectures, dealing, inter alia, with *Vala*.

**Ginsberg, Allen.** "William Blake." Pp. 275-84 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. 275-79), and "Your Reason and Blake's System" [1988] (pp. 279-84).

§**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".

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§**Giordano, Ravel Paz.** "O Cânone, o Errante as Demandas de Comunidade: um Recalque Crítico 'Desleitura' de William Blake por Harold Bloom." *REVELL: Revista de Estudos Literários da UEMS*, II, 3 (2011). In Portuguese (Brasil)

§**Gitelman, Lisa.** "New Media < / Body>." *Always Already New: Media, History, and the Data of Culture*. (Cambridge: MIT Press, 2006) Pp. 123-50.

She discusses the William Blake Archive on pp. 139-44.

§**\*Giunta, Graziana.** "La Forma dell'Immaginazione: William Blake e l'antroposofia." *Libera Conoscenza* [spiritual science web site] (2006) 47 pp. In Italian

**Givone, Sergio,** *William Blake: Arte e religione* (1978) <BBS>

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§**L. Bottani,** *Revista di Estetica*, No. 5 (1980), 143-45

**\*Gizzo, Luciana del.** "Temporalidades encontradas en *The Marriage of Heaven and Hell* de William Blake." *V Congreso Internacional de Letras* (2012). Abstract in Spanish and English

An analysis of "the problematic relation between Art and Literature in *The Marriage*".

§**\*Glancey, Jonathan.** "My Favourite Painting." *Country Life*, CCIII, 29 (22 July 2009), 39.

His favourite painting is Blake's woodcuts for Virgil. It is accompanied by **John McEwen**, "Comments on the Illustrations for 'The Pastorals of Virgil'".

**Glausser, Wayne.** "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment." *Eighteenth-Century: Theory and Interpretation*, XXXII (1991), 73-88.

"Spectres and emanations can both trace their lineage back through [Epicurean] atomism" (p. 75).

"A few passages" from it are adapted in Chapter 7 ("Printing") of his *Locke and Blake* (1998).

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**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.  
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**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. 218-43) of *Reading the Social Body*. Ed. Catherine B. Burroughs and Jeffrey David Ehrenreich. (Iowa City: University of Iowa Press, 1993).

"I want to ... complicate some of our conventional ideas about Locke, Blake, and the period" (p. 218).

"A version" of it was printed as "Two English Physicians" in Chapter 3 of his *Locke and Blake* (1998).

**Gleckner, Robert F.** "Antithetical Structure in Blake's *Poetical Sketches*." *Studies in Romanticism*, XX (1981), 143-62. <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>

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§**Michael Ferber**, *THES*, 11 August 1985, p. 18 (with 2 others)

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1985* (1986), 86-87

- §**Irene Tayler**, *Renaissance Quarterly*, XXXIX (1986), 802-3
- §**Stephen C. Behrendt**, *Eighteenth-Century Studies*, XX (1986-87), 257-60
- George Anthony Rosso, Jr**, *Blake*, XXI, 1 (Summer 1987), 34-37
- §**François Piquet**, *Etudes anglaises*, XL (1987), 355-356, in French
- §**J.M.Q. Davies**, *Review of English Studies*, NS XXXIX (1988), 118-20
- §**Andrew Elfenbein**, *Criticism*, XXXI (1989), 493-98
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 429-34 (with 2 others)
- Michael Ferber**, *Eighteenth-Century ... Bibliography*, NS XI (1990), 498-99

§**Gleckner, Robert F.** "Blake Looking Backward." *Virginia Quarterly Review*, XLIV (1969), 540-44.

§**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), 700-28.

A persuasive essay on echoes of Milton.

**Gleckner, Robert F.**, *Blake's Prelude: POETICAL SKETCHES* (1982)

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- Kurt Heinzelman**, *Eighteenth Century ... Bibliography*, VIII (1982), 389-90
- §**Paul Hamilton**, "From the Position of Dissent", *Times Literary Supplement*, **15 June 1984**, p. 674 (with 4 others)
- §**Joseph Wittreich**, *Wordsworth Circle*, XV, 3 (Summer 1984), 113-14
- §**Nelson Hilton**, *Studies in Romanticism*, XXIII, 3 (Fall 1984), 409-13
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1983* (1984), 81-83
- §**Thomas J. Corr**, *College Literature*, XI (1984), 286-89
- §**Thomas J. Corr**, *College Literature*, XI (1984), 286-89
- §**Pamela Dunbar**, *Review*, VI (1984), 187-90
- §**Dennis M. Welch**, *Modern Language Quarterly*, XLV (1984), 301-2
- §**Joseph Wittreich**, *Wordsworth Circle*, XV (1984), 113-14
- §**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), 434-36 (with another)
- §**François Piquet**, *Etudes anglaises*, XXXVIII (1985), 237-38, in French
- Michael J. Tolley**, *Blake*, XX, 4 (Spring 1987), 146-51
- §**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.

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§**Anon.**, *Times Literary Supplement*, **10 June 1961**, p. 364

**Sven Armens**, *Philological Quarterly*, XXXIX, 3 (**July 1960**), 310-13

§**F.W. Bateson**, *Criticism*, II (**1960**), 309-12

**D.V. E[rdman]**, *Philological Quarterly*, XXXIX (**1960**), 14

§**Lodwick Hartley**, *South Atlantic Quarterly*, LIX (**1960**), 297-99

§**E.J. Rose**, *Dalhousie Review*, XL (**1960**), 405-7

§**Warren Stevenson**, *Queen’s Quarterly*, LXVII (**1960**), 488

§**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LX, 3 (**July 1961**), 596-98

**Gleckner, Robert F.**, and **Mark L. Greenberg**, ed., *Approaches to Teaching Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1989) <BBS>

14 **Joseph Viscomi**. “Reading, Drawing, Seeing Illuminated Books.” Pp. 67-74. **B.** Also accessible in his “Collected Essays on Blake and His Times”, q.v.

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**Edward Larrissy**, *Blake*, XXIV, 3 (Winter 1990-91),  
101-2 (with another)

**Stephen H. Behrendt**, *Eighteenth Century ...  
Bibliography*, NS XV for 1989 (1996), 286-87

**Glen, Heather**, *Vision and Disenchantment: Blake's SONGS  
and Wordsworth's LYRICAL BALLADS* (1983) <BBS>

Pp. 88-101, 208-21 (called "Blake's 'London'") are  
reprinted in *Romantic Poetry*, ed. Karl Kroeber and Gene W.  
Ruoff (New Brunswick: Rutgers University Press, 1993).

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§**Chris Baldick**, *Times Literary Supplement*, 19 August  
1983, p. 884

§**Anon.**, *Choice*, XXI (1984), 821

§**P.M.S. Dawson**, *Critical Quarterly*, XXVI, 1-2 (1984),  
139-46 (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-  
31

§**Michael H. Friedman**, *Wordsworth Circle*, XVI, 4  
(Autumn 1985), 160-63

§**Avril Horner**, *PN Review*, XI (1985), 54-56

§**François Piquet**, *Etudes anglaises*, XXXVIII (1985),  
465-66, in French

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography  
for 1984* (1985), 102



§**M.A. Williams**, *UNISA English Studies*, XXIII (1985), 41-42

§**Edward Larrissy**, *Yearbook of English Studies*, XVII (1987), 305-6

**Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS, IX for 1983 (1988), 526-27

**Glendening, John.** "Ezra Pound and Ezra Pound's Blake: Method in Madness, Madness in Method." *Paideuma*, XX (1991), 95-106.

In Canto 16, "the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake's method, but also, quite possibly, in himself" (p. 107).

§**Glück, Louise.** "On 'The Little Black Boy' by William Blake." In *First Loves: Poets Introduce the Essential Poems that Captivated and Inspired them*. Ed. Carmela Ciuraru. (N.Y.: Scribner, 2000)

§**Glynn, Alexandra.** "Saussure Looks at William Blake: Persuasion, Memory, Power." In *Northern Plains Conference on Early British Literature* [20-21 April 2007 Proceedings]. (Moorhead: Minnesota State University Moorhead, 2008)

§**Gnappi, Carla Maria.** "The Sunflower and the Rose: Notes Towards a Reassessment of Blake's Illustrations of Dante." Pp. 55-68 of *British Romanticism and Italian Literature: Translating, Reviewing, Rewriting*. Ed. Laura Bandiera and Diego Saglia. (N.Y.: Rodopi, 2005) Internationale

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Literaturwissenschaft 92

**Godard, Jerry Caris**, *Mental Forms Creating: William Blake Anticipates Freud, Jung, and Rank* (1985)

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**Christine Gallant**, *Romantic Movement ... Bibliography for 1985* (1986), 87

**Oliver F. Sigworth**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 499-500

§**Godwin, George**. "Emanuel Swedenborg and William Blake." Pp. 77-96 of his *The Great Mystics*. (London: Watts and Co., 1945) The Thinker's Library, No. 106.

The Blake section is pp. 84-96.

§**Goelkel, Hernando Valencia**. "El libro de Thel." *Mito: Revista Bimestral de Cultura* [Bagota], I, 3 (August-September 1955), 147-51. In Spanish

**Goethe**. *Faust: A Tragedy*. Tr. **Lewis Filmore**. (London: William Smith. 1847) P. 193. <Bodley>

Quotes Cunningham and the first stanza of "To the Muses".

**Goldberg, Brian**. "Byron, Blake, and Heaven." *Romanticism on the Net*, No. 27 (August 2002).

About the views of the afterlife of Byron and Blake.

§**Goldman, William David.** “‘Prophetic History’: Blake, Browning & the Visionary Tradition.” London Ph.D., 2005.

**Goldsmith, Oliver,** *The Vicar of Wakefield, With thirty-two Illustrations* By W. Mulready

The book does not refer to Blake.

REVIEW

\*[**Henry Cole**], “Fine Arts. *The Vicar of Wakefield. With thirty-two Illustrations.* By W. Mulready, R.A. Van Voorst”, *Athenaeum*, **21 January 1843**, pp. 165 (Blake is praised in an aside for the felicity with which he executed his own conceptions, particularly the Virgil woodcuts) <BB #1406>

\***Goldsmith, Steven.** "Apocalypse and Representation: Blake, Paine, and the Logic of Democracy." Chapter Three (pp. 135-208) of his *Unbuilding Jerusalem: Apocalypse and Romantic Representation*. (Ithaca and London: Cornell University Press, 1994) ISBN: 0801427177 (cloth)

Blake is "more the poet of representation than of apocalypse", but the attempt to situate "Blake's deconstructive strategies" in an analysis of the imagery of \*"Blake's Babylon" (pp. 140-64) is primarily intended to open "an angle onto our own situation" (pp. 139-40). [The work is apparently related to his dissertation, "Unbuilding Jerusalem: The Romantics against the Apocalypse", *DAI*, XLVII (1987), 2594A.]

**Goldsmith, Steven.** "Blake's *Agitation*." *South Atlantic Quarterly*, XCV (1996), 753-96.

In the frontispiece to *Jerusalem*, Los, holding in his hand an "explosive device (his 'globe of fire') ... is on a self-

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appointed guerilla mission to agitate ... he looks guilty as sin" (p. 756).

This is "An early version of chapter 1" of his *Blake's Agitation: criticism & the emotions* (2013).

**\*Goldsmith, Steven.** *Blake's Agitation: criticism & the emotion* (Baltimore: Johns Hopkins University Press, 2013) 4<sup>o</sup>, viii, 406 pp., 36 black-and-white illustrations; ISBN: 9781421408064

A theory laden work which deals, inter alia, with Kenzoburo Oe's *Rouse Up O Young Men of the New Age* (pp. 219-25).

His "Blake's Agitation", *South Atlantic Quarterly*, XCV (1996) 753-96, was "An early version of chapter 1", and "Parts of" his "William Blake and the Future of Enthusiasm", *Nineteenth-Century Literature*, LXIII (2009), 439-60, reappear in "the introduction and chapter 5" (p. 318).

REVIEWS

**\*Simon Jarvis**, "Eternal Great Humanity Divin-ist", *Times Literary Supplement*, **17 January 2014**, pp. 7-8 (Goldsmith's book is "subtle, complicated and counterintuitive" but with "a certain arbitrariness")

**G.A. Rosso**, *Blake*, XLVIII, 2 (**Fall 2014**) [pp. 13-16] ("an imaginative, deeply learned, and passionately argued book", though it "does not add much to readings of any of Blake's major poems")

*§Reference and Research Book News*, XXVIII, 2 (**April 2013**)

**Goldsmith, Steven.** "'Cracked Across': Blake, Milton, and the Noise of History." *Studies in Romanticism*, LI, 3 (Fall 2012), 305-42.

Goldsmith "wonder[s] why Blake never illustrated" "Samson Agonistes", which "haunted" him.

**Goldsmith, Steven,** *Unbuilding Jerusalem: Apocalypse and Romantic Representation* (1994)

REVIEWS

§**Esther Schor,** *Wordsworth Circle*, XXV, 4(**Autumn**)

§**Jacqueline LeBlanc,** *Philosophy and Literature*, XVIII, 1 (**April 1994**), 162-63

**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), 439-60.

"Sartre's *The Emotions* provides a useful framework for understanding" Blake's modern critics (p. 460).

"Parts of" it reappear in "the introduction and chapter 5" of his *Blake's Agitation: criticism & the emotions* (2013).

§**Goldstein, Amanda Jo.** "Reluctant Ecology in Blake and Arendt: A Response to Robert Mitchell and Richard Sha." *Wordsworth Circle*, XLVI, 3 (Summer 2015), 143-56.

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**Goldweber, Dave.** "The Style and Structure of William Blake's 'Bible of Hell'." *ELN*, XXXII, 4 (June 1995), 51-68.

In this "reader-response [or rhetorical] study of Blake's Bible", "comprising *The (First) Book of Urizen*, *The Book of Ahania*, and *The Book of Los*", "I examine rhythm, tone, syntax, and tautology in terms of the syntax they render" (pp. 64, 51).

**Gompf, Michelle Leigh.** "Coexisting Contraries: Women's Sexuality in Blake's 'Milton' and 'Jerusalem'." University of North Carolina (Greensboro) Ph.D. 186 ll.

§**Gompf, Michelle.** *Thomas Harris and William Blake: Allusions in the Hannibal Lecter Novels.* (Jefferson: McFarland, 2014) 185 pp.; ISBN: 9781476606163 Also electronic

**Gong, Si-Yue.** "Lun Wei Lian Bu Lai Ke Ban Hua Ji Shu He Ta Du Te de Shi Jue Yu Yan [An Analysis of William Blake's Engraving Techniques and His Unique Visual Language]." *Shang Hai Gong Yi Mei Shu* [*Shanghai Art and Crafts*], No. 3 (2009), 74-75. In Chinese

A comment on the relationship between the engravings and the text in Blake's poems.

**Gonçalves, Davi Silva, and Ricardo Heffel Farias.** "'The Voice of the Devil': a Reconstrução do Mito Cristão por José Saramago e William Blake." *Falas Breves*, No. 1 (February 2014). Abstract in Portuguese and English

"the central hypothesis of this article concerns the critique that literature is capable of doing, through the recharacterisation of biblical myths, against the main precepts of Christian tradition", comparing Saramago's *O Evangelho Segundo Jesus Cristo* (2008) and the *Marriage of Heaven and Hell*.

\***Goode, Mike.** "Blakespotting." *PMLA*, CXXI (2006), 169.

"The disparate contexts in which Blake's proverbs surface reveal potential energies in the proverb form" (p. 772).

§**Good, Mike.** "The Joy of Looking: What Blake's Pictures Want." *Representations* [online], CXIX, 1 (June 2012), 1-36.

§**Goodwin, Karin, Mike Merritt.** "Kirk closes book on Jerusalem." *Sunday Times* [London], 29 August 2004.

For other essays on the subject, see Anon., "And did those feet", Evans, Gordon, Khew, Morrison, and Strange.

**Gordon, Michael.** "Blake's Jerusalem." *Times* [London], 22 September 2005.

About the hymn from *Milton*. For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Khew, Morrison, and Strange.

§**Gordon, Robert C.** "Apocalypse Improvised: The Prophecies of William Blake." Chapter 12 (pp. 299-328) of his *Arms and the Imagination: Essays on War, Politics, and Anglophone Culture*. (Lanham [Maryland]: Hamilton Books, 2009)

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**\*Gore, John.** "Three Centuries of Discrimination." *Apollo*, CV (1977), 346-57.

Catherine Blake's two letters of 1829 to Lord Egremont are quoted on p. 357. (They were also given, in ignorance of this publication, in G.E. Bentley, Jr, "Blake's shadow", *Times Literary Supplement*, 17 March 1978, p. 320.)

**Gorton, John.** "Blake (William)." *A General Biographical Dictionary*, 3 vols. (London: Whittaker and Co., 1835) III, E1<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), 101-28. <BBS>

REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 21



**Goslee, Nancy Moore.** “‘Soul’ in Blake’s Writing: Redeeming the Word.” *Wordsworth Circle*, XXXIII (2002), 18-23.

She focuses on Blake’s works of the 1790s.

**Goslee, Nancy Moore.** “‘Soul-shudd’ring Vacuum’: Space for Subjects in Later Blake.” *European Romantic Review*, XV, 3 (2004), 391-407.

**Goslee, Nancy Moore,** *Uriel’s Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley* (1985) <BBS>

REVIEWS

§**Beth Lau,** *Keats-Shelley Journal*, XXXVI (1987), 199-202

§**James A.H. Heffernan,** *Studies in Romanticism*, XXVIII, 1 (Spring 1989), 156-61

**Mary Lynn Johnson,** *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 500-1

**Goss, Erin M.** “Excessive Encounters: The Language of Revelation in Nineteenth-Century Literature.” *DAI* online. Emory Ph.D., 2005. 254 pp.

About Blake, Wordsworth, Thomas Carlyle, and Gerard Manley Hopkins.

§**Goss, Erin M.** *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century* (Lewisburg: Bucknell University Press, 2012) *Transits Literature, Thought and Culture*.

Especially about William Blake, Edmund Burke, and Mary Tighe.

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**Goss, Erin M.** "What Is Called Corporeal: William Blake and the Question of the Body." *Eighteenth Century*, LI, 4 (Winter 2010), 413-430. **B.** §"What Is Called Corporeal: Blake and the Body's Origin." Chapter 3 (pp. 87-118) of his *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century*. (Lewisburg: Bucknell University Press, 2013) See also pp. 7-15

It is about "Blake's assertion of the body's 'Fallacy' and 'Imposture' as it appears in the narration of the body's origin" (B, p. 89).

**\*Goto, Yumiko.** "William Blake no saishoku bon to 18 seiki no fukusei hanga [William Blake's Illuminated Books and Reproductive Prints of the 18th Century]." *Kyotoshi Bijutsukan Nenpo 1977 [Annual Bulletin of Kyoto Municipal Museum of Art 1977]*, 64-73. In Japanese

**Gould, Alan.** "On the Beach with Robert Graves; A Quibble for William Blake." *Quadrant*, LIX, 12 (Dec 2015), 39.

Two poems.

§**Gould, John.** *Biographical Dictionary of Eminent Artists ...* Second Edition (London: Wilson, **1835**)

REVIEW referring to Blake

**Anon.**, *Westminster Review*, XXIII, No. xlv (**July 1835**), 53-61 ("of Blake it is well observed, that 'the pure-minded Flaxman pointed him out as a melancholy instance of English apathy'" [p. 60])

**\*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), 529-50.

A learned essay showing the ways in which Stothard’s lost painting of “The Voyage of the Sable Venus from Angola to the West Indies” engraved to illustrated the Revd Isaac Teale’s lascivious and racist poem “The Sable Venus: An Ode” printed in Bryan Edwards, *The History, Civil and Commercial, of the British Colonies in the West Indies*, Second Edition (1794), “resonates in many ways with the designs, metaphors, and themes of *Visions of the Daughters of Albion*” (1793); “I think Stothard’s learnedly appropriative picture was to Blake what a grain of sand is to an oyster” (pp. 543, 530).

**§Gourlay, Alexander S.** "More on Blake's 'Auguries'." *Notes and Queries*, CCLVI (N.S., LVIII) (2011), 522-23.

See Paul Miner, "Interpreting Blake's 'Auguries'", *Notes and Queries* (2011).

**\*Gourlay, Alexander S., ed.** *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. (West Cornwall, CT: Locust Hill Press, 2002) 8°, 394 pp.; ISBN: 0933951965

It consists of

[**Alexander Gourlay**], “Foreword.” Pp. xiii-xviii. (About Jack’s career.)

**Anon.** “Biographical Note.” P. xix.

**Anon.** “A Chronological Checklist of Publications by John E. Grant.” Pp. xxi-xxvi.

**Alexander S. Gourlay.** “Introduction.” Pp. xxvii-xxxii.

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\*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. 149-70.

\***Jon Mee.** "'As portentous as the written wall': Blake's Illustrations to *Night Thoughts*." Pp. 171-203. ("This essay attempts to understand Blake's illustrations to *Night Thoughts* in terms of competing ways – both verbal and visual – of 'imaging the unseen'; "Blake considerably extends the meaning of Young's 'enthusiasm'" [pp. 172, 171 fn].)

\***Jennifer Davis Michael.** "Blake's Feet: Toward a Poetics of Incarnation." Pp. 205-24. ("Blake's symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member. This fusion culminates in *Jerusalem*" [p. 206].)

\***Peter Otto.** "From the Religious to the Psychological Sublime: The Fate of Young's *Night Thoughts* in Blake's *The Four Zoas*." Pp. 225-62. ("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. 263-86. (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. 327-49. (In *Jerusalem*, Blake "seems to have predicated his total structure on the number 100" [p. 330].)

**Richard J. Squibbs.** "Preventing the Star-Led Wizards: Blake's *Europe* and Popular Astrology." Pp. 351-85. ("*Europe* is primarily concerned with showing how astrology and astronomy have corrupted popular prophecy in the 1790s" [p. 377].)

#### REVIEWS

**Alice G. Den Otter**, *European Romantic Review*, XIV (2003), 490-93 ("richly resonant", "an impressive collection of essays")

**Mark Lussier**, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-69 (with 3 others)

**Joseph Wittreich**, *Blake*, XXXVIII, 3 (2004-5), 107-9 ("In the eloquent testimony of all these essays, ... Grant is a mental prince" who has produced "nearly half a century of dazzling scholarship" [p. 109])

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§**Paul Miner**, *Albion*, XXXVI, 1 (**Spring 2004**), 147-48  
**James T. Harris**, *Romantic Circles*, VII (**Winter 2005**)  
(online), 9 printed pages (an essay-by-essay  
summary; the book “exceeds ... expectations” [¶1],  
with “a variety of innovative readings and  
arguments” [¶15])

*\*Goya: Blake: Akuma to Shinip eno Izanai: Francisco Jose de GOYA: William Blake [Invitation to Nightmare and Mystery].*

Ed. **Koji Yukiama** and **Tokiko Suzuki**. (Tokyo: Kodansha, 1980) Sekai Hanga Bijutsu Zenshu 2: Fine Prints of the Great Masters 2. In Japanese. <*BBS 5*, conflated with *Goya to Blake* below>

There are two title pages; the first (transparent), with "Goya: Francisco de GOYA", when read in conjunction with the second, "Goya: Blake: Akumu to Shinip eno Izanai: William Blake", gives the combined title page above. "William Blake" (pp. 71-134) has 98 reproductions (including 17 of Virgil) plus

**Isamu Kurita**. "Genshi no Rearizumu [Visionary Realism]--Goya to [and] Blake." Pp. 4-5.

**Tokiko Suzuki**. "Blake no Saishokubon [Blake's Illuminated Books]." Pp. 121-32.

**Tokiko Suzuki**. "William Blake Ryaku Nenpu [Chronology of William Blake]." Pp. 133-34.

*\*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 Yukiya. Pp. 2-4.

\***Mitsuru Sakamoto**. "Hanga Gairon [General Commentary on Engravings]." Pp. 5-10.

**John Ademale** and **Mitsuru Sakamoto**. "Sakuhin Kaidai [Commentary on Plates]." Pp. 11-20 (the Blake section is pp. 11-14).

**Koji Yukiya**. "Sakusha Kaisetsu [Commentary on Each Artist]." Pp. 21-22.

**Goyder, George**. "Geoffrey Keynes & William Blake." Chapter XXI (pp. 84-86) of his *Signs of Grace* with Additional Chapters by Rosemary Goyder. (London: The Cygnet Press, [1993])

Autobiographical account of Sir Geoffrey Keynes, who "took me in hand and taught me all I know about Blake" (p. 85), and of the Blake Trust.

#### REVIEW

**Tim Heath**, *Journal of the Blake Society* (1996), pp. 75-77 (it is a "clear and orderly" autobiography)

§**Grab, Ginger**. "Such, such were the Joys: The Poetry of William Blake." *Living Pulpit*, V, 4 (1996), 28-29.

§**Grabnar, Andrej**. *William Blake: Literarni Portret*. (Šmarješke Toplice: Stella, 2010) Klasiki in Duhovnost 22 cm, 124 pp.; ISBN: 9789612462017 In Slovenian

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§**Graham, Brian Russell.** "Beauty and Truth I: Frye's Theory of Blake's Poetry." Chapter 3 (pp. 23-42) of his *The Necessary Unity of Opposites: The Dialectical Thinking of Northrop Frye*. (Toronto and Buffalo: University of Toronto Press, 2011)

§**Gramaglio, Pier Angelo.** "Il perdono come paradigma escatologico nelle 'visioni' et nei 'libri profetici' di William Blake." In *Interpretazione e perdono: Atti del Dodicesimo Colloquio sulla interpretazioni, Macerata, 18-19 marzo 1991*. (Genova: Marietti, 1992) Pubblicazioni della Facolta di lettere e Filosofia (Universita di Macerata), Atti di convegni, 17.

About forgiveness in Blake.

\***Grant, Holly.** "William Blake and the Dialogue of Discourse and Figure." Pp. 15-34 of *Compendious Conversations: The Method of Discourse in the Early Enlightenment*. Ed. Kevin L. Cope. (Frankfurt am Main, Bern, N.Y., Paris: Peter Lang, 1992) Anglo-Amerikanische Studien: Anglo-American Studies Band 4

\***Grant, John E.** "The Art and Argument of 'The Tyger'." *Texas Studies in Literature and Language*, II (1960), 38-60. B. Reprinted in *Discussions of William Blake*. Ed. John E. Grant. (Boston, 1961) <BB>

Pp. 66-68 of 1961 are reprinted as "Questions for the Reader and Writer" in pp. 22-26 of *William Blake*:



*Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Grant, John E.**, ed., *Discussions of William Blake* (1960)

REVIEW

**G.E. Bentley, Jr.**, *Philological Quarterly*, XLI (1962), 658-59

**Graves, Roy Neil.** "Blake's LONDON." *Explicator*, LXIII (2005), 131-36.

Beginning with the observation in *The Longman Anthology*, ed. David Damrosch et al (2004), Vol. B [sic], p. 91, n. 3, that the first letters of each line of "London", stanza 3 read "HEAR", Graves proposes, apparently seriously, that "Blake's whole acrostic letterstring [INAM IIIT HEAR BHBA] ... may well be an authorized coterie feature" (p. 132).

**Gray, Pamela, Viscountess Gray of Fallodon; Edward J. Shaw; R.L. Hayne.** "Was Blake Mad?" *Sunday Times* [London], 11 July 1926 <BB #1735, A2694 for §Gray and §Shaw>.

The Viscountess quotes from memory an aphorism by Blake about madness; Shaw quotes a letter from Samuel Palmer (5 February 1881) saying that Blake was "of all men whom I ever knew, the most practically Sane ..."; Hayne asks how to define sanity. The subject arose in a letter of Arthur Hood.

§**Grčić, Marko.** "Francuska revolucija." *Republika*, XLV, 9-10 ([n.d.]), 210-22. In Croatian

About Blake's *French Revolution*.

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§**Grčić, Marko.** “Uz vizije Williama Blakea [With Visions of William Blake].” Pp. 73-81 of *Provincia Deserta*. (Zagreb: Kolo Matice hrvatske, 1970) In Croatian  
See his translation of *Vizije* (1972).

§**Grčić, Marko.** “William Blake.” *Forum*, XIV, 9-10 (September-October 1967), 7-52.

**Green, Julien.** “William Blake, Prophète 1757-1827.” Pp. 41-66 of his *Suite Anglaise* (Paris, 1927) In French <BB> **B.** “William Blake, Prophet.” *Virginia Quarterly Review*, V (1929), 220-32. In English [tr. Julien Green]. <BB> **C.** Pp. 37-58 of his *Suite Anglaise* (Paris, 1972) In French <BBS> **D.** “William Blake, profeta.” Tr. Matamoro Blos. Pp. 64-74 of “Dossier William Blake”, ed. Jordi Doce, in *Cuadernos Hispanoamericanos*, No. 607 (2001), 29-45. In Spanish. **E.** §“William Blake, Prophète” “William Blake”. In his *Le Langage et son double*. (Paris: Editions de la Différence, 1985) In French and English on facing pages **F.** §(Paris: Fayard, 2004) In English and French on facing pages.

§**Green, Matthew.** “Blake, Darwin, and the Promiscuity of Knowing: Rethinking Blake’s Relationship to the Midlands Enlightenment.” *British Journal for Eighteenth-Century Studies*, XXX (2007), 193-208.

§**Green, Matthew Joseph Arthur.** “Corporeality and Ideas of God, Man and the Bible in William Blake's Works, 1788-

1795." Leeds Ph.D., 2001. 278 leaves.

**Green, Matthew.** "Disruptions of Identity: Points of Intersection between Blake's Urizen Books and Cognitive Science." *Sparta Journal for the Psychological Study of the Arts*, VI (2002), no pagination.

**Green, Matthew J.A.** "Dreams of Freedom: Magical Realism and Visionary Materialism in [Ben] Okri and Blake." *Romanticism*, XV, 1 (2009), 18-32.

§**Green, Matthew J.A.** "'He Who has Suffered You to impose on Him': Blake, Derrida and the Question of Theory." *Literature Compass* online, IV (2007), 150-71.

**Green, Matthew.** "Outlining the 'Human Form Divine': Reading Blake's Thoughts on Outline and Response to Locke alongside Lavater and Cumberland." *European Romantic Review*, XV (2004), 511-32.

§**Green, Matthew J.A.** "'She Brings Apocalypse': Sex, Imagination and Redemptive Transgression in William Blake and the Graphic Novels of Alan Moore." *Literature Compass*, VIII, 10 (October 2011), 739-56.

**Green, Matthew J.A.** *Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism*. (Basingstoke and N.Y.: palgrave macmillan, 2005) 8°, x, 218 pp.; ISBN: 1403942315 (cloth)

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§**Marcel O'Gorman**, *Romanticism*, XI, 2 (2006), 160-62

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**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXVI, 1 (January 2007), 658-59

§**Colin Jager**, *European Romantic Review*, XIX, 3 (July 2008), 289-92

\***Nancy M. Goslee**, *Blake*, XLIII, 3 (Winter 2009-2010), 100-4 ("the struggle to understand his study is well worth the time" [p. 104])

**Green, Matthew J.A.** "Voices in the Wilderness: Satire and Sacrifice in Blake and Byron." *Byron Journal*, XXXVI, 2 (December 2008), 117-29.

§**Greenberg, Mark L.** "Romantic Technology: Books, Printing, and Blake's *Marriage of Heaven and Hell*." Pp. 154-76 of *Literature and Technology*. Ed. Mark Greenberg and 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, 249-55] of her *Formal Changes: The Shaping of Poetry in British Romanticism* [1997].)

**Stuart Peterfreund.** "The Problem of Originality and Blake's *Poetical Sketches*." Pp. 71-103. (Reprinted from *ELH*, LII [1985], 673-705.)

**Thomas A. Vogler.** "Troping the Seasons: Blake's Helio-Poetics and the 'Golden Load'." Pp. 105-52.

**Vincent A. De Luca.** "'Crouding After Night': Troping and the Sublime in *Poetical Sketches*." Pp. 153-64. ("I seek to connect Blake's early style with his aspiration to become a poet in the sublime mode" [p. 154].)

**Nelson Hilton.** "The Rankest Draught." Pp. 165-201. (Chiefly about "then She bore Pale desire".)

**Robert F. Gleckner.** "Obtuse Angled Afterword." Pp. 203-16. (Gentle responses to the previous essays, most of which criticize his *Blake's Prelude* [1982].)

#### REVIEW

**Jennifer Davis Michael,** *Blake*, XXXI, 3 (Winter 1997-1998), 92-94 ("it is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [p. 92])

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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 November 1957.

§**Grgas, Stipe.** "William Blake and the Empowerment of the Epic Voice." *Romatična Pesnitev* [Ljubljana, Slovenia], XX (2012), 75-86.

§**Gridninskyi** [tout court]. "Vil'yam Bleik [William Blake]." *Ezhemesyachnie Sochineniya* [Monthly Edition], XI (1900), 238-42. In Russian

**Grierson, H.J.C.** "Blake's Designs for Gray." *Times* [London], 6 November 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 November 1919, p. 15.  
<BB> **B.** "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 4 November 1919.

Letter containing the text of "To Mrs. Anna Flaxman" and "Around the Springs of Gray ...".

§**Grierson, Herbert John Clifford.** "Milton, A Poem in Two

Books. Preface." In his *The Personal Note; or, First and Last Words from Prefaces, Introductions, Dedications, Epilogues*. (London: Chatto and Windus, 1946)

§**Griffith, Michael.** "William Blake and the Post-Colonial Imagination in Australia." Chapter 8 (p. 127 ff) of *Literary Canons and Religious Identity*. Ed. Erik Borgman, Bart Phillipsen, and Lea Verstrichts. (Aldershot: Ashgate, 2004) Tenth Biennial Meeting of the International Society for Religion, Literature, and Culture held in Nijmegen, 1 September 2004

**Griffiths, Antony.** "G.E. Bentley Jr. and William Blake." *Print Quarterly*, XXXI, 4 (Dec 2014), 437.

"Since the death of Sir Geoffrey Keynes [in 1982], the unquestioned doyen of Blake studies has been Professor G.E. Bentley, Jr. We have to thank him for a succession of massive assemblages of documentation on all aspects of Blake's writings, publications and life." One paragraph is about *William Blake in the Desolate Market* (2014).

\***Grigson, Geoffrey.** "William Blake (1757-1827)." Chapter Eight (pp. 101-15) of his *Poets in Their Pride*. ([1964]) B. (N.Y.: Basic Books [?1976])

A biographical summary stressing the places he lived in London; "His secret was to put wonder ... into his poems" (p. 105).

**Grigson, Geoffrey; Andrew Anderson** [of the Architectural Association]. "Blake's Birthplace." *Times* [London], 18 April 1962, p. 14; 21 April 1962, p. 9.

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Grigson deplores the proposal to destroy it; Anderson says that “William Blake would be the first to condemn the preservationist attitude” of Grigson.

**Grillé, François.** “Blake, Peintre, Graveur et Poète anglais.’ *Revue Universelle des Arts* [Bruxelles and Paris], XIV (1861), 372-75. 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>

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§**David Kwinn,** *Library Journal*, XCVIII (1 April 1973), 1,167

§**William Mallard,** *Journal of the American Academy of Religion*, XLIII, 2 (June 1975), 451

**James Reiger,** *Blake Studies*, VI, 2 (1975), 194-96

**Grinsted, T.P.** “William Blake.” Pp. 157-58 of his *Relics of Genius: Visits to the Last Homes of Poets, Painters, and Players, with Biographical Sketches.* With Illustrations. (London: W. Kent and Co., 1859) <Harvard>

Blake is listed under Bunhill Fields.

His mind is thought to have been confirmed in chronic insanity .... He made a journey to Jerusalem, and on his return published one hundred



designs of figures of men, spirits, gods, and angels.  
... a want of discipline ... was the extent of Blake's  
madness ....

\***Grønbech, Vilh.** *William Blake, Kunstner, Digter Mysiker.*  
(Kobenhavn, 1933) In Danish <BB> **B.** §(2002) ISBN:  
9788798871224

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§**Ida Bachman**, *Books Abroad*, VII, 4 (**October 1933**),  
493-94

\***Gross, Kenneth.** *The Dream of the Moving Statue.* (Ithaca  
and London: Cornell University Press, 1992) Pp. 61-68.

Concerns *Milton* and "the fantasia of the living statue"  
(p. 62).

**Groves, David.** "'W--M B--E, A Great Original': William  
Blake, The Grave, and James Hogg's *Confessions*." *Scottish  
Literary Journal*, XVIII, 2 (November 1991), 27-45. <BBS>

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**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.

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§**Guastella, Andrea.** *Il Futuro della Memoria: Tre Studi su Ungaretti.* (Catania: cuecem, 2003) 123 pp. In Italian.  
Partly about Blake.

**Gundy, Jeff.** "Notes toward the Heretical Sublime." *Cross Currents*, LX, 1 (March 2010), 24-44.  
About Blake and heresy.

§**Gunes, Ali.** "The Deconstruction of the Cartesian Dichotomy of Black and White in William Blake's 'The Little Black Boy'." *Tarih Kültür ve Sanat Araştırmaları Dergisi* [*Journal of History, Culture and Art Research*], IV, 2 (2015), 144-57. In English

**Guo, Jian-Qiang.** "Lao Hu, Bu Lai Ke, Duo Leng Jing [Tiger, Blake, Prism]." *San Wen Yu Sui Bi* [*Prose and Essay*], No. 7 (2007), 48-51. In Chinese  
A running commentary on Blake's poems.

**Guo, Xiao-Qing.** "Bi Jiao Wei Lian Bu Lai Ke Yu Wei Lian Hua Er Hua Zi Bi Xia De 'Lu Dun' [A Comparison of the Image of London in Poems of William Blake and William Wordsworth]." *Su Zhou Xue Yuan Xue Bao* [*Journal of Suzhou University*], No. 2 (2014), 67-69. In Chinese

**Guo, Yong-Li.** "Dui Bi Bu Lai Ke De 'Tian Zhen Zhi Ge' Yu 'Jing Yan Zhi Ge' [A Comparison of Blake's *Songs of*

*Innocence and Songs of Experience*].” Cai Zhi [*Intelligence*], No. 14 (2014), 253. In Chinese

A comparison in terms of time, content, title, and writing style.

§**Guðmundsson, Þóroddur.** *William Blaketvó Hundruðára*. (1958) In Icelandic

**Gurney, Stephen.** "William Blake." Chapter Two (pp. 26-41, 318) of his *British Poets of the Nineteenth Century*. (N.Y.: Twayne Publishers; Toronto: Maxwell Macmillan Canada; N.Y., Oxford, Singapore, Sydney: Maxwell Macmillan International, 1993).

A general account.

§**Guseva, Tatyana Maksimovna.** *Semantika obrasva v PESNAYAKH NEVEDENIYA I POZNANIYA Vil'yam Bleika* [*Image Semantics in William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*]. (Moskva: Moscow University Press, 1997) In Russian

A doctoral dissertation.

§**Gustafson, Carol.** "William Blake's Archive of Illustrations of Dante *Divine Comedy*." Los Angeles: Antioch University, 2007.

A DVD with a slide show.

## H

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**\*H., H.R.** "William Blake Centenary. Poet-Painter Whom the Years Honour." <Journal not known> 12 August 1927.

A somewhat inaccurate centenary appreciation.

**Hadfield, Andrew.** "William Blake, Edmund Spenser, and William Kent." *Notes and Queries*, CCXLII [NS XLIV] (1997), 207-10.

Blake may have known the edition of Spenser edited by Thomas Birch with 32 prints after William Kent (1751) as shown by the "possible parallels" in his own designs.

**Haffar, D.K.** "The women in Blake's early writings and the females of the prophecies." *Index to [British] Theses*, XXXIII (1986), 144 (#3254). Oxford M.Litt., 1984.

**§Hagerup, Henning.** "Veien til Golgonooza: Northrop Frye, William Blake og litteraturens arketyper." *Vagrant*, III (1990), 32-40. In Danish?

**\*Haggarty, Sarah.** *Blake's Gifts: Poetry and the Politics of Exchange*. (Cambridge: Cambridge University Press, 2010) Cambridge Studies in Romanticism No. 84 4<sup>o</sup>, 256 pp.; ISBN: 9780521117289

"From Donation to Demand: Blake and the Annotations to Thornton" is revised from *Blake and Conflict*, ed. Sarah Haggarty and John Mee (2008) as part of Chapter 3, "Charity" (pp. 84-110).

REVIEWS

**Shirley Dent**, *Times Literary Supplement*, **18 March 2011**, p. 25 (it is often "acute" and "gripping", but

“dollops [of Untrammelled theory] swirl into the narrative” “at inopportune moments”)

**Grant F. Scott**, *Blake*. CXCLVI,1 (Summer 2012).

[54-56] (in the “thickets of dense theoretical matter ... perhaps only the veteran Blake scholar will find wisdom along this book’s perilous path”)

**Matthew Rowlinson**, *Studies in Romanticism*, LI, 3

(Fall 2012), 461-63 (a "smart and original book")

**Rowan Boyson**, "Gifts of Scholarship", *Cambridge Quarterly*, XLI, 2 (2012), 272-79

**Jason Whittaker**, *Year's Work in English Studies* XCI, 1 (2012), 671-72 ("always sophisticated")

§**Jennifer Davis Michael**, "Drawn Dry with Thanks and Compliments: Blake and the Gift", *Eighteenth Century*, LVI, 2-3 (Summer-Fall 2014), 295-99

§**Haggarty, Sarah**. "What is the price of experience: William Blake and Gift Relationships." Cambridge Ph.D., 2006. 248 ll.

\***Haggarty, Sarah**, and **Jon Mee**, ed. *Blake and Conflict*. (Basingstoke and N.Y.: palgrave macmillan, 2009) 8°, xiii, 235 pp.; ISBN: 9780230573871 +

Papers from a conference on Blake and Conflict at University College, Oxford, September 2006. It consists of

**Jon Mee** and **Sarah Haggarty**, "Introduction" (pp. 1-11)

**Saree Makdisi**. "Blake and the Ontology of Empire." Pp. 12-26. ("Blake refuses Orientalism" [p. 17].)

\***Angus Whitehead**. "“A wise tale of the Mahometans’: Blake and Islam, 1819-26.” Pp. 27-47. (A carefully factual essay indicating Blake’s sympathies with Islam.)

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**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. 105-25. It is revised as part of Chapter 3, “Charity” (pp. 84-110) in her *Blake’s Gifts* (2010).

**Jon Mee.** “‘A Little Less Conversation, A Little More Action’: Mutuality, Converse and Mental Fight.” Pp. 126-43.

**Sibylle Erle.** “Shadows in the Cave: Refocusing Vision in Blake’s Creation Myth.” Pp. 144-63.

**\*Mark Crosby.** “A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting.” Pp. 164-84. (Blake’s stipple techniques as a miniaturist differed significantly from those advocated by Hayley and contemporary miniaturists.)

**\*Luisa Calè.** “Blake and the Literary Galleries.” Pp. 185-209.

**Morton D. Paley.** “Blake’s Poems on Art and Artists.” Pp. 210-27. (A little masterpiece about “Blake’s conflict with the artistic values of his own time”, especially “the Orléans sale of 1798” [pp. 210].)

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**Jason Whittaker,** *Year’s Work in English Studies,*

LXXXIX (2010), 635-37

**Christopher Z. Hobson**, *Blake*, XLV, 3 (Winter 2011-12), 96-98 (The volume "does a great deal both to extend knowledge of Blake's intellectual and historical contexts and ... to sustain an ongoing debate over his complicity with or defiance of ideologies of oppression")

**Haggarty, Sarah, and Jon Mee**, ed., consultant editor **Nicolas Tredell**. *William Blake: Songs of Innocence and of Experience*. (Houndmills, Basingstoke: palgrave macmillan, 2013) Readers' Guides to Essential Criticism Series. ix, 200 pp., no reproduction; ISBN: 978023022096

**Jean H. Hagstrum**. "Babylon Revisited, or the Story of Luvah and Vala." B. "Slightly abbreviated" in *William Blake*, ed. David Punter (1996), pp. 36-53.

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§**Frank P. Riga**, *Library Journal*, XCVIII (August 1973), 2296

**Hazard Adams**, *Blake Newsletter*, VII, 3 (Fall 1973), 69-72

§**Anon.**, *Choice*, X (January 1974), 1715

§**Anon.**, "The Processes of William Blake", *Times Literary Supplement*, 15 February 1974, pp. 145-47 (with 6 others)

§**Mary R. Baine**, *Georgia Review*, XXVIII (Spring 1974), 146-47

§**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others)

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- §**Dewey R. Faulkner**, “Secrets of Dark Contemplation”,  
*Yale Review*, LXIII (Summer 1974), 590-99 (with  
5 others)
- D[avid] V. E[rdman]**, *English Language Notes*, XII  
(September 1974), 29-30
- §**Anne K. Mellor**, *Durham University Journal*, NS  
XXXV (1974), 346-48
- §**Florence Sandler**, *Western Humanities Review*,  
XXVIII (Autumn 1974), 389-90
- §**P. Malekin**, *Review of English Studies*, NS XXVI  
(1975), 339-43 (with 3 others)
- W. H. Stevenson**, *Blake Studies*, VI, 2 (1975), 188-92
- §**Spencer Hall**, “Some Recent Directions in Blake  
Studies”, *Southern Humanities Review*, X (1976),  
172-77 (with 2 others)
- §**John C. Ulreich, Jr**, *Arizona Quarterly*, XXXII (1976),  
80-86
- §**William Walling**, “Our Contemporary”, *Partizan  
Review*, XLIII (1976), 640-44 (with 3 others)
- §**Deborah Dorfman**, *Philological Quarterly*, LIII (1975)

**Hagstrum, Jean H.**, *The Romantic Body: Love and Sexuality  
in Keats, Wordsworth, and Blake* (1985) <BBS>

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- §**N[orman] Fruman**, *Choice*, XXIII (1986), 1675
- §**Lucy Newlyn**, *Times Literary Supplement*, 15 May  
1987, pp. 525-26
- §**Jerome Christensen**, *English Language Notes*, XXIV,  
4 (June 1987), 77-80
- Anne K. Mellor**, *Blake*, XXI, 1 (Summer 1987), 17-19



For a reply, see **Jean H. Hagstrum**, *Blake*, XXI (1987), 16-17

§**Joan Baum**, *Keats-Shelley Journal*, XXXVI (1987), 207-8

§**Frederick L. Beaty**, *Nineteenth-Century Literature*, XLII (1987), 365-68

§**V.A. De Luca**, *University of Toronto Quarterly*, LVI (1987), 575-87

**J[effrey] C. R[obinson]**, *Romantic Movement ... Bibliography for 1986* (1987), 87-88

§**Jack Stillinger**, *South Atlantic Quarterly*, LXXXVI (1987), 181-83

§**Nathaniel Brown**, *Studies in Romanticism*, XXVII, 1 (Fall 1988), 451-57

§**Scott Simpkins**, *College English*, L (1988), 812-18

§**Margaret Storch**, *Modern Language Review*, LXXXIII (1988), 968-69

§**Morris Eaves**, *Modern Philology*, LXXXVI (1988-89), 94-97

§**François Piquet**, *Etudes anglaises*, XLII (1989), 215-16, in French

**Stephen C. Behrendt**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 392-93

\***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)

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Edizioni di Storie et Letteratura, 1966, pp. 328-33,  
in Italian <BBS 609>

§**Anon.**, *Times Literary Supplement*, **8 October 1964**, p.  
920

§**Ernle Money**, *Contemporary Review*, CCV (1964),  
443-44

§**E.J. Rose**, *Dalhousie Review*, XLIV (1964), 351-53

**Irene H. Chayes**, *Modern Language Journal*, XLIX, 4  
(April 1965), 261-62 ("valuable")

§**J.J Altizer, Thomas**, "Still Burning Bright",  
*Christian Scholar*, XLVIII, 2 (Summer 1965),  
165-67.

§**Anthony Blunt**, *New York Review of Books*, **28  
October 1965** (with 4 others)

§**John E. Grant**, *Journal of Aesthetics and Art  
Criticism*, XXIV, 1 (Fall 1965), 126-28

**Martin Butlin**, *Burlington Magazine*, CVIII, 755  
(February 1966), 101-2

**Martin K. Nurmi**, *Modern Philology*, LXIV, 2  
(November 1966), 166-68 ("sensible and clear-  
headed")

**M.K. N[urmi]**, *English Language Notes*, III (1966), 22

§**Henri Lemaitre**, "A propos de William Blake", *Etudes  
anglaises*, XX (July-September 1967), 289-96, in  
French (with 4 others)

§\***Hahn, Daniel**. *Blake*. (London: Hesperus, 2010) Poetic  
Lives ISBN: 9781843913047

**Haigwood, Laura.** "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." *San Jose Studies*, XI, 2 [1985], 77-94. <BBS> **B.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 94-107.

"this essay argues that ... the fundamental aim of *Visions* ... is to present a strenuous voice of [philosophical] resistance against tyranny" (1985 p. 108).

**Hale, Sarah Josepha [Buell].** "Blake, Katherine." Pp. 209-10 of *Woman's Record; or, Sketches of All Distinguished Women from "the Beginning" Till A.D. 1850* ... (N.Y.: Harper and Brothers, 1853) <Radcliffe>

§**Halkyard, Stella.** "Pictures from a Library: 17: 'A World in a Grain of Sand: Blake, George Cumberland and a Conservator's Find.'" *PN Review*, XLI, 2 (Nov-Dec 2014)

Apparently about a fossil.

\***Halkgard, Stella.** "Stella Helkgard's Pictures from a Library 3: *Blake* Regaining a Circle of Paradise: William Blake's Pastorals of Virgil." *PN Review*, XXXVIII, 6 (July-August 2012)

**Hall, Carol Louise,** *Blake and Fuseli: A Study in the Transmission of Ideas* (1985) <BB>

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**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1986* (1987), 120-21

§**Robert James Merrett,** *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVI (1989), 440-43

**William Blake and His Circle**  
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**Ernest Bernhardt-Kabisch**, *Eighteenth-Century ...*  
*Bibliography for 1985*, NS XI (1990), 501-2

**Hall, Jean.** "Blake: The Translucent Man." Chapter 2 (pp. 24-43, 158-60) of her *A Mind that Feeds Upon Infinity: The Deep Self in English Romantic Poetry* (Rutherford, Madison, Teaneck: Fairleigh Dickinson University Press; London and 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, Jennie.** "Preparation of an Exercise on William Blake." *Francis W. Parker School Year Book*, II (June 1913), 11-19.

§**Hall, Lillie.** "Blake and the Metaphysical Poets." South Carolina dissertation, 1925. 260 leaves

\***Hall, Manly P.** "Mysticism of William Blake." Pp. 242-72 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>

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**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90),  
133

§**Hallab, Mary Y.** "Carter and Blake: The Dangers of Innocence." Pp. 177-84 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), 159-72.

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 his *Holy Fire: Nine Vision Poets and the Quest for Enlightenment* (N.Y.: HarperPerennial, 1994)

**Hamblen, Emily**, *On the Minor Prophecies of William Blake* (1930) <BB>

It was published in separate chapters as §*William Blake and His Return to Illumination*. ([Whitefish, Montana] Kessinger Publishing, 2010) 18 pp., ISBN: 9781161503111  
§*William Blake and the Book of Urizen*. ([Whitefish,

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Montana]: Kessinger Publishing, 2010) 44 pp.; ISBN: 9781161571745

§*William Blake and the Psychology of His Symbols*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 24 pp.; ISBN: 9781161520477

§*William Blake and the Song of Los*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 28 pp.; ISBN: 9781161536058

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\***Mary Siegrist**, *New York Times Book Review*, **10 May 1931**, p. 2 (a "significant study: with a "clear system of symbology")

§**Anon.**, *Times Literary Supplement*, **12 February 1931**, p. 112

**Hamilton, William H.** "Dürers Near the Kitchen, William Blake in the Bedroom." *New York Times*, 18 October 2004, and online.

On the collection of Charles Ryskamp in Princeton.

§**Hamlyn, Robin.** "William Blake: A Talk." *Studies in Illustration*, No. 42 (Summer 2009), 6-23.

**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 February 2006**

**Mary Cummings**, “Blake’s Hand Guides Artist’s  
Paintbrush”, *Southampton Press*, **27 April 2006**  
 (“She was 6 when she was given a copy of William  
Blake’s ‘Songs of Innocence and [of] Experience,’  
which inspired her even then, and still does”)

**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. 205-20) 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).

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**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 and 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).

**Han, Fang, and Weijing Yan.** "Jie Du Lao Hu de Ge Ming Xiang Zheng Yi Yi: Interpretations the Revolutionary Symbol in 'The Tyger'." *Wai Yu Jiao Yu Jiao Xue [Journal of Language and Literature Studies]*, 8 (2013), 64-66. In English

**Han, Hong.** "Qian Xi Wei Lian Bu Lai Ke de 'Xiang Xiang Li' [A Study of William Blake's 'Imagination']." *Ha Er Bin Xue Yuan Xue Bao [Journal of Harbin University]*, XXVI, 5 (May 2005), 76-79. In Chinese

An attempt to analyze the quality of Blake's power of imagination.

**Han, Yan-Qin.** "Xian Dai Xing Shi Ye Xia Ying Wen Shi Ge De Shi Hua Yi Shu—Yi Wei Lian Bu Lai Ke Wei Li [The Art of Poem and Painting of English Poem in Modernity—William Blake as Example]." *Mang Zhong [Grain in Ear]*, No. 3 (2014), 249-50. In Chinese

**Handley, Graham.** *Brodie's Notes on William Blake's Songs of Innocence and [of] Experience*. (London and Sydney,



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), 143-45

§**Hannah, Daniel.** "Invitations and Withdrawals: Queer Romantic Ecologies in William Blake's *The Book of Thel* and John Clare's 'The Nightingale's Nest'." *Essays in Romanticism* [online], XX, 17 May 2013), 1-18.

It is about "the ways in which queer desire surfaces ... as fissures in their ecological imaginaries."

§**Hannah, Daniel.** "'Panting Struggling': William Blake's Transatlantic Erotics." *Symbiosis: A Journal of Anglo-American Literary Relations*, XVI, 1 (April 2012), 57-72.

**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.]

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**Anon.**, "Satire and Satirists. From the Athenæum",

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- Athenaeum*, No. 1396 (**29 July 1854**), 934-35. **B.**  
*Eclectic Magazine of Foreign Literature, Science,  
and Art* [N.Y.], XXXIII (**October 1854**), 243-46.  
**C.** *Littell's Living Age* [Boston, N.Y., Philadelphia],  
XLII (NS, VI) (**1854**), 566-69 <Michigan> (They  
each quote Hannay about Christ and the Pharisees)

**Hanson, Leonora.** "Allégorie des multitudes, ou William Blake comme économe défaille." *multitudes*, LV, 4 (Spring 14), 94-100. Résumé in French and English

**Hao, Xiang-LI.** "Shi Hua Gong Sheng de Bu Lai Ke Shi De Nv Xing Zhu Yi Yan Jiu [Blake's Poems with Poems and Paintings]." *Zuo Jia [Writers]*, 24 (2012), 95-96. In Chinese

A discussion of the value and meaning of Blake's writing and painting creating principle through analyzing the theory and its context.

**Harada, Taoka.** "Kodomo no Tame no Shi to Blake no Muku to Keiken no Uta [Poetry for Children and Blake's *Songs of Innocence and of Experience*]." Pp. 129-50 of *Hermes tachi no Kyoen: Eigo Eibei Bungaku Ronbunshu (A Symposium of Critics: Scholarship on Literature and Language in Honor of Professor Shoichi Matsushima)*. Ed. Shoichi Matsushima. (Tokyo: Otowa Shobo Tsurumi Shoten, 2012) In Japanese

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**Haraguchi, Masao.** "'Subekarazu' no Rippo: The negative law 'Thou Shalt not'." *Kyusho Sangyo Daigaku Kyoyobu Kiyo:*

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*Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 2 (1987), 33-51. In Japanese <BSJ>

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**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 College of Liberal Arts, Kyushu Sangyo University*], XVIII, 2 (1982), 37-67. In Japanese <BSJ>

**\*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)

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**\*Haresnape, Geoffrey.** "William Blake and South Africa." South African National Gallery/Suid Afrikaanse Nasionale Kunsmuseum *Quarterly Bulletin* (September 1980), ([5-10]).

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**\*Hargraves, Matthew.** "William Blake and Paul Mellon: The Life of the Mind." *OpenGLAM* [online], 7 October 2014.

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**\*Harman, Clare.** "Revealed: Blake's vision of a British statue of liberty: A millennium monument? It won't match a towering idea they had 200 years ago." *Independent on Sunday* [London], 20 October 1996, p. 7.

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**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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Correction by **M.C. Bradbrook**, 23 February 1962, p. 121

§**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LXI, 2 (April 1962), 423-25

§**Andrew Harrison**, *Philosophical Books*, III, 3 (July 1962), 6-8

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§**Albert J. Kuhn**, *South Atlantic Quarterly*, LXI (1962), 429-30

§**Henri Lemaitre**, *Etudes anglaises*, XV (1962), 288-89, in French

§**John L. Mahoney**, *Thought*, XXXVII (1962), 290-92

§**Gerald M. McNiece**, *Arizona Quarterly*, XVIII (1962), 185-87

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§**Vivian de Sola Pinto**, *Notes and Queries*, CCVII (1962), 475-76

· **Georges le Breton**, “William Blake et le néoplatonisme”, *Mercure de France*, CCCXLVIII (1963), 494-99, in French (a résumé) <BB #1278>

**G.E. Bentley, Jr**, *Modern Philology*, LXII (1964), 169-72

§**Marius Bewley**, *Hudson Review*, XVII, 2 (Summer 1964), 278-85 (with others)

§**Wilfred S. Dowden**, *Sewanee Review*, LXXII, 1 (Winter 1964), 139-41

§\***Harris, 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, James C., M.D.** "William Blake's [']The Great Red Dragon and the Woman Clothed with the Sun[']." *Archives of General Psychiatry*, LXIX, 8 (August 2012), 765.

\***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.

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**Harris, R.W.** "The New Jerusalem of William Blake." Chapter 8 (pp. 149-69) of his *Romanticism and the Social Order 1780-1830*. (London: Blandford Press, 1969) Blandford History and Literature Series

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**Harrison, John R.** "'Empire is no More': William Blake, Tom Paine and the American Revolution." *Literature and History*, 3S, VII (1998), 16-32.

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§**Harrison, J.R.** *William Blake and the American Revolution*. ([No place: no publisher], 1994) Bradford University Department of Social and Economic Studies Departmental Working Papers, No. 94/9

**Hart, Jonathan Locke.** "The Mystical-Visionary Criticism of Northrop Frye." *Christianity and Literature*, XLI (1992), 277-98.

"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (p. 287).

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**Hart, Jonathan.** "A Visionary Criticism." Chapter 8 (pp. 243-65) of his *Northrop Frye: The theoretical imagination*. (London and N.Y.: Routledge, 1994) Critics of the Twentieth Century

**Hart, Sharon Alusow.** "The ethics of relationship in Blake's 'Jerusalem'." *DAI*, LIV (1993), 2157A. Maryland Ph.D., 1993. 199 ll.

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**Hartigan, David Sean.** "“Listen to My Vision’: William Blake and Orality.” University of Alberta Ph.D., 2003. 299 pp.

§**Hartigan, Sean.** "Recycling (and Counter-Recycling) in William Blake's *The Marriage of Heaven and Hell*." Pp. 27-34 of *A Culture of Recycling/Recycling Culture?*. Ed. Wojciech Kalaga, Marzena Kubisz, and Jacek Mydla. (Frankfort: Peter Lang, 2012)

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\***Hasegawa, Shiro.** "Blake 1[-2]." *Yuriika: Eureka*, XII, 12 (1980), 224-30; No. 14 (1980), 180-186. In Japanese <BSJ>

§**Hassan, Amira Mohammed Morsi, Dr Hussein Mahmood Gebaly, et al.** *Graphic Art in the Work of William Blake.* (Cairo: Al Jamila, 1995)

§**Havely, Nicholas, ed.** *Dante's Modern Afterlife: Reception and Response from Blake to Heaney.* (Basingstoke: Macmillan, 1998) ISBN: 9780333670040

**Jeremy Tambling.** "Dante and Blake: Allegorizing the Event." Chapter 2 (pp. 33-48)

§**Hawksley, Lucinda.** "William Blake." In her *Fifty British Artists You Should Know.* (Munich and N.Y.: Prestel, 2011)

**Haya, Kenichi.** "William Blake to 18-19 seiki Igrisu Shakai: William Blake and English Society in a Transitional Age between 18th. and 19th. Centuries." *Meiji Daigaku Jinbunkagaku Kenkyujo Kiho: Memoirs of The Institute of Humanities, Meiji University*, XLI (1997), 197-228. In Japanese, with an English abstract on p. 198

§**Hayashi, Tetsumaro.** "Steinbeck and William Blake." In his *Steinbeck's Literary Dimension: A Guide to Comparative Studies.* (Metuchen [New Jersey]: Scarecrow Press, 1991)

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The essay was originally published in a journal.

**Hayes, Elliot**, *Blake's Innocence and Experience* (1983), play performance <BBS>

A two-act monologue consisting mostly of quotations from Blake.

Elliott Hayes, *Blake: A Staged Reading*, Directed by Richard Monette, Music by Lawrence Stevenson (Toronto: Recorded in front of an audience, CBC Broadcast Centre, April 1995) ISBN: 0660179717, one cassette, with liner-notes by Barbara Worthly.

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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, Kevin A.** "Poe's Knowledge of William Blake." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 83-84.

Though "Nowhere in his collected writings does Poe mention him [Blake]", John Moncure Daniel wrote in 1850 that like "the mad artist Blake", Poe "is a painter of ideas, not of men and things".

The "fearful symmetry" of Blake's "Tyger" is like "the fearful scimitar" moving "with the stealthy pace of the tiger" in

Poe's "The Pit and the Pendulum".

**\*Hayes, Tom.** "William Blake's Androgynous Ego-Ideal." *ELH*, LXXI (2004), 141-65.

**Hayles, N. Katherine.** "Entering the Electronic Environment." Pp. 34-45 of her *Writing Machines*. (Cambridge: MIT Press, 2002)  
The William Blake Archive is discussed on pp. 42-45.

**Hayley, William,** *Memoirs* (1823) <**BB**>

**REVIEW referring to Blake**

**Anon.,** *Literary Chronicle*, No. 213 (14 June 1823),  
369-70 (quotes Hayley's letter to Johnny Johnson  
[11 March 1802, *BR* (2) 122]: "The kind  
indefatigable Blake salutes you cordially, and begs  
a little fresh news from the spiritual world.")

Blake's Visionary Head of "the Man Who Instructed  
Blake in his Dreams" "is Blake's ego-ideal ... how Blake  
would have looked if he had been able to avoid conforming to  
the code of heterosexual masculinity"; it is "a metonym of so-  
called queer desire" (pp. 143, 144).

**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<sup>o</sup>, 62 pp.; ISBN: 0904020010

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**Hazlitt, William**, *Lectures on the English Poets* (London, 1818)

The date is 1818 (as in *BR* (1969), 254fn, *BR* (2) 865), not 1819 (as in **BB** #1816), as Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005) points out gently.

**Hazlitt, William**. "On the Old Age of Artists." *New Monthly Magazine*, VIII (September 1823), 33. **B. Plain Speaker** (1826), I, 223-24. <*BB*>

The account of Blake and other mystics (*BR* (2) 446-47) is reprinted in **Anon.**, "Table-Talk.—Old Age of Artists. (New Mon.)", *Spirit of the English Magazines* [Boston], XIV (1 November 1823), 107-11 (Harvard).

**He, Fei, and Wei Xiao**. "Wei Lian Bu Lai Ke 'Sao Yan Cong de Xiao Hai' Yin Yun Jie Zou Shang Xi [An Analysis of the Rhyme and Rhythm in William Blake's 'The Chimney Sweeper']." *Mu Dan Jiang Jiao Yu Xue Yuan Xue Bao* [*Journal of Mudanjiang College of Education*], CIII, 3 (2007), 55-56. In Chinese

An observation of how skilfully "Blake employs phonetic and rhythmical means" to relate to the text and express his "anger at the exploitation of the chimney sweepers".

**He, Hong**. "Duo Jiao Du Shen Shi Bu Lai Ke Li Zuo — 'Lao Hu' [A Multi-Perspective View of Blake's Poem 'The Tyger']." *Jiang Xi Sheng Tuan Xiao Xue Bao* [*Journal of the Communist League School of Jiangxi Province*], No. 1 (2004), 46-47. **B. He Bei Guang Bo Dian Shi Da Xue Xue Bao**

[*Journal of Hebei Radio and TV University*], X, 1 (January 2005), 40-41. In Chinese

A comment on the use of sound and imagery in "The Tyger". The second essay bears no reference to the first, which is identical.

**He, Hong.** "'Lao Hu' de Yin Yun Xiao Guo ji Yi Xiang Fen Xi [An Analysis of the Use of Sounds and the Imagery in 'The Tyger']." *Fei Tian* [*Flying Apsaras*], No. 10 (2009), 82-83. In Chinese

**He, Lin.** "Tan Tao Wei Lian Bu Lai Ke Shi Zhong Fu Mu Yu Hai Zi Yi Xiang de Mao Dun Xing [Exploring Contradictoriness of Parents and Children in Blake's Poems]." *Kao Shi Zhou Kan* [*Examination Weekly*], 57 (2013), 13-15. In Chinese

**Healey, R.M.** "First Impressions: Blake and Turner are just two of the artists in the Thomas Ross Collection. RM Healey pays a visit." *Rare Book Review* (April-May 2007), 50-53.

The firm of Thomas Ross owns "nearly 10,000 plates", including unidentified "plates by William Blake" (not elsewhere recorded as surviving).

The company is descended from John Dixon, who printed proofs of Blake's *Job* on 3-4 March 1825 (*BR* (2) 410, 783, 804), and from Dixon and Ross, who printed 25 sets of Blake's *Dante* on 26 September 1838 (*BB* 545). The company's website (<http://www.thomasross.co.uk/>) lists over 5,000 subjects for sale, including Flaxman, Hogarth, Linnell, and Stothard (apparently from the original of his *Canterbury*

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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. 115-40 of his *Some Strange English Literary Figures of the Eighteenth and Nineteenth Centuries In a Series of Lectures*. Ed. R. Tanabé. (Tokyo, 1927) <BB> **C.** §*Koizumi Yakumo zenshu dai 14 kan* [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*] (Tokyo: Daichi Shobo, 1927) In Japanese **D.** \**Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <BB>

**Hearn, Lafcadio.** \*"William Blake." Pp. 3-21 of his *Some Strange English Figures of the Eighteenth and Nineteenth Centuries In a Series of Lectures*. Ed. R. Tanabé. (Tokyo, 1927) <BB> **B.** §*Koizumi Yakumo zenshu dai 14 kan* [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*]. (Tokyo: Daichi Shobo, 1927) In Japanese **C.** \**Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <BB>

§**Heath, Peter.** "All Text and No Image Makes Blake a Dull Artist: Inseparable Interplay Between Poetry and Picture in Blake's Multimedia Art." *At the Edge*, I (2010), 92-114.

**Heaton, M.M.** "William Blake." In Vol. I (1886) of **Michael Bryan.** *Dictionary of Painters and Engravers, Biographical and Critical*. Ed. Robert Edmund Graves. [3 vols.] (London,

[Vol. I] 1886, [Vol. II-III] 1889. **B.** Ed. R.E. Graves and Walter Armstrong. [2 vols.] (London, 1898) <BB #1822A-B>  
**C.** Blake essay revised by **E.M. Oldmeadow**. *Bryan's Dictionary of Painters and Engravers*. Ed. George C. Williamson. [5 vols.] (London, 1904) <BB #2321A> **D.** §Reprint of the fourth edition. (London: G. Bell and Sons, 1918-1919) **E.** ([Vol. I-II] 1920, [Vol. III] 1919, [Vol. IV-V] 1921) <BB #2321B>

§**Hecimovich, Gregg**. "'The Infinite which is Hid': William Blake and the Puzzle of Albion's Wake." Chapter One of his *Puzzling the Reader: Riddles in Nineteenth-Century British Literature*. (N.Y.: Peter Lang, 2008) Studies in Nineteenth-Century British Literature Vol. 26.

It includes *The Wit's Magazine*, *An Island in the Moon*, "Blake and the Oral and Literary Tradition, and Waking the Body of Albion: Blake's *Jerusalem*".

\***Hecimovich, Gregg**. "Technologizing the Word: William Blake and the Composition of Hypertext." Chapter 9 (pp. 135-49) in *Language and Image in the Reading-Writing Classroom*. Ed. Kristie S. Fleckenstein, Linda T. Calendrillo, and Demetrice A. Worley. (Mahwah [New Jersey]: Lawrence Erlbaum Associates, 2002)

"In my advanced composition course, I take Blake's *The Marriage of Heaven and Hell* ... as our model for the power of technical writing in the modern age" because, working with "iron and acid", "Blake demonstrated a prescient glimpse of digital composition in its multivalent dimension" (pp. 135, 141, 137).

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§**Hecimovich, Gregg A.** "Waking the Reader: Riddles in Nineteenth-Century British Literature." *DAI*, LVIII (1998), 4279-4280. Vanderbilt Ph.D., 1997.

About Blake's *Jerusalem*, Keats, and Dickens.

**Hedley, Gill.** "Mat Collishaw, Tracey Emin, Paula Rego: At the Foundling: Songs of Innocence, Experience, Ambivalence." *Childhood in the Past: An International Journal*, III, 1 (September 2010), 5-14.

Discusses "the sentiments" of the works contributed in 2010 to the Foundling Museum (London).

**Heffernan, James A.W.**, "Blake's Oothoon: The Dilemmas of Marginality", *Studies in Romanticism*, XXX (1991), 2-18  
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REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
96

**Hellwig, Harold Henry.** "William Blake's *Jerusalem* and the Los Angeles of Film Noir." *Philosophy and Literature*, XXXVIII, 1 (April 2014), 223-41

§**Helsztyński, Stanisław.** *William Blake w świetle nowszych badań* [*William Blake in the Light of Newer Research*]. (Warszawa, 1958) In Polish

**Hemans, Mrs** [Felicia Dorothea]. "The Painter's Last Work.—A Scene." *Blackwood's Edinburgh Magazine*, XXXI



(**February 1832**), 220-21 .... <BB>

The poem and its footnote saying that it was “suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham” is quoted in *Blackwood’s Edinburgh Magazine*, XXXI (**February 1832**), 220, *Museum of Foreign Literature, Science, and Art*, XX (**April 1832**), 449 <California (Berkeley)>, *Christian Messenger* [N.Y.], I, 29 (**19 May 1832**), 232, and *Lady’s Book* [Philadelphia], V (**July 1832**), 30 <New York Public Library>.

In a letter of 3 February 1832, Mrs Hemans wrote: “I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month’s Blackwood” (Henry F. Chorley, *Memorials of Mrs. Hemans...* [Philadelphia: Carey, Lea and Blanchard, **1836**], 236 – there were other editions of Saunders and Otley in London, 1836 and N.Y. and London, 1836)

§\***Henderson, Jeff.** "Right License: Blake's Reading/Painting of the Canterbury Pilgrims." *Publications of the Arkansas Philological Association*, XVIII, 2 (1992), 1-14.

**Henn, T.R.** *The Lonely Tower: Studies in the Poetry of W.B. Yeats.* (London, 1950) *Passim* <BB> **B.** §(London: Methuen, 1966)

**Heppner, Christopher.** "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning." *Word and Visual Imagination.* Ed. K.J. Höltgen, P.M. Daly, and W. Lottes. (1988) <BBS> **B.** Revised in Chapter 3: "Humpty Dumpty Blake", of his *Reading Blake's Designs* (1995).

REVIEW

**D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90),  
133**

**\*Heppner, Christopher.** *Reading Blake's Designs.* (Cambridge: Cambridge University Press, 1995) 4°, xvii, 302 pp., 86 reproductions; ISBN: 0521473810

A rewarding examination of Blake's work as a History Painter, with separate chapters on the Twelve Large Colour Prints, the *Night Thoughts* designs, "Blake's Bible" watercolours, and the work called "The Sea of Time and Space" or the Arlington Court Picture.

It includes "revised versions" of his (1) "Reading Blake's Designs: *Pity and Hecate*", *Bulletin of Research in the Humanities*, LXXXIV (1981) in Chapter 5; (2) "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning", *Word and Visual Imagination*, ed. K.J. Höltgen, P.M. Daly, and W. Lottes (1988) in Chapter 3: "Humpty Dumpty Blake"; (3) "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified", *Blake*, XX (1986) in Chapter 4; (4) "The New Jerusalem Defended", *Blake*, XXI (1986-87) in Chapter 4; (5) "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV (1991); and (6) "The Chamber of Prophecy: Blake's 'A Vision' (Butlin #756) Interpreted", *Blake*, XXV (1991-92).

#### REVIEWS

**David Wagenknecht, *Studies in Romanticism*, XXXV, 4 (Winter 1996), 661-66** (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), 339-41 (the first part is "sensible, shrewd and valuable", but "the self-denying ordinance about learning from Blake himself [i.e., from his mythology] is a deadly handicap in some of the particular interpretations" of pictures not attached to his poetry [pp. 340, 341])
- Irene Chayes**, *Wordsworth Circle*, XXVII (1996), 200-1 (with another) ("There is ... much to disagree with" and "much to be commended in the book as a whole" [p. 201])
- David Fuller**, *Review of English Studies*, XLVIII, (1997), 405-6 ("Heppner's scholarship is excellent .... The book should stimulate more work on Blake's illustrations on sounder interpretative bases" [p. 406])
- Frank A. Vaughan**, *Blake*, XXXI, 3 (Winter 1997-1998), 88-91 ("His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [p. 91])
- David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401-2 ("careful and cautiously powerful" and "most witty")
- Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) ("His most important contribution lies in his emphasis on the changing direction of Blake's art")
- Brian Wilkie**, *Journal of English and Germanic Philology*, XCVII (1998), 138-41 ("this book is unsettling, even depressing" [p. 138] in its account of Blake art criticism)

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**Heringman, Noah.** "Blake, Geology, and Primordial Substance." Chapter 3 (pp. 94-127) in his *Romantic Rocks: Aesthetic Geology*. (Ithaca and London: Cornell University Press, 2004)

**Heringman, Noah.** "Recent Studies in the Nineteenth Century." *Studies in English Literature*, XLV (2005), 961-1037.

**Herman, Barbara Brown.** "Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression and Reconciliation in Wordsworth and Whitman." *DAI*, LII (1991), 1330A. Texas Christian Ph.D.

"The purpose of Chapter II is to apply William Blake's mythic scheme of Innocence, Experience and Higher Innocence to the poetic journeys of Wordsworth and Whitman."

§**Herman, David.** "Stories, Media, and the Mind: Narrative Worldmaking through Word and Image." *Wai Guo Wen Xue Yan Jiu: Foreign Literature Studies*, XXXII, 4 (August 2010), 42-50.

Especially about Blake's "A Poison Tree".

**Herrmann, Luke.** "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painting*. (London: DLM [Giles de la Mare Publishers Limited], 2000)

**Heygate, the Revd H.E.,** *William Blake: or, The English Farmer* (1848)

Not about the poet.

REVIEW

**E.B. Bentley,** "Vision in Fiction: Two Novels About William Blake", *Blake*, XII, 3 (Winter 1978-79), 209-10 (with another) <BBS>

§**Heymans, Peter.** "Eating Girls: Deleuze and Guattari's Becoming-Animal and the Romantic Sublime in William Blake's *Lyca Poems*." *Humanimalia: A Journal of Human/Animal Interface Studies*, III, 1 (Fall 2011), 21 pp. <Blake (2012)> **B.** "The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake." Chapter 5 (pp. 101-17) of his *Animality in British Romanticism: The Aesthetics of Species*. (N.Y. and London: Routledge, 2012) Routledge Studies in Romanticism

The Blake section (pp. 110-17 of 2012) focuses on "The Little Girl Lost" and "The Little Girl Found"; "The victimising process of animalisation only inverts into the emancipating performance of becoming animal when it affects both parties equally" (p. 110).

§**Hicks, James Whitney.** "Enthusiasm and Melancholy in William Blake (1757-1827)." Yale M.D., 1991. 44 ll.

§**Hidalgo, Maria de los Angeles Castro.** "William Blake: Innocence in Childhood and Adulthood." *Repertorio Americano*, No. 17 (June 2004), 129-31

\***Higgins, Charlotte.** "Tate buys hellish Blakes." *Guardian* [London], 12 January 2010.

The "hellish Blakes" for the Small Book of Designs

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**Higgins, Michael.** *Heretic Blood: The Spiritual Geography of Thomas Merton*. (Toronto and N.Y.: Stoddart, 1998) Passim.

"The key to his spiritual biography is ... William Blake"; "Thomas Merton is the William Blake of our time" (pp. 3, 4). Chapter 2 is "Tharmas: The Rebel" (pp. 67-118), Chapter 3 "Urizen: The Marginal Critic" (pp. 119-92), Chapter 4 "Luvah: The Lover" (pp. 193-232), and Chapter 5 "Urthona: The Wise One" (pp. 233-74).

§**Hijazi, Hassan.** An introduction to Blake and translations of his poems in the journal *Aldiyar* [London], beginning 1 April 2012. In Arabic

§**Hilles, Rick.** "A Visionary Company: Felpham (1831)." *Poetry*, CLXXIV (1999), 317.

A poem spoken by Catherine Blake with anecdotes of Blake.

**Hilton, Nelson.** "Blakean Zen." *Studies in Romanticism*, XXIV (1985), 183-200 <BBS> **B.** Reprinted in *Romanticism: A Critical Reader*. Ed. Duncan Wu. (Oxford and Cambridge [England]: Blackwell, 1995)

**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), 406-7

**Peter Otto**, *Blake*, XXI, 1 (Summer 1987), 29-31 (with another)

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XI (1988), 97-98

\***Hilton, Nelson**, *Literal Imagination: Blake's Vision of Words* (1983) <BBS>

"Blake in the Chains of Being" is reprinted in *William Blake*, ed. David Punter (1996), pp. 71-93, and excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 571-73.

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§**Mark Bracher**, *Philosophy and Literature*, VIII (1984), 136-37

§**Pamela Dunbar**, *Review*, VI (1984), 187-190

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1983* (1984), 83

§**Michael Ferber**, *Criticism*, XXVI (1984), 397-99

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXIII (1984), 566-68

§**Michael Ferber** [bis], *THES*, 11 August 1985, p. 18 (with 2 others)

§**Donald Ault**, *Wordsworth Circle*, XVI, 4 (Autumn 1985), 163-65

§**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), 117-20

§**David Fuller**, *British Journal for Eighteenth-Century Studies*, IX (1986), 269-70

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- §**Aaron Fogel**, *Studies in Romanticism*, XXVI, 4  
(Winter 1987), 591-98
- §**V.A. De Luca**, *Modern Language Studies*, XVII  
(1987), 89-91
- Robert F. Gleckner**, *Eighteenth Century ...  
Bibliography*, NS IX (1988), 528-30
- John Howard**, *Eighteenth Century ... Bibliography*, NS  
XII (1992), 407

**Hilton, Nelson.** "William Blake *Songs of Innocence and of Experience*." Chapter 9 (pp. 103-12) of *A Companion to English Romanticism*. Ed. Duncan Wu. (Oxford: Blackwell, 1998) **B.** (1999)  
A reading.

\***Hilton, Howard Nelson, and Thomas A. Vogler**, ed.  
*Unnam'd Forms: Blake and Textuality*. (Berkeley, Los Angeles, and London, 1986) <BBS>

- 2 **David Simpson.** "Reading Blake and Derrida--Our Caesars neither Praised nor Buried." **B.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 149-64.
- 3 **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).



- 10 **V.A. De Luca**, “A Wall of Words: The Sublime as Text”, pp. 218-41. Excerpts appear in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 591-98.

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- §**David Punter**, *Studies in Romanticism*, XXVI, 4 (Winter 1987), 612-17  
D[avid] V. E[rdman], *Romantic Movement ... Bibliography for 1986* (1987), 121-22  
§**John C. Villalobos**, *Nineteenth-Century Contexts*, XI, 2 (1987), 208-15  
\***Dan Miller**, *Blake*, XXI, 3 (Winter 1987-88), 116-24  
§**P. Malekin**, *Review of English Studies*, XL, 160 (November 1989), 573-75 (with another)  
§**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 439-34 (with 2 others)  
§**François Piquet**, *Etudes anglaises*, XLIII (1990), 227-28, in French

\***Himy, Armand**. *William Blake, Peintre et Poète: Ouvrage publié avec le concours du Centre National du Livre*. ([No place:] Fayard, 2008) 4°, 338 pp. (including 14 blank or largely blank leaves at the ends), 46 reproductions (mostly with no indication of which copy); ISBN: 9782213634630 In French

A responsible, up-to-date biography focusing on Blake as a poet with careful attention to the designs and engravings and no attempt at new facts. A “Glossaire” is on pp. 311-12.

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- §**Jean-Loup Bourget**, “William Blake, Albion –

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Babylone – Jerusalem”, *Critique*[Paris], LXV, 745/746 (2009), 562-70 (with another), in French  
§**Jean-Yves Masson**, “William Blake, gravé dans l’esprit. Une nouvelle biographie est consacrée au poète et peintre. Avant tout un voyant dont l’existence range d’artisan graveur est aussi mystérieuse que l’œuvre”, *Magazine littéraire* [Paris], No. 481 (2008), 84-85. In French

§**Hiraide, Takashi**. *Uiriamu Bureiku no betto*. (Tokyo: Genkishobo, 2004) In Japanese 18 cm, 211 pp.; ISBN: 9784901998086 **B**. §(Tokyo: Genkishobo, 2012) 18 cm, 215 pp.; ISBN: 9784901997870 In Japanese

\***Hiraide, Takashi**. *William Blake no Bat (William Blake’s Bat)*. (Tokyo: Genki Shobo, 2012). 215 pp. In Japanese

A collection of essays on trips, sports and driving, in one of which the author discusses a cricket bat in the illustration of “The Ecchoing Green”.

**Hiranuma, Takayuki**. "Blake to Yeats ni okeru 'Hi-Chi' no Shigaku--'The Tyger' to 'Leda and the Swan' o yomu: Blake, Yeats, and the Poetics of *non-savoir*, with Special Reference to 'The Tyger' and 'Leda and the Swan'." *Seisen Joshi Daigaku Kiyo: Bulletin of Seisen University*, XL (1993), 153-62. 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 tonon Kekkō--William Blake Kenkyū no Danshō (1) [*The Marriage of Heaven and Hell--A Literary Fragment on William Blake* (1).]" *Eigo Kenkyū: 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 February 1965, p. 108

§**Anon.**, *Times* [London], 15 July 1965

§**Anthony Blunt**, *New York Review of Books*, 28 October 1965 (with 4 others)

**G.E. Bentley, Jr.**, *Modern Philology*, LXIII (1965), 77-79

§**Edward E. Bostetter**, *College English*, XXVI (1965), 580

**M.K. N[urmi]**, *English Language Notes*, III (1965), 22-23

§**E.J. Rose**, *Dalhousie Review*, XLV (1965), 103-7

§**Max F. Schultz**, *Modern Language Quarterly*, XXVI (1965), 339-41

§**Margaret Bottrall**, *Studio Neophilologica*, XXXVIII (1966), 167-69

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§**Arnold Goldman**, *Notes and Queries*, CCXI (1966), 234-35

§**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXV (1966), 201-2

§**Henri Lemaitre**, "A propos de William Blake", *Etudes anglaises*, XX (July-September 1967), 289-96, in French (with 4 others)

§**Peter Ure**, *Review of English Studies*, XVIII (1967), 83-86

§**Vivian de Sola Pinto**, *Modern Language Review*, LXIV (1969), 404-7 (with others)

§**Hirst, Désirée**. "The Grandeur of Inspiration." Typescript of BBC radio broadcast about Blake, 29 October 1958.

§**Hirst, Désirée**. "Die Heimlichen Schätze: William Blake's Genius." *Antaios*, VIII (1966), 319-42.

**Hirst, Désirée**, *Hidden Riches: Traditional Symbolism from the Renaissance to Blake* (1964) <BB>

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§**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 (October 1850), 501-21. <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>

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§**M. Minor,** *Choice*, XXII (1985), 1634

§**David L. Ackiss,** *South Atlantic Review*, LI (1986), 136

§**Alan Robinson,** *Review of English Studies*, NS XXXVII (1986), 576-77

**Mark Bracher,** *Blake*, XXI, 3 (Winter 1987-88), 108-14

§**Jim Springer Borck,** *South Central Review*, IV, 4 (1987), 110-12

§**Jean Hall,** *Keats-Shelley Journal*, XXXVIII (1989), 175-78

§**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)

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**Hobbs, T.D.** "'Born with a different face': Reflections on William Blake and Biblical Prophecy." *Communio Viatorum* [Protestant Theological Faculty of Charles University, Prague], XXXIX (1997), 5-34.

§**Hobby, Blake.** "Urizen and the Fragmentary Experience of the Sublime in *The Four Zoas*." In *The Sublime*. Ed. Blake Hobby. (N.Y.: Bloom's Literary Criticism, 2010) Bloom's Literary Themes

\***Hobson, Christopher Z.** *Blake and Homosexuality* (N.Y.: Palgrave, 2000) 8°, xxiii, 249 pp., 20 pl.; ISBN: 0312234511

"Blake's early works show relatively few signs of his later sympathy toward homosexual desire" (p. 23). Chapters One and Five on the publicity and legal prosecution for homosexual acts are particularly valuable.

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**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), 294-99, esp. 296-97 (with 3 others)

**Hobson, Christopher Z.** "'The Chained Boy': Orc and Blake's idea of revolution." *DAI*, LVI (1995), 1367A. City University of New York Ph.D., 1995. 585 ll.

The dissertation matured into his *The Chained Boy* (1999).

**\*Hobson, Christopher Z.** *The Chained Boy: Orc and Blake's Idea of Revolution*. Lewisburg: Bucknell University Press; London: Associated University Presses, 1999) 8°, 412 pp., 13 reproductions; ISBN: 083875385X

An "historicist close reading" which "traces William Blake's changing view of revolution through his character Orc" (pp. 9, 7).

The work developed from his dissertation "'The Chained Boy': Orc and Blake's idea of revolution" (1995), parts of Chapter 2 ("Interpretation and Ideology: The Myth of Blake's 'Orc Cycle'") are reprinted from "The Myth of Blake's 'Orc Cycle'" in *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998), and a portion of Chapter 4 ("Rethinking Social Agency in *The Four Zoas*") appeared "in a different form" in "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*", *Studies in English Literature 1500-1900*, XXXIII (1993), 725-54.

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**Jacqueline DiSalvo**, *Studies in Romanticism*, XL, 3 (Fall 2001), 462-65 (The book has "intellectual power, lucid writing and passionate engagement")

**Hobson, Christopher Z.** "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*." *Studies in English Literature 1500-1900*, XXXIII (1993), 725-54. B. Reprinted

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silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

A portion of it "in a different form" appeared in Chapter 4 ("Rethinking Social Agency in *The Four Zoas*", pp. 93-150) of his *The Chained Boy* (1999).

**Hobson, Theo.** "A man of vision: William Blake's radicalism was not Marxist; it was aimed at liberating Christianity from the authoritarian errors of the church." *Guardian* [London], 29 November 2007.

An indignant response to Eagleton.

**Hoerner, Frederick Christian.** "Figures bearing away: Milton, revolution, and poetic transmission." *DAI*, LVIII (1998), 2668A. Texas (Austin) Ph.D., 1997.

Includes *Visions of the Daughters of Albion*.

**Hoerner, Fred.** "Prolific Reflections: Blake's Contortion of Surveillance in *Visions of the Daughters of Albion*." *Studies in Romanticism*, XXXV (1996), 119-50.

About Oothoon and Locke.

**Hoeveler, Diane Long.** *Romantic Androgyny: The Women Within* (1990) <BBS>

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**Susan Lurie**, *Nineteenth-Century Literature*, XLVI (1992), 555-57

§**P. Stoneman**, *Modern Language Review*, LXXXVIII (1993), 158-60



**Hoffmann, Deborah Lee.** "The Spirit of Sound: Prosodic Method in the Poetry of William Blake, W.B. Yeats, and T.S. Eliot." McGill University Ph.D., 2009. 274 pp.

**Hogarth, William.** ANECDOTES | OF | WILLIAM HOGARTH, | WRITTEN BY HIMSELF: | WITH | ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS, | SELECTED FROM | WALPOLE, GILPIN, J. IRELAND, LAMB, PHILLIPS, AND OTHERS. | TO WHICH ARE ADDED | A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND PRINCIPAL COPIES; LISTS OF PAINTINGS, DRAWINGS, &c. | - | [Motto from Juvenal] | [dragon vignette] | = | LONDON: | J.B. NICHOLS AND SON, 25, PARLIAMENT STREET. | - | **1833.** Small 4°

For Blake's *Beggars' Opera* print (pp. 174-75) it records the etched state, 29 October 1788 (p. 174) and the four states: (1) etching, (2) finished proof, (3) "open letters", (4) letters filled up (p. 323), apparently the first such record.

**Hogg, J. Frederick.** "The Blake Memorial." *Times Literary Supplement*, 30 September 1926, p. 654.

The public library in "Battersea is forming a collection of works by and about William Blake."

§**Hohne, Horst.** "Die englische Romantik als kunsterliche Methode und literarische Richtung. Methodologische Untersuchungen unter besonderer Berücksichtigung des Romans 'Frankenstein' von Mary Shelley und des Schaffens

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von William Blake und Percy Bysshe Shelley.” Rostock  
Dissertation, 1975. 287 leaves In German

[**Holbrook, Josiah.**] *A Familiar Treatise on the Fine Arts, Painting, Sculpture, and Music.* (Boston, **1833**) Pp. 96-97.  
<**BB**> **B.** “Of Blake, his wild and singular character.”  
Chapter XV (pp. 96-104) of *A Familiar Treatise on the Fine Arts, Embracing Painting, Sculpture, and Music with Sketches of the Lives of the Most Celebrated Masters.* Second Edition. (Boston: James B. Dow, **1837**) <Harvard>

Derived from Cunningham’s Lives. The abstract gives  
“Of Blake--His wild and singular character--Imagines himself  
visited by spirits – Anecdotes of his taking the portrait of Lot.-  
-His scriptural pieces–His poverty and cheerfulness–His death  
-- ....”

§\***Holden, Harry.** *William Blake 44 Success Facts-- Everything You Need to Know about William Blake.* (N.p.: History Ink Books, 2014) 44 pp.; ISBN: 978148851482

§**Holderlin, Johann Christian Friedrich.** *Die Mooiste Gedichten.* Verladd [translated] door Piet. Thomas en Ludo Verbeeck. Met Presenten van William Blake Icongra. Geduid door Lut Pil. Met een Inleiding door Ludo Verbeeck. (Leuven [Holland]: Davidsons/Literair, 2000) 106 pp. In Dutch

§**Hoekstra, Eric.** "Oersetting fan William Blake syn 'De Sike Roas'." *M3*, No. 1 (1999), 40-41. In Frisian

§**Hoekstra, Eric.** "Oersetting fan William Blake syn 'De Tiger'." *M3*, No. 1 (1999), 37-39. In Frisian

§**Holland, Bernard.** "Blake's Text Writ Large and Loud by Bolcom." *New York Times*, 5 March 2008.

**Holledge, Richard.** "Society Hopes to Buy William Blake's Cottage." *New York Times*, 20 November 2014.  
At Felpham.

**Holley, Michael.** "Blake's Atlantis." *Colby Quarterly*, XXX (1994), 109-18.

"Blake agrees with him [Plato] precisely on Atlantis" (p. 113).

[**Hollis, Derek**, Vicar of Walkeringham.] "Did you see the article in 'The Guardian' on Wednesday March 3d which revealed a connection between the artist and poet William Blake (1757-1827) and the village of Walkeringham?" *Walkeringham and Beckingham Newsletter*, April 2004, p. 6.

[**Hollis, Derek**.] "William Blake." *Walkeringham and Beckingham Newsletter*, August 2004, p. 5.

"Can anyone help with research into William Blake's connection with Walkeringham [for] Professor G.E. Bentley, Jr. of Toronto"?

**Holloway, John**, *Blake: The Lyric Poetry* (1968) <BB>  
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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 Enlightenment" figure "a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture" (p. 15).

§**Holme, Bryan.** "William Blake." *The Studio Annual 1943-43*. ([No place or publisher, 1943?])

**Holmes, G.W.; Rosemary Brooks** . "William Blake." *Times* [London], 1 February 1968, p. 9; 5 February 1968, p. 9.

Holmes deplores the conversion of Blake's house at 17 South Molton Street to a betting shop.

Brooks quotes Blake:

The Whore & Gambler, by the State  
Licens'd, build that Nation's fate.

**\*Holmes, Richard.** "Saving Blake: When he died in 1827, William Blake was widely regarded as 'mad'. His reputation was restored by an extraordinary biography, begun by a young lawyer and finished by his wife. Richard Holmes celebrates the work of Alexander and Anne Gilchrist", *Guardian* [London], **29 May 2004**, pp. 34-35 (an extract from his introduction to Gilchrist's *Life of William Blake*, with information on ordering it)

**\*Holmes, Richard.** "William Blake (1757-1827)." Pp. 16-18 of *The Romantic Poets and Their Circle*. (London: National Portrait Gallery Publications, 1997)

A collection of portraits and busts from the National Portrait Gallery.

**Holt, Ted.** "Blake's 'Elohim' and the Hutchinsonian Fire: Anti-Utopianism and Christian Hebraism in the Work of William Blake." *Romanticism*, IX, 1 (April 2003), 20-36.

Very interesting parallels between Blake and John Hutchinson (1674-1737), whose "project was to attribute a trinitarian, Christian meaning to one of the Hebrew names for God, 'Elohim'" (note "Triple Elohim," of *Milton* pl. 11, l. 22); "Blake's reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it" (p. 21).

**§Holten von, Ragnar.** "Profet och bildmakare." *Svenska Dagbladet*, 22 April 1978. In Swedish

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**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]), 107-43.

“Blake and the Emblem” (pp. 132-39); the subject of “Blake and the emblem is fascinating but elusive” (p. 132).

**§Hone, T.B.** *Lives of Eminent Christian* (1833)

REVIEW referring to Blake

**Anon.,** *British Critic, Quarterly Theological Review, and Ecclesiastical Record* [London, Edinburgh, Dublin], XV (**January 1834**), 162-77

The enthusiastic painter Blake had some romantic ideas upon this subject” of “the belief that we may meet in that celestial country the glorified members of the great literary priesthood, who laboured while on earth to exalt the name of their Maker [p. 170.]

**§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,

REMARKABLE | AND IMPORTANT ANECDOTES,  
FACTS, AND NOTICES, IN CHRONOLOGY, |  
ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL  
HISTORY, ART, SCIENCE, | AND GENERAL  
LITERATURE; DERIVED FROM THE MOST  
AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL  
COMMUNICATIONS, WITH POETICAL ELUCIDATIONS,  
| FOR DAILY USE AND DIVERSION. | - | BY WILLIAM  
HONE. | IN TWO VOLUMES. | WITH THREE  
HUNDRED AND TWENTY ENGRAVINGS. | VOLUME  
I[-II]. | = | LONDON: | PUBLISHED FOR WILLIAM  
HONE | 1827. Vol. II, columns 615-26.

C. THE | EVERY-DAY BOOK | AND | TABLE BOOK; |  
OR, | Everlasting Calendar of Popular  
Amusements, | SPORTS, PASTIMES, CEREMONIES,  
MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT  
TO | *Each of the Three Hundred and Sixty-five Days*, | IN  
PAST AND PRESENT TIMES, | FORMING A |  
COMPLETE HISTORY OF THE YEAR, MONTHS, AND  
SEASONS, | AND A | PERPETUAL KEY TO THE  
ALMANAC; | INCLUDING | ACCOUNTS OF THE  
WEATHER, RULES FOR HEALTH AND CONDUCT,  
REMARKABLE | AND IMPORTANT ANECDOTES,  
FACTS, AND NOTICES, IN CHRONOLOGY, ANTI- |  
QUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL  
HISTORY, ART, SCIENCE, AND | GENERAL  
LITERATURE; DERIVED FROM THE MOST  
AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL  
COMMUNICATIONS, WITH POETICAL ELUCIDATIONS,

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| 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 615-26. <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 615-26.

The 1967 facsimile adds Shepard's name to the reproduction of the 1827 title page.

The *Every-Day Book* (1825-1826) and *Table Book* (1827-1828) were combined as *The Every-Day Book, and Table Book* (1830), where the same text appeared as

"The Last Chimney Sweeper." Vol. II, columns 615-26 of his  
THE | EVERY-DAY BOOK | AND | TABLE BOOK; |  
OR, | Everlasting Calendar of Popular Amusements, |  
SPORTS, PASTIMES, CEREMONIES, MANNERS, |  
CUSTOMS, AND EVENTS. | INCIDENT TO | *Each of the*  
*Three Hundred and Sixty-five Days*, | IN PAST AND  
PRESENT TIMES, | FORMING A | COMPLETE



HISTORY OF THE YEAR, MONTHS, AND SEASONS, |  
AND A | PERPETUAL KEY TO THE ALMANAC; |  
INCLUDING | ACCOUNTS OF THE WEATHER, RULES  
FOR HEALTH AND CONDUCT, REMARKABLE | AND  
IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN  
CHRONOLOGY, ANTI- | QUITIES, TOPOGRAPHY,  
BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE,  
AND | GENERAL LITERATURE; DERIVED FROM THE  
MOST AUTHENTIC SOURCES, AND | VALUABLE  
ORIGINAL COMMUNICATIONS, WITH POETICAL  
ELUCIDATIONS, | For Daily Use and Diversion. | - | BY  
WILLIAM HONE. | - | [12 lines of verse from] | *Herrick*. | -  
| WITH FOUR HUNDRED AND THIRTY-SIX  
ENGRAVINGS. | - | IN THREE VOLUMES. | VOL. II[-  
III]. | LONDON: PUBLISHED, BY ASSIGNMENT, FOR  
THOMAS TEGG, 73, CHEAPSIDE; | AND SOLD BY  
RICHARD GRIFFIN AND CO., GLASGOW, | AND JOHN  
CUMMING, DUBLIN. | 1830. <Toronto>

**B. §1831- C. §1832. D. §1833-1835. E. §1835. F. §1837.  
G. §1838. H. §1839. I. §1841. J. §1866. K. §1868. L.  
§1882. M. §1888. N. §1888-1889.**

The sympathetic account of the hardships of chimney-sweeps concludes (II, col. 628-29):

Mr. Montgomery's "Chimney Sweeper's Friend, and Climbing Boys Album," ... contains a variety of beautiful compositions in prose and verse: one of them is--

THE CHIMNEY SWEEPER

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*Communicated by Mr. Charles Lamb, from a very rare and curious little work, Mr. Blake's "Songs of Innocence."*

**Honour, Hugh.** *Romanticism.* (N.Y., Hagerstown, San Francisco, London, 1979) <BBS> **B.** *El Romanticismo.* (Madrid: Alianza Editorial) Alianza Forma 20 Pp. 297-304. In Spanish

**Hood, Arthur; R.L. Hayne.** "Blake's 'Insanity'." *Sunday Times* [London], 4, 27 June 1926.

Hood says that Blake was scarcely insane; Hayne writes that "There is little doubt that there were periods when Blake" was insane, the reference to "ante-natal source of inspiration" is mere mysticism. (See also Pamela Gray et al.)

**Hopkins, Alfred G.** "William Blake's House at Lambeth." *Times Literary Supplement*, 28 November 1918, p. 581.

A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers".

**Horn, Bernard.** "'The Tongue of Gods and Children': Blakean Innocence in Randell Jarrell's Poetry." *Children's Literature*, II, 1 (1973), 148-51.

**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.

§**Horrocks, John Brownlow.** "Imagining the Tyger: The Role of Mental Images in the Interpretation of Poetry." Victoria (Wellington, New Zealand) Ph.D., 2000. 322 leaves.

**Horst, Georg Conrad.** *Deuteroskopie, oder merkwürdige psychische und physiologische Erscheinungen und Probleme aus dem Gebiete der Pneumatologie. Für Religionsphilosophen, Psychologen, und denkende Aerzte eine nothige Beilage zur Dämonomachie, wie zur Zauber – Bibliothek von Georg Conrad Horst ....* Vol. I. (Frankfurt am Main: Heinrich Wilmans, **1830**) 163-67. In German <Canton de Vaud Bibliothèque Cantonale>

Cites Cunningham's account (§37) of Blake's vision of William Wallace in a discussion of "second sight".

§**Hoshino, Eriko.** "*Vala, moshikuwa Four Zoas* Dai Ichiya ni okeru Tharmas to Enion no Kankei no Hokai – Gnosis teki Kenchi kara [The Disruption of Relations between Tharmas and Enion in Night the First in *Vala or The Four Zoas* – from a Viewpoint of Gnosis]." *Saitama Junshin Joshi Tanki Daigaku Kiyo* [*Bulletin of Saitama Junshin Women's Junior College*], XIX (2003), 89-95. In Japanese

§**Hoshino, Eriko.** "William Blake to W.B. Yeats wo hedateru mono – 'memory' wo meguru ichi kosatsu [A Fundamental

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Difference between William Blake and W.B. Yeats: A Study of the Idea of 'Memory'." *Musashino Ongaku Daigaku Kenkyu Kiyo* [*Bulletin of Musashino Academia Musicae*], No. 38 (2006), 75-86. In Japanese

**Hoshino, Eriko.** "William Blake's Influence upon William Butler Yeats, as a young poet: from the Gnostic viewpoint (#1)." *Seibu Bunri Daigaku Service Keieigakubu Kenkyu Kiyo: Journal of Bunri University of Hospitality*, XVII (2010), 57-62.

**Hosney, Jim, Jacquelyn Wallman, and Jesse Ward Engdahl.** "The Passion of St. Charles: Martin Scorsese's Mean Streets." *South Atlantic Quarterly*, XCI (1992), 409-18.

In his movie, "Scorse acknowledges the importance of energy through a direct reference to Blake's 'The Tyger'" (p. 415).

**Hou, Xia.** "Wai Lian Bu Lai Ke Shi Ge zhong de Nǚ Xing Xing Xiang Fen Xi [An Analysis of Female Imagery in William Blake's Poems]." *Nei Meng Gu Dian Du Xue Kan* [*Journal of Inner Mongolia Radio and TV University*], CXXI, 3 (2010), 53-55. In Chinese

An analysis of four types of women found in Blake's poems: "perfect ladies in illusion, nuns wandering on snowy ground, women aping men in greed and desire, and androgynous women".

**Howard, Darren.** "The Search for a Method: A Rhetorical Reading of Blake's Prophetic Symbolism." *European Romantic Review*, XVII, 5 (December 2006), 559-74.

"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), 251-60

\***Martin K. Nurmi**, *Blake*, XII, 1 (Summer 1978), 56-57 (with another)

§**Susan Fox**, *Wordsworth Circle*, IX (1978), 293-96

**Howard, John**, *Infernal Poetics: Poetry Structures in Blake's Lambeth Prophecies* (1984) <BBS>

REVIEWS

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1984* (1985), 103

**Alicia Ostriker**, *Eighteenth Century ... Bibliography for 1984* (1989), 562-63

**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."

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**\*Howard, Philip.** "Homage to Blake's poetic progress." *Times* [London], 6 November 1981, p. vi.

About the proposal for "a marathon reading of the complete poems of Blake in St James Church, Piccadilly" on 10 November.

§**Howe, Elisabeth A.** "'Blood, Milk and Tears': L'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), 253-62. In French

**\*Howell, Heather.** *William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.* (Felpham, Sussex: The Blake Memorial Project, 2007) 4°, 8 pp., no ISBN

Cherry Rogers, Editor, "Introduction" (p. 3).

"Every purchase of this booklet supports The Blake Memorial Project."

**Howell, Henry.** "To the Editor." *Bognor Regis Post*, 11 September 1937.

His design for "a small thatched entrance hood" for Blake's Felpham Cottage has been rejected by the local Council.

**Howie, Michael.** "Blake's treasure as artwork 'found'." *Evening News* [Edinburgh], 17 September 2002, online.

A "painting" of a uniformed man chiselling a tombstone with his horse by his side is identified on the verso as by "Flaxman" and entitled "The Iliad", but Kevin Matthews thinks it is by Blake.

**Howitt, William.** *Cassell's Illustrated History of England During the Last Hundred Years. Text by William Howitt. Vol. II (Being the Sixth Volume of the Entire History.) ...* (London and N.Y.: Cassell, Petter, and Galpen, 1862) P. 621. <Bodley>

“The strange but intellectual Blake was both painter and his own engraver, in a style of his own.”

§**Hoyle, Ben.** “Rare etchings by William Blake Discovered in Railway Timetable.” *Times* [London], 11 January 2010.

About prints from the Small Book of Designs (B).

**Hsia, C.T.** “Jinü, shibing, qiuong xiaohai – Blake ming shi xinshang [Harlots, Soldiers, Poor Children – Appreciation and Analysis of a Famous Poem by Blake].” *Zhonghua ribao* [*China Daily News*, Taipei], 15-16 February 1993, p. 11 (*Literary Supplement*). In Chinese

Appreciation and analysis of “London”.

**Hu, Guo-Hong, and Fu-Shun Liu.** “Guan Yu Wei Lian Bu Lai Ke de ‘Lao Hu’ de Zai Ping Ding [A Re-assessment of William Blake’s ‘The Tyger’].” *Chang Chun Shi Fan Xue Yuan Xue Bao* [*Journal of Changchun Teachers' College*], XVIII, Issue 1; 1 (1999), 69-72. In English

A discussion (in English) of what "tyger" stands for and what the poem tries to express.

**Hu, Jian-Hua.** “Bu Lai Ke de ‘Ren Lei Ling Hun de Liang Zhong Dui Li Zhuang Tai’ [On Blake’s Two Contrary States in the Human Soul: From *Songs of Innocence* to *The Marriage*]

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*of Heaven and Hell*]." *Wai Guo Wen Xue* [*Foreign Literature*], No. 3 (1996), 43-48. In Chinese

An essay on the contrary states of mind in the human soul as expressed by Blake's *Songs of Innocence* and *The Marriage of Heaven and Hell*, suggesting that there is a dialectical relationship between the two states.

**Hu, Xiao-Shen, and Zhong-Jie Deng.** "Wei Lian Bu Lai Ke Chuang Zuo Jie Duan Hua Fen Chu Yi [On the Stages of William Blake's Poetic Creation]." *Wai Guo Wen Xue Yan Jiu* [*Foreign Literature Studies*], No. 1 (1998), 103-7. In Chinese

The essay argues that Blake's poems should be divided into three stages of creation: before 1783, between 1783 and 1796, and after 1796.

§**Hughes, John.** "Music and Inspiration in Blake's Poetry." Pp. 85-106 of *The Figure of Music in Nineteenth-Century British Poetry*. Ed. Phyllis Weliver. (Aldershot and Burlington [Vermont]: Ashgate, 2005) Music in Nineteenth-Century Britain

§**Hughes, Jula.** "Eigenzeitlichkeit: zur Poetik der Zeit in der englischen und deutschen Romantik: Blake, Schiller, Coleridge, Fr. Schlegel, v. Hardenberg." Nurnberg Dissertation, 1996. 264 ll. In German

**Huh, Bong-Hwa.** "William Blake--eui Poetic Mysticism: William Blake's Songs & Prophetic Books: A Study of His Poetic Mysticism." Kyemyung University (Daegu, South



Korea) Ph.D., 1986. 106 pp.; in Korean, with an English abstract on pp. 102-6. <BBS§>

**Huh, Bong-Hwa.** *William Blake--eui Sinbijueui* [*William Blake's Mysticism*]. (Seoul: Hyungseol, 1986) 124 pp. In Korean

§**Hull, Robert R.** "William Blake and His Poverty." *Thought*, V, 2 (1930), 281-97.

\***Hults, Linda C.** "England: Barry, Stubbs, and Blake." Pp. 358-79. *The Print in the Western World: An Introductory History*. (Madison: University of Wisconsin Press, 1996)

"Both as a poet and as a printmaker, Blake was a curious and grand anomaly" (p. 375).

\***Humphreys, Richard.** "Fierce visionary: Artist and poet William Blake saw the imagination as a divine gift. Richard Humphreys looks at why he made his print of Isaac Newton." *Times Educational Supplement*, 25 February 2000, pp. 12-13.

**Huneker, James G.** "“Mad, Naked Blake’.” Pp. 277-90 of his *Egoists: A Book of Supermen* (London, 1909) **B.** (1924) <BB #1908A-B>. **C.** §“Shocho shugi no senkusha William Blake [William Blake a Forerunner of Symbolism].” Tr. Testuro Watsuji. *Teikoku Bungaku* (February 1911). **D.** Vol. XX, pp. 222-31 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

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Familiar Spirit, who visited and conversed with the Author, in a manner equally new and forcible, shewing the Carnivorous Duties of All Rational Beings and the true End of Philosophy.” *Reflector, a Quarterly Magazine*, Conducted by the Editor of the *Examiner* [Leigh Hunt], I (**October 1810**), 86-99.<sup>923</sup>  
<Bodley> **B.** *Analecta Magazine* [Philadelphia], N.S., IV (**October 1814**), 313-16 (the Blake reference is on p. 315).

The essay has a disjointed, pejorative reference to the Count de Gabalis, Blake and “the abuses of the Cabala – of the Great Secret”, of the Rosicrucians, Zoroaster ....

power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian or Corregio both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure;-  
-but to be out of sight can be as little benefit to mankind as to be out of nature. [P. 88]

The reprint of 1814 has minor changes such as "showing" for "shewing".

For the attack on “Mr. Blake’s Exhibition” by Leigh Hunt’s brother Robert in *The Examiner* (1809), see *BB* and *BR* (2) 282-85.

[**Hunt, Robert.**] “Mr. Blake’s Exhibition.” *Examiner*, **17 September 1809**, pp. 605-6. <*BB*>

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<sup>923</sup> When the essay was reprinted as “The Nightmare” in Leigh Hunt’s *The Seer; or, Common-Places Refreshed*, Part 2 (London: Edward Moxon, **1841**), 44-49, the first three paragraphs including the Blake passage were omitted (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 129).

Reprinted in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 497-98.

*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>

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**T[homas] L. A[shton]**, *Romantic Movement ... Bibliography for 1983* (1984), 83-84

**Raymond Lister**, *Blake*, XIX, 2 (Fall 1985), 80-83 (with another)

*Huntington Library Quarterly*  
Volume LII  
(1989)

*William Blake and His Circle: Papers delivered at a Huntington Symposium* (San Marino: The Huntington Library, 1989) <BBS>

3 **D.W. Dörrbecker**. "The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images", 43-73 <BBS> **B.** "Substantial portions have been adapted and revised" in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995)

4 **Aileen Ward**. "'S<sup>r</sup> Joshua and His Gang': William Blake and the Royal Academy. Pp. 75-95.

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**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 142-43 (on Ward)

**William Blake and His Circle**  
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**\*David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82  
(with 2 others)

**Stephen Leo Carr**, *Eighteenth Century ... Bibliography*,  
NS XV for 1989 (1996), 283-84

**\**Huntington Library Quarterly***  
**Volume LVIII, Numbers 3-4**  
**(1996)**

**"William Blake: Images and Texts"**

**Robert N. Essick**. "Introduction." Pp. 277-80.

**\*Joseph Viscomi**. "The Evolution of *The Marriage of Heaven and Hell*." Pp. 281-344. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A detailed and impressive argument that the production of the *Marriage* "resulted from four or five distinct and recognizably sequential periods of composition, all presumably taking place in 1790" (p. 285), with pl. 21-24 etched first perhaps as an autonomous unit.) (This is the first of a three-part essay; the second is "The Lessons of Swedenborg; or, The Origin of William Blake's *The Marriage of Heaven and Hell*." Pp. 173-212 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner [1998], and the third is "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*" in *Blake in the Nineties*, ed. David Worrall and Steve Clark [1999].)

**\*Anne K. Mellor**. "Sex, Violence, and Slavery: Blake and Wollstonecraft." Pp. 345-70. (*Visions* is directed against Mary Wollstonecraft because she advocated modesty and deplored Free Love.)

**David Bindman.** "Blake's Vision of Slavery Revisited." Pp. 373-82. (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. 413-39. ("In Blake ... the codes are simply too complex and cryptic ... to be cracked by straightforward references to big public categories such as 'evangelical,' 'Christian,' 'rationalist,' and 'abolitionist,' not to mention big late-twentieth-century categories such as 'sexist,' 'racist,' and so on" [p. 438].)

**\*W.J.T. Mitchell.** "Chaosthetics: Blake's Sense of Form." Pp. 441-58. ("Blake's art becomes not just intelligible, then, but also identifiable as truly itself only if we give full play to the problematics of chaos and madness in his work" [p. 458].)

The 48 reproductions include *Visions* (E) "reproduced here and in full color for the first time" (p. 280).

**Huo, Yue-Hong, and Xiao-Hong Li.** "Tian Zhen de Yu Yan Zhong Fan Za Yi Xiang de Yuan Xing Jie Du [An Interpretation of Images in 'Auguries of Innocence']." *Duan Pian Xiao Shuo* [Short Fiction], 13 (2013), 49-50. In Chinese

**Hutchings, Kevin D.** "'Everything That Lives': Anthropocentrism, Ecology, and *The Book of Thel*." *Wordsworth Circle*, XXVIII (1997), 166-77.

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"Blake's poem is acutely concerned with the ways in which nature is inevitably *constructed* in and by social discourse" (p. 167).

§\***Hutchings, Kevin.** "Gender, Environment, and Imperialism in William Blake's *Visions of the Daughters of Albion*." In *Romanticism & Ecology: Colonial Cultures in the British Atlantic World, 1770-1850*. Ed. James C. McKusick. (Montreal and Ithaca [N.Y.]: McGill-Queen's University Press, 2009) Issued as an E-book, Romantic Circles Praxis Series, November 2001

§\***Hutchings, Kevin D[ouglas].** *Imagining Nature: Blake's Environmental Poetics*. (Montreal: Queen's University Press, 2002) xiv, 265 pp.; ISBN: 0772523421

It apparently originated as a McMaster Ph.D. entitled "Imagining Nature: Blake's vision of materiality".

REVIEW

**Jennifer Davis Michael**, *Blake*, XXXVIII (2004), 75-77  
(a "powerful", "impressive book" which "will change forever the way we read Blake's reading of nature")

**Hutchings, Kevin Douglas.** "Imagining Nature: Blake's vision of materiality." *DAI*, LX (2000), 3374-3375A. McMaster Ph.D., 1998.

§**Hutchings, Kevin D.** “Locating the Satanic: Blake’s *Milton* and the Poetics of ‘Self-Examination’.” *European Romantic Review*, VIII, 3 (Summer 1997), 274-97.

§**Hutchings, Kevin.** “Nature, Ideology, and the Prohibition of Pleasure in Blake’s ‘Garden of Love’.” Pp. 187-207 in *Romanticism and Pleasure*. Ed. Thomas H. Schmid and Michelle Faubert. (Basingstoke: Palgrave Macmillan, 2010) Nineteenth-Century Major Lives

§**Hutchings, Kevin.** “Pastoral, Ideology, and Nature in William Blake’s *Visions of the Daughters of Albion*.” *Isle: Interdisciplinary Studies in Literature and Environment*, IX, 1 (2002), 1-24.

\***Hutchings, Kevin.** “William Blake and the Music of the *Songs*.” *Romanticism on the Net*, No. 45 (February 2007), 24 paragraphs plus Appendix

He “examines Blake’s musical practice in relation to the poetry and designs of *Songs*”, which is part of a “multi-media project entitled *Songs of William Blake*, a CD featuring musical interpretations [some audible here] of fourteen poems from *Songs of Innocence and of Experience* ... and a substantial liner-note commentary (from which the current essay is partly derived)”.

\***Hutchings, Kevin D.** “William Blake and ‘The Nature of Infinity’: *Milton*’s Environmental Poetics.” *Nineteenth-Century Contexts*, XXV, 1 (2003), 55-77.

“Blake’s alternative vision of nature, ‘the nature of infinity’”, involved “an expansive, open, completely

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interrelated system of temporal cycles, the multifaceted temporal structure” (p. 71).

§**Hutchinson, Gregory.** “Blake and Unappreciated Vision.” *Eigo Eibungaku Kenkyu* [*Studies in English Language and Literature*], No. 12 (2006), 15-34.

**Hutton, Ronald.** "Interlude: A Pair of Williams." Pp. 183-209 of his *Blood and Mistletoe: The History of the Druids in Britain* (New Haven: Yale University Press, 2009)

The two Williams are Blake and Wordsworth.

**Hytche, E.J.** “On the Function and Nomenclature of the Organ called Wonder.” *Phrenological Journal, and Magazine of Moral Science* [Edinburgh], XVI, 7 (1843), 334-47

So the painter Blake, when he was engaged in painting Satan, fancied that the Evil Spirit sat to him for his portrait, and used to describe his demeanour to visitors as if he were actually present [p. 344.]

**Hytche, E.J.** *Phrenological Journal, and Magazine of Moral Science*, XIX, lxxxvi (January 1846), 14-28 <New York Public Library>

In part about

the painter Blake, whose imagination seemed to revel in the charnel-house, and whose portrait indicates an extraordinary development of ‘Wonder.’ When he painted his celebrated Satan,



he believed that he drew him from life ... [p. 16.]

## I

**Ibata, Hélène.** “William Blake’s Visual Sublime: The ‘Eternal Labours’.” *European Romantic Review*, XXI, 1 (22 February 2010), 29-48.

“A similar conception of the sublime as *process* can be discerned in the *visual* dimension of Blake’s art” (p. 32) – but no visual image is reproduced.

**Ide, Nancy Marie.** “Identifying Semantic Patterns: Time Series and Fourier Analyses.” *Revue Informatique et Statistique dans les Sciences Humaines*, XXIV (1988), 193-200 <BBS>

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**D.W. Dörrbecker,** *Blake*, XXVI, 3 (Winter 1992-93), 96

**Ide, Nancy.** “Meaning and Method: Computer-Assisted Analysis of Blake.” Pp. 123-41 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>

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“Auch der englische Maler Blake, der eine Vorliebe für mystische und dämonische Compositionen hegte, war viele Jahre hindurch von Geistern und Gespenstern umringt.” [P. 394])

The passage appears, with minor changes, in his *Grundriss der Seelenkunde* (Berlin: Chead, Chr. Fried. Enslin, 1838), II, 430.

***Igirisu Romanha Kenkyu:***  
***Shiso/Hito/Sakuhin [Studies of English Romanticism:***  
***Thoughts/Men/Works]***

**(Tokyo: Kirihara Shoten, 1985) <BBS>**

- 1 **Masashi Suzuki.** "William Blake to 'Chikara': Shizen Shukyo o megutte [William Blake and 'Energy': On His View of Natural Religion]." Pp. 55-64. **B.** Reprinted on pp. 143-53 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese

**\*Ijima, Koichi.** *William Blake o omoidasu Shi [Poems to Remember William Blake]*. (Tokyo: Sho Yamada, 1976) 165 pp. <BBS> **B.** §Reprinted in Vol. II of his *Ijima Koichi Shi to Sanbun [Ijimi Koichi, His Poems and Prose]*. (Tokyo: Misuzu Shobo, 2001) ISBN: 46220473 In Japanese

**§Ikegame, Naoko.** "Igirisu Geijutsu Kyoiku Shiso niokeru Dokusosei to Kokyosei: Reynolds, Blake to Romanshugi no Kodomokan [The Originality and Publicness of the Thoughts on Arts Education in Britain: Reynolds, Blake and Views on Children in Romanticism]." Ochanomizu University Ph.D.,

2011

The basis of her book with the same title.

**\*Ikegame, Naoko.** *Igirisu Geijutsu Kyoiku Shiso niokeru Dokusei to Kokyosei: Reynolds, Blake to Romanshugi no Kodomokan* [*The Originality and Publicness of the Thoughts on Arts Education in Britain: Reynolds, Blake and Views on Children in Romanticism*]. (Tokyo: Kazama Shobo, 2014) 220 pp.; ISBN: 9784759920383. In Japanese

Based on her thesis (2011).

REVIEW

**Chikako Ishikawa,** *Bijutsu Kyoiku Kenkyu* [*Studies in Art Education*], No. 20 (2014), 58-64 In Japanese

**Ikegame, Naoko.** “Shotoku kannen wo meguru Blake to Reynolds no shisoteki tairitsu – Byoga ni okeru rinkaku sen no giron kara [Blake’s Thought on the Innate Idea Against Reynolds’ The Outline’ in Drawing and Painting].” *Igirisu Romanha Kenkyu* [*Essays in English Romanticism*], XXIX-XXX (2006), 13-26. In Japanese

§**Ikegame, Naoko.** “William Blake no geijutsu kyoiku ghisō ni kansuru ichi kosatsu: Reinobuzu no Geijutsu ni kansuru koenshu e no kaikikami o chushin ni.” *Ochanomizu Joshi Daigaku Jimbun Kagaku Kiyo*, LIV (2001), 177-86. In Japanese

**Ikeshita, Mikihiro.** “Blake no 'A Song of Liberty' ni kakusarete iru Messeji o yomu: A Reading of a Hidden Message in Blake's 'A Song of Liberty'.” Pp. 131-44 of *Eishi Hyoron: Tokushu--Uesugi Bunsei Kyoju Chugoku Bunkasho*

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*Jusho Kinen: Essays on Poetry: Special Issue, In Honour of Emeritus Professor Bunsei Uesugi, Winner of Chugoku Culture Prize.* (Hiroshima: Chugoku Shikoku Igrisu Romanha Gakkai, 1992) In Japanese <BSJ>

**Ikeshita, Mikihiro.** "*Tengoku to Jigoku no Kekkon Seiritsu eno Keiki* [Occasion for the Formation of *The Marriage of Heaven and Hell*]." *Eishi Hyoron, Chugoku Shikoku Igrisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism*, No. 1 (1984), 15-22. In Japanese <BSJ>

**Ikezawa, Natsuki.** "Shi no Nagusame (25): Blake no Rhythm to Shiso [Comfort in Poetry (25): The Rhythm and Thoughts of Blake]." *Tosho [Book]*, 782 (2014), 30-33. In Japanese

**Ikuta, Kotaro.** "Blake no yobuki no sogu [Blake's Illustrations to *The Book of Job*]." *Atorie [Atelier]*, III, 2 (1926), 40-45. In Japanese

**\*ImageText: Interdisciplinary Comics Studies**  
**Volume III, Number 2 [University of Florida] online**  
**(Winter 2007)**

**Roger Whitson.** "Introduction."

**Arkady Plotnitsky.** "Minute Particulars and Quantum Atoms: The Invisible, the Indivisible, and the Visualizable in William Blake and Niels Bohr."

**\*Nelson Hilton.** "Wordsworth Illustrates Blake ('All light is mute amid the gloom')." (The pictured lake and mountain in

the design to "Holy Thursday" [*Innocence*] may allude to the passage about a "beggar woman" and her children in Wordsworth's *An Evening Walk* [London: Joseph Johnson 1793].)

**Ron Broglio.** "William Blake and the Novel Space of Revolution."

**Esther Leslie.** "Blake's Lines: Seven Digressions Through Time and Space."

**Roger Whiston.** "Panelling Parallax: The Fearful Symmetry of Alan Moore and William Blake."

**Donald Ault.** "Re-Visioning William Blake's *The Four Zoas*." (It originally appeared as an appendix to his *Re-visioning William Blake's THE FOUR ZOAS* [1987].)

**Matthew Richie.** "William Blake: On the Infinite Plane." ("Installation.")

**Roger Whitson.** "Engraving the Void and Sketching Parallel Worlds: An Interview with Bryan Talbot."

**John Coulthart.** "Tygers of Wrath." ("Collage.") (About a 40-minute video for "Tygers of Wrath", a "Blake-themed evening" at Tate Britain, 2 February 2001.)

**Joel Priddy.** "Mr. Blake's Company." ("Comic.")

#### REVIEW

**Jason Whittaker,** *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 735-36

\***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

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Blake's Composite Art", pp. 99-130 of Shoichi Matsushima, Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, and Yuko Takahashi. *Ekkyo suru Geijutsuka –Ima Blake wo Yomu: William Blake: A Border-Crossing Artist – Reading his Works Now*.<sup>924</sup> (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), 203-5. In Japanese

**Imaizumi, Yoko.** "Romanshugi Bungaku no Bunka Kenkyu – Blake no Baai [Cultural Studies in Romantic Literature – in a Case of Blake]." Pp. 131-46 of *Bungaku no Bunka Kenkyu [Cultural Studies in Literature]*. Ed. Kyoichi Kawaguchi.

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<sup>924</sup> Ima-Izumi gives the title as *Reading Blake The Transgressive Artist*.

(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.

**\*Imaizumi, Yoko.** "William Blake no Onnatachi – 'Emaneishon' to 'Onna no Ishi': Emanation and Female Will in William Blake's Poetry." *Bungei Gengo Kenkyu, Bungei Hen, Tsukuba Daigaku Bungei Gengogakuket: Studies in Language and Literature: Literature Institute of Literature and Linguistics, University of Tsukuba*, XXXV (1999), 21-44. In Japanese

**Imaizumi, Yoko.** "William Blake to DVD Kenkyu Shiryo to Sexuality [William Blake, DVD Research Resources and Sexuality]." *Kokusai Nihon Kenkyu [International Studies of Japan]*, I (2009), 23-52. In Japanese

**\*Imamura, Takeshi.** "Johann Heinrich Füssli und William Blake: Ihre Kunst und die Gordon-Aufstände." *Tokyo Rika Daigaku Kiyo (Studies in Liberal Arts and Sciences, Tokyo University of Science)*, No. 45 (2013), 183-93. In German with a Japanese synopsis

**Imamura, Yokiko.** "Vision and language of prophecy in William Blake's poetry, 1783-1794." *DAI*, LIV (1993), 939-4A. Manitoba Ph.D., 1991.

"His style renders his prophetic perception of the world through syntactical and semantic ambiguities, transfiguring

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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, Søren Kierkegaard, G.K. Chesterton, Nicolai Berdyaev.

**\*Ingalls, Zoë.** "The Trianon Press: a 'Triumph of Enthusiasm Over Reason'." *Chronicle of Higher Education*, 17 July 1991, B6-7.

An account of the Blake Trust Archive in Santa Cruz and the Blake Trust facsimiles:

It took about a month to obtain a satisfactory first proof of a single plate. ... it took seven to nine weeks to apply the colors by hand to produce an edition of 400. ... To reproduce Blake's illustrations for Gray's poems ... 18 craftsmen worked continuously for four years.

**§Ingram, Allen.** *The Madhouse of Language: Writing and Reading Madness in the Eighteenth Century*. (London: Routledge, 1992)

Said to include Blake.



**Innes, H.** "Chaucer's Canterbury Pilgrims." *Mirror of Literature, Amusement, and Instruction* [London], XXII, 624 (21 September 1833), 178-79.

A learned historical explanation of the woodcut frontispiece of "The Canterbury Pilgrims and the Tabard Inn, Southwark".

The subjoined Engraving represents the premises, (from an old print,) as they may be supposed to have stood in Chaucer's time: the sign has been replaced by one painted by Blake,<sup>925</sup> representing the pilgrims, and which at present exists. The figures of the pilgrims are from the celebrated print after Stothard.

There were other representations of the Tabard/Talbot Inn showing Blake's sign by Shepherd in 1810, in *Gentleman's Magazine* (1812), *Mirror of Literature* (1826), *Mirror of Literature* (1833), and *London*, ed. Charles Knight (1841).

**Inoue, Masae.** "Sozo to Daraku--*Urizen Dai-I no Sho* Shiron [Creation and Fall--On *The First Book of Urizen*]." *Horaizun, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature (of Waseda University)*], No. 16 (1983), 16-30. In Japanese

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<sup>925</sup> 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.

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**Inoue, Masae**; see also her married name, **Masae Kawatsu**

**§\*Interfaces**  
**Number 30 [Paris]**  
***“Blake Interpestif/Unruly Blake”***  
**Ed. Jean-Marie Fournier and Maurice Géracht**  
**(Spring 2010)**

**Jean-Marie Fournier.** “Presentation.”

**Martin Myrone.** “Blake’s Unruly Art History: The Case of the 1809 Exhibition.” Pp. 7-20.

**Michael Phillips.** “‘printing in the infernal method’.” Pp. 21-34.

**Andrew Lincoln.** “Blake’s Innocence Reconsidered.” Pp. 35-46.

**Pierre-Yves Coudert** [i.e., Coudert]. “Enclosure and Expansion: Blake, Science, and the Body.” Pp. 47-56.

**Laurent Châtel.** “W.B. & W.B.: ‘A Long Story’ – Sublime Congruences between Gray, Beckford and Blake.” Pp. 57-74.

**Christian La Cassagnère.** “The Sublimity of the Tyger.” Pp. 75-84.

**B. Eugene McCarthy.** “Reading Blake: A case for Memorization.” Pp. 85-90.

**Steve Shepherd.** “Songs of Innocence and of Experience: Blake into Rock.” Pp. 91-104.

**Michael Phillips.** “A Note on the facsimile of William Blake’s Songs of Innocence and of Experience.” Pp. 105-10.

**Martin Postle.** “‘Sir Joshua and his Gang’: Blake, Reynolds, and the Royal Academy.” Pp. 111 ff.

Only 150 copies of the issue were printed, each with an

impression from Michael Phillips's facsimiles [2009] of Blake's copperplates of *Songs* pl. 1, 3-4, 8, 12, 18-19, 24, 27, 29-30, 33, 37-38, 42, 46.

*The International Blake Conference "Blake in the Orient": Programme* [29-30 November 2003] Organized by **Masashi Suzuki** and **Steve Clark**. (Kyoto: The Blake Conference Committee, 2003) 4°, 46 pp.; no ISBN

**Masashi Suzuki** and **Steve Clark**, "Preface." P. 1 "The broad aim of the International Blake Conference is to bring attention to both the longevity and complexity of Blake's reception in Japan and elsewhere in the East."

The contents are proposals<sup>926</sup> for papers, all save the "Plenary" papers of Worrall and Schaeffer being 20 minutes long. Twenty-three of the essays were printed in *The Reception of Blake in the Orient*, ed. Steve Clark and Masashi Suzuki (2006). The 2003 proposals were:

**David Worrall**. "*The Book of Thel* and The Swedenborg Project for an African Colony [Thel in Africa: Swedenborgians and the Idea of the Orient]." P. 8. "*The Book of Thel* is Blake's pondering on the possibility, particularly in its inclusion of women in a passive role, for the success of such a colony." Printed as "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject" (2006), pp. 17-28.

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<sup>926</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 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.

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**Elinor Schaffer.** "The Reception of the British [English] Romantics over the Waters." P. 9. See her "Afterword" (2006), pp. 301-2.

**Ching-erh Chang.** "Blake in Taiwan." P. 12. Printed as "William Blake in Taiwan" (2006), pp. 272-77.

**Tristanne Connolly.** "Blake and Wilkins' Translation of the *Bhagavad-Gita*." P. 13. Printed as "'The Authority of the Ancients': Blake and Wilkins' Translation of the *Bhagvat-Geeta*" (2006), pp. 145-58.

**Keri Davies.** "Rebekah Bliss: Collector of William Blake and Oriental Books." P. 14. Printed in 2006, pp. 38-62.

**Sybylle Erle.** "William Blake and the Representation of Race in Late Eighteenth-Century England [Popular Culture]." P. 15. Printed as "Representing Race: The Meaning of Colour and Line in William Blake's 1790s Bodies" (2006), pp. 87-103.

**David Fuller.** "Madness as 'Other': Blake and the Sanity of Dissidence [Madness as 'Other']." P. 16. Printed as "'Mad as a refuge from unbelief': Blake and the Sanity of Dissidence", in *Madness and Creativity in Literature and Culture*, ed. Corinne Saunders and Jane Macnaughton (2006), 121-43.

**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. 216-33.

**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. 104-20.

**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. 121-33.

**Hatsuko Niimi.** “Self-Annihilation in *Milton*.” P. 27. Printed as by Hatsuko Niimi in the 2006 volume, pp. 172-80 and in pp. 172-80 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

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Map of (Mis)reading: William Blake and Yanagi Muneyoshi in early-twentieth-century Japan” (2006), pp. 181-94.

**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. 260-71.

**John William Phillips.** “Blake’s Question (from the Orient).” P. 31. Printed in the 2006 volume, pp. 288-300.

**Lalitha [Lalitha] Ramamurthi.** “The Nature of Evil and Mysticism in Blake in the Framework of Hinduism.” P. 32. Not printed in the 2006 volume.

**Kozo Shioe.** “Blake and Young Painters of the Kyoto School.” P. 33. Not printed in the 2006 volume.

**Mei-Ying Sung.** “Blake and the ‘Chinamen’ [The Printing Techniques of Blake and Chinese Genre Prints and Book Illustrations].” P. 34. Printed in 2006, pp. 63-76.

**Ruriko Suzuki.** “A Spiritual Twin of Blake in Japan: Miyazawa Kenji.” P. 35. Not printed in the 2006 volume.

**Jeremy Tambling.** “Blake’s *Night Thoughts*.” P. 36. Printed as “Blake’s Night: Tanizaki’s Shadows” (2006), 237-45.

**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. 212-15.

**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. 246-59.

**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. 161-71.

**Jason Whittaker.** “‘Walking thro’ Eternity’: Blake’s Psychogeography and Other Pedestrian Practices.” P. 44. Printed (2006), pp. 279-87.

**Eric K.W. Yu.** “Blake as a Prophet Against Empire: Erdman’s Interpretive Legacy Reexamined.” P. 45. Not printed in the 2006 volume.

For the Conference exhibition, see 27 November-27 December 2003 in Part IV: Catalogues.

**\*Ironsides, A.** “The Tate Gallery: Wartime Acquisitions.” *Burlington Magazine*, LXXVIII, 455 (February 1941), 52-55, 57.

About the Blake collections of W. Graham Robertson and Miss A.E. Carthew.

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**Irwin, David.** "William Blake and His Circle." In his *English Neoclassical Art*. (London: Faber and Faber, 1966) <BB #1920 lists it under Ironside>

**Ishizuka, Hisao.** "Enlightening the Fibre-Woven Body: William Blake and Eighteenth-Century Fibre Medicine." *Literature and Medicine*, XXV, 1 (Spring 2006), 75-92.

A very original and rewarding essay. "Blake's idea of the 'fibres of love' derives partly from a spiritual strand embedded in [Enlightenment] fibre medicine ... and partly from a spiritualized trend of Swedenborg's idea of a divine organ."

Blake, in appropriating and enlightening the fibre's three representative functions of weaving, mediating, and spiritualizing, and in grounding his visionary work with images of the fibre and the fibre-woven body, was working through a set of intellectual and metaphorical cruxes that originated in fibre medicine. He therefore may be called the last progeny, not the radical opponent, of Enlightenment fibre medicine [pp. 87, 88.]

**Ishizuka, Hisao.** "Sexual/Textual Oothoon: Blake and the Question of History." *Teikyo Daigaku Bungakubu Kiyo, Eigo Eibungaku Gaikokugo Gaikokubungaku: Bulletin of English Literature Department, Teikyo University*, XXIII (1992) 181-95. 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), 245-63.

An impressive argument that Thel suffers from "chlorosis" or "green sickness", characterised by paleness and suppression of the menses, which, according to an authority of 1794 "indisputably arises from stifling or suppressing the calls of nature [i.e., sexual intercourse] at its vernal season" or puberty; it is found, according to another authority of 1795, "in boarding-schools in particular" where girls were taught modesty and the suppression of sexual desire; "Thel's refusal to enter into the [sexual] cycle is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative ..." (pp. 256, 259, 262).

§**Ishizuka, Hisao.** "Untying the Web of Urizen: William Blake, Nervous Medicine, and the Culture of Feeling." Chapter 7 of *Liberating Medicine, 1720-1825*. Ed. Tristanne Connolly and Steve Clarke. (London and Brookfield [Vermont]: Pickering and Chatto, 2009) Enlightenment World No. 10

**Ishizuka, Hisao.** "'Why Wilt Thou Create a Female Will?' Blake's Idea of 'Female Will' and the Cultural Sensibility." *Studies in English Literature* [Japan], No. 46 (2005), 1-18.

**Ishizuka, Hisao.** "William Blake and eighteenth-century medicine." *DAI*, LX (1999), 523A. Essex Ph.D., xxi, 326 ll.

Especially about fibre.

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**Isobe, Naoki.** “*William Blake shoshi ni miru mingei undo no yoran ki – sono sotei ni okeru keishiki to isho* [*William Blake Bibliography as Incunabula of the Mingei Movement: the Form and Design of Binding*].” *Tama Bijutsu Daigaku Kiyo* [*Tama Art University Bulletin*], XXII (2007), 123-33. In Japanese

The 19 plates concern Soetsu Yanagi, not Blake.

**\*Ito, Komao.** “William Blake.” *Nihon Iji Shinpo: Japan Medical Journal*, No. 2681 (1975), 63-67. In Japanese <BSJ>

**Ivimy MSS**

The Linnell family archive, called Ivimy MSS in *BB*, *BBS*, *BR*, and *BR* (2), was sold by Joan Linnell Ivimy Burton to the Fitzwilliam Museum (Cambridge University), which catalogued them on line with extensive quotations and reproductions and exhibited them as the John Linnell Archive on 17 July-4 November 2001 (see Linnell Part II below).

**Iwasaki, Toyotaro.** “Igirisu Romanha no Shi to Kaiga ni okeru Shizen – Blake, Wordsworth, Turner to [and] Constable: Nature in English Romantic Poetry and Picture.” *Jinbun Kenkyu, Kanagawa Daigaku Jinbun Gakkai: Studies in Humanities, The Society of Humanities at Kanagawa University*, No. 136 (1999), 1-28. In Japanese

§**Iwasaki, Toyotaro.** *Roman Shugi no shi to kaiga* [*The Poetry and Paintings of Romanticism*] – Blake, Wordsworth, Turner and Constable. (Tokyo: Eichosha, 2002) 224 pp.; ISBN: 4268003657 In Japanese

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**Mamiko Katayama**, *Igirisu Roman-ha Kenkyu: Essays in English Romanticism*, XXVII (2003), 104-8, in Japanese

**Noriko Kawasaki**, *Eibungaku Kenkyu: Studies in English Literature*, LXXXI (2005), 213-18, in Japanese

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**\*Jackson, H.J.** *Those Who Write for Immortality: Romantic Reputations and the Dream of Lasting Fame* (New Haven & London: Yale University Press, 2015)

Chapter 5, "Reading the Unread" (pp. 167-216) is divided into "Blake's Obscurity" (pp. 168-74, 259-60), "Gilchrist's Biography" (pp. 174-83, 260-1), "Blake's Fame" (pp. 183-89, 261-62, stressing Bronowski), "John Clare" (pp. 189-96) and "Clare's Afterlife" (pp. 196-204), and "Robert Bloomfield" (pp. 204-16).

REVIEW

**\*Richard Holmes**, "The Greatness of William Blake", *New York Review of Books* (14 Nov 2015) (with 2 others) (a frequently accurate review concluding that Heather Jackson's book is "fine")

**\*Jackson, H.J.** "William Blake." Pp. 153-70 of her *Romantic Readers: The Evidence of Marginalia*. (New Haven and London: Yale University Press, 2005)

She remarks on "the sensational consequences when ... Blake ... was let loose on books", but she concludes that

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In the context of reading practices of the period, Blake is hardly eccentric at all: he talked back to his books, and, like certain other readers, he took steps to disseminate his opinions in a form of manuscript publication [pp. 157, 170].

**Jackson, Kevin.** "A William Blake Alphabet." Chapter 1 (pp. 1-24) of his *Letters of Introduction: An A-Z of Cultural Heroes and Legends*. (Manchester: Caranet Press, 2004)

**Jackson, M.W.** "Blake's Appropriation of the Newtonian 'Moment'." *Notes and Queries*, CCXLIX (NS LI) (2004), 134-36.

"Blake dismantles the mechanical stasis of the Newtonian cosmology by focusing on Newton's mathematical definition of the 'moment' as measurable time" (p. 135).

**Jackson, Marni.** "O Rose thou art chic: A William Blake Web site prompts thoughts about the relationship between words and pictures." *Globe and Mail* [Toronto], 10 February 2001, p. D18.

**Jackson, Noel.** "Pulses, Periods and the Poet's Work: The Case of Blake." Pp. 91-99 of Chapter 2 (pp. 64-99): "The 'sense of history' and the history of the senses: periodizing perception in Wordsworth and Blake." In his *Science and Sensation in Romantic Poetry*. (Cambridge: University Press, 2008)

Jackson "can do little more than gesture towards Blake's ... critique of the 'senses five'" (p. 92).

§**Jackson, Noel.** "The 'Sense of History and the History of the Senses': Periodizing Perception in Wordsworth and Blake." Part 2 of his *Science and Sensation in Romantic Poetry*. (Cambridge and N.Y.: Cambridge University Press, 2008) *Cambridge Studies in Romanticism*, 73 **B.** (2011)

\***Jackson, Timothy P.** "Is Isaac Kierkegaard's Neighbor? *Fear and Trembling* in Light of William Blake and *Works of Love*." *Annual of the Society of Christian Ethics*, XVII (1997), 97-119.

A comparison of Johannis de Silentio, *Fear and Trembling*, Blake, and Kierkegaard's *Works of Love*. The Blake section is "Poeticizing Mercy: Blake on the Command as Primordial Religion" (pp. 101-12).

**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), 256-58

§**C.C. Barfoot,** *English Studies*, LX (1979), 770-71 (with 2 others)

§**Anon.,** *Johnsonian Newsletter*, XXXIX (1979), 22-23

§**Joseph A. Wittreich, Jr,** *Modern Language Quarterly*, XL (1979), 312-17

§**Jacques Blondel,** *Etudes anglaises*, XXXIII (1980), 215, in French

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§**P.M.S. Dawson**, *Review of English Studies*, NS XXXI (1980), 112-13

§**William Edinger**, *Modern Philology*, LXXVIII, 2 (November 1980), 189-91

**Hoyt Trowbridge**, *Blake*, XIV, 3 (Winter 1980-81), 143-45

§**Stuart Tave**, *Yearbook of English Studies*, (1981), 290-93

§**Leslie Tannenbaum**, *Eighteenth-Century Studies*, XV (1982), 463-67

**Jackson-Stops, and Staff**. "Cottage for sale Felpham West Sussex PO227EB" Online July 2013.

"Formerly the home of William Blake", "most picturesque"; "Guide Price of £650,000".

**Jacobs, Jack William**. "William Blake's performative prophecy." *DAI*, LX (2000), 2504A. Auburn Ph.D., 1999. 443 ll.

**Jacobsen, Frederich Johann**. *Briefe an eine deutsche Eldfrau, über die neuesten englischen Dichter, herausgegeben mit übersetzten Auszüge* ... (Altona: J.P. Hammerich, 1820), 576. In German

He writes of Robert Blair, *The Grave*:

Ich habe davon eine grosse Quart-Ausgabe vor mir,  
die 1813 bei *Ackermann* zu dem Preise von Lstrl.  
10 12s. herauskam. Sie enthält zwölf schöne

Kupfer, nach der Zeichnung von *William Blake*  
gestochen von. L. Chiavonetti [sic].

**Jacobson, Dan.** "Don't do it." *Listener*, 13 February 1969.

Jacob Bronowski's television programme on William Blake "struck me as a compendium of How Not To Do It".

**Jacobson, Howard.** "Blake's Doors of Perception." *Notes and Queries*, CCXLVII [NS XLIX] (2002), 454-55.

Precedents for doors or windows of perception particularly in Lucretius, II, 360 ( "the mind looks out through the eyes as if through open doors"), and Cicero.

**Jakobson, Roman.** "On the Verbal Art of William Blake and Other Poet-Painters." *Linguistic Inquiry*, I (1970), 3-23. ...  
<BB, BBS> C. §*Selected Writings III: Poetry of Grammar and Grammar of Poetry*. Ed. Stephen Rudy. (The Hague: Mouton, 1981), 322-24. D. (1983) <BBS> E. (1987) <BBS> F. (Berlin and Boston: De Gruyter Mouton, 2010). Pp. 322-46

**James, David E.** "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." *Studies in Romanticism*, XVIII (1979) <BBS> B. Reprinted in "abbreviated" form in *William Blake*, ed. David Punter (1996), pp. 54-70.

**James, David E.** "Blake's *Laocoön*: A Degree Zero of Literary Production." *PMLA*, CXCVIII (1983), 226-36. B. §Chapter 2 (pp. 25-47) of his *Power Misses: Essays Across (Un)Popular Culture*. (London and N.Y.: Verso, 1996)

**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), 475-77

§**Stephen Pritchard**, *Notes and Queries*, XXVII (1980), 551-52

**James, G. Ingli.** "William Blake and Feminist Theology: Some Observations on the Affinities." *Feminist Theology*, No. 11 (January 1996), 72-85.

Chiefly concerned with "how much there is in Blake which particularly resonates with feminist theology, both ... Christian and post-Christian", "even if he was an mcp" (pp. 73, 85).

**[Jame]S., [Henr]Y.** "William Blake's Poems." *Spirit of the Age*, I (25 August 1849), 113-14 <BB> **B.** §*National Anti-Slavery Standard*, IX, 15 (6 September 1849), 60.

§**James, Jerry**, "UCSC acquires Collection of Poet's Works." *Sentinel* [Santa Cruz], 1 May 1983.

About the acquisition by the library of the University of California at Santa Cruz of the "entire archive of the Trianon Press", about half of them works by Blake.

**James, Joan E., and G. 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>

REVIEWS

§**C. Ryder Smith**, *London Quarterly & Holborn Review*, CLXXXI (1956), 239

§**A.R.**, *Review of Metaphysics*, X, 2 (1956), 363

§**James, Nicholas Philip**. "William Blake." In his *Eduardo Paolozzi: Newton Figures*. (London: Cv Publications, 2005) Cv Visual Arts Research

A recorded conversation (1990) with Paolozzi (1924-2005).

**Jameson, Mrs. [Anna Brownell]**. *Sacred and Legendary Art*. [2 vols.] (London, 1848) **B.** Second Edition. (London, 1850) **C.** Third Edition. (London, 1857) ... **E.** Fifth Edition. (London, 1866) <BB #1951A-C, E> **F.** §Sixth Edition. (London: Longman, Green, and Co., 1870) ...

The Blake reference is admiring but unimportant.

REVIEW

**Anon.**, "The Poetry of Sacred and Legendary Art", *Blackwood's Edinburgh Magazine*, LXV (February 1849), 149 (an admiring reference to Blake) <BB #1107>

**Jang, Eun-Myung**. "William Blake--eui Si-e Natanan Sikong-eui Segye-wa Yungwon: The Spatio-temporal World and Eternity in William Blake's Major Prophecies."

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YOUNG NAM University [Kyungbook, South Korea] Ph.D., 1987. 120 pp.; in Korean, with an English abstract on pp. 112-14

**Jang, Eun-Myung.** *William Blake--eui Yeunsi Yeonku* [*A Study of William Blake's Prophetic Poems*]. (Seoul: Hyungseol, 1988) 150 pp. In Korean

§**Janssens, Uta Eva Maria.** “Blake, Pope and Voltaire, or the art of imitation.” *Studies in Voltaire and the Eighteenth Century*, X (2001), 171-86.

In his portraits of Pope and Voltaire, Blake alludes to Pope’s “Elegy to the Memory of an Unfortunate Lady” and Voltaire’s “Vers sur la mort de Mlle Lecouvreur, fameuse actrice” based on Pope’s poem (p. 147).

§**Januszczak, Waldemar.** “William Blake.” In *Techniques of the World’s Great Painters*. Ed. Waldemar Januszczak. (Secaucus [New Jersey]: Chartwell Books, 1980)

**Japan Association of English Romanticism.** *Voyages of Conception: Essays in English Romanticism*. Japan Association of English Romanticism. (2005)

2 **Hiroko Nakamura.** “Blake’s Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism.” Pp. 73-85. It was given at *The International Blake Conference: “Blake in the Orient”* (2003) and printed in Japanese in “Yanagi Muneyoshi – Blake no eikyo to Bukyo eno rekitei [Yanagi Muneyoshi – The Influence of Blake and the Progress to Buddhism].” *Fukuoka Daigaku Kenkyu*

*bu Ronshu A Jimbun Kagaku hen [Bulletin of the Central Research Institute, Fukuoka University, Series A, Humanities]*, VI (2006), 53-68.

§**Jarvis, Simon.** “Blake’s Spiritual Body.” Pp. 13-32 of *The Meaning of “Life” in Romantic Poetry and Poetics*. Ed. Ross Wilson. (Abingdon and N.Y.: Routledge, 2008) Routledge Studies in Romanticism

§**Jasper, David.** “Desert Theology and Total Presence: The Poets William Blake and Yves Bonnefoy Meet Hegel and Tom Altizer.” Chapter 10 (pp. 142-59) of his *The Sacred Desert: Religion, Literature, Art, and Culture*. (Oxford: Blackwell, 2004)

§**Jastrzębski, Bartosz.** *Poezja Przeciw Filozofii: Idea Wyobraźni i Krytyka Rozumu w Poezji Filozoficznej William Blake’a*. Tr. (Wrocław: Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej Edukacji Twp, 2006) 271 pp.; ISBN: 83894518376 In Polish

A Uniwersytet Wrocławski Ph.D., 2005.

§**Jaynes, Julian.** “The Ghost of a Flea: Visions of William Blake: Voices of the Mind.” Part II of *Reflections on the Dawn of Consciousness: Julian Jaynes’s Bicameral Mind Theory Revisited*. Ed. Marcel Kuijsten. (Henderson [Nevada]: Julian Jaynes Society, 2006)

**Jefferson, Margo.** “Fearful Symmetry.” *New York Times Book Review*, 13 May 2001, p. 31.

General reflections on Blake.

**William Blake and His Circle**  
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**Jenkins, Herbert**, *William Blake* (1925) <BB> **B.** (1974) **C.** (1976) **D.** (1976) <BBS 526 B-D) **E.** (1979) <Not in BB, BBS, or Blake> Published by 2009 as an E-book.

§**Jenkins-Handy, David**. "Visual Culture and Visionary Satire: The Bodies Politic of William Blake." Birmingham Ph.D., 2004 391 pp.

**Jennings, Luke**. "Beyond Ballets Russes; Blake Dyptich." *Observer* [London], 25 March 2012.

The Fleur Darkins Ensemble ballet called "Blake Diptych" is inspired by Blake's *Songs of Innocence and of Experience*.

**Jesse, Jennifer**. "The binding of Urizen: The role of reason in William Blake's religious thought." *DAI*, LVIII (1998), 2668A. Chicago Ph.D., 1997. 288 pp.

The thesis gives "a wide-angled view of where Blake stands", concluding that "Blake is neither anti-rational nor antinomian in his religious thought".

**\*Jesse, Jennifer G.** *William Blake's Religious Vision: There's a Methodism in His Madness*. (Lanham [Maryland], Boulder, N.Y., Toronto, "Plymouth, UK": Lexington Books, 2013) 4<sup>o</sup>, xiv, 297 pp.; ISBN: 9780739177907

A serious, methodical book; an "educated guess about the religious insights expressed in Blake's [literary] works" (p. 7), an attempt "to contextualize Blake's works theologically"

(p. 99). She is concerned particularly with the audiences Blake addresses.

§**Jessen, Elizabeth Engell.** *Bibelske motiver hos William Blake* (Anis, 2009) In Danish?

§**Jessen, Elizabeth Engell.** "Conversion as Narrative, Visual, and Stylistic Mode in William Blake's Works." Oxford D.Phil, 2013.

**Jiang, Hai-Ying.** "Kuai Huo de Meng Chong--Dui Wei Lian Bu Lai Ke 'Meng Chong' Yi Shi de Hu Wen Xing Jie Du [The Happy Fly: An Intertextual Approach to William Blake's Poem 'The Fly']." *Fu Jian Lun Tan* (She Hui Jiao Yu Ban) [*Fujian Tribune* (Social Sciences and Education Edition)], No. 12 (2009), 36-37. In Chinese

**Jiang, Jian-Jun.** "Wei Lian Bu Lai Ke de Zong Jiao Xiang Xiang Li [The Religious Imagination of William Blake]." *Wen Xue Jie* [*Field of Literatures*], 3 (2012), 124-25. In Chinese  
An analysis in terms of falling and being saved.

**Jiang, Xian-Jing.** "Lun Wei Lian Bu Lai Ke de Shen Hua Ti Xi [On the Mythological System of William Blake]." *Wen Yi Yan Jiu* [*Literature and Art Studies*], No. 9 (2011), 45-52. In Chinese

An interpretation of Blake's myth in his poems, arguing that "Blake lauds the supreme power of human imagination at the expense of enlightenment and reason as well as of orthodox religion" and that his notion of mythology "reflects the revolutionary trends of his time".

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**Jilina, Brigita Karlovna;** see **Shilinya, Brigita Karlovna**

**Jin, Yan.** “Lun Bu Lai Ke Shi zhong de Yi Xiang [On the Imagery in Blake’s Poems].” *Nan Jing Guang Bo Dian Shi Da Xue Xue Bao* [*Journal of Nanjing Radio and TV University*], XLVIII, 3 (2007), 52-54. In Chinese  
A general comment on Blake and his poems.

**Jing, An-Da.** “Bu Lai Ke Feng Fu Xian Li de Lai Yuan Ji Te Djan [The Origin and Characteristics of Blake’s Imagination].” *Wen Jiao Zi Liao* [*Culture and Education Documents*], No. 11 (2009), 15-16. In Chinese  
A comment on the origin and character of Blake's power of imagination.

§**Jobert, Barthélémy.** "William Blake et la question du monotype." *Nouvelles de l'Estampe* ([n.d.]). In French

§**Johansen, Ib.** “The Politics of Eros: William Blake and the History of Sexuality at the End of the Eighteenth Century.” *Zeszyty Naukowe Uniwersytetu Jagiello\_skiego* (1990), 65-74.

§**Johansen, Ib.** "William Blake and the Gothic Sublime." Pp. 176-91 of *Romanticism in Theory*. Ed. Lis Møller and Marie-Therese Svane. (Aarhus, Denmark: Aarhus University Press, 2001) ISBN: 8772887869

§**Johanson, Paula.** “William Blake (1757-1827).” In her

*Early British Poetry: "Words that Burn".* (Berkeley Heights [New Jersey]: Enslow Publishers, 2009) Poetry Rocks  
Short biographies for a juvenile audience.

**John, Brian.** *Supreme Fictions: Studies in the Work of William Blake, Thomas Carlyle, W.B. Yeats, and D. H. Lawrence* (1974) <BB #B1960>

REVIEWS

**David Wagenknecht,** *Blake Newsletter*, IX, 2 (Fall 1975), 55

§**Thomas Frosch,** *Philological Quarterly*, LIV (1976)

§**Dennis Donoghue,** *Modern Language Review*, LXXII, 1 (January 1977), 155-56

§**M.P. Scofield,** *Review of English Studies*, XXVIII, 109 (February 1977), 108-10

**John, Donald.** "Romantic Regeneration: Blake, Creation, and the Constitutive Imagination." *Temenos Academy Review*, No. 9 (2006), 189-206.

**John, Donald.** "[']They became what they beheld[']: theodicy and regeneration in Milton, [William] Law, and Blake." Pp. 86-100, 235-40 in *Radicalism in British Literary Culture 1650-1830*. Ed. Timothy Morton and Nigel Smith. (Cambridge and N.Y.: Cambridge University Press, 2002)

§**\*John, Donald.** "William Blake and the Dionysus Andreas Illuminations to the 'Law' Edition of Boehme." *Temenos Academy Review*, No. 12 (2009), 159-80.

**William Blake and His Circle**  
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**Johnson, Charles.** "William Blake and his Circle." *History of British Art*. (London, 1932) <BB> **B.** §In his *English Painting from the Seventh Century to the Present Day*. (London: G. Bell and Sons, 1934)

§**Johnson, Kurt A.** "Sir William Jones and Representations of Hinduism in British Poetry, 1784-1812." York [England] Ph.D., 2010.

The poets dealt with are Jones, Blake, Shelley, and Southey.

\***Johnson, Mary Lynn.** "Human Consciousness and the Divine Image in Blake's watercolour Designs for the Bible: Genesis Through Psalms." Chapter 2 (pp. 20-43) of *The Caste of Consciousness: Concepts of the Mind in British and American Romanticism*. Ed. Beverly Taylor and Robert Bain. Afterword by M.H. Abrams. (N.Y., Westport [Connecticut], and London: Greenwood Press, 1987) Contributions to the Study of World Literature, Number 24

Blake's Bible designs "form a lively critical commentary on the scriptures" (p. 37).

REVIEW

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90),  
134

§**Johnson, Rossiter.** "William Blake." Pp. 20-23 of *Little Classics: Authors*. (Boston: Houghton, Mifflin and Company, 1875) Vol. XVI <Michigan>



§**Johnston, Kenneth R.** "Blake's *America*, the Prophecy that Failed: William Blake (1757-1827)." Chapter 18 (pp. 307-22) of his *Unusual Suspects: Pitt's Reign of Alarm and the Lost Generation of the 1790s*. (Oxford: Oxford University Press, 2013)

\***Jones, John H.** *Blake on Language, Power, and Self-Annihilation* (N.Y.: Palgrave Macmillan, 2010) 22 cm., xiii, 235 pp.; ISBN: 9780230622357

"Whereas *Milton* concerns itself with the annihilation of authorial Selfhood, *Jerusalem* ... [focuses] on the self-annihilation of the reader" (p. 175).

Portions of the "Introduction" (pp. 11-20), "*The Marriage of Heaven and Hell*: Dialogue and 'Imposition'" (Chapter 2, pp. 59-95), "*The [First] Book of Urizen*: The Problem of Authorial Selfhood" (Chapter 3, pp. 97-133), "*Milton*: The Annihilation of Authorial Selfhood" (Chapter 4, pp. 135-73), and "*Jerusalem*: The Reader and Self-Annihilation", (Chapter 5, pp. 175-211) are revised from his "'Self-Annihilation' and Dialogue in Blake's Creative Process: *Urizen, Milton, Jerusalem*", *Modern Language Studies*, XXIV, 2 (1994), 3-10. Chapter 3 is revised from his "Printed Performance and Reading The Book[s] of Urizen: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture", *Colby Quarterly*, XXXV (1999), 73-89.

#### REVIEW

**Jason Whittaker**, *Year's Work in English Studies*, XCI,  
1 (2012), 672-73

**William Blake and His Circle**  
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**\*Jones, John H.** "Printed Performances and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture." *Colby Quarterly*, XXXV (1999), 73-89.

"*Urizen* can be seen not only as a critique of the 'standard' presentation of the Bible ... but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text" (p. 74).

"A revised version" appeared as Chapter 3, "*The [First] Book of Urizen* The Problem of Authorial Selfhood", pp. 97-133 in his *Blake on Language, Power, and Self-Annihilation* (2010).

**Jones, John H.** "'Self-Annihilation' and Dialogue in Blake's Creative Process: *Urizen, Milton, Jerusalem*." *Modern Language Studies*, XXIV, 2 (Spring 1994), 3-10.

"Through self-annihilation, Blake attempts to undo the oppression of monologism" (p. 9).

Revised portions appeared in the "Introduction" (pp. 3-20), Chapter 3 ("*The [First] Book of Urizen*: The Problem of Authorial Selfhood", pp. 97-133), Chapter 4 ("*Milton*: The Annihilation of Authorial Selfhood", pp. 135-73), and Chapter 5 ("*Jerusalem*: The Reader and Self-Annihilation", pp. 175-213) of his *Blake on Language, Power, and Self-Annihilation* (2010).

**Jones, John H.** "William Blake's dialogic poetics: 'Inspired' discourse and the annihilation of authorial selfhood." *DAI*, LVI (1995), 1793A. Fordham Ph.D., 1995.

He "examines Blake's attack on the monologic discourses of the enlightenment".

**\*Jones, Jonathan.** "Blake's heaven: Only one British artist would make it on to a list of the world's all-time greatest." *Guardian* [London], 25 April 2005, online only.

**\*Jones, Jonathan.** "Monstrous Minds: William Blake's The Ghost of a Flea." *Guardian* [London], 25 September 2012.

**§Jones, Raymond E.** "'Different Moments in the One Cycle': Alchemical and Blakean Symbolism in Michael Bedard's *Redwork*." *Children's Literature Association Quarterly*, XX, 1 (Spring 1995), 3-8.

**Jones, Robert Neville, Jr.** "'Most holy forms of thought': English Romantic Mythology and sacrificial crises." *DAI*, LXI (2000), 1852A. California (Riverside) Ph.D., 2000. 330 pp.  
Deals with Blake.

**Jones, Steve.** "View from the lab: Science's debt to William Blake." *Telegraph* [London], 27 November 2007, online

An essay "on the debt software pirates and bio-chemists owe to William Blake's genius" in "reverse engineering" – scarcely related to Blake.

**Joosten, Julie.** "'Minute particulars' and the visionary labor of words." *European Romantic Review*, XIX, 2 (April 2008), 113-18

About *Jerusalem*.

**William Blake and His Circle**  
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§**Jordis, Christine.** "Vision prophétique de William Blake." *Études*, Tome 420 (April 2014), 77-86 In French

\***Jordis, Christine.** *William Blake ou l'infini.* (Paris: Éditions Albin Michel, 2014) 20.5 x 14.0 cm, 287 pp; ISBN: 9782226254672 In French

Described on the back cover as an "essai biographique passionné et passionnant".

REVIEW

\***Paul Bennett,** "Le graveur William Blake: l'imagination au service de livre", *Le Devoir* [Montréal], **24 May 2014** In French

**Jose, Chiramel P.** "Blake Decoding *The Book of Job*." *Aligarh Journal of English Studies*, XIX, 2 (1997), 1-24.

"The present study confines itself to ... a close analysis of all the ... plates ... [and] of how far and exactly Blake followed the Sacred Text" (p. 3).

**Jose, Chiramel P.** "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies*, XVII (1999), 29-47.

Because "Blake wanted to communicate through the media of all the arts in a composite manner ... [he] may not be and probably cannot be hedged by the *ut pictura poesis* tradition or the *ut musica poesis* tradition or any other tradition" (p. 45).

§**Jose, Fr. C.P.** "William Blake's Interpretation of the Bible through his Poems & Paintings." University of Calicut [India] Ph.D., 1991.

§**Joseph, T., and S. Francis**, ed. *William Blake: A Critical Study*. (New Delhi: Anmol Publications, 2005) Encyclopaedia of World Great Poets Series 8°, 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), 725-54.]

**William Richey.** "'One Must Be Master': Patronage in Blake's 'Vala'." [Reprinted from *Studies in English Literature*, XXXIII, 4 (Autumn 1993), 705-24.]

**John B. Pierce.** "Rewriting Milton: Orality and Writing in Blake's *Milton*." [Reprinted from *Studies in Romanticism*, XXXIX, 3 (2000), 449-70.]

**Paul Miner.** "Blake's London: Times and Spaces." [Reprinted from *Studies in Romanticism*, XLII, 2 (Autumn 2002), 279-316.]

**James Mulvihill.** "'The History of All Times and Places': William Blake and Historical Representation in America and 'Europe.'" [Reprinted from *Cleo*, XXIX, 4 (Summer 2000), 373-94.]

**Steven Vine.** "Blake's Material Sublime." [Reprinted from *Studies in Romanticism*, XLI, 2 (Summer 2000), 237-58.]

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**Edward Thompson.** “Anti-Hegemony: The Legacy of William Blake.” [Reprinted from E.P. Thompson, *Witness Against the Beast* (1993), 106-14.]

The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted.

**\*Joshua, Essaka.** “May Day in the City: William Blake.” Chapter 4 (pp. 89-113) of *The Romantics and the May Day Tradition*. (Aldershot and Burlington [Vermont]: Ashgate, 2007)

“Blake’s May Day” is on pp. 98-113. “Blake does not draw on the accounts and pictures of the London May Day” (p. 111).

**§Jossua, Jean-Pierre.** *Pour une histoire religieuse de l'expérience littéraire*. Vol. II: *La Poésie moderne*. (Paris: Beauchesne, 1990) In French

Said to be about Blake.

**§Jost, Sarah.** *Zeitkritik in William Blakes “Songs of Innocence And of Experience”* (Grn Verlag, 2009) 21 cm; ISBN: 9783640421497 In German

**§Journal of Religious Ethics**  
**Volume XXXVII, Number 1**  
**(March 2009)**

**Focus on William Blake**

**D.M. Yeager.** “Of Eagles, Crows, Lions and Oxen: Blake and the Disruption of Ethics.” Pp. 1-31.

**Thomas J. J. Altizer.** "The Revolutionary Vision of William Blake." Pp. 33-38.

**Steven P. Hopkins.** "'I Walk Weeping, in Pangs of a Mothers Torment for Her Children': Women's Laments in the Poetry and Prophecies of William Blake." Pp. 39-81.

**Emily Taylor Merriman.** "Raging with the Truth: Condemnation and Concealment in the Poetry of Blake and Hill." Pp. 83-103. (Discusses Geoffrey Hill's lyric about Blake.)

*\*Journal of the Blake Society at St James,*  
[Number 1] (London: House of William Blake,<sup>927</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 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.)

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<sup>927</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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**Robin Hamlyn.** "William Blake at the." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25].)

**Marcia Baker.** "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [p. 26]; "A longer version ... will be published by Minerva Press in 1996". It was printed in extended form as *If You Only Imagine: The Wondrous World of William Blake* [1996].)

**Monica Hoyer.** "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care".)

**George Goyder.** "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan".)

[**Chris Rubinstein.**] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

**Jim Dewhurst.** "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore *The Tyger*, at the most basic level of all, about sex in the middle of the night?" [p. 35]. See *Journal of the Blake Society* (1996) for a letter of agreement by Thomas F. Dillingham and an account by Dewhurst of the origin of his essay.)

[**Chris Rubinstein.**] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)



**Steve Clark and David Worrall.** "William Blake 1794/1994: a conference 13-15 July 1994 at St Mary's University College." Pp. 36-39. (A summary, with a list of 35 "Speakers & Subjects".)

[**Tim (Heath) and Meredith (Davies).**] "Tyger! Tyger! An Interior for William Blake." Pp. 40-41. (An account of the two exhibitions at The House of William Blake, on house-furnishings [August 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9".)

#### REVIEWS

**Michael Grenfell.** Review of Steve Clark and David Worrall, ed., *Historicizing Blake* (1994). Pp. 42-43. ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book".)

**Peter Cadogan.** Review of E.P. Thompson, *Witness Against the Beast* (1993). Pp. 43-44. ("*Witness Against the Beast*, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf.")

#### CORRESPONDENCE

**Suno Vagabond** [the stage name of **Andrew Vernede**]. Pp. 45-46. (A letter asking for assistance for The Hammer of Los group to "mount a trilogy *Willy-Nilly*" consisting of *If Men and Mountains Meet* about "Willy Brandt, William Blake and Kotama Okada", *At the End of the Day*, and *All-Round Heart*, "making use of" German, Japanese, Italian, Irish, Scots, Gaelic, Welsh, Hebrew, Arabic, Sanskrit, and Chinese "on top of English".)

**Marcia Baker.** P. 46. (A letter asking the location of Blake's drawing of "The Fairy Funeral".)

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**Anon.** "Information." Pp. 46-47. (About the Society and its *Journal*.)

**Anon.** "Urthona." P. 47. (A new arts magazine called *Urthona* "takes Blake as its guiding spirit.")

For a comment on this first issue of the *Journal of the Blake Society*, see D. S., "NB", *Times Literary Supplement*, 23 June 1995, p. 16.

**\**The Journal of the Blake Society at St. James***

**[No. 2]**

**(1996)**

The Editors [**Jim Dewhurst** and **Michael Grenfell**].  
"Editorial." P. 2. (An invitation for "contributions on any work that is conceived within a Blakean spirit, however that may be defined".)

**Peter Ackroyd.** "The Writing of Blake." Pp. 3-4. (A general account of the writing of his biography called *Blake*.)

**\*G.E. Bentley Jr.** "'I Hear a Voice You Cannot Hear': William Blake's Audiences." Pp. 5-18. ("The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind" [p. 18].)

**\*Michael Grenfell.** "Blake And Gnosis." Pp. 19-29. ("*Working notes*" on Gnosticism with the premise that "A Gnostic view is 'the' key to understanding Blake's dense mythologies" [pp. 20, 19].)

**\*James Bogan.** "Blake on a Bike: Following the Footsteps of Los' Epic Ramble in *Jerusalem*." Pp. 30-47. (An amusing "centrifugal lark" [p. 45].)

**Jason Whittaker.** "Blake and the Native Tradition." Pp. 48-56. (An attempt "to sketch briefly the significance of the giant

Albion and two groups of his sons, the bards and druids, for Blake's religious vision" [p. 48].)

**Chris Rubinstein.** "Xword." Pp. 57-60. (With Blake-context clues such as "Scoundrel who knew Mary Woolstonecraft", five letters presumably for Imlay, the lover of Mary Wollstonecraft.)

**Chris Rubinstein.** "'An Imaginative Exercise: Blake Writes London." P. 60. (A poem.)

### CORRESPONDENCE

**Thomas F. Dillingham.** "Blake and The Tyger." Pp. 60-61. (Agrees with Jim Dewhurst, "Is The Tyger All About IT?", *Journal of the Blake Society* [1995], 33-36, "that the tiger is, at least in part, an embodiment of the sexual energy of the phallus"; with a "Note from Jim Dewhurst" [p. 61] about the origin of his essay.)

**Michael Edwards.** "William Blake on Tape." P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs* and *Marriage* "with my music score"?)

### INFORMATION

**Chris Rubinstein.** "Memorabilia (2)." P. 62. (The Finch Foundry, which "dates from around 1800", is at Sticklepath.)

**Kevin Kewell.** "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to the life and work of William Blake'", and "http:library.utoronto.ca/www/utel rp/authors blake.html" has "much to say on Blake and English poetry".)

**Anon.** "The Hammer of Los--'I remember! I remember!'" P. 63. (There were four performances in October 1996, and "Any financial contributions welcomed!")

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**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".)

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No. 3

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**([October] 1998)**

The Editors [**Andrew Solomon** and **Michael Grenfell**].  
"Editorial." P. 3.

**\*David Worrall.** "The Mob and 'Mrs Q': William Blake, William Benbow and the Context of Regency Radicalism." Pp. 4-19. [Also printed in *Blake, Politics, and History*, ed. Jackie DiSalvo, Jackie, G.A. Rosso, and Christopher Z. Hobson (1998).] ("The day-to-day events of early June 1820 place the publication of Blake's engraving [of George IV's former mistress Mrs Quentin (Harriet Wilson)] in the thick of a series of populist incidents with many embarrassing consequences for the King and the Government" [pp. 9-10].)

**\*Valerie Parslow.** "Blake and Gnosis--Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis ... [which] he calls Jerusalem who .. is knowledge, liberated and revealed" [p. 29].)

**\*Michael Grenfell.** "A Blakean Manifesto." Pp. 32-34.

**\*Sunao Vagabond.** "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru ... washing ... [his] autobiographical linen" [p. 35].)

**\*Andrew Solomon.** "To Build Jerusalem." Pp. 43-50.

**James Bogan.** "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)

**Hatsuko Niimi.** "Soetsu Yanagi's *William Blake*." Pp. 52-59. (About Yanagi's career and Blake book.)

**Peter Cadogan.** "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)

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**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** and **Michael Grenfell**].  
"Editorial." P. 2. (Describes the journal and this issue.)

**\*Christopher Rowland.** "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated Books." Pp. 3-19. ("The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology" [p. 18]. The essay seems to be silently reprinted in his "Blake and the Bible: Biblical Exegesis in the Work of William Blake", pp. 168-84 of *Biblical Interpretation: The Meanings of Scripture – Past and Present*, ed. J.M. Court (London: T. and T. Clark, 2003), pp. 168-84, and *International Journal of Systematic Theology*, VII (2005), 142-54.

**Lisa Gee.** "William Hayley." Pp. 20-32. (In her dissertation-in-progress, she will try to "Be nice to William Hayley. No-one else is" [p. 21].)

**Suzanne R. Hoover.** "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [p. 33].)

**Shirley Mungapen.** "What do *You* think? The Crystal Cabinet." Pp. 42-43. (Paraphrase and interpretation.)

**\*Tim Linnell.** "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and ... to explain ... the true nature of his relationship with Blake" [p. 45].)

**\*Richard Lines.** "'The Inventions of William Blake, Painter and Poet': An early appreciation of Blake's genius." Pp. 56-65. (An intelligent argument that the author of the essay in *London University Magazine* [March 1830] is Charles Augustus Tulk.)

**\*Christopher Rubinstein.** "'The Eye Sees More than the Heart Knows': Some possible hidden meanings in *Visions of the Daughters of Albion*." Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me";

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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*.

**§Juengel, Scott Jordan.** "About Face: Physiognomies, Revolution, and the Radical Act of Looking." Iowa Ph.D., 1997, 247 leaves.

He deals especially with Lavater, Godwin, Mary Wollstonecraft, Blake, and Mary Wollstonecraft Shelley.



**Jugaku, Bunsho**, *A Bibliographical Study of William Blake's Note-Book* (1953) B. (1971) <BB>

REVIEWS

**Anon.**, *Times Literary Supplement*, **July 1954**

**Bunsho Jugaku**, "A Bibliographical Study of Blake's 'Note-Book'", *Times Literary Supplement*, 30 July 1954, p. 487 (objects to the review; the reviewer apologies for some of the things he said) <BB #1971>

§**Hazard Adams**, *Modern Language Quarterly*, XV (1954), 375-76

§**H.M. Margoliouth**, *Review of English Studies*, NS VI, 21 (January 1955), 92-94

§**Edith C. Batho**, *Modern Language Review*, LI (1956), 459

\***Jugaku, Bunsho**. *Blake Ronshu* [*Blake Commentary*]. Ed. Muneyoshi Yanagi and Mituharu Hashizume (Kyoto: privately printed, 1931) 114 pp. <BB> B. \*(Tokyo: Chusekisha, 1992) In Japanese

**Jugaku, Bunsho**. "Blake to Whitman henshu kouki sho [Extracts from the Afterword for *Blake and Whitman*]." Vol. II, pp. 6-49 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

There is no such entry in **BB** for *Blake to Whitman* (1931-32).

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**\*Jugaku, Bunsho.** "Hon to William Blake [Books and William Blake]." *Hon no Techo: Cahier des Livres*, I, 10 (December 1961), 444-49. In Japanese

On the significance of Blake's method of Illuminated Printing.

**Jugaku, Bunsho.** "Shirakaba no hitotachi to William Blake – Bernard Leach wo chushin ni [The Shirakaba Circle and William Blake – Bernard Leach the Key Person]." Vol. II, pp. 373-83 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

**Jugaku, Bunsho.** "William Blake no shogai [The Life of William Blake]." Vol. III, pp. 95-119 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

**§Jung, Sandra.** "William Blake, the Chapbook, and the Meaning and Associations of Format." *ANQ* (2014).

**Juninus.** "Conversations on the Arts." *Repository of Arts, Literature, Commerce, Manufactures, Fashion, and Politics*, No. 57 (**August 1813**), 60.

In a Conversation about Hogarth's works, he mentions "*Beggars' Opera*, *Mr. Walker as Macheath*, *Miss Fenton as Polly*, W. Blake sc."

Juninus gives similar information about Hogarth's print for *The Beggars' Opera* in "On Splendour of Colours, &c",

*Repository of Arts*, IV (September 1810), 130-31; see *BR* (2) 304-5.

The 1813 reference was first recorded by Robert N. Essick in an e-mail to me of February 2013.

**Juninus.** "On Splendour of Colours, &c." *Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics*, II (**June 1810**, Supplement), 404-9 <BB>, IV (September 1810), 130-31 <BBS>

The series "On Splendour of Colours" begins each issue "of *The Repository of Arts* from 1809 through 1815", and "The mysterious Juninus showed surprisingly intimate knowledge of Blake" (*BR* (2) 304). A series so prominently displayed in some eighty issues is likely to have been written by the editor, who for March 1809 through December 1828 was **Frederick Shoberl** (1775-1853). He was an industrious man of letters, a founder of *The New Monthly Magazine* (1814), editor of Ackermann's *Forget Me Not* (1822-34) and *Juvenile Forget Me Not* (1828-32), and anonymous compiler, with John Watkins, of the *Biographical Dictionary of Living Authors* (1816), in which the Blake entry is strikingly well informed.

**Junod, Karen.** "Crabb Robinson, Blake, and Perthes' *Vaterländisches Museum* (1810-1811)." *European Romantic Review*, XXIII, 4 (August 2012), 435-51

Chiefly about Perthes and Crabb Robinson's role "as mediator of English literature to Germany" (p. 435).

**Juszczak, Wieslaw.** "'Laokoon' William Blake'a", *Miesiecznik Lit.*, XI (1970), 58-67 <BB>

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Perhaps this is "*Dotrzec do wiecznosci* [To Make It to Eternity]", pp. 187-99 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

**K**

**K., C.** "Queries: William Blake." *New York Times*, 14 May 1967.

"In an unpublished letter to William Hayley, William Blake, after praising an engraving by Caroline Watson, quotes 'The patient touches of unwearied Art.' Can any reader identify the quoted line?" No reader is known to have replied. The reference is to Blake's letter of 16 July 1804 (as Sarah Jones points out to me).

**§Kallerud, Mauritz Royce.** "The Genre of Conjectural History: Jean-Jacques Rousseau, Mary Shelley, and William Blake in the New World." State University of New York at Buffalo Ph.D., 1998 249 pp.

**Kambe, Ikuyoshi.** "W. Blake: 'Shijin' to shite no Mondai: 'Shukyosei' o meguru Kosatsu: William Blake: A Study on His Poems and His Religion." *Hosei Daigaku Kyoyobu Kiyo: Bulletin of the Faculty of Liberal Arts, Hosei University, Foreign Languages and Literatures*, No. 115 (2001), 17-28. In Japanese

**§Kamčevski, Danko.** "Paradoks u poeziji Viljema Blejka

[Paradox in the Poetry of William Blake]." *Koraci* [a Magazine for Literature, Art and Culture], XLIV, 5-6 (June 2010), 157-64. **B.** §*Kniževnost i Jezik*, LVII (2010), 139-45. In Serbian

**\*Kamijima, Kenkichi.** "Blake no Tora [Blake's 'The Tyger']." *Kikan Eibungaku: English Quarterly*, IV (1967), 121 <BB>  
**B.** "Sozo no Nazo: Blake 'Tora' [Enigma in Creation: Blake's 'Tyger']." Pp. 238-58 of his *Koku no Kaitaku: Igrisu Romanshugi no Kiseki* [*The Frontiers in the Void: Tracing English Romantics*]. (Tokyo: Kenkyusha, 1974) In Japanese <BSJ>

**Kamijima, Kenkichi**, ed. *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*. (Tokyo: Kirihara Shoten, 1995) 8°, xviii, 699 pp.; ISBN: 4342757001

The essays include:

**Naoki Ishihara.** "*Songs of Innocence and of Experience* as an Innovative Conduct Book." Pp. 33-50. (Concerned with ideas of childhood in 18th Century England.)

**Mikihiko Ikeshita.** "A Phoneme-Conscious Reading of Blake's 'The Little Black Boy'." Pp. 51-66. (An attempt "to clarify ... the unseen structure of the poem" [p. 52].)

**Akinobu Okuma.** "Beyond 'Spiritual Sensation': Reconstructing Blake's Concept of the Soul." Pp. 67-82.

**Shigeru Taniguchi.** "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95. ("The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake's myth itself" [p. 94]; "This is a

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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], 140-58.*

**Noriko Kawasaki.** "Form and Worm in William Blake." Pp. 96-113. ("The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of 'Form' and even to clarify Blake's symbolic world as a whole" [p. 96].)

**Eiko Ando.** "*The Four Zoas*: Blake's Jesus." Pp. 114-26. ("Blake uses the word 'Saviour' 50 times, while 'Redeemer' is used only 3 times. This shows that Blake seems not to accept Atonement" [p. 123].)

**Hatsuko Niimi.** "The Use of Aphorism in Blake's *Jerusalem*." Pp. 127-44. (The paper explores "only the aphorisms uttered by Blake himself and ... Los, ... divided into ... [1] a defence of imagination ... [2] the necessity of the forgiveness of sin; [and 3] ... general maxims which vindicate art and individuality" [p. 130]; it is "a revision of my thesis" in "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*", *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, No. 40 [1990], 21-26.)

§**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

§**Kamyishnikova, N.M.** "[Blake's Sublime Allegory]." *Referatyvnii [Abstract] Zhournal*, No. 3 (1975), 132-36. In Russian

Perhaps an abstract of Stuart Curran and Joseph Anthony Wittreich, Jr, *Blake's Sublime Allegory* (1973).

§**Kamzevski, Danko.** "Paradoks u poeziji Viljema Blejka [Paradox in the Poetry of William Blake]." *Koraci* [a Magazine for Literature, Art and Culture], XLIV, 5-6 (June 2010), 157-64. In Serbian

On the relationship between the language of paradox and the language of poetry, especially in "The Tyger" and *The Marriage of Heaven and Hell*.

**Kang, Li-Ying.** "Cong Wen Ti Jiao Du Fen Xi Wei Lian Bu La Ke Shi Ge Lao Hu Yin Yu Yi Yi de Ti Xian: The Analysis of Metaphorical Meaning of Poetry--Take from Stylistic Point of View The *Tyger* by William Blake as an Example]." *Xin Zhou Shi Fan Xue Yuan Xue Bao: Journal of Xinzhou Teachers University*, XXVIII, 6 (December 2012), 68-70. In Chinese, with an abstract in English

Analyzes "the metaphorical meaning of *The Tyger*" in terms of its "rhythm and meter, written forms, and lexical semantics".

§**Kang, Ok-Sun.** "[A Reading of Blake's Prophetic Poems from the Point of View of Feminism]." *Nineteenth-Century Literature in English* [Seoul, South Korea], V (2001), 5-25. In Korean, with a summary in English

§**Kang, Ok Sun.** "[Reading the Images of Fire in William

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Blake's Prophetic Poetry]." *Literature and Religion*, XIV, 3 (2009), 193-212. In Korean

§**Kang, Ok-Sun.** "[A Study of the Image of the Father in William Blake's Poems – Focussing on *The Songs of Experience* and *The Four Zoas*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea]XLV (1999), 117-36. In Korean

§**Kang, Oksun.** "[William Blake's Anti-Imperialism: The Problem of Industrialization and Labour.]" *Nineteenth-Century Literature in English* [Seoul, South, Korea], IX, 3 (2005), 5-28. In Korean

**Kang, Ok-Sun.** "[William Blake's Prophetic Poems and His Social Consciousness: Focussing on *The Four Zoas* and *Jerusalem*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XLVII (2001), 755-73. 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. 186-88 <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), 453-76. 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), 701-21. In Korean

**Kang, Seon-Koo.** *William Blake Siron* [*William Blake's Poetics*]. (Seoul: Chungwha, 1982) 191 pp. In Korean

**Kantor, Elizabeth.** "The Prince of Darkness ... is a Lord Chancellor: William Blake as a critic of Francis Bacon." *DAI*, LIII (1993), 3920A. North Carolina Ph.D., 1992. 191 pp.

About "Blake's careful analysis of the disingenuous method of argumentation employed in the *Essays*" of Bacon.

**Kao, Tien-en.** "Blake yu [and] Wordsworth." Pp. 303-27 of *Xiyang wenxue da jiaoshi – jingdu jingdian* [*Reading the Canon: Essays on Western Literature*]. Ed. Ching-hsi Peng. (Taipei: Jiukechuban she, 1999) In Chinese

On Blake's creative activity as "the possibility of human salvation" and the quality of his works as "visionary and imaginative".

**Kao, Tien-en.** "Yingguo langmanzhuyi shiren ji qi zhongji guanhuai – Blake de lingxiang yuzhou [English Romantic Poets and Their Ultimate Concerns – Blake's Visionary

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Universe].” *Lianhe wenxue* [*Unitas: A Literary Monthly*], VI, 3 (January 1990), 148-54. 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), 419-36. B. § Pp. 35-52 of *New Boundaries in Political Science Fiction*. Ed. Donald M. Hassler and Clyde Wilcox. (Columbia: University of South Carolina Press, 2008)

\***Kaplan, Marc.** “Blake's *Milton*: The Metaphysics of Gender.” *Nineteenth-Century Contexts*, XIX (1995), 151-78.

“The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character” (p. 151) .

**Kaplan, Marc.** “Weeping woman/weaving woman: Gender roles in Blake's mythology.” *DAI*, LVI (1995), 942A. California (Los Angeles) Ph.D., 1993. 375 ll.

In his poetry and art, “sexism is not incidental to Blake's system, but fundamental”.

§**Kaplan, Nancy.** “Blake's Problem and Ours: Some Reflections on the Image and the Word.” *Readerly Writerly Texts*, III, 2 (Summer 1996), 115-33. B. \*”Blake’s Problem and Ours: Some Reflections on the Image and the Work.” Pp. 25-43 of *The Emerging Cyberculture: Literacy, Paradigm, and Paradox*. Ed. Stephanie B. Gibson and Ollie O. Oviedo.

(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), 123-37.

§**Kashiwabara, Ikuku.** “William Blake, *All Religions are One* ni okeru Kaiga Gengo Geijutsu Kozo Bunseki [An Analysis of Visual and Verbal Art Structure in William Blake, *All Religions are One*].” *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka Electro-Communication University, Research in the Humanities]*, No. 5 (2003), 71-91. In Japanese

\***Kashiwabara, Ikuku.** "William Blake no Jintaizo to sono Kozo: A Study of Human figure and its structure of William Blake's works." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities*, No. 3 (2001), 19-26. In Japanese

§**Kashiwabara, Ikuku.** “William Blake, *Songs of Innocence* Spring ni okeru shi teki geijutsu shi teki gengo [Poetic Art and Language in ‘Spring’ in William Blake’s *Songs of Innocence*].” *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka Electro-Communication University, Research in the Humanities]*, No. 6 (2004), 9-13. In Japanese

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§**Kastner, Jeffrey.** “Manhattan Project: Friends of William Blake.” *Art Forum*, XLIII, 1 (2004), 206.

**Katayama, Toshihiko.** "Blake no Vijon ni tsuite [On Blake's Vision]." *Kokoro [Mind]: Kokoro*, XIV, 4 (1961), 65-73. In Japanese

**Kato, Kazutoshi.** “W. Blake no Muku to Keiken no Uta: Rhythm no Jikken to iu Sokumen kara (An Experiment of Poetic Rhythm: Blake’s *Songs of Innocence and Experience*).” *Mulberry*, No. 62 (2013), 21-41. In Japanese

**Kaufman, Robert.** "Everybody Hates Kant: Blakean Formalism and the Symmetries of Laura Moriarty." *Modern Language Quarterly*, LXI, 1 (2000), 131-55.

The essay focuses "content-wise" on the poet Laura "Moriarty's relationships to Blake and formal matters."

**Kawasaki, Misako.** “Blake no kodomo kan – *Muku to Keiken no Uta* wo chushin ni [Blake’s Image of Children in *Songs of Innocence and of Experience*].” *Toyo Daigaku Daigakuin Kiyo [Bulletin of the Graduate School, Toyo University]*, No. 43 (2006), 183-99. In Japanese

**Kawasaki, Misako.** ““Tairitsu suru jotai’ wo koete [Beyond the Contrary States]: *Songs of Innocence and of Experience* by William Blake.” *Toyo Daigaku Daigakuin Kiyo [Bulletin of*

*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

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"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.)

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*Japan Association of English Romanticism*, No. 22  
(1998), 83-85, in Japanese

§**Kawasaki, Noriko.** “Iburi dasareru Orc: Blake no Milton Dai 18 [20] yo kohan bu [Orc smoked out: The Latter part of Plate 18 [20] of Blake’s *Milton*].” *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women’s Junior College*], LIV (2004), 11-16. In Japanese

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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

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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

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§**Kawasaki, Ryoji.** "Blake no e to vision [Blake's Paintings and Vision]." *Kodahara*, No. 29 (2007), 27-54. In Japanese

**Kawatsu, Masae.** "Blake no 'Otoko' to 'Onna' [Blake's 'Male' and 'Female']." *Chubu Eibungaku, Nihon Eibungakkai Chubu Shibu* [*Central Japan English Studies, The English Literary Society of Japan, Chubu*], No. 9 (1989), 19-33. In Japanese

**Kawatsu, Masae.** "Hebishenden no Syochoteki-imi: *Jerusalem* pureto 100 Kaidoku no Tameni [The Symbolic Meanings of Serpent Temples in Blake]." *Horizon, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature* (of Waseda University)], No. 17 (1985), 16-27. In Japanese

**Kawatsu, Masae.** "Michi ni Hagureta 'Kokoro no Tabibito' ['Mental Traveller' Lost]." *Horizon, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature* (of Waseda University)], No. 18 (1986), 10-19. In Japanese

See also her maiden name, Masae Inoue.

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§**Kazemak, F.E.** ““And I wrote my happy songs, / Every child may joy to hear’: The Poetry of William Blake in the Middle School Classroom.” *ALAN* [Assembly on Literature for Adolescents] *Review*, XXX, Part 2 (2003), 44-48.

\***Keach, William.** *Arbitrary Power: Romanticism, Language, Politics.* (Princeton and Oxford: Princeton University Press, 2004) Literature in History

Part 3 (pp. 130-44) of Chapter 6: “The Language of Revolutionary Violence” (pp. 122-58, 179-84) is about Blake.

**Keach, William.** “Blake, Violence, and Visionary Politics.” Pp. 24-40 of *Representing the French Revolution: Literature, Historiography, and Art.* Ed. James A.W. Heffernan. (Hanover and London: University Press of New England, 1992)

“Blake's revolutionary violence [in his works of 1789-94] expresses resentment and revenge and a will to prophetic power that shapes, and sometimes distorts, his response to what was happening in France, in America, and in his own country” (p. 38).

§**Keaton, Megan Kathleen.** “Beyond the Alphabetic: Using William Blake's The Tyger as a Way to Teach Modal Affordances.” *CEA Forum*, XLIV, 2 (2015).

**Keeble, Bryan.** “William Blake: Art as Divine Vision.” *Temenos Academy Review* (21006) **B.** Chapter 7 (pp. 85-98) of his *God and Work: Aspects of Art and Tradition.* Foreword by Wendell Berry ([Indianapolis]: World Wisdom, 2009)

“The urgency of his polemic all but defies us to feel the impress of his exaltation” (2009, p. 86).

**\*Keir, John.** "The Grasshopper and the Ant in Blake's 'The Fly'." *ELN*, XXXVIII, 3 (March 2001), 56-68.

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§**Keith, Jennifer.** “The Feet of Salvation in Blake’s *Milton*.” *Bulletin de la Société d’Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, 45 (November 1995), 51-67.

§**Keller-Privat, Isabelle.** “Commentary on William Blake’s ‘A Dream’.” Pp. 163-65 in *An Introduction to Poetry in English*. Ed. Eric Doumerc and Wendy Harding. (Toulouse: Presses Universitaires du Mirail, 2007)

**\*Kelleway, Kelly.** “The Strange Attraction of Blake’s Urizen.” *ReconstructionE: A Culture Studies eJournal*, II (2002), 32 paragraphs.

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**\*Kelley, Therese M.** "Romantic Ambivalences." Chapter 5 (pp. 93-134) of her *Reinventing Allegory*. (Cambridge: University Press, 1997) Cambridge Studies in Romanticism, 22

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**Kellog, Carolyn.** "Tyger, tyger burning bright: William

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For £978,000.

**\*Kennedy, Maev.** "Art historian dents image of William Blake, engraver: Research shows how artist 'fumbled and bungled'." *Guardian* [London], 18 April 2005, p. 10. **B.** "William Blake's secrets and lines." *Globe and Mail* [Toronto], 19 April 2005, p. R4.

"Mei-Ying Sung ... has made the first systematic study of the backs of dozens of surviving plates, and has revealed the repeated mistakes in the engravings which he toiled to correct ... by *repoussage* or beating out the plate from the back to knock out the mistakes".

**\*Kennedy, Maev.** "Tate to Show Hidden Blakes. Consumed by flames, contorted in ecstasy ... William Blake's lost depictions of the torments of hell have been acquired for the Tate." *Guardian* [London], 11 January 2010, online.

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".

**Kennedy, Thomas C.** "From Anne Barbauld's *Hymns in Prose* to William Blake's *Songs of Innocence and of Experience*." *Philological Quarterly*, LXXVII (1998), 359-76.

"The relationship between Blake's text and Barbauld's seems to be something like a mirror image or inversion" (p. 361).

§**Kenyeres, Janos.** *Revolving Around the Bible: A Study of Northrop Frye.* (Budapest: Anonymus Kiadó, 2003)

Focuses on Blake.

**Kermode, Frank.** *Romantic Images.* (London, 1957) *Passim*  
<BB> **B.** §(N.Y.: Vintage Books, 1964)

**Keshavarzian, Ramin, and Pyeaam Abbasi.** "*Visions of the Daughters of Albion: The Influence of Mary Wollstonecraft's Life and Career on William Blake.*" *International Letters of Social and Humanistic Sciences* [University of Isfahan], XXIX (2014), 48-63

"William Blake was part of the early feminism of the late eighteenth century. ... *Visions of the Daughters of Albion* was written under the immense influence exerted by Mary Wollstonecraft's life and character .... William Blake had definitely known Mary Wollstonecraft ... Blake wrote *Visions* based on the drama of Wollstonecraft's love for Fuseli".

\***Kettle, Martin.** "English Radicalism needs to recapture the spirit of Blake." *Guardian* [London], 2 Jan 2015.

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**Keynes, Geoffrey,** *Blake Studies* (1949, 1971) <BB>

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§**Bernard Blackstone,** 24 June 1949, p. 860

§**Kathleen Raine,** *New Statesman and Nation*, 23 July 1949, pp. 102, 104

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- §**Anon.**, *Dublin Magazine*, **July-September 1949**, pp. 66-67
- §**Anon.**, *Times Literary Supplement*, **21 October 1950**, p. 698
- D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 111
- §**H.M. Margoliouth**, *Review of English Studies*, I (1950), 271-73
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- §**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)
- G.E. Bentley, Jr.**, *Apollo*, XCV (**January 1972**), 72 (with another)
- D.V. E[rdman]**, *English Language Notes*, X (**September 1972**), 34
- Robert F. Gleckner**, *Blake Studies*, V, 1 (**1972**), 165-68
- §**Désirée Hirst**, *Review of English Studies*, XXIV (**February 1973**), 95-99 (with 2 others)
- §**John Beer**, *Notes and Queries*, NS XX, 8 (**August 1973**), 305-7 (with 2 others)
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (**Fall 1973**), 120-23 (with 6 others)
- §**T.R. Henn**, *Yearbook of English Studies*, III (**1973**), 302-4
- §**Morton D. Paley**, *Studies in Burke and His Time*, XV (**1973**), 100-4
- \***Paul Miner**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 122-25 (with another)

**Keynes, Geoffrey.** *The Gates of Memory* (1981) <BBS>  
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§**Ralph Colp**, *Biography*, IX, 1 (Winter 1986), 89-91

**Keynes, Geoffrey.** "A Gift to the Nation. Blake Drawings from the U.S.A. 'Ninepence Each'." *Times* [London], 28 July 1928, p. 13. <BB> **B.** *Times* [London], 28 July 1997 (under "On this Day", omitting "'Ninepence Each'").

**Keynes, Geoffrey.** "'To the Nightingale': Perhaps an unrecognised poem by William Blake." *Book Collector*, XXX (1981), 335-45. <BBS> **B.** Pp. 144-52 of *The Pleasures of Bibliophily: Fifty Years of THE BOOK COLLECTOR: An Anthology*. (London: The British Library; New Castle, Delaware: Oak Knoll Press, 2001).

**\*Keynes, Geoffrey, and Gwendolen Raverat.** *Job: A Masque for Dancing Founded on Blake's Illustrations to the Book of Job. Music by R. Vaughan Williams. Pianoforte arrangement by Vally Lasker.* (London, N.Y., Leipzig, Amsterdam [?1931]) <BB> **B.** §Full Score. (London: Oxford University Press [?1931]) **C.** §Miniature Score. (London: Oxford University Press [?1931]) **D.** § ... Full Score. (London: Oxford University Press [1934])

For a transcript of Keynes' scenario for the ballet and a discussion of Williams' music, see §Frank Howes, *The Music of Ralph Vaughan Williams* (London: Oxford University Press, 1954), 299-314.

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§**Country Life**, 12 August 1993 (a performance of the Birmingham Royal Ballet and The Stuttgart Ballet)

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§**Khan, Jalal Uddin.** "The Road Not Taken: A View of William Blake's Originality." *Gombak Review: A Biannual Publication of Creative Writing and Critical Comment* [Gombak, Malaysia], IV (1999), 147-72.

§**Khang, Kyeong-huan.** "Time and Eternity in Milton." *Milton Studies: The Journal of Milton Studies in Korea*, 7 (1997), 25-46.

Apparently about Blake's *Milton*.

**Kher, Inder Nath,** "William Blake's 'The Tiger' and 'The Doors of Perception'", *Literary Half-Yearly*, XXXII (1991), 72-89 <BBS>

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**D.W. Dörrbecker,** *Blake*, XXVI, 3 (Winter 1992-93),  
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§**Khew, Claire.** "How You Sing." *Times* [London], 12 April 2008.

"My interpretation of Blake's poem" Jerusalem from *Milton*. For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Gordon, Morrison, and Strange.

§**Kim, Hee-sun.** "The Paradoxical Task of Blake/Los in Jerusalem: System-Building and System-Breaking." *Journal of English Language and Literature* [Seoul, South Korea], XLII (1996), 761-76.

§**Kim, Hee Sun.** "[Paradoxical Salvation in Blake's Late



Prophecies: View of Time and Place in *Milton* and *Jerusalem*]." *Literature and Religion*, XV, 3 (2010), 219-45.  
In Korean

§**Kim, Heesun.** "[The Rebirth of the Poet-as-Prophet and the Poetics of Imagination in Blake's *Milton*]." *Milton Studies: The Journal of Milton Studies in Korea*, IX (1999), 105-34. In Korean, with a summary in English

§**Kim, Jae Oh.** "[William Blake's Criticism of Nationalism]." [*Eighteenth-Century English Literature*], VI, 2 (2009), 1-26.  
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§**Kim, Minho.** "[Blake's Cultural Criticism by 'Contraries': The Class Differences on the Cultural Signifier 'Liberty'.]" *Nineteenth-Century Literature in English* [Seoul, South Korea], IX (2005), 5-34. In Korean

§**Kim, Ok Yub.** "Blake eui *Milton*: jungshinjeok tujaeng eul wihan saeroun chutbal [Blake's *Milton*: A New Start for Mental Conflict]." *English Studies* [of Seoul University], XVII (1993), 31-43. In Korean

§**Kim, Okyub.** "Blake ue yesulgauan [Blake's Art]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XLIII (1997), 27-49. In Korean

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**Kim, Young-Moo.** "William Blake-eh Itsotseouei Yeokidongjeok Yoonri [Dynamic Ethics in William Blake]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], LI (1974), 42-53. In Korean

**Kim, Young-Moo.** "William Blake--eui Sisegye [William Blake's Poetry]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], No. 63 (1977), 29-48. In Korean

§**Kim, Young-shik.** "Blake as an Anti-nomian Saint." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XLVII (2001), 959-78. Summary in Korean

§**Kim, Young-shik.** "[Blake's Perception of the Limitations in Milton's Prophetic Vision]." *Milton Studies: The Journal of Milton Studies in Korea*, XI (2001), 149-69. In Korean, with a summary in English

§**Kim, Young Shik.** "William Blake eui yokmang geungiung [Blake's Eulogy on Human Desire]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South], XXXIV (1993), 25-50. In Korean

§**Kim, Young Shik.** "William Blake yi si yeongu: sarl yi wonri roseo yi sangsangryeok [William Blake's Idea of Imagination as a Principle of Authentic Life]." Korea University (Seoul) Ph.D., 1991. In Korean

§**Kimiyoshi, Yura.** “Yanagi Shiso no Shihatsu Eki: *William Blake* [Yanagi’s reception of William Blake].” Vol. IV, pp. 679-708 of *Yanagi Muneyoshi Zenshu* (1914). In Japanese

§**Kimura, Shohachi.** “Blake ni tsuite [On Blake].” *Gendai no yoga* [*Contemporary Western Paintings*], No. 28 (July 1914), 1-7. B. §Journal reprinted (Tokyo: Rinsen Shoten, 1989) In Japanese

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**King, James.** *William Blake His Life* (1991) <BBS>

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§**Grevel Lindop,** “The Little Boy Lost,” *Times Literary Supplement*, **29 March 1991**, pp. 5-6

§**Jonathan Bate,** “Silly Willy”, *London Review of Books*, **25 April 1991**, pp. 19-20

§**Angus Stewart,** *Spectrum*, **October 1991** (with 2 others)

**G.W.,** *Canadian Literature*, No. 130 (**Autumn 1991**), 209 (“a good warty portrait of the man”)

§**G.A. Cevasco,** *Choice*, XXIX (**1991-92**), 282

**Susan Matthews,** *BARS Bulletin & Review*, No. 2 (**February 1992**), 6-7 (“A magisterial biography would be most welcome”, but “this is not it, although it does have some virtues”)

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**Alan Bewell**, *University of Toronto Quarterly*, LXII (1992), 156-58 (it is "a biography of Blake's material life [sic], but not of his spirit" [p. 158])

§*Reference and Research Book News*, VII (1992), 36

§**Susan Matthews**, *BARS Bulletin and Review*, II (1992), 6-7

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 98-99 ("a disappointing and sometimes infuriating book")

**Peter Kitson**, *Year's Work in English Studies*, LXXII (1993), 277-78 ("attractively written and useful ... but will probably disappoint serious Blake scholars")

§**Kevin Lewis**, *Religious Studies Review*, XX (1994), 46

**Hatsuko Niimi**, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature [English Literary Society of Japan]*, English Number 1994 (1994), 99-105 (its psychological dogmatism "does not inspire much confidence" [p. 104])

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 349-50 AND *Eighteenth Century ... Bibliography*, NS XVII for 1991 (1998), 334-35

**King-Hele, Desmond**. "Disenchanted Darwinians: Wordsworth, Coleridge, Blake." *Wordsworth Circle*, XXV (1994), 114-18.

There are "clear parallels with *The Botanic Garden*" and "The Tyger" (for which some evidence is offered), "The Sick Rose", "Ah! Sun-Flower", "A Poison Tree", and "The Human

Abstract" but later Blake "developed ... a distaste" for Darwin, though no evidence is offered.

**Kingston, Beryl.** *Gates of Paradise*. (London: Allison and Busby Ltd, 2006) 8°, 255 pp.; ISBN: 0749082429 B. §2007. C. §(A&C Black, 2014) ISBN: 9781448213931

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§**Kirschenbaum, Matthew.** "Documenting Digital Images: Textual Meta-data at the Blake Archive." *Electronic Library*, XVI, 4 (August 1998), 239-41.

**Kirschenbaum, Matthew.** "Remediating Blake." *ArtByte: The Magazine of Digital Culture*, II, 2 (Summer 1999), 100-1.

§**Kirschenbaum, Valerie.** "The Visual Prophet: William Blake." In her *Goodbye Gutenberg: Hello to a New Generation of Readers and Writers*. (N.Y.: Global Renaissance Society, 2005) Designer Writers Series.

§**Kirwan, Michael.** "'A Candle in Sunshine': Desire and Apocalypse in Blake and Hölderlin." *Contagion: Journal of Violence, Mimesis, and Culture*, IX (2012), 179-204.

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**Kitamura, Kensuke.** "William Blake--'Muku' to 'Keiken' to 'Seimei no Juitsu': William Blake: Innocence, Experience, and Exuberance of Life." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 21-28. In Japanese

§**Kitamura, Kensuke.** "William Blake no Muku to Keiken no Uta – Shi to Dezain [William Blake's *Songs of Innocence and of Experience*--Poems and Designs]." *Hikaku Bunka Kenkyu, Nihon Hikaku Bunka Gakkai* [*Studies in Comparative Culture, Japan Association of Comparative Culture*], No. 53 (2001), 141-49. In Japanese

§**Kitson, Michael, and Alexandra Wedgwood.** “William Blake.” In their *English Painting*. (N.Y.: Golden Press, 1964) Art of the Western World

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"Blake to Ryusei nado [Blake and Ryusei and So On]." Pp. 247-50. (Reprinted from *Ikai Jiho*, No. 790 [21 July 1979].)

"Mouichido Ryusei ni tsuite [On Ryusei Again]." Pp. 251-54.



"Ryusei to [and] Blake." Pp. 254-59. (Ryusei Kishida [1891-1929], a painter in the Western style, is generally said to have been influenced by Blake through his acquaintance with the members of the White Birch Literary Group.)

### Section 6

"Sangu Makoto to [and] Blake." Pp. 259-64. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2904 [1979], 65-66.)

§**Kockum, Keiko.** "The Introduction of William Blake to Japan, 1900-1932." In *Outstretched Leaves on His Bamboo Staff: Studies in Honour of Gören Malmqvist on His Seventieth Birthday*. Ed. Joakim Enwall. (Stockholm: Association of Oriental Studies, 1994)

§**Koelb, Janice Hewlett.** "Reading and Rhetorical Generation: The Example of Blake's *Thel*." Chapter 7 (pp. 148-67) of *Literary Studies and the Pursuits of Reading*, ed. Eric Downing, Jonathan M. Hess, and Richard V. Benson. (Rochester: Camden House--Boydell and Brewer, 2012) *Studies in German Literature and Linguistics*, Volume 120

\***Koizumi, Kohei.** *William Blake Tenbyo* [*Essays on William Blake*]. (Tokyo: Kindai Bungeisha, 1985) 235 pp. <BBS without the contents; BSJ with contents>

### Part I

"Blake yukari no Hitobito [Persons Connected with Blake]."

Pp. 7-67

### Section 1

"Swedenborg."

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"Swedenborg ni tsuite [On Swedenborg]." Pp. 9-19.

"Blake to [and] Swedenborg." Pp. 19-24. (Reprinted from "Blake shoshite", *Nihon Iji Shinpo: Japan Medical Journal*, No. 3066 [1983], 67-68.)

"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].)

**Section 2**

"Coleridge." Pp. 34-40 (Reprinted from "Blake noka ippen", *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLIV, 6 [1982].)

**Section 3**

"Flaxman." Pp. 41-48. (Reprinted from "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].)

**Section 4**

"Priestley." Pp. 49-59. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, 12 [1980].)

**Section 5**

"Fuseli to [and] Johnson." Pp. 60-67. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLVI, 5 [1984].)

**Part II**

"Blake no Shogai [Blake's Life]."  
Pp. 69-115

"Blake no Shoki Sakuhin [Blake's Early Works]." Pp. 71-81. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, 4 [1981].)

"Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']." Pp. 82-88. (Reprinted from "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]", *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 7 [1982].)

"Blake no futatsu no Sugata [Two Images of Blake]." Pp. 89-100. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 2 [1982].)

"Sukonaru Mono' ['The Sublime']." Pp. 101-8. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 9 [1982].)

"Blake no Seishikan [Blake's View of Life and Death]." Pp. 109-115. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, 12 [1983].)

### Part III

"Blake no Shinso Shinri [Depth Psychology in Blake]."

Pp. 117-78

#### Section 1

"Numinoze Taiken [Numinous Experience]." Pp. 119-29. (Reprinted from "Blake no Muku to Keiken [Blake's Songs of Innocence and of Experience]", *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, 5 [1981].)

#### Section 2

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"Gureto Maza [Great Mother]." Pp. 130-37. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, 8 [1983].)

**Section 3**

"Futatsu no Mono no Tairitsu [Contrary of the Two Things]." Pp. 138-44. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, 5 [1983].)

**Section 4**

"'Yon' no Shocho [Symbol of 'Four']."

Pp. 145-61

"'Yon' no Shocho [Symbol of 'Four']." Pp. 145-55. (Reprinted from his "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]", *William Blake Shoyo* [1982], pp. 164-74.)

"Futatabi 'Yon' no Shocho ni tsuite [On Symbol of 'Four' Again]." Pp. 156-61. (Reprinted from his *William Blake Shoyo* [1982], pp. 174-78.)

**Section 5**

"Ryushutu to Mandara [Emanation and Mandala]." Pp. 162-68. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLVI, 2 [1984].)

**Section 6**

"Eigo Kaiki [The Eternal Return of the Equal]." Pp. 169-78. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, 3 [1981].)

**Part IV**

"Blake no Seishin Byori [Blake's Psychopathology]."

Pp. 179-235

### Section 1

"Chokkanzo no Mondai [The Problem of Eidetic Imagery]." Pp. 181-87. (Reprinted from "Blake ni-hen [Two Passages on Blake]", *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 4 [1982].)

### Section 2

"Genshi no Mondai [The Problem of Vision]."

Pp. 188-205

"Genshi no Mondai [The Problem of Vision]." Pp. 188-94. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, 1 [1983]).

"Blake no Vijon [Blake's Vision]." Pp. 195-205. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, 12 [1981].)

### Section 3

"Sozoryoku no Shoshoso [Some Aspects of Imagination]." Pp. 206-12. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, 11 [1981].)

### Section 4

"Neopuratonizumu [Neoplatonism]." Pp. 213-24. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 12 [1982].)

### Section 5

"Yogen [Prophecy]." Pp. 225-35. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 11 [1980].)

\***Koizumi, Kohei.** *William Blake Zakko* [Essays on William Blake]. (Tokyo: Shinohara Shuppan, 1980) 189 pp. In Japanese <BBS without contents; BSJ with contents>

### Part I

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"Blake no Jidaikara [From the Time of Blake]."

Pp. 1-23

"Yamashi Monogatari [A Story of a Speculator]." Pp. 2-7.  
(About a contemporary speculator, who is not directly connected with Blake.)

"Yowaki Mono yo [The Weaker]." Pp. 7-9. (About an Italian speculator, not directly connected with Blake.)

"Futatsu no Gurando Tsua [Two Grand Tours]." Pp. 9-11.  
(About the Grand Tour in 18th Century England and 19th Century America.)

"1757-1827-nen, Igirisu [England in 1757-1827]." Pp. 12-18.  
(About Blake and melancholy.)

"Hanga no Yoyaku Boshu [Subscriptions for Engravings]." Pp. 18-20. (About the system of subscription in the 18th century and Blake's "To the Public".)

"Blake to *Examiner* [Blake and *The Examiner*]." Pp. 21-23.

**Part II**

"Blake no Shogai kara [From Blake's Life]."

Pp. 25-76

"Chaucer to [and] Blake." Pp. 26-27. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2867 [1979], 63.)

"Rimbaud to [and] Blake." Pp. 28-29. (Reprinted from *Ikai Jiho*, No. 783 [11 May 1979].)

"Shokunin no Ko [A Child of a Craftsman]." Pp. 30-35.  
(Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 6 [1979].)

"Socrates Ganbo [Socrates' Features]." Pp. 35-40. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 3 [1979].)

"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.)

"Hitotsu no Kankakuki [A Period When the Schizophrenia Symptoms Disappeared]." Pp. 56-58. (About Blake's Early Prophetic Writings.)

"Akuma to Uragirimono [Devil and Betrayer]." Pp. 58-64. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 1 [1979].)

"Maneki tsutsu kobamu Mono [One Who Invites and Rejects at the Same Time]." Pp. 65-72. (About Blake's ambivalent relationships with Hayley and Cromek.)

"Goethe no Rousseau-kan [Goethe's View of Rousseau]." Pp. 72-73. (Mainly about Rousseau.)

"Bengoshi no Shi [The Death of a Lawyer]." Pp. 74-76. (About Blake's trial and the death of Samuel Rose. See also "Bengoshi no Shi" in his *William Blake Shoyo* [1982], pp. 33-34.)

### Part III

"Blake no Sakuhin kara [From Blake's Works]."

Pp. 77-111

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"Nimai no E [Two Pictures]." Pp. 78-83. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 2 [1979].)

"Kozu no Soji kara [From the Similarity in Composition of Pictures]." Pp. 83-88. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 4 [1979].)

"Kuro no Genso [Vision of the Colour Black]." Pp. 89-96. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 8 [1979].)

"Uzumaki ya Rasen, senkai suru Josho [Vortex, Spiral, and Circling Ascent]." Pp. 97-99. (Reprinted from *Ikai Jiho*, 11 May 1979.)

"Blake no Gothic Taiken [Blake's Gothic Experience]." Pp. 99-102.

"Blake no Shinwa [Blake's Myth]." Pp. 102-5.

"Blake no Sayu Shocho [Blake's Symbol of Right and Left]." Pp. 105-11.

**Part IV**

"Blake to yukari no Hitobito [Blake and Some Persons Around Him]."

Pp. 113-61

"Ototo Robert ni tsuite [On Brother Robert]." Pp. 114-20.

"Ototo no Shi [Deaths of Brothers]." Pp. 120-21. (About the deaths of Blake's brother Robert, Michaelangelo's brothers, and a brother of the author's friend.)

"Robert to Koka Insatsu [Robert and Illuminated Printing]." Pp. 122-27. (Reprinted from *Fukushimaken Ishikaiho* [Report



*of the Society of Medical Doctors in Fukushima Prefecture*], XLI, 10 [1979].)

"Suketchibukku [Sketchbook]." Pp. 128-30. (About Robert Blake's sketchbook.)

"Blake to [and] Swedenborg." Pp. 130-35.

"Shakespeare to [and] Blake." Pp. 136-38.

"Gray to [and] Blake." Pp. 139-41.

"Charles Lamb to [and] Blake." Pp. 142-45.

"Darwin-ke to Blake [The Darwins and Blake]." Pp. 146-48. (Reprinted from *Ikai Jiho*, No. 799 [1 November 1979].)

"Blake to Wedgwood-ke [Blake and the Wedgwoods]." Pp. 148-54. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 11 [1979].)

"Futatabi Wedgwood-ke ni tsuite [On the Wedgwoods Again]." Pp. 154-61.

## Part V

"Blake ni miserareta Hitobito [Some Persons Who Were Fascinated with Blake]."

Pp. 163-85

"Swinburne to [and] Blake." Pp. 164-68.

"Sir Geoffrey Keynes to [and] Blake." Pp. 169-74.

"Laurence Binyon ." Pp. 174-77.

"Futatabi Binyon ni tsuite [On Binyon Again]." Pp. 178-80.

"Leach Shi no Blake-kan [Mr Leach's View of Blake]." Pp. 181-84. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2895 [1979], 64.)

"Leach no *Nihon Enikki* kara [From Leach's *Illustrated Diary in Japan*]." Pp. 184-85. (Mainly about Bernard Leach.)

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§**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. 164-74. In Japanese <BSJ>

§**Koizumi, Kohei.** "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 7 (1982). **B.** Reprinted as "Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']" in his *William Blake Tenbyo* (1985), pp. 82-88. In Japanese <BSJ>

§**Koizumi, Kohei.** "Zoku Blake ni-hen [Two Passages on Blake, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 5 (1982). **B.** Reprinted as "Flaxman" in his *William Blake Tenbyo* (1985), pp. 41-48. In Japanese <BSJ>

§**Koizumi, Kohei.** "Zoku Blake hoka ippen [A Passage on Blake and So On, Third Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 9 (1982). **B.**Reprinted as "'Sukonaru Mono' ['The Sublime']" in his *William Blake Tenbyo* (1985), pp. 101-8. In Japanese <BSJ>

**Kojima, Yuji.** "William Blake sho [Ode to William Blake]." *Kikan Mizue: Mizue: A Quarterly Review of the Fine Arts*, No. 922 (1982) 40-41. In Japanese <BSJ>

§**Koljević, Nikola.** "Aktuelna rec u Blejkovom delu [The Word Actual [contemporary] in Blake's Work]." *Književne Novine*, LVII (December 1957), 5. In Serbian

\***Komáromy, Zsolt.** "Echoing Innocence: The Figures of Memory and Echo in Blakean Pastoral." *AnaChronisT 1998: Essays ...* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] ([1998?]), 75-118.

Blake "is compelled" to push "poetry beyond the limits [of] his predecessors" because of "his urge to divorce imagination from memory" (p. 118).

§**Komisaruk, Adam Carl.** "Private Persons: Class and the Construction of Sexuality in British Romanticism." California (Los Angeles) Ph.D., 1998. 228 leaves.

Especially about William Wordsworth, Mary Wollstonecraft Shelley, and William Blake.

\***Kono, Rikyu.** "Blake no *Job-ki* Kaishaku--Ningen Sonzai no Kongen ni aru mono [An Interpretation of Blake's *Book of Job*--What Is at the Root of Human Existence]." Chapter IV (pp. 288-304) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made* [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]. (Tokyo: Hokuseido Shoten, 1995) In Japanese

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It is organized as (1) "E Monogatari to shite no Blake no *Job-ki* [Blake's *Book of Job* as a Pictorial Narrative]" (p. 288); (2) \*"*Job ga Kami o osoreru Riyu* [The Reason Why Job Fears God]" (pp. 289-94); (3) "*Job no Kuno* [Job's Sufferings]" (pp. 294-97); (4) "*Zenitsu naru mono to shite ikarsarete iru Jibun* [I Who Am Permits One Man the Whole to Live]" (pp. 297-300); (5) "*Kirisutokyoto wa Geijutsuka ni hoka nara nai* [A Christian Is Nothing But an Artist]" (pp. 300-2); (6) "*Moji ni tsukauru mono tarazu Rei ni tsukauru mono tare* [Be a Follower Not of the Letter But of the Spirit]" (pp. 302-4).

**\*Kono, Rikyu.** "Blake no Kirisutokyoto *Bhagavad Gita* ni tsuite [On Blake's Christianity and the *Bhagavad Gita*]." Chapter 2 (pp. 213-44) 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. 213-19); (2) "*Bhagavad Gita to Tengoku to Jigoku no Kekkon* [*Bhagavad Gita* and *The Marriage of Heaven and Hell*]" (pp. 219-23); (3) "Swedenborg to [and] Blake" (pp. 223-28); (4) "Buddi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (pp. 229-35); (5) "Zettaisha to shite no Kami [God as the Absolute]" (pp. 235-40); (6) "Musubi [Conclusion]" (pp. 241-44).

**\*Kono, Rikyu.** "Blake no totte no Goshikku Geijutsu – Girisha Bunka to Goshikku Bunka no Tairitsu no naka kara

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. 245-87) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]*. (Tokyo: Hokuseido Shoten, 1995) In Japanese

It consists of

"Han o kasaneta Blair no Shi *Haka* [Blair's Poem *The Grave* Which Went into Many Editions]." Pp. 245-46.

"Cromek no Kikaku ni yoru Blair no Shi *Haka* [Blair's Poem *The Grave* Planned by Cromek]." Pp. 246-48.

**\*"Blair no Shi to Blake no Sashie [Blair's Poem and Blake's Illustrations]"**. Pp. 249-50.

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"Blair no egaku Haka no Kyogu to Blake E ni yoru Hihan [The Dread and Horrible Grave Presented by Blair and Blake's Criticism of It in His Designs]." Pp. 251-58.

\*"'Kyojin naru Otoko no Shi' to 'Zenryo naru Rojin no Shi' ['Death of the Strong Wicked Man' and 'The Good Old Man Dying']." Pp. 258-65.

\*"'Masani shinan to suru Kyojin na Otoko' no E no oshieru mono [What the Picture of 'The Strong and Wicked Man Dying' Teaches Us]." Pp. 266-68.

\*"'Masani shinan to suru Zenryo naru Rojin' no E no oshieru mono [What the Picture of 'The Good Old Man Dying' Teaches Us]." Pp. 269-73.

\*"Saigo no Shinpan ni tsuite [On the Last Judgement]." Pp. 273-81.

"'Shi no Tobira' (Death's Door) no E ni tsuite [On the Picture of 'Death's Door']." Pp. 281-83.

"Musubi [Conclusion]." Pp. 283-87.

\***Kono, Rikyu.** "Robert Blair to William Blake--Blair no Shi Haka o megutte: Robert Blair and William Blake--On Blair's *The Grave*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 9-20. In Japanese

§**Koppenfels, Werner von.** "Gegen die Ketten des Geistes: vor 250 Jahren wurde William Blake geboren: kennen wir ihn?" *Neue Zürcher Zeitung*, 24 June 2007. In German

§**Korn, Ulrich.** “Die Gewänder des Kerubim: Mnemosyne und Imagination in William Blakes *Jerusalem*.” Bochum Dissertation, 2002 Accessible as CD-Rom (2004) and online: <<http://www-brs.ub.ruhr-uni-bochum.de/natahtml/HSS/DISS/KornUlrich/diss.pdf>> In German

§**Kostova, Ludmilla.** "Liberating the Poetic Genius: William Blake and Mid- and Late-Eighteenth-Century Literary History." In *Tales of the Periphery: the Balkans in Nineteenth-Century British Writing*. Ed. Ludmilla Kostova. (Veliko Turnova [Bulgaria]: St. Cyril and St. Methodius University Press, 1997)

§**Kostova, Ludmilla.** "(Re-)Gaining Prophetic Authority through the Poetic Genius: William Blake and Eighteenth-Century Religious Enthusiasm." Pp. 189-200 in *Peregrinations of the Text: Reading, Translation, Rewriting: Essays in Honour of Alexander Shurbanov*. Ed. Evgenia Pancheva, Christo Stamenov, Maria Pipeva, and Georgi Niagolov. (Sofia [Bulgaria]: St. Kliment Ohridski University Press, 2013)

§**Kotani, Mayumi.** “William Blake no Muku to Keiken no Uta [William Blake’s *Songs of Innocence and of Experience*].” *Philokalia* [Osaka Daigaku Daigakuin Bungaku Kenkyuka Geijutsu Gaku Geijutsu Shi Koza (Department of Art and Art History, Graduate School of Letters, Osaka University)] XXII (2005), 121-43. In Japanese

§**Kovel, Joel.** “Dark Satanic Mills: William Blake and the

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Critique of War.” *Capitalism, Nature, Socialism*, XXI, 2 (June 2010), 4-19.

A meditation on the MIC (Military Industrial Complex) with assistance from Blake.

**Kovel, Joel.** "Some Lines from Blake." Chapter 14 (pp. 277-87) of his *The Radical Spirit: Essays on Psychoanalysis and Society*. (London: Free Association Books, 1988)

The lines from *The Marriage*: "Man has no Body distinct from his soul ... Energy is Eternal Delight" "are an almost exact enunciation of what Freud held to be most essential about the psyche" (p. 277).

**Koyama, Keita.** "Kagaku Tsurezuregusa (3): William Blake no Shi to Kenbikyo [An Essay on Science (3): The Poetry of William Blake and Microscope]." *Gakuto [Academic Lamp]*, CX, (2013), 50-53. In Japanese

**Kozinn, Allan.** "The Symphonic Literature of William Blake." *New York Times*, 30 January 2005.

On the music of William Bolcom, especially his "3-CD set of "Songs of Innocence and of Experience", 'his magnum opus'".

**Kozlowski, Lisa.** "Resonating Resins 'Listening to the voices of the ground' in William Blake's *Book of Urizen*." *Huntington Library Quarterly*, LXIV (2001), 411-27.



"I propose yet another reading of Urizen's name ... Urezin" or "Rezin" (p. 411) with an analysis of *The Book of Urizen* in terms of resin, "Urizen as stop-out varnish" (p. 422).

**\*Kozubska, Ewa, and Jan Tomkowski.** *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*]. (Milanówek: Wydawnictwo Warsztat Specjalny, 1993) In Polish

The work consists of "Od autoró [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstęp do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on *Europe*, *The Book of Ahania*, *The Book of Los*, *The Song of Los*, *No Natural Religion*, *All Religions are One*, "On Homer's Poetry [&] On Virgil", and "Słownik [Dictionary]" (pp. 82-44) and "Inni o Blake'u [Others on Blake]":

**Northrop Frye.** "*Blake i archetypy* [Blake and Archetypes].'" Pp. 145-68. (Presumably "Blake's Treatment of the Archetype", first published in *English Institute Essays* [1951].)

**Anthony Blunt.** "*Obraz – słowo-mysl* [Picture Word Thought]." Pp. 169-82. (Presumably from *The Art of William Blake* [1959].)

**Samuel Foster Damon.** "*Świat Ulro* [The World of Ulro]." Pp. 183-86. (Perhaps from the entry for "Ulro" ["this material world"] in *A Blake Dictionary* [1965].)<sup>928</sup>

**Wiesław Juszczak.** "*Dotrzec do wieczności* [To Make It to Eternity]." Pp. 187-99. (Perhaps this is his "'Laokoon' William Blake'a", *Miesięcznik Lit.*, XI [1970], 58-67.)

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<sup>928</sup> There is no such heading in Damon's *William Blake, His Philosophy and Symbols* (1924) <BB>.

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**Czesław Miłosz.** "Czytajmy Blake'a [Let us Read Blake]." Pp. 199-208. (Perhaps this is from his *Ziemia Ulro* [*The Land of Ulro*] [1977].)

**Kraemer, Christine Hoff.** "'Mind Forg'd Manacles': Self-Imprisonment and Self-Liberation in Blake's *Marriage of Heaven and Hell*." Online (2002)

**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, 1 (January 2007), 98-12.

\***Krnetić, Jelena.** "William Blake--New age mystical poet: Who was the William Blake--the poet of hymn Jerusalem." *Bašta Balkana* [on-line], 22 September 2012.

\***Kroeber, Karl.** *Blake in a Post-Secular Era: Early Prophecies*. Ed. with a Foreword by **Joseph Viscomi**. ([No place: no publisher, 2012]) A Romantic Circles Monograph

8°, xxv, 155 pp., 28 black-and-white illustrations; ISBN: 9781105900624 "eBook versions available at <http://www.re.umd.edu>"

**Joseph Viscomi**, "Foreword" (pp. vii-xix).

This study of "Blake's 'prophetic' poems executed between 1788 and 1794" (p. xxi), with Appendices (mostly bibliographies) of "Blake and Science" and "Blake and Contemporary Popular Culture", was composed as part of a book (never written) on *Milton, Jerusalem, The Four Zoas*, and the Laocoön. "I emphasize Blake's focus upon the uniqueness of each individual person" (p. 3).

#### REVIEW

**J.B. Mertz**, *Blake*, XLVIII, 4 (Spring 2015), [pp. 47-48]

The book is "a fine memorial of Kroeber's enthusiasm as an educator", but "a mere armature for what Kroeber might have ultimately accomplished"

**Kroeber, Karl**, and **Gene W. Ruoff**, ed.. *Romantic Poetry: Recent Revisionary Criticism* (New Brunswick, N.J.: Rutgers University Press, 1993)

The Blake section reprints three essays:

**Joseph Viscomi**. "William Blake, Illuminated Books, and the Concept of Difference." Pp. 63-87. (From his *Blake and the Idea of the Book* [1993] Chapters 4 and 18.) B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

**Heather Glen**. "Blake's 'London'." Pp. 88-101. (From her *Vision and Disenchantment: Blake's SONGS and Wordsworth's LYRICAL BALLADS* [1983], 208-21.)

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**Alicia Ostriker.** "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 102-20. (From *Blake*, XVI [1982-83], 156-65.)

§\***Krongaard Christensen, Bodil.** *Dialektik og bevidstheusud viiding, en studie i William Blake tilvætrelesesforståelse* (Odense: [Udgivelsesudvalget ved Odense Universitet], 1976 22 cm, 179 pp.; ISBN: 8787482444

It is recorded under Christensen in *BBS*, p. 437.

**Kruger, Kathryn Sullivan.** "The Loom of Language and the Garment of Words in William Blake's *The Four Zoas*." Chapter 4 (pp. 87-107, 158-64) of her *Weaving the Word: The Metaphorics of Weaving and Female Textual Production*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001)

"In *The Four Zoas* ... Blake stumbles onto the powerful metaphor of weaving which has buried in its history the privilege of female divinity" (p. 107).

§\***Kruger, Kathryn Sullivan.** "Weaving the Word: The Metaphorics of Weaving and Female Textual Production." Miami Ph.D., 1994, 255 leaves.

Especially about Blake and Tennyson. The thesis matured into her book with the same title (2001).

§**Kudo, Yoshiyuki.** "Blake no E to Shi yori manabu mono [What We Are Taught from Blake's Paintings and Poems]." *Rikkyo Daigaku Eibeibungakkai Kaiho* [Study Reports of the

*Society of English and American Literature in Rikkyo University*], No. 7 (1950), 14-15. In Japanese

§**Kuduk, Stephanie.** “‘A Sword of a Song’: Swinburne’s Republican Aesthetic in Song before Sunrise.” *Victorian Studies*, LXIII (2001), 253-78.

§**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

**Kumar, R. Ashok.** "Perception of Syntactic Deviations in Poetry--A Study of William Blake's *Songs of Innocence*." *Language in India* [online], XII, 10 (October 2012), 83-97.

"The PP 'down the valley'<sup>929</sup> wild' contains a DP 'the valley wild'. Within the DP we have an NP 'valley wild'. The words 'valley' and 'wild' belong respectively to N and A categories." (P. 83)

§**Kumashiro, Soho.** *Blake Kenkyu: hito to shi to e*. (Tokyo: Hokuseidoshoten, 1976) 266 pp. In Japanese

**Kumashiro, Soho** (Sinsuke), *William Blake – sono shogai to sakuhin no subete* [*William Blake – On His Life and Works*], (1979) In Japanese <BBS>

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<sup>929</sup> I.e., "valleys", from the "Introduction" to *Innocence*

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§**Hisayoshi Toriumi**, *Eigo Seinen: The Rising Generation*, CXXV, 5 (1979), 225 (with another), in Japanese

§**Kuntz, Paul Grimley**. "William Blake and the Ten Commandments." *Soundings*, LXXXIII, 2 (2000), 427-51.

**Kunz, Salina**. *William Blake's idiosyncratic beliefs and his poetics*. (Norderstedt, Germany: Druck und Bindung: Books on Demand GmbH, 2009) 8°, 28 pp. (one side only); ISBN: 9783640412310 Universität Trier

\***Kup, Karl**. "The Engraved Work of William Blake 1757-1827." *American Artist*, XI, 8 (October 1947), 25-29, 49.

**Kusaka, Ryuhei**. "W.B. Yeats ni yoru 'The Mental Traveller' no Kaishaku o megutte: On W.B. Yeats' Interpretation of 'The Mental Traveller'." *Momoyama Gakuin Daigaku Jinbunkagaku Kenkyu* [*Journal of Human Sciences, St Andrew's University*], XV, 2 (December 1979), 27-50. In Japanese <BSJ>

**Kuwayama, Takako**. "Blake no Shinwa ni okeru Eien to Ryushutsu: The Concept of Eternity and Emanations in Blake's Prophetic Writings." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 22 (1998), 11-19. In Japanese

## L

**L., C.** “Flaxman (John).” Vol. XI, pp. 108-9 of *Encyclopédie des Gens du Monde* ...par une Société de Savants (Paris: Treuttel et Würtz, **1839**) In French <Harvard>

“Banks, Cumberland, Sharp, Blake, et surtout Stothardt le dirigèrent cependant par leurs conseils.”

**Laass, Steffen.** *William Blake -- a literary figure to approach religion. Seminar Paper.* (Norderstedt, Germany: druck und Bindung: Books on Demand, GmgH, 2004) GRIN-Verlag für akademische Texte 40 pp. (printed on one side only); ISBN: 9783640146758

Universität Magdeborg.

§**La Belle, JeniJoy.** “The Piper and the Physicist.” *Engineering & Science*, LIII, 1 (Fall 1989).

§**La Belle, JeniJoy.** “Seeing ‘Eternity in an Hour’.” *Los Angeles Times*, 26 October 1994.

§**La Cassagnère, Christian.** "The Voice of the Child: Language and Desire in Blake's *Songs* and *The Book of Urizen*." *Etudes Anglaises*, LXIII, 1 (2010), 6-17.

§**La Cassagnère, Christian**, ed. *William Blake: des Chants d'innocence au Livre d'Urizen: textes réunis et présenté par Christian La Cassagnère.* (Lyon: C.E.R.A.N. Université

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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), 149-51 (this “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”)

**Laehr, Dr H[einrich].** “Bericht über die Leistungen in der Psychiatrik.” *C. Canstatt's Jahresbericht über die Fortschritte in der Heilkunde im Jahre 1850.* Ed. Dr Eisenmann. Erster Band: Biologie. (Erlangen: Ferdinande Enke, **1851**), II, 13-59. In German

About the “wilder Visionen ... der Maler Blake”, who lived “in einer eingebildeten Welt” (p. 20).

**Laehr, Heinrich.** *Ueber Irrsein und Irrenanstalten für Aerzte und Laien.* (Halle: C.G.R. Pfeffer, **1852**) Pp. 27, 46. In German <New York Public Library>

About Hallucinationen and Phantasies; “Der Maler Blake sah den Teufel, den er so vortrefflich zeichnete” (p. 27).

REVIEW

**Dr. F. Graevall**, *Notizen für Praktische Äertz über die*



*Neuesten Beobachtungen in der Medicin, mit besonderer Berücksichtigung der Krankheits-Behandlung.* Fünfter Band das Jahr 1852. (Berlin: August Hirschwald, **1853**) P. 489. In German (About Blake and Phantasie)

**Lamb, Charles.** “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb.” *Monthly Repository*, NS, XI (**February 1837**), 39-42, 113-17. <Princeton>

As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions. [P. 113]

“I showed this essay to my friend Mr Hazlitt [d. 1830] some time since”, who commented on it (p. 114).

The essay is dated 1828-30 in George L. Bennett, “A Disquisition on Punch and Judy Attributed to Charles Lamb”, *Huntington Library Quarterly*, XXV (1962), 225-47, and reprinted in *New Writings of William Hazlitt*, ed. Duncan Wu (Oxford: Oxford University Press, 2007), II, 417-27. The essay was probably written between January 1829, when Varley’s *Zodiacal Physiognomy* with this story was published, and September 1830, when Hazlitt died.

§**Lambert, Jérémy.** “Blake et la Laocoön: pour une poétique du mouvement.” *Image & Narrative: Online Magazine of the Visual Narrative*, XII, 1 (2010), 107-17. In French

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**Lambert, Stephen T.** "Blake's LONDON." *Explicator*, LIII (1995), 141-43.

The "black'ning Church" is "a cleverly duplicitous description".

**Lambo, John.** "The Imagination as Unifying Principle in the Works of Blake and Wordsworth." *Diogenes*, XLI, 4 (1993), 59-72.

"Blake and Wordsworth ... essentially share the same world view" (p. 59).

§**Lamennais, Félicité Robert de.** *En Troendes Tale*. Tr. Truls Winther. [Illustrations by William Blake.] (Oslo: Tanum-Norti, 1978) 113 pp.; ISBN: 8251807182 In Norwegian

§**Lamont, William M.** "William Blake, Benjamin Franklin and the London Muggletonians." In his *Last Witnesses: The Muggletonian History, 1652-1979*. (Aldershot [Hampshire] and Burlington [Vermont]: Ashgate, 2006)

§**Lamperidis, Lambros.** Οί γάυοι τοι του ουροαανου καί τής γής: Μία ανάγνωση του *Pound*, του *Yeats*, και του *Blake* μεοβηγό του Αορευτ ζάτο] [*The Marriage of Heaven and Hell: A Reading of Pound, Yeats, and Blake with the Guide of Lorentzatos*] (Athens: Armos, 2003). 81 pp.; ISBN: 9605272539 In Greek

**Lan, Chao-Hui.** “Wen Xue Zuo Pin De Yu Jing Yu Yi Yi—Yi Bu Lai Ke De ‘Gao Yang’ Yi Shi Wei Li [Context and Meaning in Literary Works—Blake’s ‘The Lamb’ as Example].” *Xiao Zuo Jia Xuan Kan* [*Writer Selective Periodical*], No. 24 (2015), 244-45. In Chinese

**\*Lande, Lawrence Montague.** *Sackcloth and Light: A Study of Job With Blake's Engravings*. (Montreal: [no publisher], 1948) "bound in sackcloth [burlap]", 100 copies <BB #2095>

"The Story as Told by Blake's Pictures." Pp. 61-70.

The 23 reproductions, somewhat adjusted, include 21 prints from *Job*.

**\*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.

**Lane, Louisa.** "William Blake." *Guernsey and Jersey Magazine*, V, ed. F.B.T. (London: Sherwood, Gilbert and Piper, **1838**), 70-75. <British Library: PP 6071>

A brief summary of Blake's life (pp. 70-71), silently paraphrased and quoted from Cunningham,<sup>930</sup> serves as an introduction to "The Last Scene in Blake's Life" (pp. 71-75) in blank verse.

Solitude--loneliness

I never knew; the midnight's solemn hour  
Was fraught with phantoms of the mighty dead,  
And, shaking off the fears of weak mortality,  
I conversed with them--man to man;  
My spirit walked with theirs through the wide world;  
They taught the mysteries of my noble art,  
The secrets of the dead, and made them mine.  
Heroes and sages, patriarchs of old,  
And fallen angels with their faded light,  
E'en yet too dazzling for a mortal's eye,  
Came as familiar things ....

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<sup>930</sup> "at ten years of age he became an artist, and at twelve a poet" (Cunningham ¶3, Lane p. 70); "she [Kate] seemed to have been created on purpose for Blake" (Cunningham ¶10, Lane p. 70); "to the wildest flights of his imagination she bowed the knee" (Cunningham ¶10, Lane p. 71). Lane quotes (p. 71) somewhat approximately from Cunningham ¶47-48.

[p. 73]

This is the only known dramatic extract based on Blake.

Louisa Lane (1812-83), daughter of Major-General Ambrose Lane and Mary Le Meurier, married the Rev. Thomas Clarke and lived in his parish of Wood Eaton, Oxfordshire, until his death in 1865. She then returned to Guernsey. She published extensively under her married name about the natural history and folklore of the channel islands (e.g., *Folklore of Guernsey and Sark* [1880]).<sup>931</sup>

For earlier poems about Blake, see Felicia Hemans, "The Painter's Last Work: A Scene", *Blackwood's Edinburgh Magazine*, XXXI (February 1832), 220-21, and Lucy Hooper, "The Fairy's Funeral", *Long Island Star*, 7 November 1833, p. 1.

§**Lang, Bernard.** "Meeting in Heaven According to John Bunyan in *The Pilgrim's Progress*. With a note on an illustration by William Blake." In *Tod und Jenseits in der Schriftkultur der Frühen Neuzeit*. Ed. Marion Kobelt-Groch and Cornelia Niekus Moore. (Wiesbaden: Harrassowitz in Kommission, 2008)

**Langridge, Irene.** *William Blake: A Study of his Life and Art Work*. (London, 1904) <BB> B. §([Charleston, South Carolina]: Nabu Press, 2010) 318 pp.; ISBN: 9781178018172 C. §(Charleston [South Carolina]: BiblioLife, 2014) 282 pp. ISBN: 9781293766460

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<sup>931</sup> See Edgar MacCulloch, *Guernsey Folklore*, ed. Edith Carey (London: Elliott Stock; Guernsey: F. Clarke, 1906).

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**Herbert W. Hurwill**, "William Blake Comes Into his Own", *New York Times*, **15 October 1904** (with 2 others)

§**Anon.**, *Burlington Magazine*, VI, 20 (**November 1904**), 163

§**Langstaff, David Knox**. "William Blake." *Choate Literary Review*, XXIX, 2 (November 1942), 60-74.

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**No. 1**

([**March**] 2013)

**Vera Serdechnaya**. "A dialogue in the doors." Pp. 8-11. In Russian and English. (A summary)

BLAKE STUDIES

**Andrew Solomon**. "William Blake's Great Task." Pp. 13-19. In English and Russian

\***Gerald Eades Bentley, Jr.** "Blake's Loose Canons." Pp. 20-45. In English (About editing Blake, chiefly *William Blake's Writings*, ed. G.E. Bentley, Jr [1978])

**Thomas Stearns Eliot**. "Blake." Tr. **D. Smirnov-Sadovsky**. Pp. 46-51. In Russian

**Tatyana Alexandrovna Tyutvinova**. "An artistic method by William Blake: 'Mystification' or 'Prophecy'?" Pp. 52-59. Text in Russian, footnotes, references, and abstract in English

**Daniel Gustafsson**. "Blake & Orthodoxy." Pp. 60-77. In English (The Orthodoxy is Eastern Religious Orthodoxy)

**Vera Vladimirovna Serdechnaya.** "'Russian' Blake: translations, research, allusions." Pp. 78-94. Text and footnotes in Russian, abstract in English

**\*Dmitri Smirnov-Sadovsky** [pen-name of **Dmitri Nikolaevich Smirnov**]. "'Bard' by William Blake." Pp. 95-107. Text and footnotes in Russian, quotation of the Bard from the *Descriptive Catalogue* in English

**\*Tat'yana Eduardovna Koksharova.** "Caterpillar--cocoon--butterfly as symbolic triad in poetry and painting of William Blake." Pp. 108-20. Text and footnotes in Russian, abstract and references in English

**Marina Alekseevna Vashchenko** and **Aleksandr Vladomirovich Vashchenko.** "The dichotomy of New and Old World in the mystics of William Blake." Pp. 121-30. Text in Russian, footnotes, abstract and references in English

**Galina Al'bertovna Tokareva.** "William Blake's philosophy of laughter and the romantic excess." Pp. 131-54. Text in Russian, footnotes, abstract, and references in English

#### TRANSLATIONS

**Vera Serdechnaya.** "*An Island in the Moon* by W. Blake: two Russian translations." Pp. 155-57. In Russian and English.

"Island on the Moon" (1784). Tr. **G.A. Tokareva.** Pp. 158-82. Text and footnotes in Russian

"Island on the Moon" (1784). Tr. **D. Smirnov-Sedovsky.** Pp. 183-207. Text and footnotes in Russian

"Authors and Translators." Pp. 208-18. In English and Russian, with portraits

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**([December] 2014)**

- 1 **\*Andrew Solomon.** "Divine Vision: Blake's *Job*, Plate 14." Pp. 9-11 (in English), pp. 12-15 (in Russian, tr. Vera Serdechnaya).
- 2 **Daniel Gustafsson.** "Blake & Orthodoxy: Part 2: Fourfold & Trinitarian Personality." Pp. 16-36 in Russian, tr. Vera Serdechnaya), pp. 37-63 (in English). (Part 1 is in the issue for 2013. "The theme of this paper is the *ecstatic* nature of personality and the understanding of human personhood as Trinitarian, in the image of the Trinity" (p. 37); "what he [Blake] calls a 'fourfold' vision, we may read this in terms of a Trinitarian model" (p. 37). "Orthodoxy" is apparently that of the Russian Orthodox Church rather than that of, say, the Greek Orthodox Church, or the Roman Catholic orthodox church.)
- 3 **\*Gerald Eades Bentley, Jr.** "Blake's Loose Canons." Pp. 65-90 (in Russian, tr. Vera Serdechnaya, "Abstract" and "References" (pp. 91-92) in English. Translated from No. 1 (2013)
- 4 **Galina Al'bertovna Tokareva.** "The Northern and the Southern bars, or the Courage to live in W. Blake's 'The Book of Thel'." Pp. 93-104 (in Russian), pp. 104-106 ("Abstract" and "References" in English). ( "*Thel* is analyzed from the viewpoint of its genre affiliation" [p. 105]).
- 5 **\*Tat'yana Eduardovna Koksharova.** "'Ear', 'auricle',



'vortex' as an isomorph shaped models [sic] of the world in the works of William Blake." Pp. 107-17. Tr. into English by the author.

- 6 \***Dmitri Smirnov-Sadovsky**. "'The Mental Traveller' by William Blake." Pp. 118-42 (in Russian, including his translation of "The Mental Traveller"), pp. 142-43 ("Abstract" and "References" in English).

Announcements and events

- 7 \*"Blake in Nerac: In the town of Nerac (France), an artistic treasure of William Blake (re) discovered by André Furlan." Pp. 144-45 (in English), pp. 146-47 (in Russian). ("Furlan has discovered a secret drawer with a key, which contains a manuscript on which Blake noted the signatures and the description of the audience and actors who were present at the time chosen by Hogarth".)

§**Lankford, Ryan Dale**. "William Blake's Minor Literature." Georgia Ph.D., 1997 230 leaves.

**Lansverk, Marvin D.L.** *The Wisdom of Many, The Vision of One: The Proverbs of William Blake*. (N.Y., Washington, D.C./Baltimore, San Francisco, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1994) American University Studies Series IV: English Language and Literature Vol. 142 8°; ISBN: 0820417815

A survey of modern editions of the Old Testament, *Pilgrim's Progress*, Milton's prose, and Swedenborg, plus the *Marriage, Visions, Vala, Milton* ("a freestanding collection of proverbs" [p. 173]), and *Jerusalem* leads to the conclusion that "Blake's proverbs function as performative utterances rather than affirmative utterances. ... he singlehandedly creates a new type of proverb, a new wisdom genre comprised of

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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), 147-48.]

REVIEW

**Nelson Hilton**, *Blake*, XXXI, 3 (Winter 1997-1998), 84-88 ("Students and lovers of Blake can be grateful to Marvin Lansverk for this awakening call to the rich fields of the poet's sport with Wisdom and performative language" [p. 88])

**Larocque Tinker, Edward**. "New Editions, Fine & Otherwise." *New York Times*, 19 July 1942.

A general essay on Blake.

§**Larrea, Juan**. "A propósito del nombre que William Blake asignó a América." In *Cuadernos de la revista de humanidades* (Córdoba [Argentina]: Facultad de Filosofía y Humanidades, Universidad Nacional de Córdoba, 1958) In Spanish

\***Larrimore, Mark**. *The Book of JOB: A Biography*. (Princeton and Oxford: Princeton University Press, 2013) Pp. 183-94. Lives [sic] of Great Religious Books

**Larrissy, Edward**. *Blake and Modern Literature*. (Basingstoke: Palgrave Macmillan, 2006) 8°, 188 pp.; ISBN: 9781403941763

A collection of essays.

“Introduction: Blake Between Romanticism, Modernism and Postmodernism.” Pp. 1-17, 158.

“Zoas and Moods: Myth and Aspects of the Mind in Blake and Yeats.” Pp. 18-27, 159. (“An earlier version” was in *Myth and the Making of Modernity: The Problem of Grounding Early Twentieth-Century Literature*, ed. Michael Bell and Peter Poellner [Amsterdam and Atlanta [Georgia]: Rodolpi, 1998])

“Eliot Between Blake and Yeats.” Pp. 28-36, 160.

“Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas.” Pp. 37-55, 160-62.

“Blake and Joyce.” Pp. 56-69, 162-63.

“‘Deposits’ and ‘Rehearsals’: Repetition and Redemption in *The Anathémata* of David Jones: A Comparison and Contrast with Blake.” Pp. 70-79, 163. (“An earlier version” appeared in *David Jones: Artist and Poet*, ed. Paul Hills [Aldershot: Scolar Press, 1997] Warwick Studies in the European Humanities)

“Blake, Postmodernity and Post Modernism.” Pp. 80-99, 164. (“An earlier version” appeared in *Palgrave Advances in William Blake Studies*, ed. Nicholas Williams [Basingstoke: Palgrave Macmillan, 2006].)

“Joyce Cary: Getting it from the Horse’s Mouth.” Pp. 100-7, 166.

“Two American Disciples of Blake: Robert Duncan and Allan Ginsberg.” Pp. 107-24, 166-68.

“Postmodern Myths and Lies: Iain Sinclair and Angela Carter.” Pp. 125-45, 168-69.

“Salman Rushdie, Myth and Postcolonial Romanticism.” Pp. 146-55, 169-70.

“Conclusion.” P. 156.

## REVIEWS

**William Blake and His Circle**  
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**Jeffrey Longacre**, *James Joyce Quarterly*, XLV, 1 (Fall 2007), 176-78 ("there is not much new scholarly ground broken")

**David Fallon**, *Romanticism*, XIV, 1 (2008), 75-77 ("a decent attempt to narrate a complex history", "with some howlers")

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVII (2008), 725-26

**Larrissy, Edward**. "Blake and Platonism." Chapter 17 (pp. 186-98) of *Platonism and the English Imagination*. Ed. Anna Baldwin and Sarah Hutton. (Cambridge: Cambridge University Press, 1994)

An intelligent summary.

§**Larrissy, Edward**. "Blake's Orient." *Romanticism*, XI (2005), 1-13.

Presumably related to his lecture on "Blake and Orientalism" at *The Conference on "Blake in the Orient"* (2003).

§**Larrissy, Edward**. *The Blind and Blindness in Literature of the Romantic Period* (Edinburgh: Edinburgh University Press, 2007)

There is a chapter on Blake.

**Larrissy, Edward**, *William Blake* (1985) <BBS>

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- §**Michael Ferber**, *Times Higher Education Supplement*,  
11 August 1985, p. 18 (with 2 others)  
§**Frank Stack**, *Times Higher Education Supplement*, 8  
November 1985, p. 18 (with another)  
**Nelson Hilton**, *Blake*, XX, 2 (Fall 1986), 66-68  
§**T.A. Hoagwood**, *Choice*, XXIII (1986), 1390  
**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography  
for 1985* (1986), 89-91  
§**Rikky Rooksby**, *Notes and Queries*, NS XXXIV  
(1987), 156-57  
§**Margaret Storch**, *Modern Language Review*,  
LXXXIII, 3(July 1988), 685-86  
§**Philip Martin**, *Literature and History*, XIV (1988),  
207-10  
§**Michael Ackland**, *AUMLA* [Australasian Universities  
Language and Literature Association], LXXII  
(1989), 344-45  
**Stuart Peterfreund**, *Eighteenth-Century ... Bibliography  
for 1985*, NS XI (1990), 504-5

\***Larsen, Turid**. "En himmelsk dikter på norsk: Geir Utaugs  
nærkamp med William Blake." *Arbeiderbladet*, 10 April  
1997, p. 24. In Norwegian

About Uthaug's edition of the *Songs*.

**Lawson, Bruce**, "Blake's *Europe* and 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

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**Lawson, David.** "William Blake." *Humanist*, LIII, No. 5 (September-October 1993), 36-37.

On Blake as a humanist.

**Le, Mei-Er.** "Shi Dian Fu Hai Shi Chao Yue?--Dui Bu Lai Ke 'Fei Ying' zhi Huan Yuan Xing Jie Du [Reconstructive Reflections on Blake's 'The Fly']." *Hu Bei Jiao Yu Xue Yuan Xue Bao* [*Journal of Hubei Institute of Education*], XXIV, 9 (September 2007) 16-18, 30. In Chinese

The essay analyzes the "intertextuality", "self-reflection", and "philosophical reasoning" in the poem.

**Le, Mei-Er.** "Zai Hou Xian Dai Yu Jing xia Chong Shen Bu Lai Ke Shi Ge zhong de Zi You Jing Shen [A Reconsideration of the Post-Modern Spirit of Freedom in Blake's Poems]." *Shao Xing Wen Li Xue Yuan Xue Bao* [*Journal of Shaoxing University*], XXVIII, 1 (February 2008), 93-98. In Chinese

An attempt to show some "post-modernist elements" in Blake's poetic style.

**\*Leader, Carol.** "Evil, Imagination and the Unrepressed Unconscious: The Value of William Blake's Satanic 'Error' for Clinical Practice." *British Journal of Psychotherapy*, XXXI, 3 (Aug 2015), 311-32.

Especially on *Illustrations of the Book of Job*.

**Leader, Zachary,** *Reading Blake's SONGS* (1981) <BBS>

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§**David Bindman,** *Times Literary Supplement*, 4  
September 1981, p. 1,017

- §**Susan Matthews**, "Ambiguity Next to Innocence",  
*English*, XXX (1981), 296-302
- D.V. E[rdman]**, *Romantic Movement ... Bibliography  
for 1981* (1982), 84-86
- §**Brian Alderson**, *Times Higher Education Supplement*,  
15 January 1982 (with 2 others)
- §**Jacques Blondel**, *Etudes anglaises*, XXXV (1982),  
333-34, in French
- §**Mary Lynn Johnson**, *Journal of English and  
Germanic Philology*, LXXXI (1982), 572-76
- §**Jeffrey C. Robinson**, *Wordsworth Circle*, XIV, 3  
(Summer 1983), 160-61
- §**Hazard Adams**, *Studies in Romanticism*, XXII, 3 (Fall  
1983), 458-62
- §**Nelson Hilton**, *Eighteenth-Century Studies*, XVII, 1  
(Fall 1983), 64-69 (with 2 others)
- §**Stephen Gill**, "Judging Blake", *Essays in Criticism*,  
XXXIII (1983), 49-55
- Thomas A. Vogler**, *Blake*, XVIII, 1 (Summer 1984),  
39-47
- §**John Beer**, *Modern Language Review*, LXXIX (1984),  
425-30
- Robert F. Gleckner**, *Eighteenth Century ...  
Bibliography*, NS VII (1985), 397-98

**Leavis, F.R.** "Justifying One's Evaluation of Blake." *Human World*, VI (May 1972), 58. **B.** Pp. 66-85 of *William Blake: Essays in honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips (1973). **C.** §Pp. 1-23 of *The Critic as Anti-Philosopher: Essays & Papers*. Ed. G. Singh. (Athens and London: University of Georgia Press, 1982) **D.** *Aligarh Critical Miscellany*, XII (1999), 60-94.

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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, 238-43) of her *Slavery and the Romantic Imagination*. (Philadelphia: University of Pennsylvania Press, 2002)

"I read the Stedman plates as being primarily a statement of Blake's artistic purpose" (p. 96); his monkey prints are "suggestively ironic" or "mock-mimicry", according to Professor Lee.

**\*Lee, Debbie.** "Lost Girls, Lost Women: Foundlings in the Art and Poetry of William Blake." *Prism(s)*, XV (2007), 129-53.

"Blake's work shows traces of ... Foundling Hospital children" (p. 132).

**§Lee, Hyungsoo.** "[Vision of Liberty in Blake's *Songs of Experience*]." *Nineteenth-Century Literature in English* [Seoul, South Korea], VII (2003), 31-54. In Korean, with an English summary

**Lee, Hyun-soon.** "William Bolcom's Piano Concerto (1975-1976)." *DAI*, LIV (1993), 1144A. Wisconsin D.M.A. (1992)

"The connection between Bolcom and English poet William Blake is especially significant".



§\*Lee, Monika. "'Happy Copulation': Revolutionary Sexuality in Blake and Shelley." Pp. 189-205 in *'And Never Know the Joy': Sex and the Erotic in English Poetry*, ed. C.C. Barfoot. (Amsterdam and N.Y.: Rodopi, 2006)

§Lee, Seunghun. "Yanagi Muneyoshi no Blake rikai: 'Sozo' to 'Chokkan' no gainen who chushin ni [Yanagi Muneyoshi's Interpretation of William Blake: 'Imagination' and 'Intuition']." *Shukyo Kenkyu [Journal of Religious Studies]*, CXXVII (2004), 989-90. In Japanese

§Lee, Sun Woo. "[Organicism of Blake and Jiyoung.]" *[Journal of Comparative Literature East and West]*, XXII (2010), 131-57. In Korean

§Lees-Milne, James. "Blake and Beckford: A Television Script." *Beckford Journal*, IV (1998), 5-7.

Lee Weisinger, Nina. "José Joaquín de Mora's indebtedness to William Blake." *Bulletin of Hispanic Studies*, XXVIII, 110 (1951), 103-7. In Spanish

\*Legrove, Judith. "Songs of Innocence & Experience: To mark a major exhibition of Blake in London and New York, Judith Legrove looks at the ways Britten and his contemporaries have been inspired by his visions." *BBC Music Magazine*, December 2000, pp. 32-36.

A panoramic survey.

Lei, Mu-Ye. "Qian Tan Wei Lian Bu Lai Ke De Si Xiang

**William Blake and His Circle**  
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Bian Hua: Cong ‘Shen Sheng De Yi Xiang’ Dao ‘Chou Xiang De Ren Xing [A Study of the Change of William Blake’s Thought—From ‘The Divine Image’ to ‘The Human Abstract’].” *Hai Wai Ying Yu [Overseas English]*, No. 15 (2014), 198, 200. In Chinese

**\*Leigh, Peter.** *William Blake*. (London: Hodder and Stoughton, 2000) Live Wire Real Lives Basic Skills Agency 27 pp.; ISBN: 0340776153

**Lemaitre, Henri,** *William Blake: Vision et Poésie* (1985), in French <BBS>

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§**François Piquet,** *Etudes anglaises*, XL (1987), 471-72, in French

§**Lenihan, Liam.** "Wollstonecraft's Reading of Milton and the Sublime of Barry, Fuseli and Blake. "Pp. 127-52 of his *The Writings of James Barry and the Genre of History Painting, 1775-1809*. (Farnham: Ashgate, 2014)

§**Lernout, Gert, and Vincent Deane.** "Two VI. B. 13 Indexes: Index Two: *The Paintings of William Blake*." *A Finnegans Wake Circular*, IV (Winter 1995), 26-31.

James Joyce took extensive notes from the book by Figgis (1925) for *Finnegans Wake* but in the end did not use them.

**Leslie, Miss [Eliza].** “Mr. Smith. Written for the Lady’s

Book.” *Godey’s Lady’s Book* [Philadelphia], XX (**August 1840**), 49-60. **B.** *Rural Repository* [Hudson, N.Y.], XVII (**10 April 1841**), 178 <New York Public Library> **C.** *Ladies’ Garland* [Philadelphia], V, 3 (**1842**), 58 <Indiana> **D.** **Miss Leslie.** *Mrs. Washington Potts, and Mr. Smith: Tales.* (Philadelphia: Lea and Blanchard, **1843** <Wisconsin> **E.** **Eliza Leslie.** *Pencil Sketches ... Including “Mrs. Washington Potts,” and “Mr. Smith,” and Other Stories.* (Philadelphia: A. Hart, **1852**) P. 73 <California (Berkeley)> **F.** *The Baronet’s Bride, Mrs. Washington Potts, and its Sequel Mr. Smith, Mary Powell, the Disponent, and Twenty-Five Other Capital Stories ...* (Philadelphia: J. Van Court, **1858**) P. 69. <Princeton>

Aunt Quimby assures the haughty Mrs Blake Bentley:

I remember your husband very well. He was a son of old Benny Bentley, up Second Street, that used to keep the sign of the Adam and Eve, but afterwards changed it to the Liberty Tree. His wife was a Blake – that was the way your husband came by his name. Her father was an upholsterer ... He had a brother Billy Blake, that was a painter: so he must have been your husband’s uncle ... Billy Blake was a painter and glazier, but I remember him as well as if he was my own brother ... [1840, p. 57].

§**Lester, John W.** *Criticisms.* (London: Longman, Brown, and Co.; Cambridge: J. and J.J. Deighton, **1847**) Pp. 88-89. **B.** *Second Edition, Revised and Enlarged.* (London: Longman, Brown, and Co.; Cambridge: J. Deighton, **1848**) <Bodley> **C.** §*Third Edition* (London: Longman, Brown,

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and Co., **1853**)

"in painting, do we grow weary of ... Blake's terrible and ghastly embodiments ...?" (1848, p. 5).

§**Lestringant, Frank**. "William Blake, clé de Dostoïevski." In *André Gide l'inquiéteur*. 2 vols. ([Paris:] Flammarian, 2011, 2012) In French

\***Levitt, Annette Shandler**. "Joyce Cary's Blake: The Intertextuality of *The Horse's Mouth*." *Mosaic*, XXV, 3 (Summer 1992), 47-63.

"Joyce Cary has absorbed Blake and transformed him" (p. 62).

**Levson, J.L.** "Remarks on the Cerebral Organ called Marvellous by Spurzheim, and Wonder by Combe." *Phrenological Journal and Miscellany*, IX, xlvii (**1836**), 636-43 <Bayerische Statsbibliothek, München>

Blake, who illustrated Blair's *Grave*, and Young's *Night Thoughts*, believed in the entity of the personages created by his morbid mind, and which he conjured up with a magician's power; he is said to have been very angry if disturbed while sketching his *ideal* sitters, among whom were Moses, Aaron, Christ, St Paul, and many of the worthies of olden time. In the heads of [Dr] Johnson and Blake the organ of Marvellousness

was very large. [P. 641]<sup>932</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, David**, ed.] *Blake Book*. (Leipzig: Lubok, 2010) 11 x 16 cm, 56 pp.; ISBN: 9783941601352 In English

Artistic exercises by Scott Treleaven, Hilton Als, Ida Ekblad, Oscar Tuazon, Blake Rayne, Paul P., Tobias Madison, Keren Cytter, Harris Epaminonda, Thomas Hirschhorn, Glenn Ligon, and Reto Pulfer.

§**Lewis, K.** "Conversation in the Spirit: A Comparative Study of the Writings of William Blake and Jacob Boehme." Manchester Ph.D., 1993.

**Lewis, Linda**, *The Promethean Politics of Milton, Blake, and Shelley* (1992) <BBS>

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**J[ohn] P[eter] L[undeen], I.H. C[hayes]**, *Romantic Movement Bibliography* for 1992 (1993), 72 ("an

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<sup>932</sup> 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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interesting book ... about political iconography", J.P.L.; "somewhat strained", IHC)

**George Anthony Rosso [Jr]**, *Blake*, XXVII, 3 (Winter 1993-94), 88-91 (though this is a "readable book", "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity")

**Marsha Keith Schuchard**, *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 334-35

**Li, Chao-Ran.** "Shi Ge 'Lao Hu' zai Qing Jing Yu Jing zhong de Yu Qi he Qing Tai Fen Xi [On Mood and Modality in 'The Tyger' in Terms of Situational Context]." *Wen Jiao Zi Liao* [Culture and Education Documents], No. 3 (2008), 23-24. In Chinese

An attempt to apply "situational context" theory to the reading of Blake's poem.

**Li, Chun-Mei.** "Cong Gai Xie Li Lun De Jiao Du Fen Xi Wei Lian Bu Lai Ke Tian Zhen De Yu Yan [Analysis on William Blake's 'Auguries of Innocence' from the Perspective of Rewriting Theory]." *Ke Xue Dao Bao* [Science Guide], No. 9 (2014), 97. In Chinese

An analysis based on André Lefevere's rewriting theory.

**Li, Fan.** "Ye Xing Hu Huan de Li Shi Xian Sheng--Qian Tan Bu Lai Ke 'Lao Hu' de Fan Chuan Tong Yi Shi [The Earlier Call of the Wild--The Anti-Convention Consciousness in Blake's Poem 'The Tyger']." *Harbin Xue Yuan Xue Bao* [Journal of Harbin University], XXVIII, 8 (August 2007),

115-17. In Chinese

A reading that suggests that Blake believes that "the wild nature of both animals and man is a positive power."

**Li, Gui-Yuan.** "Shi Lun Wei Lian Bu Lai Ke Shi Ge Te Dian [On the Characteristics of William Blake's Poems]." *Zuo Jia Za Zhi [Writers]*, No. 5 (2009), 87-88. In Chinese

A general comment on a couple of poems by Blake.

**Li, Hai-Yun.** "Bu Lai Ke 'Lun Dun' Yin Yun Xiao Guo Tan Xi [An Analysis of the Use of Rhyme in Blake's 'London']." *She Hui Ke Xue Lun Tan [Tribune of Social Sciences]*, No. 7 (2007), 187-89, 205. In Chinese

A comment on the use of rhyme and rhythm in Blake's poem in terms of their contribution to the theme.

**Li, Jing-Jing.** "Bu Lai Ke 'Fei Mang' de Yu Yi Jie Du [The Interpretation of Implied Meaning of Blake's Poem 'The Fly']." *Wen Jiao Zi Liao [High School Years]*, 24 (2012), 103-4. In Chinese

An interpretation of the implied meaning of the fly, combining with Blake's personal experience and creating background.

**Li, Jing-Jing.** "Bu Lai Ke San Bu Shi Ji de Yi Xiang Jie Xi [Analysis of Images of Three Blake Books of Poetry]." *Hu Bei Han Shou Da Xue Xue Bao: Journal of Hubei Correspondence University*, XXV, 12 (December 2012), 169-70. In Chinese

Interprets the images in *Poetical Sketches*, *Songs of Innocence*, and *Songs of Experience* and analyses their connections.

**Li, Jing-Jing.** “Bu Lai Ke Shi Ge Zhong de ‘Ye’ Yi Xiang Jie Xi [An Analysis of the Images in Blake’s ‘Night’].” *Qing Nian Wen Xue Jia* [Young Writers of Literature], 27 (2012), 78. In Chinese

**Li, Jing-Jing.** “Bu Lai Ke Shi Ge Zhong Duo Yang Mei Gui de Yu Yi Jie Du [The Different Interpretation of Roses in Blake’s Poems].” *Jin Tian* [Jin Tian], 11 (2012), 63. In Chinese

**Li, Jing-Jing.** “Cong Tian Zhen Zhi Ge Dao Tian Zhen Zhi Zhao de Tian Zhen Zhi Lu--Bu Lai Ke Shi Ge Zhong de Tian Zhen Qing Jie: The Journey of Innocence from Songs of Innocence to Auguries of Innocence--On Deciphering the Code of Innocence in Blake’s Poems.” *Ji Lin Hua Gong Xue Yuan Xue Bao: Journal of Jilin Institute of Chemical Technology*, XXX, 10 (October 2013), 61-63. In Chinese, with an abstract in English

The code of Innocence begins in *Songs of Innocence*, where it “expresses true feelings”, continues in “Auguries of Innocence”, where it “reveals the true reality”, and may also be found in *Jerusalem*.

**Li, Jing-Jing.** “Sao Yan Cong Hai Zi de Shang Di--Bu Lai Ke ‘Sao Yan Cong de Hai Zi’ Shang Xi [On God in ‘The Chimney Sweeper’: An Appreciation of Blake’s ‘The Chimney Sweeper’].” *Ke Ji Zi Xun* [Science and Technology Information], 35 (2012), 244. In Chinese

Analyzes the roles of children and God in “The



Chimney Sweeper”.

**Li, Jing-Jing.** “Shi Shui Rang Hai Zi Men Mi Lu--Tan Bu Lai Ke ‘Mi Shi Hai Zi’ Gu Shi de Yu Yi [Who Leads children to Get Lost---Talking about the Implied Meaning of Blake’s Story of Lost Children].” *Ke Ji Shi Jie [The World of Science and Technology]*, 31 (2012), 172. In Chinese

Presumably about “The Little Boy Lost” from *Songs of Innocence* and “The Little Girl Lost”, “A Little Boys Lost” and “A Little Girl Lost” from *Songs of Experience*, which are said to explore the poet’s personal experience.

**Li, Jing-Jing.** “Yi Hua Yi Tian Tang--Bu Lai Ke Shi Ge Zhong de Hua Yi Xiang Jie Du [One Flower One Heaven: An Interpretation of Flower Images in Blake’s Poem].” *Tong Hua Shi Fan Xue Yuan Xue Bao: Journal of Tonghua Normal University*, XXXIV, 6 (November 2013), 66-69. In Chinese

The flower images symbolize innocence and love.

**Li, Ling.** “Yi Sha Yi Shi Jie, Yi Hua Yi Tian Guo--Bu Lai Ke ‘Tian Zhen de Yu Yan’ Han Yi de Wen Hua Ji Du [‘To See a World in a Grain of Sand, and a Heaven in a Wild Flower’--A Cultural Reading of the Translations of Blake’s ‘Auguries of Innocence’].” *Wai Guo Yu Wen [Foreign Languages and Literatures]*, XXVI, 5 (October 2010), 92-94. In Chinese

A comment on four Chinese versions of the first stanza of Blake’s poem, claiming that the “paradoxes” there were “seldom known by Western readers”.

**Li, Qing, and Zhi-Wen Wu.** “‘Bing Mei Gui’ De Xiang Zheng Shou Fa Ji Qi Ta [On the Symbolism of ‘The Sick Rose’].” *Shao Guan Da Xue Xue Bao (She Hui Ke Xue Ban)*

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[*Journal of Shaoguan University* (Social Sciences Edition)], XX, 5 (1999), 104-8. In Chinese

**Li, Shuang-Chong.** "Yun Yong Gong Neng Wen Ti Xue Jie Du 'The Chimney Sweeper' (Song of Innocence [sic] [A Functional Stylistic Approach to 'The Chimney Sweeper' (Song of Innocence)]." *Wen Xue Jie [Literatures]*, No. 1 (2011), 72-73, 77. In Chinese

An analysis of the poem, using a few points from Michael Halliday's systemic functional linguistics.

**Li, Xiao.** "Qian Xi Wei Lian Bu Lai Ke Shi Zhong de Dui Bi Yun Yong Shou Fa [On the Use of Antithesis in William Blake's Poetry]." *Zuo Jia [Writers]*, No. 5 (2008), 79. In Chinese

**Li, Xiao.** "Tan Tao Wei Lian Bu Lai Ke Shi zhong de Dui Bi Yun Yong Fang Fa [On the Use of Antithesis in William Blake's Poetry]." *Ke Ji Zi Xun [Science and Technology Information]*, No. 10 (2006), 46. In Chinese

A brief introduction of Blake.

**Li, Yin-Juan, and Chung-Hong Jiao.** "Bu Lai Ke Shi Ge Fan Ying de She Hui Xian Shi [On the Social Reality Reflected in Blake's Poems]." *Da Zhong Wen Yi [Popular Art and Culture]*, No. 9 (2010), 163. In Chinese

A brief comment on how some of Blake's poems reflect the harsh social conditions of the time.

**Li, Yong-E.** “Wei Lian Bu Lai Ke ‘The Fly’ De Si Ceng Ci Jie Gou Fen Xi: [Analysis of the Four Structural Dimensions of William Blake’s ‘The Fly’].” *He Tian Shi Fan Zhuan Ke Xue Xiao Xue Bao* [*Journal of Hotan Teachers College*], No. 1 (2014), 105-10. In Chinese

An analysis according to the Polish philosopher Ingarden.

**Lian, Xiao-Li.** “Qian Tan Bu Lai Ke Shi Ge de Biao Xian Shou Fa [On Blake's Methods of Expression].” *He Bei Jian Zhu Ke Ji Xue Yuan Xue Bao* (She Ke Ban) [*Journal of He Bei Institute of Architectural Science and Technology* (Social Science Edition)], XXIII, 2 (June 2006), 45-46. In Chinese

A brief explanation of Blake's methods of composition.

**Liang, Xiao-Xi.** “Wei Lian Bu Lai Ke he Ta de ‘Lao Hu’ [William Blake and His ‘Tiger’].” *Xue Zhou Kan C* [*Learning Weekly C*], No. 9 (2010), 204. In Chinese

A brief comment on Blake's poem, suggesting that it is ‘revolutionary’.

**Liang, Shih-ch’iu.** “William Blake.” Pp. 1104-25 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”).

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**Liao, Pingwei.** “Shi yu hua zhi bianzheng: shi yi Wang Meng yu William Blake wei li [The Dialectics of Poetry and Painting: Using Wang Meng and William Blake as Examples].” *Chung-wai Literary Monthly* [Taipei], XVI, 12 (May 1988), 68-86 In Chinese

A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.

**Light, Alfred W.** “William Blake.” In his *Bunhill Fields: Written in Honour and to the Memory of the Many Saints of God Whose Bodies Rest in This Old London Cemetery*. (London: C. J. Farncombe and Sons, 1913) **B.** Second edition (London: C. J. Farncombe and Sons, 1915) **C.** Second edition (2009)

**Lin, Fang.** “Ren Xing Fa Zhan de Liang Zhong Dui Li Zhuang Tai--Dui Bu Lai Ke de ‘Lao Hu’ de Jian Gou Xing Jie Du: On the Two Opposing States in the Development of Human Nature--The Constructive Interpretation of William Blake’s The Lamb and The Tyger.” *Hu Nan Gong Ye Zhi Ye Ji Shu Xue Yuan Xue Bao: Journal of Hunan Industry Polytechnic*, XIII, 6 (December 2013), 33-34. In Chinese, with an abstract in English

**Lin, Xiaoxiao.** “Wei Lian Bu Lai Ke Zai Xi Fang de Jing Dian Hua Guo Cheng: The Canonization of William Blake in the West.” *Guo Wai Wen Xue [Foreign Literatures]*, 3 (2013), 50-56. In Chinese

Describes “four major phases” in the canonization of Blake.

**\*Lincoln, Andrew.** "Alluring the Heart to Virtue: Blake's *Europe*." *Studies in Romanticism*, XXXVIII (1999), 621-39.

A consideration of "some contemporary ideas about the promotion of Christian doctrine and values" as they illuminate *Europe* and "ideas of sin and shame as the bases of the historical success of European Christianity as a regulatory institution" (p. 620).

**Lincoln, Andrew.** "Blake and the Natural History of Creation." *Essays and Studies* 1986, NS XXXIX (1986), 94-103. <BBS>

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, Andrew.** "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth." *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-78. <BBS>

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, A.W.J.** "A history of the composition of William Blake's *Vala* or *The Four Zoas* as revealed by a study of the surviving manuscript." *Index to [British] Theses*, XXV (1977), 7 (#5470). Wales (Bangor) Ph.D.

It is clearly related to his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

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**Lincoln, Andrew.** *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS.* (Oxford: Clarendon Press, 1995) 8°, xviii, 322 pp.; ISBN: 0198183143

An elaborate, detailed, and rewarding "staged reading" for "new readers of *The Four Zoas*" "that moves, as Blake himself moved, from simpler to more complex forms of writing" and stresses that *Vala* is "a universal history" with reference to contemporary historians such as Gibbon; Blake's presentation of the Last Judgement suggests that "although Man has been imprisoned in a finite vision of the natural world, the prison is locked from the inside" (pp. v, ix, 1, 190).

The "book incorporate[s] material revised from" his (1) "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth", *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-78; (2) "Blake and the Natural History of Creation", *Essays and Studies* 1986, NS XXXIX (1986), 94-103; (3) "Blake and the 'Reasoning Historian'", pp. 73-85 of *Historicizing Blake*, ed. Steve Clark and David Worrall (London, 1994) (p. xiv); and it is clearly related to his University of Wales (Bangor) doctoral dissertation entitled "A history of the composition of William Blake's *Vala* or *The Four Zoas* as revealed by a study of the surviving manuscript" (1977).

REVIEWS

**John B. Pierce**, *Blake*, XXXI, 1 (Summer 1997), 35-38  
(though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37])

**Edward Larrissy**, *Notes and Queries*, CCXLII [NS XLIV] (1997), 282-83 (it manifests "judiciously

displayed erudition and incomparable textual expertise")

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (**1998**), 399 ("a fine book", "sure footed")

§**Stephen Vine**, *BARS Bulletin and Review*, No. 18 (**September 1999**), 27-29 (with another)

**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, XCVIII (**1999**), 122-27 (with another) (Lincoln "succeeds brilliantly ... making it [*Vala*] more available to old and new readers alike ... as four partially developed poems rather than one" [p. 124])

**Philip Cox**, *Review of English Studies*, NS XLIX, 193 (**February 1998**), 92-93 ("a major contribution")

**Lindberg, Bo**, *William Blake's Illustrations to the Book of Job* (1973) <BB #A2126>

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§**Martin Butlin**, *Art Bulletin*, LVII, 2 (**June 1975**), 295-296

\***G.E. Bentley, Jr.**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 125-26

§**John E. Grant**, *Philological Quarterly*, LIII (**1975**)

**Jeffry B. Spencer**, *Blake Studies*, VI, 2 (**1975**), 197-200

§**Robert N. Essick**, *Studies in Romanticism*, XV, 3 (**Summer 1976**), 469-72

§**David Bindman**, *Burlington Magazine*, CXIX, 891 (**June 1977**), 451-52 (with 2 others)

§**Henry Summerfield**, *Malahat Review*, No. 42 (**1977**), 132-35

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**Lindfors, Bernth.** "Armah, Wordsworth and Blake." Pp. 132-36 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA* [Association of University English Teachers of South Africa] *Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

In his Harvard B.A. thesis, "The Romantic Response to the Industrial Revolution: A Sociological Study of the Works of William Blake (1757-1827) and William Wordsworth (1770-1850)" (1963), 86 pp., the Ghanaian author Ayi Kwei Armah is "equally unimpressed with Blake" and Wordsworth (p. 135).

§**Lindop, Grevel.** "A Golden String: Kathleen Raine, Blake, and Tradition." *Temenos Academy Review*, VII (2004), 129-44.

§\***Lindop, Grevel.** "William Blake (1757-1827)." Pp. 33-47 of *British Writers: Retrospective Supplement*. Ed. Jay Parini. (N.Y.: Charles Scribner's Sons, 2002)

**Lindsay, David W.,** *Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE* (1989) <BBS>

REVIEWS

**D.W. Dörrbecker,** *Blake*, XXIII, 3 (Winter 1989-90), 125 (part of "Blake and His Circle")

**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1989* (1990), 102

\***Edward Larrissy,** *Blake*, XXIV, 3 (Winter 1990-91), 101-2 (with another)



**Lindsay, Jack.** *William Blake: Creative Will and the Poetic Image.* (London: Franfrolico Press, 1927) **B.** Second Edition, Enlarged. (London, 1929)**C.** §(Folcroft, Pennsylvania, 1969)  
<BB>

The Second Edition adds an §essay on *Vala*.

#### REVIEWS

**S. Foster Damon,** *Modern Language Notes*, XLIV, 6  
(**June 1929**), 415-17 (with another) ("charming"  
but "Misinterpretations ... abound ... Blake's  
theories of art he completely misunderstands")

**Bernard E.C. Davis,** *Review of English Studies*, V, 19  
(**July 1929**), 364-65 ("admirable ... good to read")

**Lindsay, Jack,** *William Blake: His Life and Work*  
(1978) <BBS>

§**Peter Conrad,** *New Statesman*, **3 November 1978**, pp.  
588-89

§**David Bromwich,** *New York Times Book Review*, **24**  
**June 1979**, pp. 7, 32

**D.V. E[rdman],** *English Language Notes*, XVII  
(**September 1979**), 66

§**Milton Klonsky,** *Commentary*, LXVIII (**October**  
**1979**), 84-86

§**C.C. Barfoot,** *English Studies*, LX (**1979**), 770-71  
(with 2 others)

§**Joan Digby,** *Library Journal*, CIV (**1979**), 953

\***Bo Ossian Lindberg,** *Blake*, XIV, 3 (**Winter 1980-81**),  
164-74

§**Horst Höhne,** *Deutsch Literaturzeitung für Kritik der*  
*intentionalen Wissenschaft*, CII (**1981**), col. 575-  
58, in German

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§**H. Boone Porter**, *Anglican Theological Review*, LXIII  
(1981), 105-6

**Wallace Jackson**, *Eighteenth Century ... Bibliography*,  
NS V (1983), 156-58

\***Linebaugh, Peter**, and **Marcus Rediker**. “Blake’s African Orc.” Pp. 344-51 of “Conclusion: Tyger! Tyger!” (pp. 327-54, 408-41) of their *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. (Boston: Beacon Press, 2000)

In *America* (1793) pl. 3, Orc is bound down like the slave Neptune in “The Execution of Breaking on the Rack” in Stedman’s *Surinam* (1796), and Stedman’s accounts of “Red Tiger” inspired Blake’s “The Tyger” (1794) (p. 348).

**Linkin, Harriet Kramer**. “Lucy, William Blake, and ‘The Fairy’s Funeral’.” *Romanticism and Victorianism on the Net*, No. 54 (May 2009).

“A little background on who Lucy Hooper was, on how she came to know about Blake, and how Blake aroused her poetic imagination”.

\***Linnell, David**. *Blake, Palmer, Linnell and Co.: The Life of John Linnell*. ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4<sup>o</sup>, xi, 413 pp.; ISBN: 0863329179 **B**. §(Brighton: Book Guild, 2010) ISBN: 9780863329173

A detailed biography based on the Linnell Papers (including the Ivimy MSS) but with very few indications of sources.

## REVIEWS

**Raymond Lister**, "Blake's Patron", *Times Literary Supplement*, 9 September 1994, p. 23 (mostly about John Linnell; the book is rather "a chronicle than a biography")

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 392 ("Fascinating" but "severely compromised by its lack of anything approaching a modern scholarly apparatus")

**G.E. Bentley, Jr.**, *Blake*, XXXIII (1999), 21-23 (the book "introduces a great deal of new information – and reproduces some beautiful and too-little-known 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) 341-42 & fn) has passed from the collection of John S. Linnell to The **Fitzwilliam Museum**.

**Linnell, Olive.** "William Blake and John Linnell." *Bulletin of Psychic Times* [London] (May 1944), p. 5.

About Blake's relationship with John Linnell and the 1918 Linnell sale, by the daughter of Linnell's son James T. Linnell.

**Lio, Jin-Lin, Qioui-Ying Yu.** "Wei Lian Bu Lai Ke de Li Xing Pi Pan yu Wen Ming Fan Si [On William Blake's Criticism of Reason and Civilization]." *Dong Bei Shi Da Xue Bao* (Zhe Xue She Hui Ke Xue Ban) [*Journal of Northeast Normal University*(Philosophy and Social Sciences Edition)],

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No. 252 (N.S. No. 4) (2011), 124-27. In Chinese

A commentary on Blake as "a thinker of civilization", suggesting that the poet "is aware of all kinds of evil in civilized society but does not mean to get rid of civilization out of prejudice".

§**Lipipipatvong, Lisa Marie.** "“Freeborn Joy”: Sexual Expression and Power in William Blake’s *Visions of the Daughters of Albion*.” Pp. 155-72 of “*And Never Know Joy*”: *Sex and the Erotic in English Poetry*. Ed. C.C. Barfoot. (Amsterdam: Rodopi, 2006)

**LISTER, Raymond**

The archive of Raymond Lister, painter, collector, Blake scholar, editor of Samuel Palmer's letters, was given to the Fitzwilliam Museum (Cambridge University) which published an online catalogue of it (seen 2013).

**Lister, Raymond,** *Beulah to Byzantium: A Study of Parallels in the Works of W.B. Yeats, William Blake, Samuel Palmer & Edward Calvert* (1965) <BB>

REVIEW

§**Anon.,** *Times Literary Supplement*, **10 February 1966**, p. 99

**\*Lister, Raymond.** "The Followers of William Blake." Chapter Thirteen (pp. 145-52) of his *With My Own Wings: The Memoirs of Raymond Lister*. (Cambridge, England: The Oleander Press, 1994) 8°, x, 182 pp.; ISBN: 090667266X

An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.

**Lister, Raymond**, *Infernal Methods: A Study of William Blake's Art Techniques* (1975) <BBS>

REVIEWS

\***Brian Alderson**, "Blake in the original", *Times* [London], **22 December 1975**, p. 9 (with 3 others)

§**Duncan Macmillan**, *Apollo*, CIV (1976), 143

§**Morris Eaves**, "What is the History of Publishing?", *Publishing History*, II (1977), 57-77

**Corlette Walker**, *Blake*, XI, 3 (Winter 1977-78), 203-204

\***Lister, Raymond**, *William Blake: An Introduction to the Man and to his Work, With a Foreword by G.E. Bentley, Jr* (London, 1968) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **27 June 1968**, p. 680

§**G. Thomas**, *English*, XVII, 99 (September 1968), 102-3 (with 2 others)

§*Aryan Path* [Bombay], XXXIX, 11 (November 1968), 456-57

**Désirée Hirst**, *Blake Studies*, I, 1 (Autumn 1968)

**Raymond Lister**, *Blake Studies*, I, 2 (Spring 1969), 214-15 ("a small but important correction to Miss Désirée Hirst's generous review") <BB #1218-18>

§**Gilbert Thomas**, *English*, XVII (1968), 102-3 (with others)

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§**S.K. Freiberg**, *Dalhousie Review*, XLIX (1969), 430-31

§**Vivian de Sola Pinto**, *Modern Language Review*, LXV, 1 (January 1970), 153-55 (with 2 others)

§**Dennis Douglas**, *AUMLA* [Australasian Universities Language and Literature Association], XXXIII (May 1970), 126-27

§**P. Malekin**, *Review of English Studies*, XXI, 82 (May 1970), 249

§**T.E. Luddy**, *Library Journal*, XLVI (August 1970), 2682 (with another)

**Liu, Hwangcheng**. "Blake: Divine Vision." *Journal of Chinese Military Academy*, XXVI (December 1993), 177-14.

A critical study of the *Songs*.

**Lio, Jin-Lin, Qioui-Ying Yu**. "Wei Lian Bu Lai Ke de Li Xing Pi Pan yu Wen Ming Fan Si [On William Blake's Criticism of Reason and Civilization]." *Dong Bei Shi Da Xue Bao* (Zhe Xue She Hui Ke Xue Ban) [*Journal of Northeast Normal University*(Philosophy and Social Sciences Edition)], No. 252 (N.S. No. 4) (2011), 124-27. In Chinese

A commentary on Blake as "a thinker of civilization", suggesting that the poet "is aware of all kinds of evil in civilized society but does not mean to get rid of civilization out of prejudice".

**Liu, Fang**. "Two Contrary States of Human Soul." *Ke Ji Xin Xi* [*Science Information*], No. 15 (2007), 171.

A general comment (in English) on Blake and his

poems.

**Lin, Xiao-You.** “Bu Lai Ke Yu ‘Jie Mei Yi Shu’ Bu Lai Ke Jing Dian Hua Guo Cheng Zhong De ‘Shi Hua Jie He’ Chuang Zuo Yin Su [Blake and ‘Sister Art’—Composite Art as a Creative Factor in Canonization of William Blake].” *Zhe Jiang Chuan Mei Xue Yuan Xue Bao [Journal of Zhejiang University of Media and Communications]*, No. 1 (2015), 90-94. In Chinese

**Lin, Xiao-You.** “Tu Xiang Wen Zi Wen Ben Yu Ling Shi Shi Xue--Bu Lai Ke Lan Bei Si Shi Qing Zuo Pin Yan Jiu [Visual, Verbal Text and Visionary Poetics: A Study of Blake's Lambeth Books.” Zhengjiang U (Hangzhou, China) Ph.D., 2014, 129 pp. In Chinese

**Liu, Fu-Li.** “Yin Yun Keng Qiang Shen Wei He He—Tan Bu Lai Ke ‘Lao Hu’ de Yin Yi Tong Gou [The Deafening Sounds and Mystic Divinity—On the Structural Identicalness between Sounds and Meaning in ‘The Tyger’].” *Lang Fang Shi Fan Xue Yuan Xue Bao [Journal of Langfang Teachers' College]*, XXI, 1 (March 2005), 32-36. In Chinese

This paper analyzes the "sounds, rhyme, and rhythm" in “The Tyger” and tries to find "the psychological basis of the structural identicalness between sounds and their meanings."

**Liu, Hai-Yi.** “Cong Zi Ran Zhu Yi He Xian Shi Zhu Yi Dui Bi Fen Xi Wei Lian Hua Zi Hua Si Yu Wei Lian Bu Lai Ke [A Comparative Analysis of William Wordsworth and William Blake: On the Art of Naturalism and Realism].” *Qing Chun Sui Yue [Blooming Season]*, No. 6 (2014), 18-20.

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In English

**Liu, Jun-Chi.** “Jue Xing, Xian Shi Yu Xu Wu—Bu Lai Ke ‘A Xiang Ri Kui’ zhi Xiang Zheng Xing Chan Shi [Awakening, Reality, and Nihilism: The Symbolic Meaning in Blake’s ‘Sunflower’].” *Xin Xiang Xue Yuan Xue Bao: Journal of Xinxiang University (Social Science Edition)*, XXVIII, 2 (April 2013), 73-76. In Chinese

**Liu, Li-Xia, and Na Wang.** “Hui Gui Hu Xing--Bu Lai Ke ‘Lao Hu’ Yi Shi de Zhu Ti Fen X [Returning to the Nature of the Tiger: An Analysis of the Theme of William Blake’s ‘The Tyger’].” *Yan Shan Da Xue Xue Bao (Zhe Xue She Hui Ke Xue Ban) [Journal of Yanshan University (Philosophy and Social Sciences Edition)]*, VIII, 4 (December 2007), 113-16. In Chinese

The essay comments on "the tiger's energy, power, and symmetry" and on "Blake's dialectical thinking".

**\*Liu, Wei.** "Shen Sheng de Feng Zi--Ji Nian Wei Lian Bu Lai Ke Dan Chen 250 Zhou Nian [A Divine Madman--To Commemorate William Blake's 250th Birthday]." *Shi Jie Wen Hua [World Culture]*, No. 10 (2007), 12-13. In Chinese  
A biographical sketch of Blake.

**Liu, Wei, and Xiao-Yan Cui.** “Lun Bu Lai Ke Shi Ge ‘Fei Ying’ de Zhu Ti [An Analysis of the Theme of ‘The Fly’].” *Fei Tian [Flying Apsaras]*, No. 6 (2009), 62-63. In Chinese



**Liu, Xin-Ya.** “Ji Dong De Xin—William Blake ‘Sao Yan Cong De Nan Hai’ Ping Xi [Palpitant Heart—An Analysis of William Blake’s ‘The Chimney Sweeper’].” *Da Guan [Grand Sight]* No. 7 (2015), 31. In Chinese

"The Chimney Sweeper" is the one in *Songs of Experience*.

**Liu, Xi-Yan.** “Jie Du Bu Lai Ke He Ta De ‘Lao Hu’ [On Blake and His Poem ‘The Tyger’].” *Chang Chun Shi Fan Xue Yuan Xue Bao [Journal of Changchun Teachers' Training College]*, XXIII, 3 (May 2004), 120-22. In Chinese

A reading of Blake's "Tyger" as revolutionary indicating the poet's revolutionary ideas and spirit.

**Liu, Yan, Ying Zhang, Shan-Shan Hu.** "Qian Xi Bu Lai Ke 'Lao Hu' Zhong de Xiang Zheng Yi Yi [An Analysis of the Significance of Imagery in Blake's 'Tyger']." *Du Shi Jia Jiao [Home Tutoring in Metropolis]*, No. 12 (2011), 178. In Chinese

An explanation of four possible approaches to the reading of "The Tyger": "imagistic", "religious", "political", and "historical".

**Liu, Yue-Quin.** "Qian Xi Wei Lian Bu Lai Ke Shi Ge de She Hui Pi Pan Xing [An Analysis of Social Criticism in William Blake's Poems]." *Kao Shi Zhou Kan [Examination Weekly]*, No. 37 (2010), 21-22. In Chinese

A commentary on "Blake's attack on social problems of his time such as racial discrimination, child workers, religious persecution, and the widening gap between rich and poor".

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**Liu, Yu-Mei.** “Ti Yan Xing He Dong Tai Xing Zhang Li xia Wen Xue Yu Pian de Zheng Ti Xing Shi Jie--Yi Wei Lian Bu Lai Ke de ‘London’ Wei Li [Holistic Construal of Literary Text: A Case Analysis of William Blake’s ‘London’].” *Wai Guo Yu Wen [Foreign Language and Literature]*, XXV, 2 (April 2009), 18-22. In Chinese

The essay uses a "construal approach" to Blake's text.

**Liu, Yun-Yan, and Hong Wu.** “Wei Lian Bu Lai Ke Shi Ge de Fan Shen Zhu Yi Qing Xiang: The Pantheistic Interpretation of Flora and Fauna Images in William Blake’s Poems.” *Hu Nan Da Xue Xue Bao: Journal of Hunan University (Social Sciences)*, XXVI, 1 (January 2012), 111-14. In Chinese, with an abstract in English

William Blake advocated a subversive return from monotheism to polytheism. “The animal and plant images in his poetry could be interpreted according to his unique pantheistic doctrine”.

**Liu, Zhao-Hui.** “‘Ying’ Zhi Mi: Dui Bu Lai Ke de Nü Xing Zhu Yi Yan Jiu [The Mystery of ‘Shadow’: On Feminism in Blake].” *Wai Guo Wen Xue Yan Jiu [Foreign Literature Studies]*, No. 1 (2000), 81-86. In Chinese

Feminist theory is used to analyze the images of women in Blake's poems.

**\*Livergood, Norman D.** “William Blake As Mystic.” *The New Enlightenment* (2004), online.

**Lloyd, Eliza.** "Blake's America." *Times Literary Supplement*, 20 February 1964, p. 17.

The original for the facsimile of *America* reviewed on 6 February is owned by Mr Paul Mellon. (Other letters with the same title but other subjects were written by Kerrison Preston and Geoffrey Keynes <BB>.)

§**Lloyd, John, and John Mitchison.** "William Blake." In their *The Book of the Dead: Lives of the Justly Famous and the Undeservedly Obscure*. (N.Y.: Crown Publishing, 2010)

**Lobanova, V.V.** See also under her married name, **Vera Serdechnaya**

§**Lobanova, V.V.** "Allegory of William Blake: Allegorizm Uil'yama Bleika." Pp. 22-33 of *Return to the Source: Collection of Articles: Vozvrashchenie k istoku: sbornik statei*. Ed. **N. Moshkina**. (Karasnodar, 2002) In English and Russian

§**Lobanova, V.V.** "Communicative Code of Swift and Sterne in W. Blake Satire 'The Island of the Moon': Kommunikativnaya kod Svifta i Sterna v satire U. Bleika 'Ostrov na Lune'." *The World of Romanticism: Proceedings of the International Conference 'World Romanticism' (XII Gulyaevskaya readings): Mir romantizma: materialy mezhdunarodnoikonferentsii 'Mir romantizma' (XII Gulyaevskikh chtenii)*. Ed. **E. Mil'ugina**. [Tver], X, 34 (2004), 11-16. In English and Russian

**Locatelli, Carla.** "William Blake: Non armonia ma entropia degli opposti." Pp. 7-28 of her *Le Poetichi Romantiche*

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*Ingesi: Studi Pratiche del Testo Poetica.* (Bologna: Pàtron Editore, 1981) In Italian

It is especially about "The Ecchoing Green" (pp. 9-16), "The Clod and The Pebble" (pp. 16-21), and the "Introduction"s to *Innocence* (pp. 20-24) and *Experience* (pp. 25-28).

**\*Löchle, Dieter.** *William Blake--Roof'd in from Eternity: Erschienen als Begleitheft zur Ausstellung vom 3. April bis zum 25. Mai 1995 in der Universitätsbibliothek Tübingen.* (Tübingen: Universitätsbibliothek Tübingen, 1995) 4°, 32 pp. In German

The text consists of ten excerpts from Blake in English and German plus comments. It is accompanied by ten reproductions with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled

**Dieter Löchle.** *William Blake--Roof'd in from Eternity.* (Tübingen, Germany: Fockenberg 6/1994 [sic], 1995) Folio, 10 reproductions, no text.

**§Lodge, Edmund.** *Portraits of Illustrious Personages of Great Britain* (London: William Smith, **1828**)

Lodge's book itself apparently does not refer to Blake.

REVIEW

**Anon.,** "LODGE'S PORTRAITS AND MEMOIRS. FURTHER NOTICE." *Times* [London], **3 January 1829**, p. 4, column A (the review goes out of its way to describe Blake's Visionary Heads

as “a delusion” but “of no kin to madness”; the review was first reported by Keri Davies, “Blake in *Times Digital Archive*”, *Blake*, XLI [2007], 45-46)

§**Loke, Anthony Y.L.** *Job Made Simple*. (Petaling Jaya [Malaysia]: Pustaka Sufes, 2006) 22 cm, 267 pp.; ISBN: 9789832762041

About Bible criticism and Blake.

**Lombardi, G.** *Saggio dell'Istoria Pittorica d'Inghilterra*. (Firenze: Per Conto dell'Autore, 1843). P. 132. In Italian <Michigan>

“Guglielmo Blake ... si distinse dipingendo maravigliosamente [sic] all'acquerello ....”

§**Lombardo, Agostino.** “Ungaretti e Blake.” In *Giuseppe Ungaretti 1888-1970: Atti del convegno internazionale di Studi*. Ed. Alexandra Zingone. (Naples: Edizioni Scientifiche Italiane, 1995) In Italian

§**Londero, Renata.** “Luis Cernada di fronte a William Blake: Percorsi interpretativi.” Pp. 95-119 of *Intersezione plurilingui nella letteratura medioevale e moderna*. Ed. Fedora Ferluga Petronio and Vincenze Orieles. (Rome: Calamo, 2004) *Lingui, Culture et Testi* In Italian

**Longacre, Jeffrey S.** “On the Threshold of the Infinite: Blake, Joyce, and the War on Authority.” University of Tulsa Ph.D., 2006. 322 pp.

\***López, Julio.** “Aproximación bibliográfica a William Blake.” *Quimera: Revista de literatura*, No. 42 (October 1984), 39-45. In Spanish

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A bibliographical essay on Blake editions and translations into Spanish, from pioneer Edmundo González-Blanco (1927) to Luis Cernuda and Soledad Caparrós (1983).

§**Loughnan, Michael.** *A Grain of Sand in Lambeth (from the Writings of William Blake* (?2002) Platos Ghost Productions On-line

A play set on the day in 1805 when Blake learned that Schiavonetti was to engrave his designs for Blair's *Grave*.

REVIEWS

*Gloucestershire Echo*

*British Theatre Circle*

**Shirley Dent**, *Culture Wars*

§**Lourenço, Isabel Maria Graça.** *The William Blake Archive: da gravira iluminada à edição electrónica.* University of Coimbra Ph.D., 2009, online In Portuguese

§**Lovasz, Laura Elizabeth.** "Literate gentlemen and the viewing masses: The antagonism between seeing and reading in the romantic period." *DAI*, LXIII (2002), 196A. Indiana Ph.D., 2002.

Chapter IV is on Blake's *Job*.

§**Love, Matt.** "Cloudy William Blake." In his *Love and the Green Lady: Meditations on the Yaquina Bay Bridge: Oregon's Crown Jewel of Socialism.* (Pacific City [Oregon]: Nestucca Spit Press, [2011])

§**Low, Katherine.** "Domestic Disputation at the Dung Heap: A Reception History of Job and His Wife in Christianity of the West." Texas Christian Ph.D., 2011.

Deals with Blake, inter alia.

§**Low, Katherine.** "William Blake's Job." Chapter 5 (pp. 143-94) of her *The Bible, Gender and Reception History: The Case of Job's Wife*. (London, New Delhi, N.Y., Sydney: Bloomsbury, 2013) Library of Hebrew Bible/Old Testament Studies 586: Scriptural Traces: Critical Perspectives on the Reception and Influence of the Bible 1

It includes "Overview of Blake's Job Engravings" (pp. 143-83) and "Job and His Wife in Blake's Job Series" (pp. 184-94). The illustrations include *Job* pl. "1"-"21".

**Lowery, Margaret Ruth,** *Windows of the Morning: A Critical Study of William Blake's POETICAL SKETCHES (1783)*. (1940) **B.** (1970) <BB>

#### REVIEWS

§**M.O. Percival,** *Modern Language Notes*, LVI, 4 (**April 1941**), 314-15

§**Hoyt Trowbridge,** *Modern Philology*, XXXIX, 1 (**August 1941**), 105-6

§**Geoffrey Tillotson,** *Modern Language Review*, XXXIX, 3 (**July 1941**), 405-10

§**René Wellek,** *Philological Quarterly*, XX (**1941**), 92-93

**Lu, Chun-Yan.** "Wei Lian Bu Lai Ke Shi Ge de Zhu Ti Jie Du [Understanding the Theme of William Blake's Poems]." *Chong Qing Gong Xue Yuan Xue Bao [Journal of Chongqing Institute of Technology]*, XIX, 7 (July 2005), 115-17. In Chinese

The essay suggests that Blake's poems change in patterns and themes over time, that his early works eulogize revolution and his later works indulge in fantasy with a strong religious character.

**Lu, Jiande.** "Shi Ren Yu She Hui--Lue Tan Da Jiang Jian San Lang Yu Wei Lian Bu Lai Ke: The Poet and Society--A Comparative Study of

**William Blake and His Circle**  
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Kenzaburō Ōe and William Blake.” *Shang Hai Shi Fan Da Xue Xue Bao: Journal of Shanghai Normal University (Philosophy & Social Sciences Edition)*, XLI, 2 (March 2012), 106-9. In Chinese, with an abstract in English

“Kenzaburō Ōe was attracted by Blake’s prophecy poems”, but “He stayed at a respectful distance from the mysticism of Blake’s prophecy poems”.

**Lu, Xiao-Xian.** “Hui Gui Xiang Xiang Yu Ji Qing—Chong Du Bu Lai Ke [Return to Imagination and Passion—Rereading Blake’s Poems].” *Fu Jian Wai Yu [Journal of Fujian Foreign Language Studies]*, Issue 65; 3 (2000), 52-55. In Chinese

The essay discusses the imagination exhibited in Blake's poems and his rejection of rationalism.

§**Lubbock, Tom.** "Albion Rose." Pp. 122-25 of his *English Graphic*. (London: Frances Lincoln Ltd, 2012)

There are also chapters on Flaxman, Fuseli, Palmer, and Romney.

§**Lubbock, Tom.** "Blake Shapes." Pp. 110-17 of his *English Graphic*. (London: Frances Lincoln Ltd, 2012)

§**Lubbock, Tom.** "Jerusalem the Emanation of the Giant Albion." Pp. 118-21 of his *English Graphic*. (London: Frances Lincoln Ltd, 2012)

\***Lucas, E.V.** “Blake at Felpham.” Pp. 15-18 of *A Petworth Posie Arranged by Lady Leconfield for the Petworth Park Fete, 5th August, 1918, in aid of the Sussex County Prisoners of War Fund*. Price One [Florin *del*; in MS: and Sixpence] Net. (London: Burns and Oates [1918])



About the Fairy Funeral and Blake's liking for Felpham and Sussex.

**\*Lucas, John**, ed.. *William Blake*. (London and N.Y.: Longman, 1998) Longman Critical Readers 2101, Critical Readers Series 8<sup>o</sup>, 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].)

**Susan Matthews**. "Jerusalem and Nationalism." Pp. 81-100. (Reprinted from *Beyond Romanticism*, ed. Stephen Copley and John Whale [1992].)

**John Barrell**. "'Original', 'Character' and 'Individual'." Pp. 101-16. (Reprinted from his *The Political Theory of Painting From Reynolds To Hazlitt* [1986].)

**\*Kathleen Raine**. "A New Mode of Printing." Pp. 117-29. (Reprinted from her *William Blake* [1971].)

**Brenda S. Webster**. "Blake, Women, and Sexuality." Pp. 130-47. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault [1987].)

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**Gerda S. Norvig.** "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." Pp. 148-66. (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. 167-88. (A "reader-response" examination of grammatical ambiguities in "The Fly" suggests the possibility that the Fly does not die; the essay is reprinted from *Style*, XXX [1996].)

**Matt Simpson.** "Blake's *Songs of Innocence and [of] Experience*." Pp. 189-200. (Reprinted from *Critical Survey*, IV [1992].)

REVIEWS

§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

**Andrew Lincoln**, *Review of English Studies*, NS LI (2000), 143-46 (with 2 others) (the Lucas volume is useful though it has little art criticism)

§**Lučić, Milka.** "Blejk i Pohvala Imaginaciji [Blake and a Tribute to Imagination]." *Politika*, 13 March 1999. In Serbian

**Lucie-Smith, Edward.** "William Blake 1757-1827." Pp. 24-25 of his *Sussex Writers & Artists*. Illustrated by Ivan Hissay. (Alfriston, Sussex: Snake River Press, 2007) Book No. 2

Blake was "Hayley's increasingly discontented guest at Felpham for three years".

\***Lüdeke, Roger.** *Zur Schreibkunst von William Blake: Ästhetische Souveränität und politische Imagination.*

(München: William Fink Verlag, 2013) Münchener Studien zu Literaturwissenschaft. 4<sup>o</sup>, 296 pp., 15 colour plates; ISBN: 9783770552467 In German

REVIEW

**Gerald Saddlemayr**, *Zeitschrift für Anglistik und Amerikanistik*, LII, 1 (April 2014), 79-82. In English

§[Ludlow, Miss.] “Blake.” *Manual of the Fine Arts Critical and Historical*. (N.Y.: A.S. Barnes, 1850). **B.** *A General View of the Fine Arts, Critical and Historical With An Introduction by D[aniel] Huntington*. (N.Y.: G.P. Putnam, 1851). **C.** (N.Y.: A.S. Barnes and Co.; Cincinnati: J.W. Denby, 1854) Pp. 211-17. **D.** *General View*. Fourth Edition. (N.Y.: G.P. Barnes and Co.; Cincinnati: P.M. Derby, 1858) Pp. 211-17. <Harvard> **E.** *Manual of the Fine Arts ...* (N.Y. and Chicago: A.S. Barnes, 1872). **G.** (1875) **H.** ([1879])

It is silently quoted from the first edition of Cunningham [¶10-12, 36-41], including “Days of Innocence”.

\***Lukacher, Brian**. “Visionary History Painting: Blake and His Contemporaries.” Chapter 4 (pp. 98-114) of his *Nineteenth Century Art: A Critical History*, with 369 illustrations, 51 in color. Ed. Stephen F. Eisenman. (London: Thames and Hudson, 1994)

Mostly about Blake.

§**Luke, Walter**. *William Blake in the 1960s: Counter Culture and Radical Redemption*. [no other data]

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**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).

"Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17 and "Words on wings: Blake's textual spiritualism", *Word & Image*, X (1994), 343-65 "have been revised and expanded for the book".

REVIEWS

§**David M. Baulch**, *Romanticism on the Net*, No. 23 (August 2001) 8 ¶(Lundeen "has staked out important territory" "in a delightfully playful tone")

§**Ron Broglio**, *Pacific Coast Philology*, XXXVI (2001), 121-24

§**Kathryn S. Freeman**, *European Romantic Review*, XIII, 3 (September 2002), 338-41

§**David Punter**, *BARS*, No. 22 (September 2002), 27-29

**Jason Snart**, *Blake*, XXXVI (2003), 144-48 (the book is "most valuable" for its "analysis of Blake's use of metaphor and rhetorical devices" [p. 146])

**Jeremy Tambling**, *Modern Language Review*, XCVIII, 2 (April 2003), 438-40 (with two others) ("reads pleasantly" but "seems comparatively slight in its

thesis")

**Lundeen, Kathleen.** "Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17. <BBS>

The essay was revised and expanded in her *Knight of the Living Dead* (2000).

**\*Lundeen, Kathleen.** "Words on wings: Blake's textual spiritualism." *Word and Image*, X (1994), 343-65.

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: Abimonthly audio magazine of contemporary culture & Christian conviction* [Charlottesville, Virginia], LI (July-August 2001), Disc 2.

An interview about Blake's place in cultural history, stressing Christian fundamentalism.

§**Lussier, Mark.** *Blake and Lacan*. (N.Y.: Peter Lang, 2008) Studies in Nineteenth-Century British Literature, Vol. 25. ISBN: 9780820495071

The contents are(1)"Blake, Lacan, and the Critique of Culture"; (2) "The Contra-Diction of Design"; (3) "Textual Dynamics, Mental States: Blakean Mirror Stages"; (4) "The Four Fundamental Concepts of Blakean Psychoanalysis"; (5) "Unveiling the Phallus: Blake's War with the Symbolic Order"; (6) "Beyond the Phallus: Blake's Jouissance and/as Feminine Sexuality"; (7) "Eternal Dictates: The 'Other' of Blakean Inspiration".

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§**Lussier, Mark.** "Blake, Deleuze, and the Emergence of Ecological Consciousness." Pp. 454-80 of *Ecocritical Theory: New European Approaches*. Ed. Axel Goodbody and Kate Rigby. (Charlottesville: University of Virginia Press, 2010)

**Lussier, Mark S.** "Blake's Deep Ecology." *Studies in Romanticism*, XXXV (1996), 393-408. B. "Blake's Deep Ecology, or the Ethos of Otherness." Chapter 1 (pp. 47-63, 186-87) of his *Romantic Dynamics: The Poetics of Physicality*. (Basingstoke: Macmillan Press Ltd; N.Y.: St Martin's Press Inc, 2000) *Romanticism in Perspective: Texts, Cultures, Histories*

"Blake's work participates in a recognizable ecocritical perspective" (1996, p. 403).

The 2000 version is a "significantly different" text (p. ix).

§**Lussier, Mark S.** "Blake's Golgonnoosa [sic]: London and/as the Eternal City of Art." Chapter 11 of his *Romanticism and the City*. Ed. Larry H. Peer. (Basingstoke: Palgrave Macmillan, 2011) ISBN: 9780230118454 "[electronic resource]"

\***Lussier, Mark.** "Blake's Vortex: The Quantum Tunnel." *Nineteenth-Century Contexts*, XVIII (1994), 263-91. 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 S.S.** "Inner Revolutions: Self-Annihilation in Blake and Shelley." In his *Romantic Dharma: The Emergence of Buddhism into Nineteenth-Century Europe*. (Palgrave Macmillan, 2011) *Nineteenth-Century Major Lives and Letters*

**Lussier, Mark.** "'Rest before Labour': The Pre-Text/s of Blake's *The Four Zoas*." *Romanticism on the Net*, No. 28 (August 2002).

About ambiguities in the aphorism on the title-page of *The Four Zoas*.

§**Lussier, Mark.** "Resisting Critical Erasure, or Blake Beyond Postmodernity":  
<http://english.asu.edu/ramgen/english/lussier.rm>

A video of a talk given in 2000 at Arizona State University.

§**Lussier, Mark.** *Rintrah Roars: Antistructural Prophetics in Blake's THE MARRIAGE OF HEAVEN AND HELL*. ([No

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place given]: Texas A & M University, 2012) Electronic

**Lussier, Mark.** "Scientific Objects and Blake's Objections to Science." *Wordsworth Circle*, XXXIX, 3 (Summer 2008), 120-23.

"Blake was acutely aware of the mediational function of scientific instrumentation and its impact on the imagination ...."

§**Lussier, Mark.** "Self-Annihilation/Inner Revolution: Blake's *Milton*, Buddhism, and Ecocriticism." *Religion and Literature*, XL, 1 (Spring 2008), 39-57.

§**Lussier, Mark S.** "'Vortext' as Philosopher's Stone: Blake's Textual Mirrors and the Transmutation of Audience." *New Orleans Review*, XIII (Fall 1996), 41-50.

§**Lutman, Andrej.** "Navedki navedenega: Blake." *Delo*, XLVIII, 298 (27 December 2006), 24. In Slovenian

§**Lutri, Corrado.** *William Blake*. Ed. Giovanni Rossino. ([Verona:] Edizioni "Discretio" [1967]) 249 pp. In Italian

**Luyssen, Johanna.** "Le crowdfunding au secours du [Felpham] cottage de William Blake." *Le Monde* [Paris], 19 September 2014. In French



## M

**M., M.A.** "Los 'rugidos' del tigre." *ABC* [Barcelona], 17 April 1996. In Spanish

**Ma, Tao-Ran, and Xiao-Hong Li.** "Qian Tan Wei Lian Bu Lai Ke Chuang Zuko zhi Lu [On William Blake's Path of Creation]." *Shi Dai Wen Xue* [*Literature of the Times*], No. 10 (2010), 60. In Chinese

A biographical sketch of Blake's creative career.

**MacAllen, Ian.** "Saving William Blake's House." *RUMPUS* [Northwestern University, online], 15 September 2014.

One paragraph, based on the *Guardian* story [see Alison Flood].

§**MacCormack, Carol.** "William Blake: A Vision of the Numinous for Our Time?" *Friends Quarterly*, XXVII, 1 (1992), 41-47

**MacDonald, D.L.** "Pre-Romantic and Romantic Abolitionism: Cowper and Blake." *European Romantic Review*, IV (1993), 163-82

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).

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**MacDonald, Greville.** "The Sanity of William Blake." *Saint George*, XI (1908), 1-31. **B.** \**The Sanity of William Blake. With six illustrations of Blake's drawings.* (London, 1908) <BB #2168A-B> **C.** (London, 1920) **D.** (N.Y., 1920) **E.** (N.Y., 1966) **F.** (§Folcroft, Pennsylvania, 1975) <BBS 556> **G.** Full text of 1920 edition online at Victoria University in the University of Toronto, 2009.

**Mackenzie, J.S.** "Conventional Morality." Chapter VI (pp. 133-61) of his *Arrows of Desire: Essays on Our National Character and Outlook.* (London: George Allen and Unwin Ltd, 1920)

About Blake's attacks on Puritan morality (pp. 143-56).

**\*Mackintosh, Paul St. John.** "Step up now and sell Blake's [Felpham] cottage." *TeleRead* [online], 25 July 2014.

**MacLean, Robert.** "The Influence of Chaucer's Dream-Vision Poetry upon William Blake: The Dream as Poem." *Ritsumeikan Bungaku: Miscellaneous Essays in Commemoration of the 70th Anniversary of the Faculty of Letters of Ritsumeikan University*, 551 (1997), 100-31.

**MacLean, Robert.** "The Methodology of Night – William Blake and Edward Young's Night Thoughts [Parts I-II]." *Ritsumeikan Eibei Bungaku*[*Ritsumeikan (University) English and American Literature*], No. 15 (2006), 6-27; No. 16 (2007), 16-37.

A "comparative study of *Night Thoughts* vis-a-vis *The Four Zoas*" (I, p. 9) in terms of Dreams, Time, Fallen

Existence of Ulro (Part I) and Personae, Apocalypse, and Style & Poetics (Part II).

**§Macnish, Robert.** *The Anatomy of Drunkenness. With a Sketch of the Author's Life.* (Glasgow: W.R. M' Phun, **1827**) **B.** §(Glasgow: W.R. M' Phun, **1829**) **C.** §(Glasgow: W.R. M' Phun, **1832**) **D.** §(Glasgow: W.R. M' Phun, **1834**) **E.** §(N.Y. D. Appleton, **1835**) **F.** §(Glasgow: W.R. M' Phun, **1836**) **G.** §(Glasgow: W.R. M' Phun, **1838**) **H.** §(Glasgow: W.R. M' Phun, [1840]) **I.** §(Glasgow: W.R. M' Phun, **1850**) **J.** New Edition. (Glasgow and London: W.R. M'Phun, **1859**) 152-53. <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 Drunkenness by Robert Macnish; Influence of Literature upon Society by Madame De Stael; Treatise of Self-Knowledge by John Mason; General Literature Science and Art by Jethroe Judson* (Louisville, Kentucky: W. Coles, **1859**). **L** §*Ibid* (St Louis: H. Miller, **1859**)

“Perhaps the most remarkable visionary, of whom we have any detailed account, was Blake the painter.” McNish quotes Cunningham about the Fairy Funeral, William Wallace, and the Ghost of a Flea.

**MacNish, Robert.** *The Philosophy of Sleep.* (N.Y., **1834**) Pp. 227-28. <BB #1274A> **B.** Second Edition. (Glasgow: W.R. M'Phun, **1834**) Pp. 256-57. **C.** Second Edition. (N.Y.: William Pearson and Co.; Boston: Samuel Colman; Philadelphia: Chappell and Co., **1834**) Pp. 227-28. **D.** George Combe, *The Constitution of Man*; John Foster, *Essays*

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*on Decision of Character &c.*; **Robert Macnish**, *Philosophy of Sleep, and Anatomy of Drunkenness*; Madame de Stael, *Influence of Literature upon Society, &c.*; John Mason, *A Treatise on Self-Knowledge*. (New-York: William Pearson and Co., **1835**) [Separately paginated; the Blake reference is on Macnish p. 42] <Princeton> **E. Macnish**. §(**1836**) <BB #1274B> **F.** (Glasgow and London, **1838**) Pp. 258-60. <BB #1274C> **G.** (Glasgow, London, and Edinburgh, **1845**) Pp. 296-98. <BB #1274D> **H.** (Glasgow and London, **1859**) Pp. 152-53. <BB #1274E>

§**MacPhee, Chantelle L.** “‘All the World’s a Stage’: William Blake and William Shakespeare.” Glasgow Ph.D., 2002. 267 ll.

§**MacPhee, Chantelle.** “Liberté, Egalité, Fraternité: Shakespeare and Blake.” *Upstart Crow*, XXII (2002), 351-62.

On Blake’s sources in Shakespeare.

\***Mácsok, Márta.** “Dante Revisited: The Vision of Paolo and Francesca in Blake’s and D.G. Rossetti’s Interpretation.” *AnaChronisT 1998: Essays ...* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] (1998), 119-32.

“The Dante illustrations were equally significant in Blake’s and Rossetti’s careers” (p. 123).

§**Madariaga, Salvador de.** *Shelley and Calderon and Other Essays on English and Spanish Poetry.* (London: Constable and Co., 1920) **B.** §*Ensayos Anglo-Españoles.* (Madrid: Atenea, 1922) In Spanish **C.** (Madrid: Atena, 1992) Autores Españoles Volumen 23 Ensayos y C. 3 In Spanish

In the 1992 publication, in an essay entitled "Lírica Popular Española Conferencia Dada en la Asociación Anglo-Española de Londres", is a section (pp. 133-40) comparing the lyrics of Blake, a "gran figura de la poesía Inglesa" (p. 133), with Spanish popular poetry, including translations of a few of Blake's lyrics. The Spanish translation (1922) is slightly reduced from that in English.

Madariaga' was influential in spreading the reputation of Blake in Spain.

**Madden, R[ichard] R[obert].** *Phantasmata or, Illusions and Fanaticisms of Protean Forms Productive of Great Evils.* (London: T.C. Newby, **1857**), I, 90. <Michigan>

A paragraph of quotations from Macnish and Cunningham.

**\*Maddocks, Fiona.** "The ten best works by William Blake. On the eve of a major exhibition {at the Ashmolean} on the printmaker, painter and poet, Fiona Maddocks chooses her 10 favourite [visual] works." *Observer* [London], 21 November 2014

§**Maddrey, Joseph.** "William Blake: The Religion of Art." Pp. 91-93 his *The Making of T.S. Eliot: A Study of Literary Influences.* (Jefferson, North Carolina: McFarland and Co., 2009)

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§**Maduagwu, Chimdi.** "The Mythic Imagination and Literary Creativity of William Blake and Wole Soyinka." *Uluslararası Sosyal Araştırmalar Dergisi: Journal of International Social Research* [Turkey], IV, 17 (Spring 2011), 99-119.

**Maeda, Yoshihiko.** "Blake no 'Shi, Kaiga soshite Ongaku': William Blake's 'Poetry, Painting and Music'." *Rikkyo Daigaku Kenkyu Hokoku, Jinbun Kagaku, Rikkyo Daigaku Ippan Kyoikubu: St. Paul's Review, Arts and Letters, Faculty of General Education, Rikkyo University*, No. 53 (1994), 1-16. In Japanese

In Blake's view of art, music as well as painting and poetry play a very important role.

§**Maeda, Yoshihiko.** "Blake no 'Yaso' sashie kaidoku: shi to zuzo to no kankei [Deciphering of Blake's Illustrations to *Night Thoughts*: Relationship between Paintings and Poetry]." *Rikkyo Daigaku Hakase Ronbun* [Rikkyo University Ph.D.], 30 September 1986. Otsu No. 84.<sup>933</sup> In Japanese <BSJ>

**Maeda, Yoshihiko.** "Blake ni yoru Yaso Suisai Sashie No. 68 no Zuzo o megutte: Notes on the Iconography of Blake's Design No. 68 for Young's *Night Thoughts*." *Rikkyo Daigaku Kenkyu Hokoku, Jinbunkagaku: St. Paul's Review: Arts and*

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<sup>933</sup> "Otsu" is the Japanese doctoral thesis reference number.

*Letters, College of General Education, Rikkyo University, No. 54 (1995), 41-96. In Japanese*

§**Maher, Mickie.** *There Is a Happiness That Morning Is.* [A play, 2011]

REVIEW

**Mary Silverstein, Blake, XLV, 3 (Winter 2011-12),**  
103 ("a witty, amusing, and moving love story  
about two college professors inspired" by "Infant  
Joy" and "The Sick Rose")

§**Maheux, Anne F.** "An Analysis of the Watercolour Technique and Materials of William Blake." In *Papers Presented by Conservation Students at the Third [i.e., Eighth] Annual Conference of Art Conservation Training Programmes, May 1982.* (Kingston [Ontario]: Queen's University, 1982)

The essay was silently reprinted in *Blake, XVII, 4* (Spring 1984), 124-29.

§**Mais, S.P.B.** "William Blake. An Angelic Anarchist. A Centenary Appreciation." *Daily Telegraph* (London), 1927. <BB 557, "No journal">

Quoted in Anon., "Blake Remembered After a Century", *Literary Digest*, 10 September 1927.

§**Maisuradze, M.V.** "Ideya i obraz cheloveka v liricheskikh ziklakh V. Bleika 'Pesni Nevinnosti' i 'Pesni opita' [Idea and Image of a Person in Blake's Literary Cycles 'Songs of Innocence' and 'Songs of Experience']." Dissertation (Tbilisi, 1990), 23 pp. In Russian

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**Makdisi, Saree.** "Blake, America, and the World." Pp. 83-101 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

An impressive essay on the narrative and geographical difficulties of *America*.

**Makdisi, Saree.** "Blake's metropolitan radicalism." Chapter 4 (pp. 113-131) of *Romantic Metropolis: The Urban Scene of British Culture, 1780-1840*. Ed. James Chandler and Kevin Gilmartin. (Cambridge: Cambridge University Press, 2005)

**\*Makdisi, Saree.** *Reading William Blake* (Cambridge: Cambridge University Press, 2015) 15.2 x 22.8 cm, xii, 137 pp., 31 black-and-white reproductions; ISBN: 9780521128414

There are separate chapters on "Image", "Text", "Desire", "Joy", "Power", "Time", and "Making", "some of the most important concepts in Blake's ... illuminated books" (p. 2), "each chapter [focused] on a reading of one of the *Songs of Innocence and of Experience*" (p. 5).<sup>934</sup>

**\*Makdisi, Saree.** "William Blake." Vol. I, pp. 200-6, of *The Oxford Encyclopedia of British Literature*. Ed. David Scott Kastan. (Oxford: Oxford University Press, 2006)

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<sup>934</sup> Note that in the quotation from *Marriage* pl. 10, "Improvent makes strait roads", the word "Improvent" is silently improved to "Improvement".



**\*Makdisi, Saree.** *William Blake and the Impossible History of the 1790s*. (Chicago and London: University of Chicago Press, 2003) 8°, xviii, 394 pp., 28 reproductions; ISBN: 0226502597 (cloth)

A politically sensitive study, particularly of *America*; “In considering the 1790s, then, we need to keep sight of distinctions among varieties of radical ideology” (p. 26).

Material from “The political aesthetic of Blake’s images”, Chapter 6 (pp. 110-32), *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. 204-59).

Excerpts appear in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 576-83.

#### REVIEWS

§**Alexander S. Gourlay**, *Albion*, XXXVI, 2 (Summer 2004), 313-14

**David Wagenknecht**, *Studies in Romanticism*, XLI (2004), 297-303 (deplores “the book’s dogmatism and annoying self-promotion”; “The pioneer spirit here is a bit overdone” [pp. 303, 299])

**Roger T. Whitson**, *Clio*, XXXIII, 483-86 (this is “a vital book in illuminating new critical directions” which “possibilizes impossible history” [pp. 486, 483])

**Michael Scrivener**, “Inside and Outside Romanticism”, *Criticism*, XLVI (2004), 151-65 (with 5 others) (“Makdisi’s study is most successful when it

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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, 4 (**Autumn 2004** [April 2005]), 210-15

§**Robin Jarvis**, *Literature and History*, XIV, 2 (**2005**), 86-89

**Mark Lussier**, *European Romantic Review*, XVI (**2005**), 505-11 (with another) (they are "among the most important Blake books in the last decade" [p. 509])

**Dennis M. Welch**, *English Studies*, LXXXVI, 1 (**2005**), 91-92 ("Impossible History is more repetitive and considerably longer than it should be")

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (**2005**)

**Jackie DiSalvo**, *Science and Society*, LXXIII, 1 (**2009**), 144-46 ("his study sounds a cautionary note for radicalism based on a politics of individual rights")

\***Makdisi, Saree**. "William Blake and the Universal Empire." Chapter 7 (pp. 154-72) of his *Romantic Imperialism: Universal Empire and the Culture of Modernity*. (Cambridge: University Press, 1998) Cambridge Studies in Romanticism, 27

For Blake, "the 'Universal Empire' had to be understood on a planetary scale" (p. 172).

§**Malitz, Nancy.** “Poetic Clashes Turned to Music.” *New York Times*, 15 November 1992.

On William Bolcom’s musical settings for Blake’s poetry.

[**Malkin, Arthur Thomas.**] “Flaxman.” Vol. I, pp. 227-33 of his *The Gallery of Portraits, with Memoirs*. [2 vols.] (London: Charles Knight, 1833) <Harvard> <BB #945, under Anon>

At the Royal Academy, “he formed an intimacy with Blake and Stothard, both artists of original talent; but, like their eminent companion, less favoured by fortune than many not so deserving of patronage and applause” (I, 28).

\***Malmberg, Carl-Johan.** “Blake--från dunkel till klarhet [Blake--from Darkness to Light.]” *Svenska Dagbladet*, 16 September 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

§**Malmberg, Carl-Johan.** “Blake ville låta inbillningen virvla fritt [Blake Will Let the Imagination Whirl Free].” *Svenska Dagbladet*, 25 June 2006, pp. 34-35. In Swedish

\***Malmberg, Carl-Johan.** “Blakes Laokoon djärve förening av ord och bild.” *Svenska Dagbladet*, 29 Sept 2007 In Swedish

§\***Malmberg, Carl-Johan.** “Blakes mest älskade sjungs av tusenden.” *Svenska Dagbladet*, 17 Jan 2015. In Swedish

A close reading of “And did those feet in ancient time” from *Milton*, pl. 2.

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**\*Malmberg, Carl-Johan.** *Stjärnan I Foten: Dikt och bild, bok och tanke hos William Blake* [*The Star in the Foot: Poetry and Image, Book and Thought in William Blake*] ([Stockholm:] Wahlström and Widstrand, 2013) 4<sup>o</sup>, 458 pp., 101 reproductions; ISBN: 9789146220763 In Swedish

There are chapters on "Albion Rose", "The Ancient of Days", "Newton", *Songs of Innocence and of Experience*, "Laocoön", and *Jerusalem*.

REVIEWS

§**Eric Schöldt**, "För Blake van fantasin det verkliga", *Svenska Dagbladet*, **19 April 2013** In Swedish

**\*Ossian Lindberg**, *Blake: An Illustrated Quarterly*, XLVIII, 3 (**Winter 2014-5**), [17-19] ("the first book on Blake in Swedish"; "The book would be well worth translating into English.")

**Malmberg, Carl-Johan.** "William Blakes gold: Reflectioner kring ett målerisk element [William Blake's gold: Reflections upon a painterly element]." *Biblis* [a publication of Kungliga Bibliotheket (National Library of Sweden)], No. 49 (Spring 2010), 2-14. In Swedish

Malmberg, one of Sweden's foremost art critics, argues that gold in the illuminated books is, in M.H. Abram's sense, both mirror and lamp. Contrasting the use of gold in a medieval illumination on the one hand and in an early painting by Ingres on the other, Malmberg shows that gold often does not have symbolic meaning in Blake's works (he adduces the gold in *Jerusalem* pl. 59 design, where the Daughters labour at wheels, "Terrible their distress"), but is

there for its own sake, its own existence, and that, while it may have symbolic meaning at times, there are important places where gold=gold.

**\*Malmberg, Carl-Johan.** "William Blakes poesi en fröjd för ögat [William Blake's Poetry a Pleasure for the Sight]." *Svenska Dagbladet*, 17 September 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

§**Malmquist, Goren.** "'Laohu laohu,' William Blake i 1957 års Kina." In *Del Moderne Kina: litteratur og samfund*, ed. Viberke Børdahlog Søren Clausen (København: Akademisk Forlag, 1980) In Danish

**Malvern, Jack.** "Lost grave of William Blake found in London." *Times* [London], 16 April 2005.

Carol Garrido and her husband Luis have established that "Blake's grave now lies unmarked beneath a patch of grass" in Bunhill Fields.

§**Mancelos, Joao de.** "Um tigre, dois tigres, três tigres: William Blake e Jorge Luis Borges num poema em prosa de Eugénio de Andrade." *Máthesis*, No. 21 (2012), 57-70 In Portuguese.

§**Mandell, Laura.** "Imaging Interiority: Photography, Psychology, and Lyric Poetry." *Victorian Studies*, XLIX (2007), 218-27.

About Blake's *Songs* and Wordsworth's "Tintern Abbey"

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§**Manetti, Fabiana.** "Il linguaggio visivo di William Blake." *Strumenti Critici*, No. 91 (1999), 411-19. In Italian

**Manlove, Colin.** "Blake: 'The Little Boy Lost' and 'The Marriage of Heaven and Hell'." Chapter 11 (pp. 144-55, 324-26) of his *Christian Fantasy: From 1200 to the Present*. (Basingstoke and London: Macmillan, 1992)

In "The Little Black Boy", Blake is "pointing out the limitations" of Christian faith, and in the *Marriage*, Blake "helped to let God out of the Bible and the Church" (p. 146-47, 155)

**Mann, Annika.** "The epidemic of fellow-feeling in Britain, 1720-1826." Indiana Ph.D., 2011. On ProQuest.

She offers "close readings" of Defoe, Smollett, Blake, Barbauld, and Mary Shelley.

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Contrary States of the Human Soul: On Blake's *Songs of Innocence and of Experience*]." *He Bei Qing Nian Guan Li Gan Bu Xue Yuan Xue Bao* [*Journal of Hebei Youth Administrative Cadres' College*], No. 1 (2005) 93-95. In Chinese

In *Songs of Innocence and of Experience* Blake describes two kinds of world which he calls "two contrary states of the human soul".

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§**Anon.**, *Times Literary Supplement*, **22 June 1951**, p. 390

§**Kathleen Raine**, *New Statesman and Nation*, **7 July 1951**, p. 20

§**Anon.**, *Listener*, 30 August 1951, p. 353

§**Mona Gooden**, *Dublin Magazine*, XXVI (**October-December 1951**), 61-62

**D.V. E[rdman]**, *Philological Quarterly*, XXXI (1952), 108

§**J.G. Davies**, *Review of English Studies*, N.S.,IV, 13 (**January 1953**), 92-93

**\*Marie Claire Japon**  
**Number 95**  
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"Tokushu: William Blake sono shiteki Genso Sekai [Feature Articles: William Blake, His Poetic Visionary World]", pp. 257-68 <BSJ>

\***Koji Toki.** "Yomigaeru Albion--William Blake Sobyō [Awaking Albion--Sketching William Blake]." Pp. 258-63. In Japanese

\***Northrop Frye.** "Blake to Joyce -- Futari no 'Tankyu' to 'Junkan' o megutte: Quest and Cycle in *Finnegans Wake*." Tr. Koji Toki. Pp. 264-68. In Japanese (From *James Joyce Review*, I [1957], 39-47.)

§**Markos, Louis.** "The Externalization of the Internal: Perception in Blake's *Songs of Innocence and of Experience*." Pp. 491-503 of *The Romantic Poets: Blake, Wordsworth, and Coleridge: With an Introduction and Contemporary Criticism*. Ed. Joseph Pearce and Robert Asch (San Francisco: Ignatius Press, 2014)

§**Marks, Cato Whitfield.** "Forging a Political Aesthetic: The Influence of John Milton's Political Prose on the Later Prophetic Poems of William Blake." London Ph.D., 2008.

§**Marks, Cato.** "Writings of the Left Hand: William Blake Forges a New Political Aesthetic." *Huntington Library Quarterly*, LXXIV, 1 (March 2011), 43-70.

Writings of the left hand are in prose. "Blake sought to redeem the poet's [Milton's] radicalism".



§**Marks, Kathy, and Nonie Nieswand.** "The Dome's Show: Inspired by Blake, Approved by Blair." *Independent* [London], 7 June 1999, p. 1.

**Marowitz, Charles.** "A 'Tyger' Roars, But No One Is Listening." *New York Times*, 8 August 1971, p. D1.

Review of a performance of Adrian Mitchell's *Tyger*.

**Marquet, Ita.** "William Blake: Forerunner of Romanticism." *Diva International* [online], October 2009.

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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, John.** *The John Marsh Journals: The Life and Times of a Gentleman Composer 1752 .. 1828*. Volume I, Revised Edition. *The Sociology and Social History of Music* No. 9A

Pp. 721 (October 1799), 734 (May 1801), and 750 (April 5 1802, kittens given to Blake)

Vol. II. Ed. Brian Robins (Hillsdale, N.Y.: Pendragon Press, 2013) *The Sociology and Social History of Music* No. 10

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**Marsh, Nicholas.** *William Blake: The Poems*. (Basingstoke, and N.Y.: Palgrave, 2001) Analysing Texts series 8<sup>o</sup>, xi, 253 pp; ISBN: 033391466X (hardbound) **B.** §Second Edition (Basingstoke N.Y.: Palgrave Macmillan, 2012)

A guide for students ("Your first job is to study the text" [p. 241]), with poem by poem analyses of the *Songs* (pp. 3-177) plus bits from *Thel*, *Urizen*, and *Milton* (pp. 178-93), with snippets on "Blake's Life and Work" (pp. 197-219) and "A Sample of Critical Views" of Frye, Erdman, Middleton Murry, Nelson Hilton, and Camilla Paglia(!) (pp. 220-40).

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**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXII (2003) ("rather inadequate")

§**Marshak, S.** "K stichotvoreniyam Vil'yam Bleik [About the Poems of William Blake]." *Severnye Zapiski*, X (1915), 73. In Russian

§**Marshall, I.** "Songs of William Blake." *Interdisciplinary Studies in Literature and Environment*, XV, 2 (July 2008), 271-72.

A review of the compact disk by Kevin Hutchings of *Songs of William Blake*.

§**Marshall, Nowell.** *Romanticism, Gender, and Violence:*

*Blake to George Sodini* (Lanham, Maryland: Bucknell University Press, 2013)

**Marshall, Peter**, *William Blake: Visionary Anarchist* (1988)  
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\***Michael Ferber**, *Blake*, XXIV, 1 (Summer 1990),  
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§**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-58

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991),  
137-38

**J[ohn] P[eter] L[undman]**, *Romantic Movement ... Bibliography for 1990* (1991), 87

**Janice Lyle**, *Eighteenth Century ... Bibliography*, NS  
XIV for 1988 (1995), 274

**Martin, John**, *Illustrations of the Bible* <BBS>

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[**Richard Henry Horne**], "Art. XI—*Illustrations of the Bible*. By John Martin. Parts I to VI.—4to", *Westminster Review*, XX (1 April 1834), 425-65 (a harsh account of Martin concludes that "His pictures are opium dreams, a phantasmagoria of landscape and architecture, as Fuseli's and Blake's designs were of human beings" [p. 464]) <BBS 515>

§**Martin, Julia**. "The Speaking Garden in William Blake's *The Book of Thel*: Metaphors of Wisdom and Compassion." *Journal of Literary Studies / Tydskrif vir Literatuur-*

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**Martin, M. Elaine.** "A Klippel-Feil Syndrome in the artistic works of William Blake." *Bulletin of the History of Medicine*, XXVIII, 3 (May-June 1954), 270-71.

§**Martin, R.** "'The eye altering alters all', William Blake." *Practical Neurology*, XI, 3 (June 2011), 182-83.

Only the title is related to Blake.

**Martinez, Nancy C., Joseph G. Martinez, and Erland Anderson.** "Blake, William." Pp. 4-72 of *Guide to British Poetry Explication* Volume 3: *Restoration-Romantic* (N.Y.: G.K. Hall, &c., 1993)

§**Martini, Cristina Elgue de.** "Divina Comedia Según William Blake." In *Lectura Dantis en Perspectiva Comparada*. Ed. Mario Luzi et al. (Córdoba [Argentina]: Ediciones del Copista, Instituto Italiano de Cultura de Córdoba, 2004) In Spanish

§**Martins, Crestiano.** "Poesia da Infância em William Blake." In *A Seta e o Alvo: Ensaio* (Belo Horizonte [Brasil]: Edições Lume [1976]) In Portuguese

§**Mason, Emma.** "Elihu's Spiritual Sensation: William Blake's *Illustrations of the Book of Job*." Chapter 31 (pp. 460-76) of *The Oxford Handbook of the Reception History of the Bible*. Ed. Michael Lieb, Emma Mason, Jonathan

Roberts, and Christopher Rowland (Oxford: Oxford University Press, 2011)

**Mason, R. Osgood.** "William Blake: Artist, Poet, Visionary: Facts, Books, and Opinions Concerning Him." *New York Times*, 23 August 1902.

"The name of Blake is almost unknown".

§**Masterman, C.M.** "A Few Remarks on William Blake." Pp. 154-62 of his *Essays (Second Series)*. (London: Jarrolds [?1930])

§**Masterson, Donald, and Edward O'Shea.** "Code Breaking and myth Making: the Ellis-Yeats Edition of Blake's *Works*." *Yeats Annual*, No. 3 (1985), 53-80

§**Mattessich, Stefan.** "Blake and Pynchon: A Study in Discursive Time." California (Santa Cruz) Ph.D., 1996. 375 leaves.

**Matsumura, Masaie.** "Mittsu no Yameru Bara o megutte: A Comparative Study of *the Sick of Rose*." Pp. 481-91 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

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"Yameru Sobi [The Sick Rose]" or *Denen no Yuutsu* [*Pastoral Melancholy*].

**Matsushima, Shoichi.** "Bara to Mushi Blake 'Yameru Bara' ko [A Rose Versus A Worm: Reading 'The Sick Rose' by Blake]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo* [*Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*], XI (2004), 151-63. In Japanese

**\*Matsushima, Shoichi.** *Blake ron-shu: Pickering kohon Milton sonota*. [Essays on Blake: The Pickering Manuscript, MILTON and Others]. Tokyo: Eikosha, 2010. 19 cm, 280 pp. ISBN 9784870971288. In Japanese

**Matsushima, Shoichi.** "Blake to Gordon soran--Wakaki Blake no seiji ishiki: William Blake and the Gordon Riots--Blake's Political Consciousness in His Youth." *Kenkyu Nenpo, Gakushuin Daigaku Bungakubu: Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, XXXIX (1992), 289-305. In Japanese <BSJ>

§**Matsushima, Shoichi.** *Blake no Shiso to Kindai Nihon: Blake wo Yomu* [The Idea of Blake and Modern Japan: A Reading of Blake]. (Tokyo: Hokuseido, 2003) 308 pp.; ISBN: 4590011425 In Japanese

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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), 159-74. In Japanese

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**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, Mugglestonians, Gnosis sonata [and so on]." Pp. 3-34.

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**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.

**\*Yoko Ima-izumi.** “Ketsueki, Sexuality, Shuken eno yokubo – Blake no fukugo geijutsu [Blood, Sexuality, and the Will to Power in Composite Art].” Pp. 99-130. It is a revised version of “Blood and Sexuality”, pp. 289-310 of \*Yoko Imaizumi, *Blake Shuseisareru Onna – Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female*. (Tokyo: Sairysha, 2001) In Japanese Expanded as “Blood in Blake’s Poetry.” Pp. 56-72 of *Voyages of Conception: Essays in English Romanticism*. [Ed. For the Japan Association of English Romanticism by Eiji Hayashi et al] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kiriara 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. 131-62.

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**Toru Endo,** *Igirisu Romanha Kenkyu: Essays in English Romanticism*, No. 27 (2003), 101-4



\***Matsushita, Tetsuya.** "William Blake no Kanso Gaku: The physiognomy of William Blake." *Kokugakuin Daigaku Daigakuin Kiyo: Journal of the Graduate School, Kokugakuin University*, XLII (2011), 221-41. In Japanese

§**Mattessich, Stefan.** "Blake and Pynchon: A Study in Discursive Time." California (Santa Cruz) Ph.D., 1996. 375 leaves.

An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."

§\***Matthews, Susan.** *Blake, Sexuality and Bourgeois Politeness.* (Cambridge and N.Y.: Cambridge University Press, 2011) Cambridge Studies in Romanticism 88x, 269 pp.; ISBN: 9780521513579

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**Wayne C. Ripley**, *European Romantic Review*, XXIV, 1 (2013), 108-15 (with another) (a chapter-by-chapter digest; in her "ambitious and important" book, Matthews is "interested in positioning Blake within a series of discursive networks related to bourgeois sexuality", "occasionally losing Blake in a network of connections that don't always seem to illuminate Blake's meaning" [pp. 111, 109])

**Sibylle Erle**, *Blake*, XLVIII, 2 (Fall 2014) [pp. 17-19] ("a must-read", "fierce, fascinating, and passionate")

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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 and John Whale. (London and N.Y.: Routledge, 1992) B. Reprinted in *William Blake*, ed. John Lucas (1998), 81-100.

**Matthews, Susan.** "Rouzing the Faculties to Act: Pullman's Blake for Children." Pp. 125-24 of *HIS DARK MATERIALS Illuminated: Critical Essays on Philip Pullman's Trilogy*. Ed. Millicent Lenz and Carole Scott. (Detroit: Wayne State University Press, 2005) Landscapes of Childhood

**Mauger, Matthew.** "'He Turns the Law into a Castle': Blake's Use of Eighteenth-Century Legal Discourse in *The Four Zoas*." *Romanticism*, XII, 3 (2006), 165-76.

Explores "how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts [sic] *The French Revolution* and *The Four Zoas*" (p. 165).

§**Mauger, Matthew Peter.** "Prophetic Legislation: William Blake and the Visionary Poetry of the Law." London Ph.D., 2005

**Maunder, Andrew,** ed. *Encyclopedia of Literary Romanticism*. (N.Y.: Facts on File, 2010)

The Blake entries consist of **Brenda Ayres**, "London" (pp. 246-47), **Lynn Lee Ching**, "'A Poison Tree'" (pp. 340-41), **John H. Jones**, "The Clod and the Pebble" (pp. 75-76)

and "The Shepherd" (pp. 408-9), **Diane Mason**, "The Chimney Sweeper" (from *Innocence and Experience*) (pp. 70-72) and "The Ecchoing Green" (pp. 105-6), **Melissa Ann Greggs-West**, "Holy Thursday" (*Innocence and Experience*) (pp. 181-83), **Tara McGann**, *Songs of Innocence and of Experience* (pp. 420-26), **Jennifer Banach Palladino**, "Blake, William (1757-1827)" (pp. 34-37), **Valerie Pellis**, *America* (p. 7), **Sarah Peterson**, *Visions of the Daughters of Albion* (pp. 474-76), **Andrea Rummel**, "The Garden of Love" (pp. 149- 50), **Jon Saklofske**, "The Tyger" (pp. 466-67), **G.R. Taneja**, *Jerusalem* (pp. 2101), "The Little Boy Lost" and "Found" (pp. 244-45), *The Marriage of Heaven and Hell* (pp. 264-66), *Milton* (pp. 275-76), "Night" (pp. 298-99), and "Nurse's Song" (*Innocence and Experience*) (pp. 305-6), **Marilyn Walker**, "The Little Black Boy" (p. 244), and **Elaine Ward**, "The Sick Rose" (p. 412).

**Maunder, Samuel.** *The Biographical Treasury. A Dictionary of Universal Biography; intended as A Companion to 'The Treasury of Knowledge.'* (London, **1838**) P. 96. <BB> ... E. ... §The Fifth Edition. (London: Longman, Brown, Green, and Longman, **1845**)

**Mayer, P.A.** "William Blake, critic of art and literature." *Index to [British] Theses*, XV (1967), 16 (#318). Norfolk Ph.D.

**Mayoux, Jean-Jacques.** "Du préromantisme à l'ultraromantisme: L'hellénisme et la montée du sublime. Les tentations de l'aventure optique, de l'art visionnaire et de la sur-nature: Louthembourg, Ward, Martin, Danby, Etty,

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Fuseli. Le passage á la double vision: Blake, Linnell, Palmer.” Chapter 6 (pp. 161-96) of his *La Peinture Anglaise: De Hogarth au Préraphaélites*. (Genève: Skira, 1972) In French <BBS> **B.** §Tr. into English with a Preface by Anthony Blunt. (N.Y.: Rizzoli, 1989)

§**Mazella, David.** “Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake.” *Texas Studies in Language and Literature*, XLVIII, 2 (2006), 102-22.

§**Mazzeo, Tilar.** "William Blake and the Decorative Arts." Chapter 5 of *The Regency Revisited*, ed. Tim Fulford and Michael E. Sinatra (N.Y.: Palgrave Macmillan 2016 [Library of Congress record seen 16 Dec 2015])

**Mazzeo, Tilar J.** "William Blake's Golden String: *Jerusalem* and the London Textile Industry." *Studies in Romanticism*, LII, 1 (Spring 2013), 115-47.

*Jerusalem* is "essentially" or at least "in some fundamental way, engaged with the textile trade" (pp. 116, 118); the evidence about the trade, chiefly in silk, is fascinating, but details from *Jerusalem* are sparse.

**M'C., J.J.** "William Blake." *Durham Chronicle*, 13 August 1927.

A centennial appreciation.

**McArthur, Murray Gilchrist**, *Stolen Writings: Blake's MILTON, Joyce's ULYSSES, and the Nature of Influence* (1988)  
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§**Robert Spoo**, *James Joyce Quarterly*, XXVI (1988-89), 291-95

§**Marilyn May**, *English Literature in Transition 1880-1920*, XXXII (1989), 384-87

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1988* (1989), 114

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 136

**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." University of Kansas Ph.D., 2007. 498 pp.

**McCaslin, Susan**. *Letters to William Blake. 1st prize 3rd Annual Poetry Chapbook Contest*. (Salt Spring Island, B.C.: (m)Other Tongue Press, 1997) ISBN: 189694900 2 B. The

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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.

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§**S. Cheda**, "Cunnilingus, or How I Learned to Love Figure Skating--Letters to William Blake--A Woman's Fingerprint", *Canadian Woman Studies*, XVIII, 2/3 (1998), 162 (with 2 others)

§**McCawley, Nichola Lee**. "Re-sounding Radicalism: Echo in William Blake and the Chartist Poets Ernest Jones and Gerald Massey." Manchester Ph.D., 2012.

"there is no demonstrable link between Blake and Chartism."

§**McConnell, W.** "Blake, Bataille, and the accidental processes of material history in *Milton*." *Clio*, XXVI (1997), 449-71.

**McCord, Howard**. *Propaedeutic to a Celebration of Blake*. ([Bowling Green (Ohio): The Author, 1973?]) 5 leaves mimeographed.

**McCord, James**. "Mixed Motives and Deadly Acts: Historical and Dramatic Character in William Blake's *King Edward the Third*." *Eighteenth-Century Studies*, XIX, 4 (Summer 1986), 480-501.

A careful, enlightening study.

§**McCrossan, Francesca, and James F. Lawrence.** "William Blake: Glances on His Engagement with the Theosophy of Emanuel Swedenborg." [Http://www.shs.psr.edu/library/Blake\\_article.asp](http://www.shs.psr.edu/library/Blake_article.asp) (Swedenborgian House of Studies), Aug 2007

§\***McDaniel, Douglas.** *William Blake in Cyberspace.* (Scottsdale [Arizona]: Mythville MetaMedia, 2004) 23 cm, 58 pp.; ISBN: 9781411679139

Fiction: "The mad designer for Bar Code couldn't have of really peppered up the place anymore by 'repurposing' more of Satan's sympathetic Mo' Better Blues."

§\***McDaniel, Douglas.** "William Blake in Cyberspace." *Mythville* [blog], 12 February 2009.

Written in the first person.

§**McFarland, Alison Sanders.** "A Deconstruction of William Blake's Vision: Vaughan Williams and *Job*." Chapter 3 (pp. 29-54) of *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. (Aldershot [Hampshire] and Burlington [Vermont]: Ashgate, 2003)

§**McFarland, Thomas.** "Locationary Acts: Blake's Jerusalem and Hölderlin's Patmos." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington, Vermont: Ashgate Publishing Company, 2001) The Nineteenth Century Series 256 pp.; ISBN: 0754606023

**McGann, Jerome J.** "Did Blake betray the French Revolution? A dialogue of the mind with itself:

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Interlocutors: Anne Mack and J.J. Rome." Chapter 6 (pp. 117-37) of *Presenting Poetry, Composition, Publication, Reception*, ed. Howard Erskine-Hill and Richard A. McCabe. (Cambridge: University Press, 1995)

An occasionally "heated and *ad hominem*" debate, which "ends, as it had begun, *in mediis rebus*", between the positions that "Blake was not a political apostate" (Mack) and that Blake was driven to "political quietism and acquiescence in the status quo" (pp. 127, 137, 118, 119).

**McGann, Jerome.** "The failures of romanticism." Chapter 11 (pp. 270-87) of *Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837*. Ed. Tillotama Rajan and Julia M. Wright. (Cambridge: Cambridge University Press, 1998)

**McGann, Jerome.** "Reflections on Textual and Documentary Media in a Romantic and Post-Romantic Horizon." *Studies in Romanticism*, LIII, 4 (Winter 2014), 481-507.

Includes 5 pages on Blake.

**\*McGann, Jerome J.** "William Blake Illuminates the Truth." Chapter 1 (pp. 9-37) of his *Towards a Literature of Knowledge*. (Oxford: Clarendon Press, 1989). B. (Oxford: Clarendon Press, 1990) <BBS>

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**D.W. Dörrbecker**, XXV, 1 (Summer 1991), 26

§**McGarvey, Kathleen.** "Burning Bright." *Rochester*



*Review*, LXX, 4 (March-April 2008), 30-35.  
About the William Blake Archive.

**\*McGilchrist, Iain.** *The Master and his Emissary: The Divided Brain and the Making of the Western World* (New Haven and London: Yale University Press, 2009) **B.** (2012) *Passim*

**McGillis, Roderick.** "William Blake 1757-1827." Pp. 69-76 of *Writers for Children: Critical Studies of Major Authors Since the Seventeenth Century*. Ed. Jane M. Bingham. (N.Y., 1987) <BBS> **B.** §Pp. 697ff. of *How Much Do We Tell the Children: The Politics of Children's Literature*. (Marxist Dimensions, 1) Ed. Betty Bacon. (Minneapolis: MEP Publications, 1988)

**McGrane, Sally.** "'Fearful Symmetry' Now in Pixels Bright." *New York Times*, 22 July 1999, p. E8.  
About the William Blake Archive.

**McKeever, Kerry Ellen.** "Naming the Name of the Prophet: William Blake's Reading of Byron's *Cain: A Mystery*." *Studies in Romanticism*, XXXIV (1995), 615-36.  
"In Blake's view Byron is the nineteenth-century Elijah" (p. 616).

§**McKegg, Bro. William H., F.R.C..** "William Blake-- Painter, Poet and Mystic." *Rosicrucian Digest*, May 1932. **B.** *Rosicrucian Beacon Magazine*, XIX, 4 (September 2010), 9-12.

A biography; Blake was "a Rosicrucian adept", but

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McKegg offers no evidence.

**McKusick, James C.** "The End of Nature: Environmental Apocalypse in William Blake and Mary Shelley." Chapter 4 (pp. 95-111, 239-42, esp. pp. 95-106) of his *Green Writing: Romanticism and Ecology*. (N.Y.: St Martin's Press, 2000)

An intelligent and original essay.

§**McLachlen, J.** "The Religion of William Blake." *Faith and Freedom*, LIII, 151 (Autumn and Winter 2000), 115-19.

\***McLane, Maureen.** "Ballads and Bards: British Romantic Orality." *Modern Philology*, XCVIII (2001), 423-43.

About *Songs of Innocence* (Section 1: "From Piping to Printing: Blake's Allegory of Poetic Meditation" [pp. 427-32]), *Childe Harold*, and *Lyrical Ballads*.

**McLaughlin, Thomas.** "Figurative Language." Chapter 6 of *Critical Terms for Literary Study*. Ed. Frank Lentricchia and Thomas McLaughlin. (Chicago: University of Chicago Press, 1990) B. "Hiyu Gengo [Figurative Language]." Tr. Hisao Ishizuka in Chapter 6 (pp. 181-212) of *Gendai Hiyo Riron: 22 no Kihon Gainen [Modern Literary Theory: 22 Basic Terms]*. Tr. Yoichi Ohashi et al. (Tokyo: Heibonsha, 1994) In Japanese

A reading of Blake's "The Lamb" is on pp. 181-92 of the Japanese version.

**McLean, Anthony.** "William Blake Memorial." *Times* [London], 24 October 1957, p. 11 (letter to the editor).

“Is it really fair to the old heretic ... to put him alongside the conforming and the successful whom he so strenuously rejected? ... Is compulsory posthumous canonization really a service to him?”

§**McLean, Thomas.** "That Woman, Lovely Woman! May have Dominion': Catherine the Great and Poland." In his *The Other East and Nineteenth-Century British Literature: Imagining Poland and the Russian Empire*. (Basingstoke: Palgrave Macmillan, 2012)

\***McNeil, Maureen.** "Newton as national hero." Chapter Eleven (pp. 223-39, 258-59) of *Let Newton be!* Ed. John Fauvel, Raymond Flood, Michael Shorthand, and Robin Wilson. (Oxford, N.Y., Tokyo: Oxford University Press, 1988) <BBS>

Erasmus Darwin and Blake serve as emblems here: "For Darwin, Newton was a hero .... For Blake, Newton was equally important, something of an anti-hero" (p. 258).

§**McQuade, Molly.** "The Lives of Blake." *Booklist*, XCIX (1-15 June 2003), 1737.

§**McQuail, Josephine A.** "Passion and Mysticism in William Blake." *Modern Language Studies*, XXX, 1 (2000), 121-34.

§**McQuail, Josephine Ann.** "Persistence of Vision and *The [First] Book of Urizen* by William Blake." California (Berkeley) Ph.D., 1990.

§**McQuail, Josephine A.** "Sexual Knowledge and Children's

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Literature: William Blake's *Songs of Innocence and of Experience* and Jamila Gavin's *Coram Boy*." *New Review of Children's Literature and Librarianship*, VIII (2002), 89-103.

**McSmith, Andy.** "Blake's Heaven: a man ahead of his time." *Independent* [London], 26 November 2007.

On Blake's 250th anniversary.

§**Mee, Jon.** "Blake and the Poetics of Enthusiasm." Pp. 194-210 of *The Cambridge Companion to English Literature 1740-1830*. Ed. Thomas Keymer and Jon Mee. (Cambridge and N.Y.: Cambridge University Press, 2004)

**Mee, Jon.** *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). <BBS>

"Dangerous Enthusiasm" (pp. 1-11) is reprinted in *William Blake*, ed. John Lucas (1998), 43-49, and excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 574-76.

REVIEWS

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 101

**E.P. Thomson**, "Blake's Tone", *London Review of Books*, XVI, 2 (28 January 1993), 12-13 (a "useful" and "helpful book", though parts of it "leave one uneasy")

\***Désirée Hirst**, "Prophet as artisan", *Times Literary Supplement*, 9 July 1993, p. 29 (it is "a close examination of Blake's early [literary] work")

- § **Anne F. Janowitz**, *Studies in Romanticism*, XXXII, 2 (Summer 1993)
- Susan Matthews**, *BARS Bulletin & Review*, No. 5 (November 1993), 16-17 ("an impressive work")
- § **Michel Baridon**, *Dix-Huitième Siècle*, XXV (1993), 601, in French
- Morton D. Paley**, *Blake*, XXVII, No. 3 (Winter 1993-94), 86-88 ("an important contribution" to the understanding of Blake's radicalism)
- § **William Stafford**, *History Work Shop*, No. 37 (Spring 1994), 223-24
- David Worrall**, *Albion*, XXVI, 1 (Spring 1994), 165-66 (Mee "makes Blake more accessible")
- Brian Wilkie**, *Modern Language Review*, LXXXIX, 3 (July 1994), 733-34 (despite some "textual crudeness", the book is "useful and instructive")
- Dennis M. Read**, *Nineteenth-Century Prose*, XXI (1994), 139-46 (with another) (a "disappointing" book whose "merit and utility are limited" [pp. 146, 144])
- Edwina Burness**, *English Studies*, LXXV (1994), 282-83 ("Mee triumphantly gives us Blake ... self-deconstructed")
- Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-5 (with 2 others) (Mee is "excellent")
- François Piquet**, *Etudes anglaises*, XLVII (1994), 339-40, in French (Mee is an "excellent connaisseur de la littérature radicale du temps")
- David Fuller**, *Review of English Studies*, XLVI, 182 (May 1995), 280-81 ("Jon Mee's historical

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scholarship is very good ... but the methodology itself is narrow")

**Peter J. Kitsch, John Whale, and Susan Matthews,** *Year's Work in English Studies*, LXXIII for 1992 (1995), 343-44 ("an impressive performance")

§**Michael Scrivener,** *Criticism*, XXXVII, 1 (1995), 166

**Peter Cadogan,** *Journal of the Blake Society* (1996), p. 70 ("a notice rather than a review" of "a brilliant book", "most interesting")

§**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), 111-22.

Blake's poem may be addressed to George Rose, a secretary of the Treasury, who was successfully sued in 1791 for not paying a bill for, inter alia, "bludgeon men" at the 1788 Westminster election.

§**Mee, Jon.** *Romanticism, Enthusiasm and Regulation: Poetics and the Policing of Culture in the Romantic Period*. (Oxford: Oxford University Press, 2003)

There is a section on Blake.

**Mee, Jon, and Mark Crosby.** “‘This Soldierlike Danger’: The Trial of William Blake for Sedition.” Chapter 6 (pp. 111-24) of *Resisting Napoleon: The British Response to the Threat of Invasion, 1797-1815*. Ed. Mark Philp. (Aldershot, Hants, and Burlington, Vt: Ashgate, 2006)

A careful and enlightening summary.

§**Melcher, Enth.** "William Blake and Pierre Jean Jouve." *Romanticism Review* (1933).

§**Melaney, William D.** "Blake's Use of Allegory: Redemption in Myth and History." *Platte Valley Review*, XXIV (1996), 78-80.

**Melchiori, Giorgio.** “L’Influenza di Michelangelo: II—William Blake.” Pp. 91-110 of *Michelangelo nel settecento inglese: Un Capitolo di Storia del Gusto in Inghilterra* (Roma, 1950) Lettere i Pensiero e d’Arte <**BB**, No. 2208> B. §Pp. 114-32 of *Art and Ideas in Eighteenth-Century Italy: Lectures Given at the Italian Institute 1957-1958* (Rome: Edizioni di Storia e Letteratura, 1960) Pubblicazioni dell’Istituto Italiano di Cultura di Londra IV

**Melchiori, Giorgio.** “William Blake and Michaelangelo.” Pp. 114-32 in *Art and Ideas in Eighteenth-Century Italy: Lectures Given at the Italian Institute 1957-1958* [by] Harold Acton [and others]. (Roma: Edizioni di Storia e Letteratura, 1960) Pubblicazioni dell’Istituto Italiano di Cultura di Londra I **B.** *Art and Ideas*, [23] (1961), 114-32. <**BB** #A2208>

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"I want to insist on the direct influence of Michelangelo's figures on Blake's *vision* rather than on his art" (p. 121).

**Melikian, Souren.** "William Blake: The Image and the Words." *New York Times*, 21 April 2001.

**\*Meller, Horst.** "Lucifer Rearing from off the Pool: Revolutionary Romanticism and the Evolution of Satan." Pp. 9-38 of *Romantic Continuities: Papers Delivered at the Symposium of the 'Gesellschaft für englischen Romantik' held at the Catholic University of Eichstätt* (October 1990). Ed. Günther Blaicher and Michael Gassenmeier. (Essen: Blaue Eule, 1992) Studien zur englischen Romantik 4

About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.

**Meller, Horst.** "The Parricidal Imagination: Shelley, Blake, Fuseli and the Romantic Revolt against the Father." Pp. 76-94 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996)

"The parricidal imagination of Blake and Shelley ... [is] above all a direct outcome of their political commitment to social reform or revolution" (p. 83).

**Melloni, Javier.** "El rincón de la mística: William Blake." *El Ciervo: revista mensual de pensamiento y cultura*, No. 671 (2007), 13 In Spanish



**Mellor, Anne K.** "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (pp. 139-52) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002)

Only Joanna Southcott, Mary Wollstonecraft Shelley, *The Last Man* (1826), and Mary Ann Browne, "A World without Water" (1832) "among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking" (p. 140). The essay is scarcely related to Blake.

REVIEW

**Andrew Lincoln**, *Blake*, XXXVIII (2004), 43-47 (a summary)

\***Mellor, Anne Kostelanetz**, *Blake's Human Form Divine* (1974) <BB>

REVIEWS

§**David Kwinn**, *Library Journal*, XCVIII (1 December 1973), 1562

§**Anon.**, *Choice*, XI (July/August 1974), 762

§**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-99 (with 5 others)

§**Stuart Curran**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 641-42 (with 4 others)

**John Grant**, *Wordsworth Circle*, V, 3 (Spring 1974), 183-88

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- Anne K. Mellor**, “Anne K. Mellor Replies”, *Wordsworth Circle*, V (1974), 189 (“I was surprised neither by his response to nor his misunderstanding of my book”) <BBS 572>
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXIV (January 1975), 134-37
- §**William Bonney**, *College Literature*, II, 2 (Spring 1975), 150-51
- \***W.J.T. Mitchell**, *Blake Newsletter*, VIII, 4 (Spring 1975), 117-19
- I.H. C[hayes]**, *English Language Notes*, XIII (September 1975), 32
- §**Hazard Adams**, *English Language Notes*, XIII, 2 (December 1975), 141-47
- §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975), 48-49 (with 3 others)
- §**Désirée Hirst**, *Review of English Studies*, XXVII (1976), 87-89
- §**Mollyanne Marks**, *Philological Quarterly*, LIV (1976)
- §**David Bindman**, *Burlington Magazine*, CXIX (1977), 451-52 (with 2 others)

**Mendoza Serrano, Carolina**. “El tigre como lo exótico: Un estudio sobre la metáfora del tigre en 'Songs of innocence and of experience' de William Blake y 'El oro de los tigres' de Jorge Luis Borges.” *Cartaphilus: Revista de Investigación y Crítica Estética*, I (2007), 80-87. In Spanish

**Menneteau, Patrick.** "Les ages de la vie selon William Blake." Pp. 85-105 of *Les Ages de la Vie en Grande-Bretagne au XVIII<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.** "Enjeux interprétatifs du poème de William Blake 'Infant Sorrow'." *Bulletin de la société d'études anglo-américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, XLIII, 1(1996), 63-74. In French

\***Menneteau, Patrick.** *La folie dans la poésie de William Blake: Reflet des enjeux gnoséologiques de la critique littéraire*. (Paris: Honoré Champion Éditeur; Genève: Edition Slatkine, 1999) Publications de la Faculté des Lettres 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. 107-25 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

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§**Menneteau, Patrick.** "Vie, formes et lumière dans l'œuvre de William Blake." *Bulletin de la société d'études anglo-américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, I, 1 (September 1999), 211-22. In French

§**Menneteau, Patrick.** "William Blake and the Dark Side of the Enlightenment: Toward a Reassessment of the Jungian Contribution." Pp. 307-42 in *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth-Century*. Ed. Serge Soupel, Kevin L. Cope, and Alexander Pettit. (N.Y.: AMS, 2010) AMS Studies in the Eighteenth Century, No. 59

§**Menneteau, Patrick.** "William Blake: l'allégorie, l'exemple et le sentiment de vérité." *Bulletin de la société d'études anglo-américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, XLI, 1 (1995), 37-50. In French

§**Menneteau, P.** "William Blake: lectures de la Bible." *Bulletin de la société d'études anglo-américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, No. 64 (2007), 93-114.

§**Menetti, Fabiana.** "Il linguaggio visivo di William Blake." *Strumenti Critici: Rivista Quadri mestrati di Cultura e Critici Letteraria*, XIV (1999), 411-19. In Italian

§**Mertner, Edgar.** "The 'Horrid Romance': William Hayley and Swift." *Swift Studies*, VIII (1992), 101-15.

**Merton, Thomas.** "Blake and the New Theology." *Sewanee Review*, LXXVI (1968), 673-82. <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.

**Mertz, J.B.** "A Contemporary Reference to William Blake in the Notebooks of Francis Douce." *Notes and Queries*, CCLV [NS XLVII] (2000), 306-8.

About 1811 Douce wrote:

Blake's figures are as if, like Procrustes' men, they had been stretched on a bed of iron; as if one person had laid hold on the head and another on the legs, & pulled them longer. Nor are some of the figures by Stothard, Flaxman & Fuseli exempt from this fault.

**\*Mertz, Jeffrey Barclay.** "A Visionary Among the Radicals: William Blake and the Circle of Joseph Johnson, 1790-95." Oxford D.Phil., 2010. 322 pp., 10 illustrations.

Well-informed, cautious, and judicious.

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§**Messenger, Annette.** "Annette Messenger on William Blake." In *In My View: Personal Reflections on Art by Today's Leading Artists*, ed. Simon Grant (London and N.Y.: Thames & Hudson, 2012)

§**Meurs, Jos Van.** Pp. 539-78 of *De Hermetische Gnosis in de loop der eeuwen*. Ed. Gilles Quispel. (Baarn: Tirion, 1992). In Dutch **B.** Translated by the author as \*"William Blake and His Gnostic Myths." Chapter 15 (pp. 269-309) of *Gnosis and Hermeticism from Antiquity to Modern Times*. Ed. Roelof van den Broek and Wouter J. Hanegraaf. (Albany: State University of New York Press, 1998) SUNY Series in Western Esoteric Traditions

There are sections particularly on Swedenborg (pp. 280-84), Boehme (pp. 288-90), and "The Tyger" (pp. 290-95); "Of course, Blake ... may on his own have arrived at age-old archetypal insights and he need not necessarily have derived everything from predecessors" (p. 278).

**Meyer, Johann Friedrich von.** "Die Seheren von Prevorst." *Blätter für höhere Wahrheit aus Beyträgen von Gelehrten älten*, X (NS II) (Berlin: Ludwig Dehmte, 1831), 302-4. 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. 320-22).

**Meyers, Victoria.** "The Dialogue as Interpretive Focus in Blake's *The Four Zoas*." *Philological Quarterly*, LVI (1977), 221-39.

§**Mezquita Fernández, María Antonia.** "Dos poetas visionarios: William Blake y Claudio Rodríguez." *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo*, No 22 (2005), 399-408. In Spanish

§**Mezquita Fernández, María Antonia.** "Lecturas de William Blake, William Wordsworth y Dylan Thomas en la poesía de Claudio Rodríguez." *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo*, No. 26 (2009), 281-92. In Spanish

§**Miall, David S.** "Romanticism in the Electronic Age." *Romanticism: An Oxford Guide*. Ed. Nicholas Roe. (Oxford: Oxford University Press, 2005) Pp. 708-20.

Miall discusses the William Blake Archive on pp. 713-15

\***Miao, Zhi-Min.** "Bu Lai Ke Shi Hua Zuo Ping De Tu Wen Guan Xi--Jian Xi Zhong Yi Ben Chu Xian De Wu Du [The Relation of Image and Text in Blake's Poems and Paintings—**Besides a Study on the Misinterpretations in Chinese Translation**]." *Shi Shu Hua [Poem, Calligraphy, and Painting]*, No. 4 (2014), 111-38, 29 reproductions. In Chinese

\***Michael, Jennifer Davis.** *Blake and the City*. (Lewisburg: Bucknell University Press, 2006) 235 pp.; ISBN: 9780838756461

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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), 125-26

§**Morton D. Paley**, *European Romantic Review*, XX (2009), 418-29 (with another)

**Michael, Jennifer Davis**. "Cities not yet embodied' Blake's urban romanticism." *DAI*, LVII (1997), 4756A. Northwestern Ph.D., 1976

§**Michael, Jennifer Davis**. “The Corporeal City in Blake’s *Milton* and *Jerusalem*.” *Studies in Eighteenth-Century Culture*, XXIII (2000), 105-22.

A later version appeared as Chapter 3 (pp. 113-57): “The City as Body: *Milton*” in her *Blake and the City* (2006).

**Michéa, C.-F. [Claude-François]**. *Du délire des sensations*. Deuxième édition. (Paris: Labé, 1851) Pp. 75-76. In French

He gives the story about Blake's Visionary Head of William Wallace from Louise Belloc, "*Extrait de la vie de Blake* (revue encyclopédique. 1830, tom. xlvi, n. 666" (p. xxii).



§**Milanović, Ljubomir.** “Hermeneutika u delu Vilijama Blejka [Hermeneutics in the Work of William Blake].” 3-4, IV (Winter 1998-Prolec 1999), 44-47 ([http://www.komunikacija.org.rs/komunikacija/casopisi/3\\_4/4/index\\_html?stdlang=ser\\_lat](http://www.komunikacija.org.rs/komunikacija/casopisi/3_4/4/index_html?stdlang=ser_lat)). In Serbian

§**Miles, Josephine.** “The Language of William Blake.” Pp. 141-69 of *English Institute Essays*. Ed. Alan S. Downer. (N.Y., 1951. **B.** Reprinted as “The Sublimity of William Blake”. Chapter V (pp. 78-99) of *Eras & Modes in English Poetry*. (Berkeley and Los Angeles: University of California Press, 1957) <BB #2220A-B> **C.** §Second Edition. (1963) **D.** §(1964)

\***Miller, Dan Clinton, Mark Bracher, and Donald Ault, ed.** *Critical Paths: Blake and the Argument of Method*. (Durham and London, 1987) <BBS>

8 \***Mark Bracher.** “Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader.” Pp. 168-203, 349-52. (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], 130-47.

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. 165-87.

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**I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1987* (1988), 120-21

§**G.B. T[ennyson]** and **T[homas] W[ortham]**, *Nineteenth-Century Literature*, XLIII (1988-89), 143 (briefly)

\***Anne Mellor**, *Blake*, XXIII, 2 (Fall 1989), 98-100

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XII (1989), 231-32

§**Brian, Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-11

**George H. Gilpin**, *Eighteenth Century ... Bibliography*, NS XIII (1994), 389

§**Miller, J. Hillis**. "Digital Blake." Pp. 29-49 of *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Ed. Beverly Maeder, Jürg Schwyter, Ilona Sigrist, and Boris Vejdovsky. (Bern, Berlin, Bruxelles, Frankfurt am Main, N.Y., Oxford, Wien: Peter Lang, 2006) Transatlantic Aesthetics and Culture Vol. I.

Mostly on the William Blake Archive and *Marriage* pl. 14.

\***Miller, Matthew**. "Cleansing the Doors: Sense Perception and Imagination in William Blake and Aldous Huxley." *TCNJ Journal of Student Scholarship*, IX (April 2007), 10 pp., online.

**Mills, A.C.** "William Blake's illustrations to *Jerusalem*." *Index to [British] Theses*, XXV (1976), 6 (#292). Cambridge M.Phil.

\***Mills, Vanessa.** "Bygone Bognor: William Blake's idyllic visit to Felpham, ended in trial for sedition: Famous poet escaped prison." *Bognor Regis Observer*, 1 September 1994, p. 13.

§**Milner, Marion.** "1956: The Sense in Nonsense (Freud and Blake's *Job*)." Pp. 168-91 of *The Madness of Sane Men*. (London: Routledge, 1987)

**Milosz, Czeslaw.** "Blake and Swedenborg." Chapter 8 in *Philosophy Literature Mysticism: An Anthology of Essays on the Thought and Influence of Emanuel Swedenborg*. Ed. Stephen McNeilly. (London: The Swedenborg Society, 2013)

Note also **Kery Davies**, "'The Swedishman at Brother Brockmer's': Moravians and Swedenborgians in Eighteenth-Century London" and **H.J. Jackson**, "'Swedenborg's Meaning is the truth': Coleridge, Tulk and Swedenborg".

§**Milosz, Czeslaw.** "Co Doradzał Mr. Blake [What Mr. Blake Advised.]" In his *Ogród Nauk* (Paris: Institute Lietracki, 1979) **B.** §(Warsaw: Ksiesznica Literacka, 1984) In Polish.**C.** §(Lublin, 1986) In Polish

Translations of "Proverbs of Hell" (*Marriage* pl. 7-10, treated as a single poem) and "A Divine Image", the first followed by an introduction to Blake as a poet and his place in 19th-Century thought (including the question of whether,

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strictly speaking, Blake was an atheist), the second followed by a brief consideration of Blake as a painter.

**Milosz, Czeslaw.** *Ziemia Ulro* [*The Land of Ulro*]. (1977)

Perhaps part of it is reprinted as "Czytajmy Blake'a [Let us Read Blake]", pp. 199-208 of Ewa Kozubska and Jan Tomkowski, *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*] (1993).

REVIEW

**Tadeusz Sławek**, *Blake*, XXI, 4 (Spring 1988), 160-65

**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 epiphal vortex of transcendent poetic imagination" (pp. 96-97).

REVIEW

**Mark S. Lussier**, *Blake*, XXVIII (1994-95), 110-14 (the "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence", but Chapter 7 on Blake "adds little to our understanding of Blake" [pp. 111, 113].)

**Miner, Paul.** "Agape and Morality: Blake's Caterpillar-Man." *Notes and Queries*, LX, 2 (June 2013), 210-14.

**Miner, Paul.** "An Aspect of Blake's Double Vision." *Notes*

and *Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 518-20.

In Blake's design of "Christ in the Sepulchre, Guarded by Angels", "Ark-Tomb serves as Ark-Womb".

**Miner, Paul.** "Blake: A Hope-Fostered Visionary." *Notes and Queries*, LX, 2 (June 2013), 214-17.

**Miner, Paul.** "Blake and *Atalanta Fugiens*: Two Plates, Three Conjectures." *Notes and Queries*, CCLVII, 3 (September 2012), 366-67.

**Miner, Paul.** "Blake and Burke: The Dreadful Majesty of the Foetus." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 22-27.

About Burke's *Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful*.

**Miner, Paul.** "Blake and the Sinful Arts of Forgiveness." *English Studies*, LXXXVI (2005), 399-423.

A dense and richly allusive study of Blake's dense and richly allusive word-play.

**Miner, Paul.** "Blake and Winckelmann's 'Paltry Critick'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 535-37.

The "paltry critic" in Winckelmann's *Reflections on the Painting and Sculpture of the Greeks*, tr. Fuseli (1765) is echoed in Blake's defence of Fuseli in the *Monthly Magazine* (1806).

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**Miner, Paul.** "Blake: An Unnoted Iconographic 'Allusion' in *The Book of Urizen*." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 514-16.

Echoes of *Paradise Lost*, especially in *Urizen* pl. 25.

**Miner, Paul.** "Blake: An Unrecognized Allusion to Plato." *Notes and Queries*, CCLVI [N.S., LVIII] (March 2011), 61-63.

Especially about the "Four Mighty Ones" in *The Four Zoas*, p. 3, and Plato's *Timaeus*, tr. Thomas Taylor (1793).

**Miner, Paul.** "Blake: Findings in 'A Little Girl Lost'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 516-18.

On sexual contexts.

**Miner, Paul.** "Blake: Four Unrecognized Allusions." *Notes and Queries*, CCLIII [NS LV] (2008), 29-31.

(1) The "sea jellies Floating" in *Vala*, Night III, p. 44, allude to the "Floating ... sea jellies" in *Philosophical Transactions*, LXIII, Part I (1773); (2) The eyes which "Discerned not the woven hypocrisy" in *Urizen* pl. 25 alludes to Matthew xvi, 1-4 which asks: "Ye hypocrites ... can ye not discern the signs of the times"; (3) The eyes "bound down with a hot iron" in *Vala*, Night VIII, l. 109, echoes I Timothy iv, 1-2, where devilish spirits have "their conscience seared with a hot iron"; and (4) Single vision in "The Everlasting Gospel", which "leads you to Believe a Lie", seems to echo Locke, *An Essay Concerning Human Understanding*, who

says that dependence on internal spiritual “light ... is to put ourselves in the dark, or ... to believe a Lie”.

**Miner, Paul.** "Blake: Job and 'The Mental Traveller'." *Notes and Queries*, CCLVII, 3 (September 2012), 362-66.

Some "crucial elements" of "The Mental Traveller" "are conflated from the Book of Job".

**Miner, Paul.** "Blake: Milton's Poverty Tree." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 513-14.

In *Jerusalem* pl. 98, Blake "intentionally convert's Milton's 'precious' Tree of Morality into 'Albion's Poverty Tree'".

**Miner, Paul.** "Blake: Shame in a Mist." *Notes and Queries*, CCLVI [N.S., LVIII], 1 (March 2011), 59-61.

"Blake's warping word-play of 'Shame in a Mist' [in 'then She bore Pale desire'] derives from Milton's *Paradise Lost*."

**Miner, Paul.** "Blake, Sir Joshua, and Fiery Tongues of the Night Sky." *Notes and Queries*, CCLIII, 4 (December 2008), 420-22.

About Blake's annotations to Reynolds's *Discourses*; the tongues of *Jerusalem*. pl. 98, are glossalia or speaking with tongues of the New Testament.

**Miner, Paul.** "Blake: The Birth of Los, Echoes from Hervey and Ovid." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 525-26.

"Blake's iconography of Los as an embryo in *The Book*

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*of Los* subtly revises James Hervey's *Meditations among the Tombs* and Ovid's *Metamorphoses*".

**Miner, Paul.** "Blake: The Complexity of Allusions." *Notes and Queries*, CCLVI [N.S., LVIII], 1 (Marc 2011), 63-65.  
About Charlemagne.

**Miner, Paul.** "Blake: Milton Inside *Milton*." *Studies in Romanticism*, LI, 2 (Summer 2012), 233-76.  
Densely allusive.

§**Miner, Paul.** "Blake: Musings and Counter-Musings." *Notes and Queries*, LX, 2 (June 2013), 218-22.

**Miner, Paul.** "Blake, Paine, and Moses." *Notes and Queries*, CCLVII, 3 (September 2012), 355-61.  
Blake "was influenced by Thomas Paine's *The Age of Reason*" "affirmatively as well as negatively" (p. 357).

**Miner, Paul.** "Blake's Anti-Lockian 'Bard'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 530-32.  
"'The Voice of the Ancient Bard' ... specifically rebukes the philosophy of John Locke."

**Miner, Paul.** "Blake's Anti-(Rain)Bow." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 507-9.

In *Jerusalem* pl. 39, the "puzzling Emblem ... symbolizes a *(Rain)Bow that is an anti-Rainbow*, a 'black' design" which "deliberately contrasts Noah's Rainbow of



Forgiveness with Satan's (Rain)Bow of Unforgiveness (an anti-Rainbow)."

**Miner, Paul.** "Blake's Beastly 'Spectre'." *Notes and Queries*, CCLX, 3 (Sept 2015), 379-89

"this study investigates aspects of Blake's allusive word-play as it relates to this mercurial *beast*" (p. 379).

**Miner, Paul.** "Blake's Enemies of Art." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 537-40.

About the Canterbury Pilgrims designs of Blake and Stothard and the deaths of Cromek's engravers of Stothard's design.

**Miner, Paul.** "Blake's Lake of Udan Adan." *Notes and Queries*, CCLIII, 4 (December 2008), 417-18.

Democritus and the New 'Testament use the Greek words "ouden" and "adan" for "nothing".

**Miner, Paul.** "Blake's London: Times and Spaces." *Studies in Romanticism*, XLII (2002), 279-316.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

**Miner, Paul.** "Blake's 'Proverbs of Hell'." *Notes and Queries*, CCLVII, 3 (September 2012), 350-54.

**Miner, Paul.** "Blake's Sexual Furrows and Milton's 'Labour'd Ox'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 511-13.

"Blake frequently re-defines minutiae from John

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Milton's texts".

**Miner, Paul.** "Blake's 'Swedenborgian' Fly." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 529-30.

In "The Fly" from *Songs of Experience*, "finds part of its philosophical coordinates in Emanuel Swedenborg's *The Divine Love and [Divine] Wisdom*".

**Miner, Paul.** "Blake's 'Tyger' as Miltonic Beast." *Studies in Romanticism*, XLVII (2008), 479-505.

Literary echoes from Milton in Blake's tigers.

**Miner, Paul.** "Contemplations on Iconography: Blake's Frontispieces and Tailpiece to *Songs of Innocence and [of] Experience*." *Notes and Queries*, CCLX, 3 (Sept 2015), 378-79

The Piper has his left foot forward (*Songs* pl. 2), the shepherd has his right foot forward (pl. 28), and one of the "Cherubs of Inspiration" has a cloven hoof (pl. a [copy C]).

**Miner, Paul.** "The Influence of Hesiod's Theogony on Blake's *The Book of Ahania*." *Notes and Queries*, CCLIV [N.S. LVI] (2009), 361-64.

A densely allusive and rewarding essay.

**Miner, Paul.** "The Influence of Milton on Blake's 'Night' of *Innocence*." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 509-11.

**Miner, Paul.** "Interpreting Blake's 'Auguries'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 520-22.

He "attempts to illuminate the meaning and counter-meaning of Blake's deliberately administrated *darkness*", especially in animal contexts.

See Alexander S. Gourlay, "More on Blake's 'Auguries'", *Notes and Queries* (29 October 2011).

**Miner, Paul.** "James Hervey's Influence on Blake's 'Tyger' of Experience." *Notes and Queries*, CCLIII, 4 (December 2008), 414-16.

There are similar questions and images in Hervey's "Contemplations on the Starry Heavens" (in his *Meditations and Contemplations* [1789], II, 95-100) and in "The Tyger".

**Miner, Paul.** "New Implications: Blake and James Hervey's *Meditations*." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 523-25.

**Miner, Paul.** "New Vistas: Blake, Swedenborg and Dante." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 527-29.

On astronomical contexts.

**Miner, Paul.** "Nuances: Blake, Locke and 'Corporeal Things'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 532-33.

In his *Essay Concerning Human Understanding*, Locke says that "had mankind been made but with four senses, ... the objects of the fifth sense" would be "far from our [corporeal] notice", and in *No Natural Religion* Blake writes

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that "From a perception of only 3 senses, ... none could deduce a fourth or a fifth".

**Miner, Paul.** "A Query on Blake and Swedenborg." *Notes and Queries*, CCLVII (N.S., LIX), 1 (March 2012), 104-5.

Blake's phrase "marriage love" "clearly has Swedenborgian origins".

**Miner, Paul.** "Blake: The Metaphysics of Generation." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 33-38.

**Miner, Paul.** "Blake: Re-Visioning Book Six of *Paradise Lost*." *Notes and Queries*, LXI, 4 (November 2014), 486-94.

Miner alleges "dozens of untracked Miltonic allusions" (p. 486), some of which are persuasive.

**Miner, Paul.** "Blake: Thoughts on *Night Thoughts*." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 27-33.

In his watercolours for Young's *Night Thoughts*, Blake's "submerged borrowings" "create a new mythology".

**Miner, Paul.** "Unexplored Latitudes: Blake and Ossian." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 533-35.

"Blake borrowed profusely from Macpherson."

**Miner, Paul.** "An Unnoticed Allusion by William Blake to Gnostic Literature." *Notes and Queries*, CCLIII [N.S. LV] (2008), 26.

Leviathan and Behemoth in *Jerusalem* pl. 91, ll. 32-41, are said to refer to the Gnostic spheres of Leviathan and Behemoth.

**Miner, Paul.** "An Unpublished Letter by Ezra Pound on William Blake." *Notes and Queries*, CCLIV [NS, LVI] (2009), 424-25.

Note to Paul Miner of 9 August 1956, stimulated by a query about Blake but not dealing with Blake.

§**Miner, Paul.** "William Blake's Creative Scripture." *Literature & Theology*, XXVII, 1 (March 2013), 32-47.

§**Minetti, Francesco.** "Sentimentalism and Corporeity of the Image: W. Blake's Illustrations to E. Young's *Night the Eighth*." *Textus*, XIII, 1 (2000), 75-92

§**Minetti, Francesco.** "William Blake's Milton and the Renaissance Myth of Hermaphroditus." *Lingua e Linguaggi*, V (2011), 125-32.

\***Minney, Penelope.** "Blake's *Job* illustrations, the icon tradition, and some XIV century wall-paintings from St. Stephen's, Westminster." Pp. 112-30 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: [no publisher], 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English".

She "concentrate[s] ... on the St Stephen's wall paintings, on the ways they differ from the biblical Job and

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have affinities with Blake's *Job*" and finds that "there are certain features in Blake's series for which the *only* known source at present is the St. Stephen's Westminster 'Job'" (pp. 126, 118).

**\*Minney, Penelope.** "Job's Gethsemane: Tradition and Imagination in William Blake's Illustrations for the Book of Job." Durham M. Litt. in Theology and English, 1997. xxviii, 190 pp., 81 reproductions **B.** \*Durham [University] E-theses, 1997

This careful study focusing on Blake's Job watercolours for Butts of 1805-1810 concludes: "We do not see Job's *moral* progress from a state of self-righteousness to a healthier state of humility, but his spiritual progress through purgation, illumination, to union with God" (p. 157).

**\*Minton, David.** "Blake's Religion: Should E.P. Thompson Be Our Guide? – A cobbler should stick to his last." *Kanto Gakuin Daigaku Bungakubu Kiyo* [*Bulletin of Kanto Gakuin University Society of Humanities*], No. 101 (2004), 23-74.

Thompson's *Witness Against the Beast: William Blake and the Moral Law* (1993) is "a marvellous book for extending understanding of the milieu of Blake's Soho days, but ... It is a poor guide to Blake's 'mind and art'" (p. 24).

**\*Minton, David.** "William Blake: A Vision of the Last Judgment from the Note-book." *Kanto Gakuin Daigaku Bungakubu Kiyo* [*Bulletin of Kanto Gakuin University Society of Humanities*], No. 100 (2003), 163-200.

**\*Minton, David.** "William Blake's Good & Evil Angels." *Kanto Gakuin Daigaku Bungakubu Kiyo* [*Bulletin of Kanto Gakuin University Society of Humanities*], No. 98 (2003), 75-121.

**\*Minton, David.** "William Blake's Milton A Poem 1803-1808." *Kanto Gakuin Daigaku Bungakubu Kiyo* [*Bulletin of Kanto Gakuin University Society of Humanities*], No. 103 (2004), 75-127.

**§Mitchell, Adrian.** "The Greatest Briton [i.e., Blake]." *Socialist History*, No. 25 (2004).

**\*Mitchell, Andrew.** "The Tiger by William Blake: Poems of the Past Revisited." *Epoch: New Scottish Politics, Poetry, Philosophy, Art, Folk Music*, I, 3 (?1993), 32.

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**

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**Michael Billington**, "Blake Revitalized", *Times* [London], 22 July 1971; reprinted in *Blake Newsletter*, V (1972), 209 <BB #1190>

§**Ronald Bryden**, *Observer*, 25 July 1971

§**Albert Hunt**, "The Jerusalem Show", *New Society*, 29 July 1971

**Morton D. Paley**, *Blake Newsletter*, V (1972), 209 <BB>

**Mitchell, Elizabeth Kathleen**. "Mechanical Reproduction and the Mechanical Philosophy in the Idea of Originality in Eighteenth Century British Printmaking." *DAI* online. California (Santa Barbara) Ph.D., 2006. 311 ll.

Mostly about Hogarth, but Chapters 8-9 are on Blake.

**Mitchell, Sebastian**. "'But cast their eyes on these little wretched Beings': The innocence and experience of children in the late eighteenth century." *New Formations: A Journal of Culture/Theory/Politics*, XLII: The Ruins of Childhood (2000), 115-30.

Ostensibly concerned with chimney sweeps with "some social accounts of sweeps alongside" Blake's "Chimney Sweeper" from "*Songs of Innocence* (1787)" (p. 115), but in fact about pictures of children, with little on sweeps or Blake.

\***Mitchell, William John Thomas**. *Blake's Composite Art: A Study of the Illuminated Poetry* (1978) <BBS>

REVIEWS

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)



- §**O.S. Mitchell**, *Ariel: A Review of International English Literature*, IX, 4 (1978), 100-2
- §**Anon.**, *Choice*, XV (1978), 848-49
- §**David Wagenknecht**, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 158-63
- §**Morris Eaves**, *Wordsworth Circle*, X, 3 (Summer 1979), 275-78
- \***Thomas Frosch**, *Blake*, XIII, 1 (Summer 1979), 40-48
- I.H. C[hayes]**, *English Language Notes*, XVII (September 1979), 67
- §**Anne K. Mellor**, *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)
- §**Hazard Adams**, *Modern Language Quarterly*, XL (1979), 204-7
- §**Elaine Kreizman**, *Modern Language Notes*, XCIV (1979), 1250-57
- §**P. Malekin**, *Review of English Studies*, XXX (1979), 358-60
- §**François-Marie Piquet**, *Dix-huitième Siècle*, XI (1979), 529-30, in French
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXVIII (1979), 137-39
- §**Joseph Wittreich**, *Eighteenth-Century Studies*, XIII, 3 (Spring 1980), 348-52
- Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-47 (with 2 others) <BBS 450>

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§**J.M.Q. Davies**, *Durham University Journal*, NS XLII (1980), 116-17

§**Anon.**, *Art Express*, **September/October 1981** (with 2 others)

§**John Beer**, *Modern Language Review*, LXXV (1981), 676-82 (with another)

§**George Quasha**, "The Infernal Method," *Parabola*, VI, 1 (1981) (with 2 others)

**Leslie Tannenbaum**, *Eighteenth Century ... Bibliography*, NS V (1983), 358-60

§**P.M.S. D[awson]**, *Critical Quarterly*, XXVI, 4 (1984), 93

§**Mitchell, W.J.T.** "The Romantic Education of W.J.T. Mitchell." 34 paragraphs in *The Last Formalist; or, W.J.T. Mitchell as Romantic Dynasor*. Ed. N.C. Wang. (College Park [Maryland]: University of Maryland Press, 1997) Romantic Circles Praxis Series.

See also "An Interview with Orrin N.C. Wang", 22 paragraphs.

§**Mitchell, W.J.T.** "Idolatry: Nietzsche, Blake, Poussin." In his *Seeing through Race*. (Cambridge: Harvard University Press, 2012) W.E.B. Du Bois Lectures

**Mitchell, W.J.T.** "Visible Language: Blake's Wond'rous Art of Writing." Pp. 46-86 of *Romanticism and Contemporary Criticism*. Ed. Morris Eaves and Michael Fischer. (Ithaca and London: Cornell University Press, 1986) <BBS> **B.** "Visible Language: Blake's Art of Writing." Chapter Four

(pp. 111-50) of his *Picture Theory: Essays on Verbal and Visual Representation*. (Chicago and London: University of Chicago Press, 1994) C. Reprinted in *William Blake*, ed. David Punter (1996), pp. 123-48.

**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), 113-33. 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

§**Miyake, Miho.** "'Infant Joy' by William Blake." *Jissen English Communication*, XLI (2011), 113-14.

**Miyamachi, Seiichi.** "Blake Kenkyu no Aratana Shiza--Dotoku Haiki Ronsha to Rantazu: A New Perspective on Blake Studies: Antinomians and Ranters." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo: Journal of the Society of Humanities, the Society of Humanities, Sapporo Gakuin University*, No. 62 (1998), 237-47. In Japanese

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**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) "Rekishhi Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]"; (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]"; and (6) "Ketsuron [Conclusion (concerning E.P. Thomson's book)]".

**Miyamachi, Seiichi.** "Hongyaku [Translation] Nicholas Marsh, William Blake: The Poems." *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo* [*Journal of the Society of Humanities, Sapporo Gakuin University*], 94 (2013), 155-202. In Japanese

About Marsh's elementary book for students about Blake (2001, 2012).

**Miyamachi, Seiichi.** "Honyaku Nicholas Marsh, William Blake: The Poems [Translation of Chapter II, Nicholas Marsh, *William Blake: The Poems*]." *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo* (*Journal of the Society of Humanities, Sapporo Gakuin University*), No. 92 (2012), 119-68. In Japanese

§**Mohan, Devander.** "The Orphic Poet in Blake's Milton and Contemporary Critical Theory." *Panjab University Research Bulletin (Arts)* [Chandigarh, India], XVII, 2 (October 1986), 17-47.

\***Monteiro-Grillo, J.** "Blake (William)." *Verbo: Enciclopédia Luso-Brasileira de Cultura*, III (Lisboa: Verbo [?1982]), 1418-19. In Portuguese

**Monteith, Ken.** "Rewarding Madness and Testing a Philosophy: The Ellis-Yeats *Works of William Blake*." Chapter Two (pp. 115-60) of his *Yeats and Theosophy*. (N.Y. and London: Routledge, 2007) Studies in Major Literary Authors

§**Mooli,**<sup>935</sup> **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 and Brothers, 1847) P. 181. **D.** (N.Y., 1848) **E.** (N.Y., 1849) **F.** *Der Beruf des Körpers in Beziehung auf den Geist* ..., tr. Dr Ernst Susemihl. (Leipzig: Ernst Kollmann, 1850) P. 255. In German **G.** *The Use ...* (London: Longman, Brown, Green, and Longmans, 1852) P.

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<sup>935</sup> The MLA online bibliography spells it "Mooij".

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207. <Bodley> **H.** *Der Beruf* ... (Leipzig: Ernst Kollmann, **1854**) P. 255. In German <Bayerischen Staatsbibliothek, Munchen> **I.** *The Use* ... (N.Y.: Harper and Brothers, **1861**). P. 188.

“Blake, the painter ... confounded them [phantasies] with realities”. In German it is about Blake’s “Phantasmer ... Engeln, Dämonen und Heroen” such as Wallace and Edward I.

§**Moore, Michael.** "Naked in a Tree: James Dean, the William Blakes, Yossarian, Melanie, et al." *Notes on Contemporary Literature*, XL, 3 (May 2010), 8-10.

§**Moore, Michael.** “Wounds and Roses in Yalom, Blake, and Heller.” *Notes on Contemporary Literature*, XXXIV (2004), 5-7.

**Moore, Thomas.** *Memoir, Journal, and Correspondence of Thomas Moore.* Ed. Lord John Russell. (London: Longman, Brown, Green, and Longmans, **1854**) Vol. VI, p. 57. <Michigan>

According to his journal for 17 June 1829, Moore talked to “Lady Sandon, whom I made laugh a good deal by my account of Varley’s book of Astrology, his portrait of the ‘Ghost of a Flea,’ &c. &c.”

**Morey, Frederick L.** "Theodicy; An analysis with illustrations, many from William Blake." *Higginson Journal*

*Dealing with Col. T.W. Higginson ...* [published by the Emily Dickenson Society], No. 35 (1983). 54 pp.

Appendix B: "Positions with Illustrations (many [31] by William Blake) reprinted by permission from Kathleen Raine's *Blake and Antiquity*" (pp. 22-54).

**Morgan, Paige.** "The Minute Particulars in the Immensity of the Internet: What Coleridge, Hartley and Blake can teach us about Digital Editing." *Romanticism*, XV, 3 (Oct 2009), 265-75.

"*The Four Zoas* is too big for the World Wide Web", but Coleridge's account in *Biographia Literaria* (1817) of David Hartley's Law of Association in his *Observations on Man* (1749) "provides an admirable critique of the way that we think about the mechanics of the World Wide Web" (pp. 265,267).

§**Morgenson, Greg.** "Children of Hell." *Spring: A Journal of Archetype and Culture*, LV (Spring 1994), 18-50.

On family relationships via Freud in Blake's *Songs*.

**Morimatsu, Kensuke.** "Ima hitotsu no romanha shizen bigaku—Blake wo ta no shijin gun to hikaku koryo [Another Aesthetics of Romantic Nature—Comparing Blake with Other Poets]". *Taikai Proceedings* [*Proceedings of the 81st General Meeting of the English Literary Society of Japan*]No. 81 (2009), 59-61. In Japanese

**Morimatsu, Kensuke.** *Kinsei Igirisu Bungaku to Shizen: Shakespeare kara Blake made* (*Nature in British Literature: From Shakespeare to Blake*). (Tokyo: Chuo Daigaku

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Shuppanbu, 2010) In Japanese

REVIEW

**Tomoya Oda**, *Igirisu Romanha Kenkyu (Essays in English Romanticism)*, No. 36 (2012), 88-91. In Japanese

**Morita, Sanetoshi.** "Blake to Rofu [Blake and Rofu]." *Kokugo to Kokubungaku, Tokyo Daigaku Kokugo Kokubungakkai [Japanese Language and Literature, Association of Japanese Language and Literature, Tokyo University]*, No. 70 (1993) 27-44. In Japanese <BSJ>

The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem greatly influenced by Blake's "The Sick Rose".

**Morley, Alec.** "William Blake and the Great Eastcheap Orthodoxy." Chapter Five (pp. 139-73) of *Protest and Survival: The Historical Experience: Essays for E.P. Thompson*. Ed. John Rule and Robert Malcolmson. (London: The Merlin Press; N.Y.: The New Press, 1993)

About Blake's ambivalent attitudes toward Swedenborg and early London Swedenborgians; the *Songs* may "represent a Blakean system of Swedenborgian truths" (p. 172), perhaps written in response to an appeal for Swedenborgian songs.

**Morris, H[erbert] N[ewall].** "William Blake, Artist and Poet." *New Church Young People's Magazine*, V (1909), 160, 181, 204. **B.** Reprinted as "William Blake", pp. 75-104 of his *Flaxman Blake Coleridge and Other Men of Genius Influenced by Swedenborg together with Flaxman's Allegory*



of the "*Knight of the Blazing Cross*". (London, 1915) <BB 2248A-B> C. §([Ithaca:] Cornell University Library, 2009) 21 cm, viii, 166 pp.; ISBN: 9781112191053

**§Morrison, Richard.** "Blake Power: It's time to make a fuss of the great William Blake, says Richard Morrison." *Times* [London], 24 November 2007.

**Morrison, Richard.** "Let's salute our charioteer of fire: He was a supreme British Genius, so why don't we make more of a fuss about William Blakes [sic], asks Richard Morrison." *Times* [London], 20 January 2007.

**§Morrison, Richard.** "Why this dismal view of Jerusalem?" *Times* [London], 12 April 2008.

About banning Blake's hymn from *Milton*; another "Anglican clergyman ... [makes] a complete hassock of 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. 137-42 of Volume 4: *The 17th and 18th Centuries*, of *Dictionary of World Biography*. (Chicago and London: Fitzroy Dearborn Publishers; Pasadena and Hackensack, NJ: Salem Press, 1999)

**Morse, David.** "The Figure of the Artist in English Romantic Poetry." Chapter 6 (pp. 228-92) of his *Romanticism: A Structural Analysis*. (London and Basingstoke: Macmillan Press, 1982) B. §(N.Y.: Barnes and Noble, 1982)

Blake is particularly on pp. 234-46.

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**\*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. 123-36), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (pp. 137-48), and "Yakusha Atogaki [Translator's Afterword]" (pp. 149-55).

REVIEWS

1958

§**Anon.**, *Times Literary Supplement*, **6 June 1958**, p. 311

1996

**Ayako Wada**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 118-21, in Japanese

**\*Moskal, Jeanne.** "Blake, Dante, and 'Whatever is for Vengeance'." *Philological Quarterly*, LXXIX (1991), 317-38. <BBS>

A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 102-3

**\*Moskal, Jeanne.** *Blake, Ethics, and Forgiveness.* (Tuscaloosa and London: University of Alabama Press, 1994) 8°, xiv, 226 pp.; ISBN: 0817306784

She describes Blake's changing attitude toward forgiveness; "forgiveness is a fulcrum that allowed Blake to balance two contradictory impulses in his life and thought" (p. 11).

Chapters 1-2, 5 reprint "versions" of her articles in *Philological Quarterly* (1991), *Religion and Literature* (1988), *South Atlantic Review* (1990), and *Studies in Philology* (1989).

#### REVIEWS

**Anon.,** *Chronicle of Higher Education* (**June 1994**) (a one-sentence summary)

§*Reference and Research Book News*, IX (**September 1994**), 42

**J.T. Lynch,** *Humanities: Language & Literature – English & American*, XXXII, No. 4 (**December 1994**) ("the focus is narrow without always being sharp; the readings are sometimes belabored; and the importance of her topic is overstated")

§*Choice*, XXXII (**1995**), 601

§*Academic Library Book Review*, X (**1995**), 19

**Stephen C. Behrendt,** *Wordsworth Circle*, XXVI (**1995**), 201-3 (with another)

**Kay Kimbrough,** *Harbinger* (it is "outstanding" for "demonstrating" the "evolution" of Blake's ethical views and for illuminating Blake as an "original visionary prophet")

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- David L. Clark**, *Christianity and Literature*, XLIV, 3-4 (Spring-Summer 1995), 397-400 ("even-handed" and "powerfully illuminating")
- Thomas L. Cooksey**, *South Atlantic Review*, LX, No. 3 (September 1995), 123-25 (a "useful contribution", "thorough and well-informed, if at times monotonous" which shows that "the intrapsychic wins out over the intersubjective")
- Steven Cox**, *Blake*, XXIX, 3 (Winter 1995-96), 97-102 ("a typical academic book" whose "problems are not all stylistic and organizational", for "Some of Moskal's intellectual positions have not been thought through carefully enough" [pp. 97, 102])
- D. Bg**, *Academic Library Books Review* (April 1996) ("It contributes to our understanding of Blake's struggle to represent human forgiveness in his work")
- Jason Whittaker**, *BARS Bulletin & Review*, No. 10 (May 1996), 12-13 (almost entirely summary)
- Doug Thorpe**, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129 (with another) (a summary).
- §**Margaret Storch**, *Modern Language Review*, XCI, 2 (1996), 458-59 (with another)
- §*Religion and Literature*, XXVIII (1996), 129-34 (with another)
- David Worrall**, *Byron Journal* (Summer 1996), 96 ("a brave and important study")

**Dan Albergotti**, *European Romantic Review*, VII (1997), 194-97 ("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).

**§Mounic, Anne.** "William Blake, la tigre à l'infini." In her *L'esprit du récit, ou, La chair du devenir: Éthique et création littéraire*. (Paris: Honoré Champion; Genève: Diffusion hors France, Slatkine, 2013) Bibliothèque de littérature

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général et comparée 112 In French

**Mounsey, Chris.** "Christopher Smart and William Blake: a Distinctive Mode." Chapter 9 (pp. 166-81) of *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Ed. Thomas Woodman. (Basingstoke: Macmillan Press; N.Y.: St Martin's Press, 1998)

"Smart's and Blake's theories of language are similar" (p. 178).

§**Mounsey, Chris.** *Understanding the Poetry of William Blake through a Dialectic of Contraries: A Study of the Philosophical Contexts within which Blake Developed His Ideas*. With a Foreword by **David Fairer** (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2011) 24 cm, xv, 349 pp.; ISBN: 9780773416055.

It includes five chapters on *The Four Zoas*.

§**Mounsey, C.E.** "William Blake's *The Four Zoas*: A Reassessment of its Implied Metaphysics." Warwick Ph.D., 1992.

\***Muchnic, Suzanne.** "A Commission to Really Lust After: Ruth Weisberg's mural depicts wind-blown figures from Blake's portrayal of lovers who have committed sins of passion." *Los Angeles Times*, 21 November 1999, Calendar pp. 59-60.

Ruth Weisberg's mural for the Huntington's Virginia Steele Scott Gallery is based on Blake's engraving of "A Whirlwind of Lovers".

§**Mueller, Judith.** "Creatures against the Law: Blake's Antinomian Renderings of Paul." *Interdisciplinary Studies in Literature and Environment*, XIX, 1 (Winter 2012), 123-41.

\***Muggridge, Malcolm.** "William Blake 1757 to 1827." Pp. 84-117 of his *A Third Testament*. (London, Glasgow, Sydney, Auckland, Toronto, Johannesburg, 1976) <BBS> **B.** "william blake 1757-1827". Pp. 45-60 of *a third testament: A modern pilgrim explores the spiritual wanderings of Augustine, Blake, Pascal, Tolstoy, Bonhoeffer, Kierkegaard and Dostoevsky*. (Farmington [Pennsylvania]: The Plough Publishing House, 2002) ISBN: 0874869218

Scripts of a television series on St Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Dietrich Bonhoeffer: "I came to see them as God's spies" (1976, p. 14).

§**Mugijatna, Drs.** *Puisi-puisi Symbols dalam Songs of Experience Karya William Blake laporan penelitian perseorangan dalam bidang sastra* (Surakarta [Java, Indonesia]: Fakultas Sastra Universitas Sebelas Maret [1996]) 29 cm, vi, 42 ll. In Indonesian

A research report.

**Muhammad, Sardar.** "Man or Muse: Affinities in the Inspirational Roles of [Jalal-uddin] Rumi's Shams and Blake's Milton." *Journal of Humanities and Social Sciences* [online], XX, 1 (June 2012), 99.

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**Muhlestein, Daniel K.** "(Re)Reading 'The Chimney Sweeper': Western Marxism, Christian Faith, and a Negative Hermeneutics of Critical Demystification." *Literature and Belief: enter for the Study of Christian Values*, Brigham Young University, XIII (1993), 69-94.

Three readings of "The Chimney Sweeper" from *Innocence*, one Marxist.

§**Muir, Kenneth**, introduction. *The Romantic Period Excluding the Novel*. (N.Y.: St Martin's Press, 1980) Great Writers Student Library series

Includes "Blake, William".

**\*Mulhallen, Karen**, ed. *Blake in Our Time: Essays in Honour of G.E. Bentley Jr.* (Toronto, Buffalo, London: University of Toronto Press, 2010) 4<sup>o</sup>, xvi, 300 pp., 51 reproductions; ISBN: 9781442641518

**Karen Mulhallen**. "Introduction." Pp. 3-15. ("G.E. Bentley Jr almost single-handedly shifted the focus of Blake criticism from formalism and symbolism to the 'Minute Particulars' of Blake's life and work" [p. 3].)

"Part One:

"Every Minute Particular is Holy': Materials."

1 **Robert N. Essick**. "Collecting Blake." Pp. 19-34. (A masterful survey of the "symbiotic relationship" between Blake collecting and Blake scholarship.)

2 **\*Joseph Viscomi**. "Two Fake Blakes Revisited; One Dew-Smith Revealed." Pp. 35-78. (A brilliant demonstration that *America* (B) pl. 4, 9 were photolithographic facsimiles



[not fakes] made between 1874 and 1878 by A.G. Dew-Smith [1848-1903], an admirable photographer and commercial lithographer, and each marked by him “F” [for facsimile?] to perfect his copy.)

3    \***Joyce H. Townsend** and **Bronwyn A. Ormsby**. “Blake’s Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr.” Pp. 79-92. (“This paper discusses the motives that inspired our research into ... Blake’s output, the way it developed, and its findings in the context of other technical studies on Blake” [p. 80].)

“Part Two:

“‘For Friendship’s Sake’: Friends And Patrons”

4    **David Bindman**. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” Pp. 95-104. (Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman’s early attempts at illustrating Chatterton” [p. 96].)

5    \***Mark Crosby**. “‘a Ladys Book’: Blake’s Engravings for Hayley’s *The Triumphs of Temper*.” Pp. 105-30. (“Blake’s six plates were not reprinted in the *second* thirteenth edition” [i.e., the second state of the 13th edition] partly because the copperplates had become very worn [p. 106].)

6    **Mary Lynn Johnson**. “More on Blake’s (and Bentley’s) ‘White Collar Maecenas’: Thomas Butts, His Wife’s Family of Artisans, and the Methodist Withams of St Bartholomew the Great.” Pp. 131-64. (A densely factual and original essay only occasionally related to Blake. The parents of Thomas Butts were married by John Wesley.)

7    **Angus Whitehead**. “‘Went to see Blake – also to Surgeon’s college’: Blake and George Cumberland’s

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Pocketbooks.” Pp. 165-200. (On 3 June 1821 George Cumberland “Went to see Blake” and perhaps took him “to introduce [?him] to Mr [William] Clift”, the distinguished curator of the Hunterian Museum in the Royal College of Surgeons and to discuss with Clift the purchase of a fossil.)

8 \***Martin Butlin.** “George Richmond, Blake’s True Heir?” Pp. 201-12. (Richmond is Blake’s artistic heir, especially in his “Creation of Light” [1826].)

“Part Three:

“‘What I Both See And Hear’: Architecture and Industry”

9 \***Morton D. Paley.** “William Blake and Chichester.” Pp. 215-32. (“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. 233-60. (The first European straw paper mill was built at Millbank in 1801 by Mathias Koops [who had been declared bankrupt in 1790] and was declared bankrupt in 1803, which ruined Richard Twiss [d. 1821], who owned Blake’s *For Children*.)

**Jerome McGann.** “Epilogue: A Memorable Fancy.” Pp. 262-64. (The Prolific Giant in *Marriage* pl. 16-17 is GEB, or rather “All those books and essays turned out from his Printing House in Hell: clearing away rubbish, building and decorating immense bibliographical palaces ...” [p. 263].)

11 \***Robert Brandeis.** “Appendix: William Blake in Toronto: The Bentley Collection at Victoria University Library.” Pp. 265-72. (The essay “outline[s] the extent of the [Bentleys’ bibliophilic] infection and its ultimate successful ‘comforting cure’” in giving the collection to the Victoria University Library [p. 265].)

For an associated exhibition and symposium, see (under Catalogues) 3 August-2 October 2010 [Karen Mulhallen] *Remember Me! Blake in Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827)* [at] Victoria University, Toronto.

### REVIEWS

- Tristanne Connolly**, *English Studies in Canada*, XXXVI, 4 (**December 2010**), 119-23 (The book is "beautifully presented"; "these two [Frye and Bentley] are the world-scale giants" of Blake studies, and "Elizabeth Bentley appears ... as a formidable force")
- §**Ossar Nasmi**, *Kritik Litteralum*, XXXVIII, 3-4 (**1 November 2011**), 276-78
- Gillian Fenwick**, *University of Toronto Quarterly*, LXXXI, 3 (**Summer 2012**), 743-45 ("Bentley's scholarship lies at the very roots of Blake's reputation today")
- Clint Stevens**, "Honoring G.E. Bentley, Jr", *Eighteenth Century*, LIII, 4 (**Winter 2012**), 513-17 (it is "to honor the late Bentley"; Essick's is "the most engaging essay"; the rest are summarized author by author)
- Jason Whittaker**, *Year's Work in English Studies* XCI, 1 (**2012**), 673-74 ("Mulhallen's introduction is particularly valuable") and Essick's essay on "Collecting Blake" is "most fascinating")
- Joseph Wittreich**, *Blake*, XLVI, 3 (**Winter 2012-2013**) ("*Blake in Our Time* is handsomely put together outside as well as inside. I see it as an

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abiding resource for those who revere Blake as well as those who appreciate what G.E. Bentley has contributed to Blake studies")

**Wayne C. Ripley**, *European Romantic Review*, XXIV, 1 (2013), 108-15 (with another) (a chapter-by-chapter digest. "*Blake in Our Time* pays fitting tribute to the Blake scholar and bibliographer G.E. Bentley with a host of carefully researched articles rooted firmly in the type of concrete bibliographical and historical facts that are the hallmark of Bentley's erudite and meticulous scholarship. ... Almost every essay of *Blake in Our Time* builds on facts originally discovered or insights first posited by Bentley himself" [p. 109]. Mary Lynn Johnson's essay on Blake and Butts "most deserves to be listened to" [p. 110].

The review also covers the "podcasts" of the 2010 Symposium which launched *Blake in Our Time* [p. 109])

**\*Mulhallen, Karen.** "*Night Thoughts: Blake's Iconographic Ruminations (and Iconological Revelations).*" *AnaChronisT* [Budapest] (2001), 1-18 plus 24 reproductions.

An examination of "a pivotal group of Blake's designs" in Young's *Night Thoughts* "placing them in context and examining some of the ways in which Blake used them as a kind of private notebook" (pp. 5, 3) particularly with repeated representations of George III and Napoleon.

**Mulhallen, Karen.** The William Blake Project

The William Blake Project consists of

- (1) *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010), xvi, 300 pp., 51 reproductions, with essays by David Bindman, Martin Butlin, Mark Crosby, Keri Davies, Robert N. Essick, Mary Lynn Johnson, Jerome McGann, Karen Mulhallen, Morton D. Paley, Joyce Townsend and Bronwyn A. Ormsby, Joseph Viscomi, and Angus Whitehead
- (2) the symposium called "Blake In Our Time: Celebrating the Legacy of G.E. Bentley, Jr., and The Future of Blake Studies" (27-28 August 2010) orchestrated by Karen Mulhallen, with lectures by Mark Crosby, Keri Davies, Robert N. Essick, John E. Grant, Gary Leonard, Mary Lynn Johnson, Karen Mulhallen, Steve Nachmanovitch, Dennis Read, Susanne Sklar, Joseph Viscomi, and Angus Whitehead
- (3) the symposium exhibition 3 August-2 October 2010
- (4) the exhibition catalogue: [Karen Mulhallen], *Remember Me! Blake In Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827)* ([Toronto: Victoria University Library, 2010], 64 pp., 38 reproductions, 61 exhibits
- (5) *University of Toronto Quarterly*, LXXX, 4 (Fall 2011), 779-934, Special Issue: The William Blake Project, ed. Karen Mulhallen, with essays by G.E. Bentley, Jr, Mark Crosby, Gary Leonard, Mary Lynn Johnson, Karen Mulhallen, Morton D. Paley, Susanne Sklar, and Angus Whitehead (see *University of Toronto Quarterly* [2011] below).

§**Müller, Karl.** "William Blake als Vorläufer der englischen

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Romantik." Marburg Phil. Diss, 2 February 1922. 156 leaves.  
In German.<sup>936</sup>

**Mulvihill, James.** "Blake's THE MARRIAGE OF HEAVEN AND HELL." *Explicator*, LVI, 3 (1998), 124-26.

§**Mulvihill, James.** "Called to the 'sports of night': Blake's Europe and the Court Masque." *Romanticism*, XVIII, 2 (July 2012), 129-42.

**Mulvihill, James.** "'Demonic Objectification and Total Isolation': Blake and the Culture Industry." *Studies in Romanticism*, XXXVIII (1999), 597-620.

An essay on Urizen based on Adorno and Horkheimer.

**Mulvihill, James.** "'The History of All Times and Places': William Blake and Historical Representation in America and Europe." *Cleo*, XXIX, 4 (Summer 2000), 373-94.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

**Mulvihill, James.** "Reason in Extremis: Narratives of Repressive Rationality." Chapter 5 (pp. 207-57) 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. 245-57.

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<sup>936</sup> *BB* #2256 lists this as "Mueller, Kurt. 'William Blake als Vorlaeufer der englischen Romantik.' Marburg Ph.D., 1922".

**Mulvihill, James.** "A Voice without Form: Blake's *Book of Ahania* and Song of Solomon." *English Studies*, LXXXVIII, 5 (October 2007), 522-30.

"Ahania's lament exhibits a mannered eroticism tracing its provenance to Song of Solomon" (p. 523).

**Munoa, José Luis.** "Cromatismo y ciencia en William Blake." *XX Siglos* VIII, 32 (1997), 9-18. In Spanish

§**Muñoz Garcia, Adrián.** "Alas de ira: la poética de la revolución y mitopoesis en William Blake." *Amaltea: Revista de mitocrítica*, III (December 2011), 225. In Spanish

**Muñoz, Adrián.** "Blake y el sentido infernal de la Biblia." *Acta Poética*, CXXXVI, 2 (julio-diciembre 2010), 133-64. In Spanish

§**Muñoz, Adrián.** "The Devil's Party: Milton en la Poética de William Blake." *Anuario de Letras Modernas* [Mexico], XV (2010), 63-76. In Spanish

§**Muñoz, Adrian.** "Hermenéutica y disención con el canon: La doctrina de la energía en la Tripurā-tāpini upaniṣad y *The Marriage of Heaven and Hell*." *Estudios de Asia y Africa* (Mexico), XLIII, 2 (May-Ago 2008), 383-425. In Spanish

§**Muñoz Valdivieso, Sofía.** "Northrop Frye and William Blake: a shared vision." *AEDEAN: select papers in language, literature and culture. Proceedings of the 17th*

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*International Conference. Córdoba, 1993.* Ed. Javier Pérez Guerra (Vigo: Aedean, 2000) Pp. 315-18.

**Munteanu, Anca.** "Visionary and artistic transformations in Blake's *Visions of the Daughters of Albion*." *Journal of European Studies*, XXXVI, 1 (2006), 61-83.

"The aim of this essay is to delineate the parameters of Oothoon's metamorphosis and define her new identity at the intersection of a number of paradigms that together constitute the heroine's emotional, intellectual and spiritual profile", especially "her melancholic predisposition" (p. 64).

§**Munteanu, Anca Violeta.** "William Blake and the Transformations of the Renaissance Notion of Melancholy." *DAI*, LX (2000), 4021A. Nebraska Ph.D., 1999. 160 ll.

§**Murphy, J. Stephen.** "The Death of the Editor." *Essays in Criticism*, LVIII, 4 (October 2008), 289-310.

The William Blake Archive is discussed on pp. 301-3.

**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 fantasicated something as alien to the age he lived in as the Emperors Club" prostitute and New York Governor Spitzer.

§**Murphy, Robin.** "Illuminating William Blake." *Intelligent*



*Agent: Interactive Media in Arts and Education*, II, 2  
(Summer 1998).

About the William Blake Archive.

**Murry, John Middleton**, *William Blake* (1933, 1936, 1964)  
<BB>

## REVIEWS

1933

§**R.A. Scott-Jones**, *Spectator*, **29 September 1933**, p.  
412

§**Anon.**, *Times Literary Supplement*, **26 October 1933**,  
p. 727

**Anon.**, "William Blake and the Language of the Spirits",  
*Times* [London], **12 December 1933**, p. 9

**G.K. Chesterton**, "On Blake and his Critics", pp. 128-  
33 of his *Avowals and Denials: A Book of Essays*  
(London, **1934**) <BB #1380>

1964

§**Anthony Blunt**, *New York Review of Books*, **28**  
**October 1965** (with 4 others)

**Murry, John Middleton**. "William Blake and Revolution."  
*New Adelphi*, NS IV (1932), 536-43. <BB> **B.** Tr. Bunsho  
Jugaku, *Blake to Whitman*, II (1932), 489-91. <BB> **C.** §Pp.  
55-66 of *Essays of the Year 1931-1932*. (Fort Lee [New  
Jersey]: Argonaut, 1932)

**Musante, Robert Joseph**, III. "Embracing the Divine: The  
Life of Spirit in William Blake's *Songs of Innocence*, *Songs of*  
*Experience*, and *The Marriage of Heaven and Hell*." Middle  
Tennessee State University Ph.D., 2007. 204 ll.

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**\*Myrone, Martin.** *The Blake Book* (London: Tate Publishing, 2007) Essential Artists [series] 4<sup>o</sup>, 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).

REVIEWS

**\*Alexander S. Gourlay**, *Blake*, XLIII, 2 (Fall 2009), 64-65 (it is "a sensitive and impressive introduction to Blake's visual art")

**Jason Whittaker**, *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 733-34 ("a digest of the work done in the last two decades")

**\*Myrone, Martin.** "Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century." Pp. 305-14, 367-69 of his *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (New Haven: Yale University Press, 2006)

See also under Fuseli.

**\*Myrone, Martin.** "William Blake's Sodomites." Chapter 14 (pp. 136-45) of *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)

About the defiant hand gesture of making "figs" in Blake's watercolours for Dante's *Inferno*.

## N

**\*Nachmanovitch, Stephen.** *Job Returns: a meditation on William Blake's ILLUSTRATIONS OF THE BOOK OF JOB: Music & Multimedia* by Stephen Nachmanovitch. 11 minutes. ([Charlottesville, Virginia: Stephen Nachmanovitch, 2002])

A flyer for the CD-Rom created for the exhibition of *William Blake: Portions of the Eternal World at the University of Virginia Art Museum 26 January-31 March 2002*.

The work is a descendant of Stephen Nachmanovitch Miller, "Job's Return: William Blake's map of everything", University of California (Santa Cruz) Ph.D., 1975.

§**Nagashima, Kazuhiko.** "Blake no vision ni okeru kodomo to yorokobi 'Hajime no uta' ni okeru kyo jaku kaku no yoho [Children and Joy in Blake's Vision: The Use of Stress in "Introduction" (to *Innocence*?).]" *Kawamura Gakuen Joshi Daigaku Kenkyu Kiyo* [*Journal of Kawamura Gakuen Women's University*], XVI (2005), 63-78. In Japanese

§**Nagashima, Kazuhiko.** "Blake no 'Vision' – sozoryoku to eien no jitsuzai [Blake's 'Vision'--The Realism of Imagination and Eternity]." *Kawamura Gakuen Joshi Daigaku Kenkyu Kiyo* [*Journal of Kawamura Gakuen Women's University*], XV (2004), 45-59. In Japanese

**Nagashima, Kazuhiko.** "Blake no Tirieli ni okeru Moku to Kiken: Tairitsu to Hitei toni Kanren ni oite (Innocence and

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Experience in Blake's *Tiriel*, in Relation to Contraries and Negations)." *Kawamura Eibungaku*, No. 18 (2013), 1-16. In Japanese

**Nagashima, Kazuhiko.** "The Divine Image in Blake's Job (1)." *Kawamura Tankidaigaku Kenkyu Kiyo: Bulletin of Kawamura College*, No. 20 (2000), 1-9.

**Nagayo, Shizuo.** "Eikoku shochoha no kenisha William Blake 1[-3] [A First Representative Poet in English Symbolism, William Blake 1(-3)]." *Sosaku [Creative Writings]*, II, No. 1 (1910), 92-95; No. 2 (1911), 50-57; No. 3 (1911), 61-65. In Japanese <BSJ>

Based on Arthur Symons' *William Blake* (1907).

§\***Nagel, Ivan.** "Die Muse der Kindheit: Zu William Blakes 200. Geburtstag." *Frankfurter Allgemeine Zeitung*, No. 276 (28 November 1957), 12. In German

**Nair, Rajeev Kesavan.** "Mapping Blake's *The Marriage of Heaven and Hell*: An exercise in Textual Cartography." Arizona State University Ph.D., 2002. 332 pp.

An "analysis of the verbal and visual texts of *The Marriage*" [not related to cartography].

§**Naito, Takako.** "Skellig in Mirareru William Blake no Vision [The Vision of William Blake Observed in Skellig]." *Shirayuri Joshi Daigaku Jido Bunka Kenkyu Center Kenkyu Rombun Shu [Studies of the Research Center for Children's*

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[**Robert Southey**], “*Vie des Révélations de la Soeur Nativité, Religieuse converse au Couvente des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussie d'après ellemême par le Rédacteur de ses Révélations, et pour y servir de suite*. Paris, 1817. 3 tom. 12mo”, *Quarterly Review*, XXXIII (March 1826), 375-410 (Sister Nativity saw angels blowing the last trump. “Among Blake’s strange designs for Blair’s poem of the Grave, is one representing the reunion of the body and the soul; the highest genius alone could have conceived it, and only madness have dared to attempt the execution. Sister Nativity’s vision is cold in comparison with his vivid and passionate delineation” [p. 390]) <BB #826; BBS 644>

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§**Nelson, Ray Faraday.** *TIMEQUEST*. **B.** Tr. Testu Yano as *Blake no Hisho* [*Blake's Flying*] (Tokyo Hayakawa Shobo, 1995). 539 pp. In Japanese

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**\*Niimi, Hatsuko.** “Blake no Milton ni okeru 'Jiko Mekkyaku': 'Self-Annihilation' in Blake's *Milton*.” *Nihon Joshi Daigaku Kiyo, Bungakubu: Journal, Faculty of Humanities, Japan Women's University*, No. 46 (1996), 292-39. In Japanese B. Translated by the author as “Self-Annihilation in Blake’s *Milton*”, *The Reception of Blake in the Orient*, ed. Steve Clark and Masashi Suzuki (2006). C. The English version reprinted in her *Blake’s Dialogic Texts* (2006).

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“The Continuous Questioner—The Impasse of Deistic Reasoning in ‘The Tyger’.” Pp. 179-96. Translated by the author from "Toi tsuzukeru Katarite--Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking--An Essay on Blake's 'The Tyger']", *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40.

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**Steve Clark**, *Igirisu Roman Ha Kenkyu: Essays in English Romanticism*, XXXII (2008), 113-20 (“Hatsuko Niimi’s lucid and well-supported study ... combines extensive coverage of the early Illuminated Books, the Songs, and the later Prophecies, with expert consideration of the Japanese reception centering on Soetsu Yanagi, and a fine concluding chapter on the relation of late Blake to Dante” [pp. 113-14]).

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B is "a revision of my thesis .... The main theme of the argument has been for the most part retained except for a change in the terminology" (p. 142).

**Niimi, Hatsuko.** “Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre.” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 25-32. In Japanese <BBS> **B.** Translated by the author as “Los, his Spectre, and the Gospel Virtues – A Central Conflict in *Jerusalem*” in her *Blake’s Dialogic Texts* (2006).

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**Niimi, Hatsuko.** "Toi tsuzukeru Katarite--Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking--An Essay on Blake's 'The Tyger']." *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40. In Japanese **B.** Translated by the author as “The Continuous Questioner – The Impasse of Deistic Reasoning in ‘The Tyger’” in her *Blake’s Dialogic Texts* (2006).

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**Subir Dhar.** “Blake’s London and the Metaphysics of Closure.”

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Newton and Blake?"

§**Noad, Charles E.** "Frodo and His Spectre: Blakean  
Resonances in Tolkien." *Mythlore*, XXI (1996), 58-62.

§**Norina, K.** "200 let knigi Vil'yama Bleika 'Pesni  
nevedeniya' [The 200th Anniversary of Blake's Book 'Songs  
of Innocence']." Pp. 236-42 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), 641-43.

\***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

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**Martin Butlin**, *Burlington Magazine*, CXXXVI (1994), 18-20 (with another) (Norvig's book is "rather naive and not always convincing"; frequently "she makes statements and draws inferences [about Blake] on the basis of what must be work added by the later hand" to the Bunyan drawings [pp. 119, 118])

**Irene Tayler**, *English Language Notes*, XXXI, 3 (March 1994), 77-79 ("brilliant", "beautiful and intelligent", "one of the best [books] I know on Blake's composite art" [pp. 77-79])

**Richard Wendorf**, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("important")

§*Literature and Theology*, IX (1995), 455-56

**Stephen C. Behrendt**, *Blake*, XXIX, 1 (Summer 1995), 26 ("a learned and meticulous book ... a trove of valuable visual information", "an immense achievement" [25, 29])

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 324 (the book "is highly compromised by the neglect of the materiality of the pictures ... unnerving at best and questionable at worst")

**Norvig, Gerda S.** "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." *Studies in Romanticism*, XXXIV (1995), 255-71. **B.** Reprinted in *William Blake*, ed. John Lucas (1998), 148-66.



Thel "comes to stand *for*, and stand *in*, a liminal position between theory and resistance to theory ... a position that the text portrays as radically gendered" (p. 255).

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 400-1 ("challenging"; "Norvig's approach is a strong one")

**Norvig, Gerda S.** "Images of Wonder, Images of Truth: Blake's Illustrations to *The Pilgrim's Progress*." *DAI*, XXXIX (1979), 7360-1A. Brandeis Ph.D., 1979 <BBS>.

"The tools of depth psychology as well as art criticism are used". The dissertation is developed in her book called *Dark Figures in the Desired Country* (1993).

**Norvig, Gerda S.** "On Creativity and Psychological Boundaries in the Life and Work of William Blake." Fielding Graduate University [Santa Barbara, California] Ph.D., 2009. 210 pp.

§**Noskové, Martina.** "The Eternal Female: A Contribution to the Gendered Readings of William Blake's Thel and Oothoon." *Brno Studies in English: Sbornik Praci Filosofické Fakulty Brnenské* [Czechoslovakia], S, XXX (2004), 159-77.

**Nöth, Winfried.** "Cognition, iconicity, and Blake's fearful symmetry." Pp. 647-55 of *Interdigitation: Essays for Irmengard Rauch*. Ed. Gerald F. Carr, Wayne Harbart, and Lihua Zhang (N.Y., Washington/Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1999)

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Part 6: "Blake's fearful symmetry" (pp. 652-53) tells us that "The Tyger" has "a high degree of translative symmetry".

**Nouvion, V. de.** "BLAKE (WILLIAM), graveur, peintre, et poète anglais." *Encyclopédie catholique, Répertoire universel et raisonné des Sciences, des Lettres, des Arts et des Metiers, formant une Bibliothèque universelle*, ed. M. L'Abbé Glaire, M. le V<sup>te</sup> Walsh, et d'un Comité de l'Orthodoxie, III (Paris: Parent-Desbarres, **1841**) Pp. 648-49. In French <New York Public Library>

Blake surpassed his master before he was 20, when he finished his apprenticeship. He had "une brillante réputation" as an engraver. He cites Cunningham, but some facts come silently from Romey.

**Nuckels, Rosa Turner.** "Visions of light in the poetry of William Blake and Emily Dickinson." *DAI*, LVII (1997), 4734A. North Texas Ph.D., 1996. 174 ll.

A comparison of "the broad outlines of Blake's and Dickinson's thought"; the parallel "includes all essentials of their thought."

§**Nudelman, Bryan C.** "Spaces of Transformation: Liminality and William Blake's *America: A Prophecy*." *Lamar: Journal of the Humanities*, XXVIII, 1 (2003), 33-46.

**Nurmi, Martin K.**, *Blake's Marriage of Heaven and Hell: A Critical Study* (1957) <BB>

REVIEWS

§**P.F. Fisher**, *Queen's Quarterly*, LXIV (1957), 456-58  
(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), 246-48

\***Nurmi, Martin K.** "Blake's Revisions of *The Tyger*." *PMLA*, LXXI (1956), 669-85. <BB> **B.** Reprinted in *William Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE: A Casebook*. Ed. Margaret Bottrall. (London, 1970) <BB> **C.** Reprinted in *William Blake: The Tyger*. Ed. Winston Weathers (Columbus [Ohio], 1969) The Merrill Literary Casebook Series <BB>

Pp. 104-6 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,  
1908 (November 1976), 475-77

§**George H. Gilpin**, *Wordsworth Circle*, VIII, 3  
(Summer 1977) (with another)

§**Anon.**, *Choice*, XIV (1977), 377

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§ **Wallace Jackson**, *South Atlantic Quarterly*, LXXVIII,  
1 (Winter 1978), 125-26

\***Nuttall, A.D.** *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake* (Oxford: Clarendon Press, 1998) xiii, 282 pp.; ISBN: 019818462X

The Blake sections consist of Chapters

- I "Blake: The Son Versus the Father." Pp. 4-21. ("The tendency of my argument is to suggest that, long before William Blake, Gnosticism implies an alternative Trinity in which the Son opposes the Father" [p. 15].)
- IV "Blake." Pp. 192-272. ("The similarities, sometimes intricate, between his thought and that of the Gnostics whom (dare we say it) he could not possibly have read is [sic] quite inescapable"; "The more one reads, the clearer it becomes that ... we are dealing with a *philosophia perennis* ..." [pp. 200, 208].)

REVIEWS

**John Leonard**, "Can it Be Sin to Know?", *Essays in Criticism*, XLIX (1999), 344-52 (the book is "often wrong, but ... never dull" [p. 352])

§ **Stephen Prickett**, *Times Literary Supplement*, 9 July 1999, p. 24

§ **E.D. Hill**, *Choice*, XXXVII (1999), 176 ("he writes in a chattery mode")

O

**O., N.**; see Owens, Norah

§Obarski, Eugeniusz. "William Blakeartysta I heretyk [William Blake: Artist and Heretic]." [http://www.gnosis/aurea\\_catena\\_gnosis/prokopiuk\\_ogdoad04.htm](http://www.gnosis/aurea_catena_gnosis/prokopiuk_ogdoad04.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. 147-51.

Odone, Cristina. "How exciting that new Labour should choose, as its top poet, a man who went in for nude sunbathing." *New Statesman*, 14 June 1999, online.

"The choice of Blake as the poet of the [Millennium] Dome [in London], says something ... about new Labour culture".

§O'Donoghue Heather. "Preromantic Responses: Gray, Blake, and the Northern Sublime." In her *English Poetry and Old Norse Myth: A History* (Oxford and N.Y.: Oxford University Press, 2014)

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**Oe, Kenzaburo.** “Ikiru koto Hon wo yomu koto (4) Blake no juiyuo ni hajimaru [To Live and to Read (4): In the Beginning was Blake].” *Subaru*, XXVIII (2006), 166-81. In Japanese

A lecture at a Tokyo bookstore on 18 September 2006. Oe is attracted primarily to Blake’s prophecies rather than to his shorter poems. He first encountered Blake’s text in a library of the University of Tokyo. A young man sitting next to him was concentrating on a page of a huge book. When the man left to go to the lavatory, Oe looked at the page and found two impressive lines, which he memorised in haste before the man returned: “That Man should labour & sorrow, & learn & forget, & return | To the dark valley whence he came, to begin his labours anew” [*Vala* (1963), p. 110, ll. 19-20]. Oe received inspiration and encouragement from Blake in his life and his work. (Hikari Sato)

**Oe, Kenzaburo.** *Rouse Up O Young Men of the New Age!* Tr. John Nathan (N.Y.: Grove Press, 2002) 8°, vii, 259 pp.; ISBN: 0802117104

An autobiographical novel about the fictional author's changing relationship with his severely handicapped son called Eeyore who is not "corrupted by Experience: in Eeyore, the power of innocence had been preserved" (p. 246).

Blake's influence is pervasive and fundamental. The book- and chapter-titles are from Blake, and the fictional author says: "I have braided my life with my handicapped son and my thoughts occasioned by reading William Blake"; it is a "chronicle of William Blake superimposed on my life with my son" (pp. 203, 210).

The novel by the Nobel laureate was first published in Japanese (Tokyo: Kodansha, 1983).

John Nathan, "Afterword" (pp. 251-59) begins with a motto: "The Imagination is ... the Human Existence itself.--William Blake".

Oe's relationship with Blake has been extensively examined in Japanese by Keiko Aoyama, Shoichi Matsushima, Sakaki, Takashi Yamakage, by Keiko Kobayashi, "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo", *Ritsumeikan Bungaku* (1988-2001), and especially by Oe, "Hyakunen no 'meiro' to 'shin jidai'--Futatyabi jokyō e (4), *Sekai*, No. 463 (1984), 254-64. <BBS>

**O'Flinn, Paul.** "Studying a Blake Poem." Chapter 2 (pp. 12-30) of his *How to Study Romantic Poetry* (Basingstoke and London: Macmillan, 1988) Macmillan How to Study <BBS>  
**B.** (N.Y.: St Martin's Press, 2001) Pp. 11-28.

About "Nurse's Song" (*Innocence*) and "The Clod & the Pebble".

#### REVIEW

**D.W. Dörrbecker,** *Blake*, XXV, 1 (**Summer**), 27

**Ogawa, Jiro.** "William Blake; 'My Spectre and [i.e., round] me night and day'." *Ryukoku Daigaku Ronshu, Ryukoku Gakkai: The Journal of Ryukoku University, Research Association of Ryukoku University, Faculty of Letters, Ryukoku University*, No. 400-1 (1973), 47-63. In Japanese, despite the English title. <BSJ>

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**Ogden, James.** "Isaac D'Israeli on Blake." *Aligarh Critical Miscellany*, XI (1998 [received 31 January 2001]), 143-45; 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) 328-29).

**O'Gorman, Francis.** "A Blakean Allusion in Ruskin's *Fors Clavigera*." *Notes and Queries*, CCXL [NS XLII] (1995), 175-76.

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. 151-53.

**O'Higgins, Elizabeth.** "The Wild Deer: Introduction to William Blake's Hidden Designs." *Dublin Magazine*, NS XXX [i.e., XXIX], 1 (January-March 1954) [N.Y.: Kraus Reprint Corporation, 1967], 7-15.



The child depicted in "The Death of Earl Godwin" has on his forehead the letters "CCeil" indicating that "The child's name is O'Neil", and "The identity of the child establishes the meaning" of the picture (p. 9).

**\*Okada, Kazuya.** "Romantic Radicalism: Discourses of Liberty in Blake." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 5-17.

**§Okada, Kazuya.** "Thel Reestimated: Blake's Re-invention of Cupid and psyche [sic] and his ide(/myth)/ology." *Journal of the English Literary Society of Okayama*, XXXV (2008), 13-23.

**\*Okada, Takahiko.** "Moeru kokoro de hono o shimesu--Blake [To Reveal Burning Flames with a Passionate Heart--Blake]." *Mizue [Water-Colour Paintings: A Monthly Review of the Fine Arts]*, No. 816 (1973) [Special Issue: William Blake: The Visionary of Mysterious Space], 55-59. B. Pp. 82-93 of his *Yume o tagayasuu: Genso kaiga ron [Cultivation of Dream: Essay on Visionary Paintings]* (Tokyo: Ozawa Shoten, 1981) In Japanese

**Okada, Takahiko.** "Shocho no chikara--Blake [Symbolic Power--Blake]." Chapter 3 (pp. 85-122) of his *Geijutsu no seikatsuka: Morris, Blake, katachi no kanosei [Carrying Out Arts in Life: Morris, Blake and Potentiality in Making Forms]*. (Tokyo: Ozawa shoten, 1993) In Japanese <BSJ>

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**\*Okamoto, Kenjiro.** "Blake." Pp. 22-28 of *Goya to [and] Blake: Sekai no Bijutsu: Shukan Asahi Hyakkai* [*Fine Arts of the World: Weekly Asahi Collection*], No. 121 (1977). In Japanese <BSJ>

**Okamoto, Kenjiro, and Saburo Matsukata.** "Igirisu no Bijutsu [English Arts]." *Arubiyon: Albion, Organ of the Albion Club*, No. 46 (1959), 26-36. In Japanese <BSJ>

A dialogue concerning (1) "Eikoku Kaiga to Nippon [English Paintings and Japan]" (pp. 26-27); (2) "Blake, Beardsley, Morris" (pp. 27-28); (3) "Blake no E [Blake's Paintings]" (pp. 28-31); (4) "Blake no Akago [Babies in Blake]" (pp. 31-33); (5) "Beardsley to Pan no Kai [Beardsley and Society of Pan]" (pp. 33-34); and (6) "Eikoku no chakujitsu na Ayumi [Steady Development of English Paintings]" (pp. 34-36).

**\*Okazaki, Mami.** "Blake no Apokaripusu: Blakean Apocalypse." *Eibeibungaku Gogaku Kenkyukai Ronshu, Eibeibungaku Gogaku Kenkyukai: The EAS Review, The English and American Literature and Linguistics Society*, No. 8 (1999), 33-50. In Japanese

**§O'Keeffe, Bernard.** "Comparisons: 'London' and 'Composed upon Westminster Bridge'." *English Review*, XVII (September 2006), 21-24.

**O'Keefe, Richard Robert.** "Mythic archetypes in Ralph Waldo Emerson: A Blakean Reading." Pennsylvania State Ph.D. 1991 <BBS>

Presumably it is the basis for his book with the same title (1995).

**O'Keefe, Richard R.** *Mythic Archetypes in Ralph Waldo Emerson: A Blakean Reading* (Kent and London: Kent State University Press, 1995) 8°, viii, 228 pp.; ISBN: 0873385187

"The archetypal models have been chosen from Blake precisely because there is no direct influence involved" (p. 3) .

Presumably it derives from his 1991 Pennsylvania State dissertation with the same title.

REVIEW

§**P.J. Ferlazzo**, *Choice*, XXXIII (1996), 1312-13

**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

§**Okuma, Akinobu.** "The Poetical Language of Blake." *Eigo Seinen: The Rising Generation*, CXXIX (1984).

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**\*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. 121-73.
- 5 "Keimo Shiso to Blake [Blake and Enlightenment]." Pp. 175-200.
- 6 "Orc Densetsu to Yottsu no Zoa no Gui [The Orc Cycle and Allegory in *The Four Zoas*]." Pp. 201-62.
- 7 "Gisei o koete--Jinruigakuteki Sozoryoku to Tairitsu no Ronri [Beyond Sacrifice--Anthropological Imagination and the Logic of Contraries]." Pp. 263-308.

- 8 "'Shirei' to Guigateki Shuho ['The Poetic Genius' and Allegorical Method]." Pp. 309-71.
- 9 "Kjusai--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), 100-3, in Japanese

**Masashi Suzuki**, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, the English Literary Society of Japan*, LXXV, No. 1 (1998), 94-98, in Japanese

**Olivero, Federico**. "Sulla Tecnica Poetica di William Blake." Pp. 1-28 of his *Studi sul Romanticismo Inglese*. (Bari [Italy], 1914) In Italian <BB> B. Tr. Alvaro Armando Vasseur as "La técnica poética de William Blake." Pp. 35-56 of *El romanticismo inglés*. Tr. Alvaro Armando Vasseur. Obra inédita en castellano (Madrid: Editorial-América, [1922]) Biblioteca de Autores Célebres In Spanish

§**Olson, D.W.**, and **M.S. Olson**. "William Blake and August's Fiery Meteors." *Sky and Telescope*, LXXVIII (1989), 192-99.

It is presumably related to Donald W. Olson and Marilynn S. Olson, "William Blake and August's Fiery Meteors", *Astronomical Computing* (August 1989), 192-94.

\***Olson, Roberta J.**, and **Jay M. Pasachoff**. "The Comets and Meteors of Blake and His Circle and the Great Comet of 1811." Pp. 109-30 of their *Fire in the Sky: Comets and*

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*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. 163-66).

§**O'Malley, Frank.** "The Wasteland of William Blake." *Review of Politics*, IX (1947), 183-204. <BB> **B.** *The Image of Man: A Review of Politics Reader* ([Notre Dame, Indiana]: University of Notre Dame Press [1959]) **C.** (1966) <**BBS**>

§**Omer, M[ordecail].** "The Iconography of the Deluge in English Romantic Art, with Special Reference to William Blake and J.M.W. Turner." *Index to [British] Theses*, XXVI (1977), #178. East Anglia Ph.D., 1976. 317 pp. 308 ll.

§**Onega, Susana.** "The Plato Papers: Peter Ackroyd's 'Contrary' to Blake's *Jerusalem*." Pp. 183-209 of *London in Literature: Visionary Mappings of the Metropolis*. Ed. Susana Onega and John A. Stotesbury (Heidelberg: Universitätsverlag C. Winter, 2002)

**O'Neill, Michael.** "Blake and the Self-Conscious Poem." Pp. 145-59 of *Trends in English and American Studies: Literature and the Imagination: Essays in Honour of James Lester*

*Hogg*. Ed. Sabine Coelsch-Foisner, Wolfgang Görtzschacher, and Holger M. Klein (Lewiston, Queenston, Lampeter [Wales]: The Edwin Mellen Press, 1996) **B**. "And I Stain'd the Water Clear': Blake." Chapter 1 (pp. 3-24) of his *Romanticism and the Self-Conscious Poem* (Oxford: Clarendon Press, 1997)

"I wish to claim for Blake, then, a simultaneous ability to affirm and question the poet's role" (A, p. 149; B, p. 13). The 1996 essay is "a version" of that of 1997 (B, p. viii).

§**Ono, Yoko**. "Eve no Saikochiku--Blake no me o toshite miru Milton no Eve [Recreation of Eve--Blake's View of Milton's Eve]." *Kobe Eibei Ronso, Kobe Eibeigakkai, Kobe Daigaku* [*Journal of the Society of English-American Literature, Kobe University*], No. 10 (1996), 267-80. In Japanese

**Ooka, Shohei**. "Blake o yomu Tominaga Taro [Taro Tominaga Who Reads Blake]." *Bungei* [*Literature*], XIX, No. 1 (1980), 344-48. <BBS> **B**. Reprinted on pp. 361-67 of Vol. XVII of his *Ooka Shohei Zenshu* [*Complete Writings of Shohei Ooka*] (Tokyo: Chikuma Shobo, 1995) In Japanese

§**Ormond, Richard and Leonee**. "William Blake." In their *Great Poets* (London: National Portrait Gallery, 1969)

§**Ormsby, Bronwyn Ann**. "The Materials and Techniques of William Blake's Tempera Paintings." 2 vols. Northumbria (Newcastle) Ph.D., 2003.

§**Osborne, Catherine**. "Introduction: On William Blake,

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Nature, and Mortality." Pp. 3-24 of her *Dumb Beasts and Dead Philosophers: Humanity and the Humane in Ancient Philosophy and Literature* (Oxford and N.Y.: Oxford University Press, 2007)

**Osińska, Agnieszka.** "Bez przeciwnieństw nie ma postępu. O dualistycznej wizji świata w *Pieśniach Niewinności* i Doświadczenia William Blake'a ["Without Contraries is no progression": The Dualistic Vision of the World in *Songs of Innocence and of Experience* of William Blake]." *Prace Literackie* [Literary Works], XLVIII (Winter 2008), 33-48. Acta Universitatis Wratislaviensis No. 3094. In Polish

About the concept of duality in Blake, Boehme, and Swedenborg.

§**Osińska, Agnieszka.** "The Religious and Mythological Symbolism in the Writings of William Blake and Juliusz Słowacki." Wrocław [Poland] Ph.d., 2013

\***Østermark-Johansen, Lene.** "Victorian Angles on Blake: Reading the Artist's Head in the Nineteenth Century." *Angles on the English-Speaking World* [Copenhagen], III (2003), 141-64.

On "William Blake's head and the Victorians' attempt to establish a visual image of the Romantic poet that fully corresponded to their own complex myth of him" (p. 143).

**Ostriker, Alicia.** "The Road of Excess: My William Blake." Pp. 67-88 of *The Romantics and Us: Essays on Literature*



*and Culture*. Ed. Gene W. Ruoff (New Brunswick [New Jersey] and London: Rutgers University Press, 1990) <BBS>  
**B.** Silently reprinted on pp. 150-59 of *Where We Stand: Women Poets on Literary Tradition*. Ed. Sharon Bryan (N.Y. and London: Norton, 1993)

"He is still, for me, a courage-bringer" (1993, p. 159).

**Ostriker, Alicia S.** *Vision and Verse in William Blake* (Madison and Milwaukee, 1965) <BB>

Chapter 5: Metrics: Pattern and Variation (pp. 55-78) is reprinted in pp. 10-29 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*, ed. Morton D. Paley (1969) <BBS>, and pp. 94-99 are reprinted as "Sound and Structure" on pp. 77-78 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

#### REVIEWS

**John E. Grant**, *Philological Quarterly*, XLV, 3 (July 1966), 536-38

§**Danielle Chavy Cooper**, *Books Abroad*, XL, 3 (Summer 1966), 343-44

§**Hazard Adams**, *Journal of Aesthetics and Art Criticism*, XXV, 1 (Fall 1966), 107-8 (with another)

**G.E. Bentley, Jr.**, *Modern Language Review*, LXI, 4 (October 1966), 684-85

§**James Benziger**, *Criticism*, VIII (1966), 289-93 (with another)

§**D.W. Harding**, *Notes and Queries*, CCXI (1966), 235-36

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- §**George M. Harper**, *South Atlantic Quarterly*, LXV (1966), 410-11
- §**Frederick W. Hilles**, *Studies in English Literature, 1500-1900*, VI (1966), 607
- §**Frederick T. Wood**, *English Studies*, XLVII (1966), 338
- M.K. N[urmi]**, *English Language Notes*, IV (1966), 23-24
- §**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXVI, 3 (July 1967), 461-63
- §**Margaret Shook**, *Modern Philology*, LXVI, 1 (August 1967), 79-81
- §**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-77 (with 4 others)

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\***Otto, Peter.** *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in THE FOUR ZOAS* (Oxford [&c]:

Oxford University Press, 2000) 8°, xiv + 365 pp., 16 reproductions; ISBN: 019818719X

*Blake's Critique of Transcendence* argues, first, that *The Four Zoas* is structured as a coherent, albeit complex and multi-voiced narrative, which details the history and outlines the relations that constitute the body of the fallen Albion. Second, far from being opaque, the illuminations (drawings and proof engravings) are arranged in a multifaceted "visual" narrative, that stretches across the entire length of the poem. Third, text and illumination sustain an intimate, mutually clarifying relation to each other. The latter offers a perspective, often from the point of view of the body, of events described in the former. [p. 10]

It focuses particularly on "the poem's conversation ... between Swedenborg, Young, and Locke", especially "the religious sublime of *Night Thoughts*" (pp. 17, 18).

"An early version of Chapter 5 ['A Cacophony of Voices', pp. 101-13] first appeared" in "The Multiple Births of Los in *The Four Zoas*", *Studies in English Literature 1500-1900*, XXI (1991), 631-53; "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), 223-26

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**Wayne C. Ripley**, *Romantics on the Net*, 27 (**August 2002**) ("For all these difficulties, the book is at its best in its extensive readings of the poem")

**Mark Lussier**, *Wordsworth Circle*, XXXV (**2004** [April 2005]), 168-69 (with 3 others) (Otto's is an "insightful commentary" [p. 169])

**Keri Davies**, *Studies in Romanticism*, XLIII, 3 (**Fall 2004**), 492-97

**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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§**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XXXI, 4 (**Autumn 1991**) (with 4 others)

**Philip Cox**, *BARS Bulletin & Review*, No. 3 (**October 1992**), 13-14 ("While there is much to admire in this book, I find its practice of reading Blake in his [Blake's] own terms ultimately frustrating")

**M.T. S[mith]**, *Romantic Movement ... Bibliography for 1991* (**1992**), 89-90

**Brian Wilkie**, *Modern Language Review*, LXXXVIII, 3 (**July 1993**), 731-32 (with another) ("the persuasiveness of its theses ... is doubtful"; "Otto's success is in ... the running commentary")

- V.A. De Luca**, *Blake*, XXVII, 1 (**Summer 1993**), 27-29  
(the book "is hobbled by an overall weakness in  
the treatment of its subject" [p. 27])  
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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  
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- §**Lincoln, Andrew**, *Literature and Theology*, XVII, 4  
(**December 1993**), 408-9
- Nelson Hilton**, *Southern Review*, XXVI (**1993**), 481-84  
(an "admirable" book which "will educate and  
inspire anyone" [pp. 481, 484])
- Donald Ault**, *Wordsworth Circle*, XXIV (**1993**), 212-16  
("an important book that should be read by all  
Blake critics" [p. 212])
- Peter Kitson**, *Year's Work in English Studies*, LXXII  
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- §**Adela Pinch**, *Signs*, XIX (**1993**), 264-68
- Andrew Lincoln**, *Literature & Theology*, VII (**1993**),  
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will find "that it places them in the grip of a system  
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- Donald Ault**, *Modern Philology*, XCI, 4 (**May 1994**),  
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*Words of Eternity* and Otto's *Constructive Vision  
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**Edward Larrissy**, *Notes and Queries*, CCXXXIX [NS IV] (1994), 404-5 (with another) (Otto's book "is narrow, and even slightly naive")

**Molly Ann Rothenberg**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 335-36

**\*Otto, Peter.** "Jerusalem." Chapter 8 (pp. 195-214) of his *Multiplying Worlds: Romanticism, Modernity, and the Emergence of Virtual Reality* (Oxford: Oxford University Press, 2011)

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§**Otto, Peter.** "Organizing the Passions: Minds, Bodies, Machines, and the Sexes in Blake and Swedenborg."

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On Blake's "prophetic politics" as seen in *America*, *The Book of Los*, and *Jerusalem* (pp. 174-75).

§**Otto, Peter.** "The Regeneration of the Body: Sex, Religion and the Sublime in James Graham's *Temple of Health and Hymen*." *Romanticism on the Net*, XXIII (August 2001)

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**\*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<sup>o</sup>, 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".

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- §**Anon.**, *Choice*, XXI (**1984**), 1608
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- §**David Fuller**, *Review of English Studies*, XXXVI, 144 (**November 1985**), 577-578
- \***Stephen Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (**1985**), 390-405 (with 6 others) <BBS 444>
- §**Hazard Adams**, *English Language Notes*, XXII, 4 (**June 1985**), 72-74
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- §**Kevin Lewis**, *Religious Studies Review*, XII, 3-4 (**1986**), 279

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§**David W. Lindsay**, *Yearbook of English Studies*, XVII  
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§**Rodney M. Baine**, *Georgia Review*, XXV, 2 (Summer  
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§**Robert F. Gleckner**, *Modern Language Quarterly*,  
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§**John E. Grant**, *English Language Notes*, IX, 3 (March 1972), 210-16

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§**Paley, Morton D.**, "George Romney's Shipwrecks." Pp. 203-23 of *Nature, Politics, and the Arts: Essays on Romantic Culture for Carl Woodring*. Ed. Hermione de Almeida (Newark, Delaware: University of Delaware Press, 2015)

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**\*Seamus Perry**, "The wise man's table: In William Blake's world, nothing is what it first seems", *Times Literary Supplement*, **15 October 2004**, pp. 3-4 (with another) ("superbly lucid and learned")

**Angus Whitehead**, "Free to be inconsistent", *Cambridge Quarterly*, XXXIV (2005), 65-71 ("It is gratifying to encounter such solid and pioneering scholarly detail in so readable a form, helped not least by Paley's admirable clarity and quirky humour. .... an outstanding contribution" [p. 71])

**Sheila A Spector**, *Wordsworth Circle*, XXXV, 4 (Autumn 2004 [April 2005]), 164-67 ("Paley's narrative is suffused with a tangible sense of grace" [p. 167])

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- §**David Wagenknecht**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 164-69
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- §**Robert F. Gleckner**, *Philological Quarterly*, LIII (1975)
- §**Stanley Gardner**, *Notes and Queries*, NS XXII (1975), 82-83
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A comparison of the two poems, discussing the similarities in background and intention and pointing out the differences in style and diction.

§**Pantazakos, Michael**. "The Bible in William Blake's Proverbs of Hell (An Interpretive Gloss by Citation to The King James Version)." *Liverpool Law Review*, XXIII, 2

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(2001), 211-19.

§**Parfrey, A.** "Four Artists of the Apocalypse: who does it think it's kidding? There's more apocalyptic vision in William Blake's little finger than there is in all the artists in the RA's new show put together." *Art Review* (September 2000), 26-29.

§**Parini, Jay.** "Blake and Roethke: When Everything Comes to One." In his *Some Necessary Angels: Essays on Writing and Politics* (N.Y.: Columbia University Press, 1997)

§**Parisi, F.M.** "William Blake and the Emblem Tradition: *The Gates of Paradise*." *Index to [British] Theses*, XXVI (1977), #181. Edinburgh Ph.D., 1975.

Presumably this is the basis of his "Emblems of Morality: *For Children: The Gates of Paradise*", pp. 70-110 of *Interpreting Blake: Essays Selected and Edited by Michael Phillips* (1978).

§**Park, David.** *The Poets' Wives: A Novel* (N.Y., London, New Delhi, Sydney, Bloomsbury Publishing, 2014)

Novellas about three women; the one about Catherine Blake is factually challenged.

#### REVIEWS

**Alexandra Harris**, *Guardian* [London], 7 March 2014  
(the lives "leave the reader feeling somewhat puzzled"; "Blake's life mask [was] created by his wife Catherine")

**Hephzibah Anderson**, *MailOnline* [London], **20 March 2014** (written in “classy prose”)

**Holley Williams**, *Independent* [London], **5 August 2014**  
 (“Catherine is an impossibly wet blanket”)

**\*Parker, Fred.** “Blake and the Devil’s Party.” Chapter 3 (pp. 63-112, 194-98) of his *The Devil as Muse: Blake, Byron, and the Adversary* (Waco [Texas]: Baylor University Press, 2011) MCI: The Making of the Christian Imagination xi, 207 pp.; ISBN: 9781602582699

**Parker, Jeffrey D.** “Blake, William (as engraver).” Pp. 52-55 of *Encyclopedia of Romanticism: Culture in Britain, 1780-1830s*. Ed. Laura Dabundo, Pamela Olinto, Greg Riches, and Gail Roos (London and N.Y.: Routledge, 1992)

**Parker, Langston.** “On the Effects of Certain Mental and Bodily States upon the Imagination.” *Analyst; A Quarterly Journal*, III, xiv (**January 1836**), 177-96.

A lecture.

The vividness of Imagination is extremely variable, from the individual who hardly understands the meaning of metaphor, to him who lives in a world peopled by creatures of his own. Benvenuto Cellini, a Florentine artist of great celebrity, the celebrated Molanus, and our own visionary Blake, were striking examples of the latter class. [Pp. 182-83]

§**\*Parray, Ashoq Hussain.** “*Songs of Innocence and [of] Experience--A Trans-Historical Humanitarian Discourse.*”

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*Language in India* [online], XII, 7 (July 2013), 136-41.

General reflections on Blake.

§\***Parrish, Susan Scott.** "Embodying African Knowledge in Colonial Surinam: Two William Blake Engravings in Stedman's 1796 *Narrative*." Chapter 9 (pp. 257-82) in *Slave Portraiture in the Atlantic World*. Ed. Agnes I. Lugo-Ortiz and Angela Rosenthal (Cambridge and N.Y.: Cambridge University Press, 2013)

The two prints are of "A Private Marine of Col. Fourgeoud's Corps" and "The Celebrated Gramman Quacy." Blake is fairly incidental to the essay; the designs are by Stedman, after all.

**Partington, J.E.** "Blake's Cottage." *Times Literary Supplement*, 7 June 1917, p. 273.

In "an almost unprecedented act of vandalism", "Blake's cottage [in Felpham] ... is being altered out of knowledge"; "The dear old thatched verandah and porch are gone, and the trees ... are cut down .... Surely such a cottage should have been retained as a national possession". [N.B. The verandah and porch were added after the Blake's left the cottage.]

\***Patenaude, Troy R.C.** "'The glory of a Nation': Recovering William Blake's 1809 exhibition." *British Art Journal*, IV (2003), 52-63.

A densely factual and original reconstruction with diagrams of the rooms in which Blake's exhibition was held and of the order and exact placement of the pictures one flight



above his brother's shop at 28 Broad Street. Doubtless more of the facts supporting his hypotheses are given in his York M.A. thesis called "Window to the World: A Study of William Blake's 1809 One-Man Exhibition" (2001).

§**Patil, Girish S.** "Mystical Element in William Blake and Sri Aurobindo Ghosh: A Study." Kartanak University (India) Ph.D., 2014

§**Paulson, Ronald.** "Blake: The Harlot and the Lamb." In his *Hogarth's Harlot: Sacred Parody in Enlightenment England* (Baltimore: Johns Hopkins University Press, 2003)

\***Paulson, Ronald.** "Burke's Sublime and the [Pictorial] Representation of Revolution." Chapter IX (pp. 241-70) 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).

§**Pavlović, Miodrag.** "Proročke Knjige Vilijama Blejka [The Prophetic Books of William Blake]." Pp. 135-40 of *Čitanje Zamišljenog [Reading of the Imagined]*. (Novi Sad: Bratstvo-Jedinstvo, 1990) In Serbian

§**Pavlović, Miodrag.** "Visionar Vilijam Blejk [Visionary William Blake]." *Politika* ("Kultura-umetnost"), 13 October 1957, p. 3. In Serbian

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**Pavy, Jeanne Adele.** "A Blakean model of reading: Gender and genre modes in William Blake's poetry." *DAI*, LIII (1993), 4336A. Emory Ph.D.

About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."

§**Pawlowski, G.** "William Blake." *La Grande encyclopédie* (1885-1892). In French

Apparently digested in "William Blake: Biographie en résumé: Poète et peintre anglais", *L'Encyclopédie de L'Agora*, online, seen 2004.

**Pearsall, Derek.** *William Langland, William Blake, and the Poetry of Hope* (Kalamazoo [Michigan]: Medieval Institute Publications 2003) The Morton W. Bloomfield Lectures on Medieval English Literature 8°, ii, 22 pp.; ISBN: 15804404366 **B.** Reprinted in §*The Morton Bloomfield Lectures, 1989-2005*. Ed. Daniel Donoghue, James Simpson, and Nicholas Watson (Kalamazoo Medieval Institution Publications, Western Michigan University, 2010)

REVIEW

**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXIV (2005) (a "charming and insubstantial pamphlet")

§**Peer, Larry H.** "Blake's Golgonoosa [sic]: London and/as the Eternal City of Art." Chapter 11 of his *Romanticism and the City* (Basingstoke: Palgrave Macmillan, 2011) ISBN:

9780230118454 "[electronic resource]"

§**Pellis, Valeria.** "Goethe e Blake: I molteplici volti dell'io nell'eterna lotta tra materia e spirito." Pp. 197-222 of *L'Io del Poeta: Figure e Metamorfosi della soggettività*. Ed. Ingrid Henneman-Barale and Patrizio Collini (Pisa: Pacini, 2002) Studi di Letterature Moderne e 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

**Percival, Milton O.**, *William Blake's Circle of Destiny* (1938) <BB>

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§**Denis Saurat**, *Modern Language Notes*, LIV, 1 (January 1938), 68-69

§**Harold R. Willoughby**, *Journal of Religion*, XVIII, 3 (July 1938), 370

§**Anon.**, *Times Literary Supplement*, 27 August 1938, p. 557

§**Herbert Davis**, *Modern Philology*, XXXVI, 1 (August 1938), 85-91

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§**B.E.C. Davis**, *Review of English Studies*, XIII, 56  
(**October 1938**), 476-77

**Emily S. Hamblen**, "William Blake and His Circle of  
Destiny", *New York Times Book Review*, **27**  
**November 1938**, p. 4

§**Samuel C. Chew**, *Philosophical Review*, XLVIII, 5  
(**September 1939**), 547-49

**P[é]ricaude, Val.]** "Blake (Guillaume)." Vol. I, pp. 405-6 of  
*Biographie Universelle (Michaud) Ancienne et Moderne ...*  
Nouvelle Édition, Publiée sous la Direction de M. Michaud ....  
(Paris: chez Madame C. Desplaces, ... **1854**) In French  
<Bodley>

Blake wrote *America, Descriptive Catalogue, Europe, The Gates of Paradise*, and *Songs of Experience*, and made illustrations to Young's *Night Thoughts*, Hayley's *Ballads* (1805), Blair's *Grave*, Chaucer, and Job. "Il ne sortit jamais d'une position voisine de la misère, mais ... il était heureux".

See **BB** for the 1843 version.

**Perkins, David D.** "Reflections on William Blake's ... Proverbs of Hell." Paintings by Robert Shetterly. *Harvard Magazine*, XCVI, 5 (May-June 1994), 44-47.

"It is very much in Blake's spirit to create these paintings of his proverbs, the more so if they are not merely illustrations but challenges to Blake's vision" (p. 47).

**Perkins, Pamela Ann.** "Comedy, convention, and subversion during the Romantic era." *DAI*, LIII (1993), 4336A. Dalhousie Ph.D., 1991.

About Bage, Byron, Blake (*Island* and *Marriage*), and Jane Austen.

**Persinger, Allan.** "Blake's 'London'." *Gengo Bunka Kenkyu* [*Studies in Language and Literature, Matsuyama University*], XXIV (2004), 55-64.

**Persyn, Mary Kelly.** "'Eternal death' and imaginative life: Sacrifice vs. self-annihilation in the works of William Blake." *DAI*, LVII (1996), 696-697A. Washington Ph.D., 1995.

"Blake employs sacrifice and self-sacrifice ... to dramatise the disastrous effects of self-aggrandisement."

§**Persyn, Mary-Kelly.** "'No Human Form but Sexual': Sensibility, Chastity, and Sacrifice in Blake's *Jerusalem*." *European Romantic Review*, X, 1 (Winter 1999), 83-93

**Perty, Maximilian.** *Die mystischen Erscheinungen der menschlichen Natur* (Leipzig und Heidelberg, 1861) In German <Harvard>

About Blake's Visionary Heads.

**\*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. 141-60 of *Beyond the Two Cultures*, ed. Joseph W. Slade and Judith Yaross Lee (1990) <BBS> **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 38-57, 200-2.

**Peterfreund, Stuart.** "Blake and Newton: Argument as Art, Argument as Science." *Studies in Eighteenth-Century Culture*, X (1981), 205-26. <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. 139-68, 221-28.

"Embodied humanity does not live by matter alone; spirit, not matter at all" (p. 114).

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXV  
for 1994 [1997], 393 ("repays careful reading")

**Peterfreund, Stuart.** "Blake, Freemasonry, and the Builder's Task." *Mosaic*, XVII (1984), 35-57. <BBS> **B.** Reprinted in

his *William Blake in a Newtonian World* (1998), pp. 58-84, 202-4.

**Peterfreund, Stuart.** "Blake on Charters, Weights, and Measures as Forms of Social Control." *Studies in the Literary Imagination*, XXII (1989), 37-59. <BBS> **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 105-25, 212-16.

**Peterfreund, Stuart.** "Blake, Priestley, and the 'Gnostic Moment'." *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund (1990), 139-66. <BBS> **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 85-104, 204-12.

**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. 169-91, 228-40.

"This is language-as-labor made language-as-free-play--language free and enfranchised to create the universe anew repeatedly" (p. 119).

§**Peterfreund, Stuart.** "Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural Theology." *New Orleans Review*, XVIII, 1 (Spring 1991), 27-35. **B.** Reprinted in his *William Blake in a Newtonian World* (1998), pp. 126-38, 16-221.

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**Peterfreund, Stuart.** "The Problem of Originality in Blake's *Poetical Sketches*." *ELH*, LII (1985), 673-705. <BBS> **B.** Reprinted in *Speak Silence*, ed. Mark L. Greenberg (1996).

**\*Peterfreund, Stuart.** *William Blake in a Newtonian World: Essays on Literature As Art and Science* (Norman: University of Oklahoma Press, 1998) Oklahoma Project for Discourse and Theory, Volume 2 8°, xv, 255 pp.; ISBN: 0806130423

A collection of essays consisting of  
"Preface." Pp. xi-xv. (Summaries of what follows.)  
"Introduction: Blake and the Case for Situated Knowledge." Pp. 3-18, 193-97.

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], 205-26.)
- 2 "Blake and Anti-Newtonian Thought: The Problem with Prescriptive Thought." Pp. 38-57, 200-2. (Reprinted from *Beyond the Two Cultures*, ed. Joseph W. Slade and Judith Yaross Lee [1990], 141-60.)
- \*3 "Blake, Freemasonry, and the Builder's Task." Pp. 58-84, 202-4. (Reprinted from *Mosaic*, XVII [1984], 35-57.)
- 4 "Blake, Priestley, and the 'Gnostic Moment'." Pp. 85-104, 204-12. (Reprinted from *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund [1990], 139-66.)
- 5 "Blake on Charters, Weights, and Measures as Forms of Social Control." Pp. 105-25, 212-16. (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. 126-38, 216-21. (Reprinted from *New Orleans Review*, XVIII [1991], 27-35.)<sup>7</sup> "Blake and the Ideology of the Natural." Pp. 139-68, 221-28. (Reprinted from *Eighteenth-Century Life*, NS XVIII [1994], 91-119.)
- 8 "The Din of the City in Blake's Prophetic Books." Pp. 169-91, 228-40. (Reprinted from *ELH*, LXIV [1997], 99-130)

#### REVIEWS

- Donald Ault**, *Modern Philology*, XCVII, 4 (May 2000), 611-15 (an "extremely coherent collection of previously published essays", a book which "impressively explicates thorny passages", though there are "numerous typographical errors")
- §**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), 363-65

§**Pettersson, Bo**. "Hypothetical Action: Poetry under Erasure in Blake, Dickinson and Eliot." Pp. 129-45 of *The Ethics of Literary Communication*, ed. Roger D. Sell, Adam Borch, Inna

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Lindgren (Amsterdam: Benjamins, 2013)

§**Pevateaux, C.J.** "Widened Awareness: Allen Ginsberg's Poetic Transmission of a Blakean Inflected Esoteric Dream-Insight." *Aries*, VIII, 1 (2008), 37-61.

\***Pevsner, Nikolaus.** "Blake and the Flaming Line." *Listener*, LIV (1955), 833-35. **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. 128-56 **D.** §"Blake und die flammende Linie." Tr. Heidi Conrad. Pp. 145-78 of *Das Englische in der englischen Kunst* (Munich, 1974) In German <BBS> **E.** \*"Blake to Hono no sen." Tr. Naoshi Tomobe and Hisayasu Hirukawa. Chapter 5 (pp. 91-110) of *Eikoku Bijutsu no Eikokusei: Kaiga to Kenchiku ni miru Bunka no tokushitsu* (Tokyo: Iwasaki Bijutsu sha, 1981) In Japanese

§**Pfau, Thomas.** "Bringing about the Post Prophetic Memory in Kant, Godwin, and Blake." *Romantic Praxis* (1997)

\***Pfau, Thomas.** "Introduction. Reading beyond Redemption: Historicism, Irony, and the Lessons of Romanticism." Pp. 1-37 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner (Durham and London: Duke University Press, 1998)

He is concerned (pp. 11-18) with "the ambiguous temporal logic prevailing in Blake's early prophecies" (p. 11).

§Pharabod-Ibata, Hélène. "Les Discours sur l'art et le discours de l'art: le querelle de William Blake et de Sir Joshua Reynolds." *Bulletin de la société d'études anglo-américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, XL, 1 (1995), 47-66 In French

§Pharabod, Hélène. "L'Esthétique de l'expression: La violence picturale chez Blake et chez Fuseli." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, XLIV (1997), 72-91. In French

§Pharabod, Hélène. "Livre et espace plastique dans l'œuvre de William Blake." *Bulletin de la société d'études anglo-américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, XLVIII (1999), 139-56.

§Pharabod-Ibata, Hélène. "William Blake: 'l'invention d'une esthétique.'" Paris 3 Sorbonne nouvelle Ph.D., 1998. 495 leaves. In French

\*Phillips, Michael. "Blake and the Terror 1792-93." *Library*, 6 S, XVI (1994), 263-97. 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 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".

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**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**), 395-96 ("first-rate historical research", "One of the year's best excursions into contextual recovery")

**Phillips, Michael.** "Blake's Annotations in Context." *European Romantic Review*, XVI (2005), 93-95

A defence of his identification of the "WB" initials and annotations in his copy of the Bentley Milton (1732) as those of the poet-engraver William Blake, in answer to Jason Snart, "Blake's Milton ...", *European Romantic Review*, XVI (2005), 79-91.

**Phillips, Michael.** "Blake's House in Lambeth." *London Topographical Society Newsletter*, No. 39 (November 1994), 2-6. **B.** A later version was printed as "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth", *British Art Journal*, II, No. 1 ([2000]), 43, 45-46, 48

A "factual description of the house itself and its surroundings" (p. 2).

**Phillips, Michael.** "Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10<sup>th</sup>, 1793." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, No. 44 (juin 1997), 93-110

Graphic accounts of how Tom Paine was denounced and ritually burned in effigy by gatherings in 1792-1793 of the society of Loyal Britons in Gloucestershire and Lancashire and perhaps by the meeting in Lambeth near where Blake lived.

\*[**Phillips, Michael.**] *The Illuminated Books of William Blake Re-created*. [Online, 2011]

Essentially an advertisement for the sale of separate prints from his facsimile copperplates of *America* pl. 1-2, 9-13, *Europe* pl. 1-2, "8 (9)", "9 (11)", "10 (12)", "15 (16)", and 17 (18)", and *Songs*, plus planned selections from *Marriage* and *Jerusalem*, which "can be printed to order, prints for £25 to £150 each", some of them on Whatman paper. There are sections on "Making the Plates", "Printing", and "Contact and Purchase". "Plates of the *Songs* can take up to 30 minutes or more [sic] to ink and wipe, with the plates of *America* and *Europe* taking up to two hours", with up to four impressions without re-inking.

**Phillips, Michael**, ed. *Interpreting Blake: Essays Selected and Edited by Michael Phillips* (Cambridge, London, N.Y., and Melbourne, 1978) <BBS>

- 2 **E.P. Thomson.** "London." Pp. 5-31. (Pp. 5-8 are reprinted as "The Ways in Which Words Change in 'London'" on pp. 49-51 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003])
- 8 **John Beer.** "Influence and Independence in Blake." Pp. 196-261. (Pp. 220-22 are reprinted as "'London' as Open to Interpretation" on pp. 51-53 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), 475-77
- § **Zachary Leader**, *Studies in Romanticism*, XIX, 3 (Fall 1980), 419-33 (with another)
- § **Edward Larrissy**, *Notes and Queries*, NS XXVII (1980), 450-51
- § **Pamela Van Schalk**, *UNISA English Studies*, XVIII (1980), 26
- § **Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-77
- § **Stan Smith**, *Literature and History*, VI (1980), 267-69
- \* **David Simpson**, *Blake*, XIV, 3 (Winter 1980-81), 121-27
- § **John Beer**, *Modern Language Review*, LXXVI (1981), 676-82 (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), 360-61

**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), 205-37. <BBS> **B.** "Une Méthode d'Impression qui Allie le Peintre et le Poète", pp. 137-66 of Phillips's *William Blake*, tr. Antoine Jaccottet (1995). In French

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 104-5

**\*Phillips, Michael.** "The Printing of Blake's *America a Prophecy*." *Print Quarterly*, XXI (2004), 18-38. **B.** Tr. Simone Claeys as "William Blakes Verluchte Drukkunst." *Vlaanderen*, LVI (2007), 9-14. In Flemish

Minutely detailed evidence supports the conclusion of John Jackson, *A Treatise on Wood Engraving* (1839) (*BR* (2) 45-46) that Blake's "progress in printing was necessarily slow".

Most of Phillips's "A Note on Production" in *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions* (2009) is "abstracted" from his 2004 essay.

**\*Phillips, Michael.** "The Printing of Blake's *Illustrations of the Book of Job*." *Print Quarterly*, XXII (2005), 138-59.

Particularly useful for details of copperplate printers of Blake's time.

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**Phillips, Michael.** "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth." *British Art Journal*, II, No. 1 ([2000]), 43, 45-46, 48.

Speculations based on the very sparse facts about Blake's house in Lambeth; "An earlier version of parts of this paper were [sic] published in the *London Topographical Society Newsletter*, 39 (November 1994) pp. 2-6".

**Phillips, Michael.** "The Reputation of Blake's *Poetical Sketches* 1783-1863." *Review of English Studies*, NS XXVI (1975), 19-33. <BBS> **B.** "La Réputation des *Esquisses Poétiques* 1783-1863", pp. 73-92 of Phillips's *William Blake*, tr. Antoine Jaccottet (1995). In French

**Phillips, Michael.** "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*." *Bulletin of the New York Public Library*, LXXX (1976), 6-18. <BBS> **B.** "L'Impression des *Esquisses Poétiques*", pp. 51-65 of his *William Blake*, tr. Antoine Jaccottet (1995). In French

**\*Phillips, Michael.** "William Blake in Lambeth: Michael Phillips, guest curator of the major exhibition of Blake opening this month at Tate Britain, explores the lifestyle and work of the artist who lived in Lambeth – and the anti-Jacobin terror of the early 1790s that threatened his radical activities." *History Today*, L, 11 (November 2000), 18-25.

An "edited form" of the essay appears in the Summer 2005 exhibition catalogue of *Cloud & Vision*.



**\*Phillips, Michael.** *William Blake: Recherches pour une Biographie: Six Etudes.* Preface d'Yves Bonnefoy. Tr. Antoine Jaccottet (Paris: Diffusion les Belles Lettres, 1995) Documents et Inédit du Collège de France 8°, 171 pp., 27 reproductions; ISBN: 2722600242 In French

**Yves Bonnefoy**, "Préface" (pp. 11-12), is about Phillips' "vaste enquête" for "une grande biographie du poète".

**Michael Phillips**, "Introduction" (pp. 13-16), says that each section deals with an "aspect du processus créateur de Blake".

The six studies consist of translations of his previously-published essays, all but the last revised.

I "Les Premiers Poèmes de Blake." Pp. 19-50. (Translated from "Blake's Early Poetry", pp. 1-28 of *William Blake: Essays in honour of Sir Geoffrey Keynes*, ed. Morton D. Paley and Michael Phillips [1973].) <BB #A2350 1>

II "L'Impression des *Esquisses Poétiques*." Pp. 51-65. (Translated from "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*", *Bulletin of the New York Public Library*, LXXX [1976], 6-18.) <BBS>

III "Les Corrections dans les *Esquisse Poétiques*." Pp. 67-72. (Translated from "Blake's Corrections in *Poetical Sketches*", *Blake Newsletter*, IV, 1 (Autumn 1970], 40-47.) <BB>

IV "La Réputation des *Esquisses Poétiques* 1783-1863." Pp. 73-92. (Translated from "The Reputation of Blake's *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*

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*Experience from Manuscript Draft to Illuminated Plate",*  
*Book Collector*, XXVIII [1979], 17-59.) <BBS>

- VI "Une Méthode d'Impression qui Allie le Peintre et le Poète." Pp. 137-66. (Translated from "Printing Blake's Songs", *Library*, "vol. B", 6 S., XIII [1991], 205-37.) <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, 103-4).

See his "*William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing: Corrigenda and a Note on the Publication of Gilbert Imlay's A Topographical Description of the Western Territory of North America*", *Blake*, XXXV (2001), 30-31 (corrections of misquotations, of "blue" for "golden ochre", and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book).

[His argument that Blake's colour-prints were passed twice through the press is controverted in Robert N. Essick and Joseph Viscomi, "Inquiry into Blake's Method of Color Printing", [www.iblio.org/jsviscom](http://www.iblio.org/jsviscom) (2001).]

REVIEWS

- §**Michael Ferber**, *Criticism*, XLIII, 4 (2001), 492-96
- K.E. Smith**, *Blake Journal*, No. 6 (2001), 76-78 ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [p. 76])
- \***Vincent Carretta**, "Exhibition Review", *Eighteenth-Century Studies*, XXXIV, 3 (2001), 440-45 (with another) (it "tells the full story" and serves as a "significant corrective" to Essick and Viscomi [p. 443])
- §**Barthélemy Jobert**, *Revue de l'art*, CXXXII (2001), 87, in French (with another)
- Jeremy Tambling**, *Modern Language Review*, XCVIII, 2 (April 2003), 438-40 (with two others) ("a vital contribution to the study of the *Songs* ... interesting if not quite satisfying")
- §**D. Walker**, *British Journal for Eighteenth-Century Studies*, XXVI, 2 (2003), 294-303

**Phillips, Michael.** Gave 23 boxes of scholarly materials, mostly proofs, drafts, and letters about his publications (but no Blake originals), to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

\***Phillips, Michael.** "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated Plate." *Book Collector*, XXVIII (1979), 17-59 <BBS> **B.** "La Création des *Chants*", pp. 95-136 of his *William Blake*, tr. Antoine Jaccottet (1995). In French

**Philomneste Junior** [P.-G. Brunet]. "Blake (William), peintre,

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graveur, et poète ...." Pp. 23-24 of his *Les Fous Littéraires: Essai Bibliographique sur la Littérature Excentrique, les Illuminés, Visionnaires, etc* (Bruxelles: Gay et Doucé, 1880) <Bibliothèque Nationale (Paris)> In French

"Il avait un talent remarquable, de la vigueur dans l'inventions, mais il se laissa aller à un illuminisme qui trouble sa raison".

**\*Piccitto, Diana.** *Blake's Drama: Theatre, Performance and Identity in the Illuminated Books* (Basingstoke: palgrave macmillan, 2014) 23 cm, viii, 254 pp.; ISBN: 9781137378002

She is concerned with "the theatricalization of inspiration" (p. 206), especially with *The First Book of Urizen*, but not much with theatres or performances.

**Piccitto, Diane.** "Dramatic Forms and Identity-Formation in the Works of William Blake." University of Western Ontario Ph.D., 2011. 359 pp.

§**Piccitto, Diane.** "Reclaiming 'The Grandeur of Inspiration': Authenticity, Repetition and Parody in William Blake's *Milton*." In *Paradoxes of Authenticity: Studies on a Critical Concept*. Ed. Julia Straub (Bielefeld [Germany]: Transcript, and Piscataway [New Jersey]: Transaction Publishers, 2012) Cultural and Media Studies

[**Pichot, Amédée.**] "Artiste, Poète et Fou. (La Vie de Blake.)" *Revue de Paris*, LVI (1833), 164-82. In French <BB> **B.** *Revue de Paris*, Seconde Edition [Bruxelles], XLIV (1833),

132-50. **C. Amédée Pichot.** "Le Visionnaire Blake." *Revue Britannique*, V (1862), 25-47 <BB>

§**Picón, Daniela.** "Beulah: intermundo, surrealidad. El territorio del Subconsciente y los sueños en la mundo visionario de William Blake." *Revista Chilena de Literatura*, No. 86 (2014), 177-98. In Spanish

§**Picón Bruno, Daniela.** "Recepción de William Blake: desde su público contemporáneo hasta el Surrealismo." Universitat Pompeu Fabra [Barcelona] Ph.D., 2014. In Spanish

§**Picón, Daniela.** "William Blake: escritura y lectura iluminadas." *Revista Chilena de Literatura*, No. 78 (Abril 2011), 113-38. In Spanish with an abstract in English

§**Pickstone, C.** "William Blake: Impression Spectacular Bodies." *Month*, XXXIII, Part 12 (2000), 497-98.

§**Picón Bruno, Daniela.** "William Blake: la seducción de lo invisible." Pp. 157-63 in *Culturas de la seducción*. Ed. Patricia Cifre Wibrow and Manuel González de Ávila (Salamanca: Ediciones de la Universidad de Salamanca, 2014; ISBN 9788490124475. In Spanish

§**Picón, Daniela.** "William Blake: escritura y lectura iluminadas." *Revista chilena de literatura*, LXXVII (abril 2011), 113-38. In Spanish with an abstract in English

\***Pieiller, Evelyne.** "William Blake: Satan, prince du monde." *magazine littéraire*, No. 356 (July-Août 1997), 50-51. In

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French **B.** *Magazine Littéraire*, No. 356 (1997), 50-52. In French

A general account of Blake.

**\*Pieper, Eleanore Frauke.** *"Imitation Is Criticism": Dante Gabriel Rossetti und William Blake* (Frankfurt am Main, Berlin, Bern, N.Y., Paris, Wien: Peter Lang, 1997) Europäische Hochschulshriften: Publications Universitaires Européennes: European University Studies Reihe XIV: Angelsächsischer Sprache und Literature: Langue et littérature anglo-saxonnes: Anglo-Saxon Language and Literature Vol. 330 8°, 428 pp.; ISBN: 3631318995 In German

According to the English "Summary" (pp. 421-28), Rossetti's appropriation of the Victorians' misunderstanding of Blake was used "as a powerful symbol of the Victorian artist's own feelings of alienation" (p. 428).

This was a Munster dissertation, 1996, 428 leaves.

**Pierce, John B.** "Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development". Toronto Ph.D., 1986. <BB>

The dissertation matured as his *Flexible Design* (1998).

**Pierce, John B.** "The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84." *Philological Quarterly*, LXVIII (1989), 485-508 <BB>  
**B.** Reprinted in Chapter 4 of his *Flexible Design* (1998).

**\*Pierce, John B.** *Flexible Design: Revisionary Poetics in Blake's VALA or THE FOUR ZOAS* (Montreal, Kingston, London,

Buffalo: McGill-Queen's University Press, 1998) 8°, xxviii, 206 pp., 9 reproductions; ISBN: 0773516824  
In *Vala*, Blake's

shifting of narrative strategies gives the poem a flexible design, one whose outline ... gains its flexibility through conscious adaptations of sequential disruptions as a fundamental element in narrative experiment. ... the poem is revised to enact its own meaning through emergent forms [pp. xxii, xxvi.]

Appendix A: "The Copperplate Text of *Vala*" (pp. 151-65, 188-91) is a fresh transcription of pp. 7-42. Chapter 4 ("Completing *The Four Zoas*") is reprinted from "The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84", *Philological Quarterly*, LXVIII (1989), 485-508, and part of Chapter 3 ("Recasting the Copperplate") appeared as "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala* or *The Four Zoas*", *Blake*, XXII (1988-89), 93-102. The book plainly grew out of his dissertation on "Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development" (Toronto, 1986).

#### REVIEWS

**Thomas A. Vogler**, *Blake*, XXXIII (1999), 51-62 ("It is a promising, but in the end a frustrating and disappointing book" [p. 51])

**G.E. Bentley, Jr.**, *English Studies in Canada*, XXVI (2000 [2001]), 502-5 ("the most fascinating aspect of a valuable book" is the argument that "The

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contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [p. 504])

**Kathleen James-Cavan**, *Canadian Review Annual 1999* (2000), No. 3295 ("important and ground-breaking")

**Pierce, John B.** "Rewriting Milton: Orality and Writing in Blake's *Milton*." *Studies in Romanticism*, XXXIX (2000), 449-470. B. It reappeared in altered form as Chapter 5 (pp. 130-51, 173-76), "Rewriting Milton", of his *The Wond'rous Art: William Blake and Writing* (2003). Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

"Blake rewrites Milton as a multifaceted state of discourse ... multiple in its meanings" (p. 470).

**§Pierce, John B.** "Typological Narrative in the Reuben Episode of *Jerusalem*." *Studies in English Literature 1500-1900*, XXXIII, 4 (Autumn 1993), 755-70.

**\*Pierce, John B.** *The Wond'rous Art: William Blake and Writing* (Madison, Teaneck [New Jersey]: Fairleigh Dickinson University Press; London: Associated University Presses, 2003) 8°; ISBN: 0838639380

"This book is a study of the representation of writing in the works of William Blake", about "the way in which the graphic and the oral are used as conceptual fields in Blake's works" (pp. 9, 27).



Chapter 5, "Rewriting Milton" (pp. 130-51, 173-76) appeared in altered form as "Rewriting Milton: Orality and Writing in Blake's *Milton*", *Studies in Romanticism*, XXXIX (2000), 449-70.

#### REVIEWS

**Jason Whittaker**, *Blake*, XXXVIII (2005), 153-57  
("What *Wond'rous Art* does is to tease interesting potential from the new bibliography" [p. 156])

**Minne Tanaka**, *Blake Journal*, No. 9 (2005), 116-17

**Mark Lussier**, *European Romantic Review*, XVI (2005), 505-11 (with another) ("among the most important Blake books in the last decade" [p. 509])

**Jeremy Tambling**, *Modern Language Review*, C (2005), 488-89 (the book has "good local points, but an uncertain argument")

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2005) ("post structuralist readings" but "useful")

§**Piña, Gerardo**. "William Blake, profeta de la tierra." *Istor: Revista de Historia Internacional*, Año 10, No. 38 (2009), 101-7. In Spanish

\***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.

4 **Northrop Frye**. "Notes for a Commentary on *Milton*." Pp. 97-137. **B**. Pp. 239-65, 450-54 of *Northrop Frye on Milton and Blake* (2005).

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REVIEWS

§**Anon.**, *Times Literary Supplement*, **29 November 1957**, p. 723

§**J. Bronowski**, "Blake the Radical", *New Statesman and Nation*, LIV (**30 November 1957**), p. 733

Comment by D. Hirst, **7 December 1957**, p. 778

**W.W. Robson**, "Kidnapping Blake," *Spectator*, **6 December 1957**, pp. 806-8 (with 2 others) <BB #2495>

For letters responding to the review by **William Empson**, **Geoffrey Keynes**, **W.W. Robson**, **Philip Sheppard**, **John Wain**, **George Wingfield Digby**, **Kathleen Raine**, and **George Wingfield Digby**, see *Spectator*, CXCIX (1957) 13, 20, 27 December 1957 CC (3, **10 January 1958**), 18, 47 <BB>

§**Anon.**, "Poet and Prophet", *Church Times*, **10 January 1958** <BB>

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 145-46

§**Désirée Hirst**, "New Light on William Blake", *Month*, NS XIX (1958), 33-37 (with another)

§**Austin Oakley**, *Twentieth Century*, CLXIII (1958), 88-89

§**Robert F. Gleckner**, *Modern Language Notes*, LXXIV, 3 (March 1959), 261-64

§**Bernard Blackstone**, *Modern Language Review*, XIV, 2 (April 1959), 263-65

**Pinto, V. de S.** "The Rev. F.H. Vaughan: In Praise of William Blake." *Times* [London], 19 February 1957, p. 13.

An obituary of an admirer of Blake.

**\*Pioch, Nicolas.** "William Blake." (WebMuseum, Paris, copyright 14 October 2002), 3 pp.  
<<http://www.ibiblio.org.wm/paint/auth/Blake>> In French and English

**Piozzi, Hester Lynch.** *Love Letters of Mrs. Piozzi, Written When She Was Eighty, to William Augustus Conway* (London: John Russell Smith, 1843), 14 <Michigan>

Conway, an actor, committed suicide in 1828;  
among his effects was  
a copy of the folio edition of Young's *Night Thoughts*, illustrated by Blake; in which Conway had written the name of the person by whom it had been presented to him – his 'dearly attached friend – his "dearly attached friend, the celebrated Mrs. Piozzi [d. 1821.]

**\*Piper, David.** "Blake." Pp. 123-26 of his *Painting in England 1500-1870* (London: Privately Published by The Book Society, 1960). B. "Blake." Pp. 123-29 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

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"Ce travail s'est donné pour objectif de dégager le mythe personnel de Blake à partir de la problématique du sacré" (p. 417). Presumably it is descended from his Doctorat ès lettres of the same title (1981).

REVIEW

**Anne Birien**, *Blake*, XXXIV, 1 (Summer 2000), 29-32  
(despite the title here [*Blake and the Sacred*], the review summarizes the French text; there is apparently no edition translated into English)

**Piquet, François**. "Blake, William (1757-1827)." Pp. 19-31 of *A Handbook of English Romanticism*. Ed. Jean Raimond and J.R. Watson (Basingstoke and London: Macmillan, 1992)

**Piquet, François**. "Entre chiliasme et épiphanie: Blake et l'espérance millénariste." Pp. 143-52 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: Emergence d'une poétique* (Paris: Presses Universitaire de France, janvier, 1997) Perspective Anglo-saxonnes In French

The Blake sections are:

"Blake 'réaliste littéraire de l'imagination'." Pp. 19-23

- "Deux variantes romantiques du Millénium." Pp. 59-67  
(Examples from Blake and Coleridge)  
"Holy Thursday": l'Innocence au regard de l'Expérience." Pp. 90-93  
"Thel: l'Expérience au regard de l'Innocence." Pp. 93-96  
"La Chute selon la Bible de l'Enfer." Pp. 96-107  
"Blake et Freud." Pp. 163-67  
"Les deux Nurse's 'Song'." Pp. 167-69  
"Des Larmes." Pp. 169-71  
"Incarnation et corps de gloire." Pp. 171-78  
"Tragiques Nativités blakiennes." Pp. 178-80  
"To Tirzah." Pp. 180-83  
"La Limite, la Vouloir Féminin, la sexualité." Pp. 183-89  
"Agon et méprise interprétative." Pp. 209-11  
"Le solipsisme et ses périls." Pp. 212-14  
"Spectre et Émanation." Pp. 214-17

§**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:

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“that eccentric but powerful artist, Blake, was probably present” at St Paul’s for Holy Thursday.

Similar passages appear in Anon. *London As It Is To-Day: Where to Go and What to See, During The Great Exhibition ...* (London: H.G. Clarke and Co., **1851**) p. 28 <Bodley>, and in *Illustrated Magazine of Art* [N.Y.], I (**1853**), 111 (with a print of the procession) <Michigan>.

**Plotnitsky, Arkady.** “Chaosmic Orders: Nonclassical Physics, Allegory, and the Epistemology of Blake’s Minute Particulars.” 49 paragraphs in *Romanticism and Complexity* [2001] Romantic Circles Praxis Series An electronic text

The essay is “an investigation of the epistemology of Blake’s poetic vision and practice”, “an exploration of the connections between Blake’s epistemology and key epistemological aspects of quantum physics and of chaos theory”, and “a discussion of Blake’s illuminated manuscripts [sic] as the artists’ books [sic]”.

**\*Plowman, Max.** *An Introduction to the Study of Blake* (London and Toronto, 1927) B. \*(London, 1952) C. Second Edition with a new introduction by R.H. Ward (London, 1967) <BB> **D.** §\*(New Delhi: Atlantic, 1994) vii, 183 pp.; ISBN: 9788171564842 **E.** §(Charleston [South Carolina]: BiblioLife, 2012) 23 cm, xxiv, 159 pp.; ISBN: 9781113432704

Pp. 116-19 of 1967 are reprinted as “On Hope and Fear” in pp. 110-12 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

The 2012 edition is a facsimile of the Barnes and Noble edition of 1967.

REVIEWS

1927

§**Anon.**, *Times Literary Supplement*, **11 August 1927**  
(with 3 others)

§**George Sampson**, *Observer*, **1927(?)** (with six others)  
1952

§**Anon.**, *Listener*, **7 August 1952**, p. 232

§**Kathleen Raine**, *New Statesman and Nation*, **6 September 1952**, p. 270 (with another)

§**J.M.C.**, *Spectator*, **12 September 1952**, p. 344

**Plummer, Lisa Crafton.** "Blake's Swinish Multitude: The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism*, II, 1 (April 1993), 1-12.

"Blake's work resonates with the words and ideas of Burke" (p. 2).

**Poe, Edgar Allan.** *The Works of Edgar Allen Poe*. Ed. N.P. Wallis, J.R. Lowell, and R.W. Griswold (N.Y.: J.S. Redfield, 1850)

REVIEW

**Anon.**, *Southern Literary Messenger: Devoted to Every Department of Literature and the Fine Arts* [Richmond, Virginia], XVI, 3 (**March 1850**), 172-87 <Stanford> ("In short, Edgar Poe is a painter of ideas, not of men and things. He held precisely the same relation to Dickens, Thackeray, and the like, that the mad artist Blake, to whom the apparition of William Wallace and the ghost of a flea [*vide*.

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*Cunningham's British Painters and Sculptors, art. Blake,]* were wont to sit for portraits,--held to Hogarth and Reynolds [p. 182].”)

§**Pollard, Patrick.** "When Heaven Meets Hell: William Blake and André Gide." *English: The Journal of the English Association*, LXIV, 245 (Summer 2015), 99-115

Gide's reaction to *The Marriage of Heaven and Hell*.

\***Popova, Maria.** “William Blake’s Mesmerizing Illustrations for John Milton’s *Paradise Lost*: Aesthetic rapture between heaven and hell.” *brain pickings* (2014), online.

§**Popović, Vladeta.** “Vilijam Blejk.” Pp. 51-59 of *Kroz Englesku Književnost [Through English Literature]* (Belgrade: Izdavacka Knjizarnica Rajkovica i Cukovica, 1929) In Serbian

§**Popović, Vladeta.** “Vilijam Blejk.” *Strani Pregled*, II (December 1927), 219-25. In Serbian

§**Porée, Marc.** "Marges/cadres: l'exemple du romantisme anglais." Pp. 177-88 of *Cadres et Marges: Actes du quatrième colloque du CICADA: 2, 3, 4 décembre 1993*. Ed. Bertrand Rougé (Paris: Publication de l'université de Paris, 1995) In French

It is especially about Blake.



**Porée, Marc.** "Poétique d'une forme brève: Les proverbes de l'enfer Blakiens." *Etudes anglaises*, XLVIII (1995), 395-406. In French

An intricate argument about the *Marriage*.

§**Porée, Marc.** "'Ruinous Fragments of Life', ou le livre d'Urizen A à Z (ou presque)." *QUERTY*, VI (October 1996), 97-106. In French

**Porter, Roy.** "William Blake: The Body Mystical." Chapter 24 (pp. 433-46) 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. 329-30, of *Biographie universelle, ancienne et modern. Supplément ... Ouvrage entièrement neuf.* (Paris: L.-G. Michaud, 1835) In French <California (Santa Cruz)>

"il ne sortit jamais d'une position voisine de la misère ...."

The account almost certainly derives from the obituary in the *Gentleman's Magazine* (1 November 1827) (BR (2) 473-74), with the same curious bibliography, though Blair's Grave has become "Les Tombeaux de Blair", and Hayley's *Ballads* "in

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8vo numbers” is misinterpreted as “Huit numéros seulement parurent”.

It was revised by Val. P[éridaud] in *Biographie universelle*, Nouvelle Edition, IV (1843). <BB #2380>

§**Potkay, Adam.** “Romantic transformations of the King James Bible: Wordsworth, Shelley, Blake.” Chapter 10 (pp. 219-33) of *The King James Bible after Four Hundred Years: Literary, Linguistic, and Cultural Influences*. Ed. Hannibal Hamlin and Norman W. Jones (Cambridge: Cambridge University Press, 2010)

**Potter, Polyxeni.** "... a flea Has smaller fleas that on him prey,  
And these have smaller still to bite'em, And so proceed *ad infinitum*." *Emerging Infectious Diseases*, XVI, 3 (March 2010), 583-84, online

An explication of the cover reproduction of The Ghost of a Flea. The title is from Swift's "On Poetry, a Rhapsody" (1733). The author is at the Center for Disease Control, Atlanta, Georgia.

[**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, 186-87 <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. 186-87.]

**Powys, John Cowper.** *Essays on De Maupassant, Anatole France, and William Blake* (1916) <BB> **B.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 70 pp.; ISBN: 9781161607444

**Prather, Russell R.W.** "The apocalyptic argument." *DAI*, LIX (1999), 3468A. Washington (Seattle) Ph.D., 1998. 250 ll.  
About Blake.

**Prather, Russell.** "William Blake and the Problem of Progression." *Studies in Romanticism*, XLVI (2007), 507-40.  
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<sup>o</sup>, [?1925]) Libri Necessare In Italian  
Pp. 61-89 are texts by Blake.

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§**Preger, J.W.** "A Note on William Blake's Lyrics." *International Journal of Psycho-Analysis*, I, 2 (1920), 196-99.

§**Pressly, William, L.** "William Blake and James Barry as Prophetic Painters: Would, God, That All the Lord's People Were Prophets." Pp. 283-90 of his *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art* (Cork [Ireland]: Cork University Press, 2014)

**Preston, Kerrison**, *Blake and Rossetti* (1944) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **24 June 1945**, p. 309

§**H.G.F.**, *Connoisseur*, CXIV (1945), 60-61

§**Anon.**, *Apollo*, XL (1945), 84-85

§**Preston, Kerrison.** "Blake of Soho: this year's Soho Fair includes a special exhibition of the works of William Blake, the Soho-born poet, painter and visionary." *Soho Annual*, n.d. <The only record I can trace of *Soho Annual* is the Fourth Annual Soho Fair, official programme, 1958.>

**Preston, Kerrison.** "Impressions of Melbourne's Felton [Blake] Bequest." *Melbourne Age*, 19 March 1955

§**Price, Dennis.** *The Missing Years of Jesus: The Greatest Story Never Told* (London: Hay House, 2009) 24 cm, xi, 274 pp.; ISBN: 9781848500334

Publisher's blurb: "Do William Blake's lyric for the popular hymn 'Jerusalem' reveals an extraordinary insight into the so-called 'missing years of Jesus' ...?"; "Christ did indeed visit Britain".

**Price, Martin.** "Blake: Vision and Satire." Chapter XIII (pp. 390-445) of his *To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake* (Garden City [N.Y.], 1965) Anchor Books <BB> **B.** "The Standard of Energy", pp. 255-73 of *Romanticism and Consciousness: Essays in Criticism*. Ed. Harold Bloom (N.Y., 1970) <BB> **C.** "The Vision of Innocence", pp. 98-115 of *Critics on Blake: Readings in Literary Criticism*. Ed. Judith O'Neill (London: George Allen and Unwin Ltd, 1970) Readings in Literary Criticism 7 <BB> **D.** "The Vision of Innocence", pp. 36-48 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*. Ed. Morton D. Paley (Englewood Cliffs [N.J.], 1969) <BB #A2349>

Pp. 106-7 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: Universitätsverlag C. Winter, 1998) Anglistische Forschungen Band 248

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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. 215-21 of his *Origins of Narrative: The Romantic Appropriation of the Bible* (Cambridge: University Press, 1996)

In Blake's watercolour of "Jacob's Ladder", the presence of angelic females and children suggests a Swedenborgian context. The book is about "the way in which the Romantics read the Bible" (p. xi).

**Prickett, Stephen.** "Swedenborg, Blake, Joachim and the Idea of a New Era." In *Emanuel Swedenborg: Herald of a New Era* (Sydney [Australia]: The Swedenborg Lending Library and Enquiry Centre, 1989

Papers presented at a symposium in honour of the Tricentenary of the Birth of Emanuel Swedenborg held in Sydney, Australia, on January 29th 1988.

The same title appeared in *Studia Swedenborgiana*, VII, 4 (June 1992), 1-30 and <<http://www.baysidechurch.org>>.

"There can be no doubt at all, I think, that what most appealed to Blake in Swedenborg's doctrines was the notion of a new era?and [sic] that he valued it not because it was a startlingly original teaching but precisely because it was in keeping with a much older tradition of mystical prophecy".

**Priestman, Martin.** "And *did* those feet? Blake in the 1790s." Chapter 3 (pp. 80-121, 268-74) of his *Romantic Atheism: Poetry and free thought, 1780-1830* (Cambridge: University Press, 1999) Cambridge Studies in Romanticism 37  
"In his most radical period, from about 1790 to 1795, he did challenge orthodox Christianity" (p. 82).

§**Printz-Påhlson, Göran.** "'Innocence' and 'Nature': Two Concepts of Romanticism." Pp. 291-300 of *Ästhetik der skandinavischen Moderne*, ed. Annegret Heitmann and Karin Hoff (1998).

About Anna Maria Lenngren's poem "Pojkarne" and Blake's "The Ecchoing Green".

**Pritchard, William H.** "Responding to Blake." *Hudson Review*, XLIX, 3 (1996), 389-99. **B.** §In his *Talking Back to Emily Dickinson, and Other Essays* (Amherst: University of Massachusetts Press, 1998)

A hasty survey of criticism from Frye to Ackroyd.

**Privateer, Paul Michael.** "The Voice of Prophecy: Blake's *Milton* and the Problem of Self." Chapter 5 (pp. 93-111, 238-40) of his *Romantic Voices: Identity and Ideology in British Poetry, 1789-1850* (Athens and London: University of Georgia Press, 1991)

"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).

**\*Proctor, Loretta.** "An Unseen Enemy: William Blake's Sojourn in 'Paradise'." *Astrology Quarterly: Journal of the*

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*Astrological Lodge of London*, LXXI, 4 (2001). Online

On the astrological significance of Blake's time in his Felpham "Paradise", especially the scuffle with the soldier and Blake's trial for sedition. She concludes that Blake must have been born not at 7:45 P.M. (as in *Urania* [1825] [BR (2) 406]) but at "7:26 pm. which keeps Pluto in the fifth house and the Cancer Ascendant then accords with the time that Jupiter crossed over in 1800 when Blake moved to Felpham".

**§Prokopiuk, Jerzy.** "Gnoza: Indywidualny mit I 'tantra' Williama Blake'a [Gnosis: An Individual Myth and William Blake's 'Tantra']."  
[http://www.gnosis.art.pl/e\\_gnosis/aurea\\_catena\\_gnosis/prokopiuk\\_ogdoada04.htm](http://www.gnosis.art.pl/e_gnosis/aurea_catena_gnosis/prokopiuk_ogdoada04.htm) In Polish.

**\*Prynne, J.H.** *Stars, Tigers and the Shape of Words: The William Matthews Lectures 1992 delivered at Birkbeck College, London* (London: Birkbeck College, 1993) Pp. 22-33, 50-56

A detailed and fruitful discussion of "The Tyger" in the linguistic context of "arbitrariness" (p. 1).

**§Pudva, Federica.** "The Devil's Party: Jim Morrison e William Blake." *Anglistica Pisana*, II (2005), 119-37 In Italian

**Pujals Gesalí, Esteban.** "William Blake, William Wordsworth, S.T. Coleridge, P.B. Shelley, John Keats." *Historia de las ideas estéticas y de las teorías artísticas*



*contemporáneas* (Vol. I) (Madrid: Visor, 1996), 264-90; ISBN 8477745803 In Spanish

§**Pullman, Filip**, tr. Alekseĭ Kruglov. "Chem ia obiazan Vil'lamu Bleĭku." *Inostrannaya Literatura*, III (2011), no pagination. In Russian

§**Pullman, Phillip**. "Freedom: The Award-Winning Novelist Shares Much of his Philosophy of Liberty with Visionary Artist William Blake." *Resurgence*, No. 258 (2010), 25-27.

**Pullman, Philip**. "Poet! Poet! Burning bright: An ode to William Blake on the eve of his 250th birthday." *Los Angeles Times*, 24 December 2006, p. M6.

From 1962 Pullman was intoxicated by Blake, whose poems "have an incantatory power unlike anything else in English"; "The fact is, I love him." This is a "credo" in prose.

§**Pullman, P.** "The Week in Books: The Inexhaustible Blake." *Guardian* [London], 26 November 2011.

§**Pullman, Phillip, Patti Smith, Tracy Chevalier, and Chris Orr**. "An English Visionary." *New Statesman*, CXXXV (4 January 2007), 70-72.

**Punter, David**. "Blake and Gwendolen: territory, periphery and the proper name." Chapter 4 (pp. 54-68, 220-21) of *English Romanticism and the Celtic World*. Ed. Gerard Carruthers and Alan Rawes (Cambridge: Cambridge University Press, 2003)

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It is an attempt “to think through Blake’s ‘Celtism’”, to examine “a set of Celtic allusions in Blake’s work – almost entirely in *Jerusalem*” (p. 56).

**Punter, David G.**, *Blake, Hegel and Dialectic* (1982) <BBS>  
REVIEWS

**Ernest Bernhardt-Kabisch**, *Eighteenth Century ... Bibliography* (1982), 392

§**Pierre Dubois**, *Revue Philosophique de la France et de l'Etranger*, CLXXIII (1983), 139-40

§**Michael Fischer**, *Philosophy and Literature*, VII (1983), 265-66

**Nelson Hilton**, *Blake*, XVII (1984), 164

**David Punter**, “Blake / Hegel / Derrida: A response to Nelson Hilton’s review of *Blake, Hegel and Dialectic*”, *Blake*, XVIII, 1 (Summer 1984), 58-63 (“the temptation *not* to speak of social problems, struggle, or labor ... is to be resisted” [p. 50]) <BBS 397>

§**Kevin Lewis**, *Religious Studies Review*, X (1984), 384

§**François Piquet**, *Etudes anglaises*, XXXVII (1984), 208-9, in French

§**Dan Dahlstrom**, *Journal of the History of Philosophy*, XXIII (1985), 267-69

§**John Williams**, *Literature and History*, XI (1985), 143-43 (with another)

§**Stephen Prickett**, *Modern Language Review*, LXXXI (1986), 159-60

**Punter, David.** "Blake: His Shadowy Animals." *Studies in Romanticism*, XXXVI (1997), 227-38.

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), 161-76.

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (**1998**), 401 ("a rich and widely ranging argument", "bold and original")

**\*Punter, David.** *Songs of Innocence and of Experience Notes* (Longman: York Press, 1998) York Notes. 8°, 96 pp. (pp. 84-94 bear merely the word "Notes"); ISBN: 05823293292. B. §\**Songs of Innocence and of Experience*. Notes by David Punter (London: York Press, 2003) York Notes Advanced 112 pp.; ISBN: 0582784336

1998: "Introduction: How to Study a Poem" (pp. 7-9); poem-by-poem commentary (pp. 10-45); "Critical Approaches" (pp. 50-64); "Textual Analysis" of "The Chimney Sweeper" (from *Innocence*), "The Tyger", and "London" (pp. 50-84), "Background" (pp. 65-70), and "Critical History" (pp. 71-83).

2003 is a "new and fully revised edition".

**Punter, David**, ed. *William Blake* (Basingstoke and London: Macmillan Press Ltd, 1996) New Casebooks 8°; ISBN: 0333545966 (hardcover)

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The book consists of John Peck and Martin Coyle, "General Editors' Preface" (p. ix); David Punter, "Introduction" (pp. 1-15) plus

**George Quasha.** "Orc as a Fiery Paradigm of Poetic Torsion." Pp. 16-35 ("Reproduced in a slightly abbreviated form" from *Blake's Visionary Forms Dramatic*, ed. David V. Erdman and John E. Grant [1970])

**Jean H. Hagstrum.** "Babylon Revisited, or the Story of Luvah and Vala." Pp. 36-53. ("Slightly abbreviated" from *Blake's Sublime Allegory*, ed. Stuart Curran and Joseph A. Wittreich, Jr [1973])

**David E. James.** "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." Pp. 54-70. ("Abbreviated" from *Studies in Romanticism*, XVIII [1979])

**Nelson Hilton.** "Blake in the Chains of Being." Pp. 71-93 (Reprinted from his *Literal Imagination* [1983])

**Laura Haigwood.** "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." Pp. 94-107 (Reprinted from *San Jose Studies*, XI, 2 [1985])

**Gavin Edwards.** "Repeating the Same Dull Round." Pp. 108-22. (Reprinted from "the first half" of his essay in *Unnam'd Forms*, ed. Nelson Hilton and Thomas Vogler [1986])

**W.J.T. Mitchell.** "Visible Language: Blake's Wond'rous Art of Writing." Pp. 123-48. (Reprinted without the section on calligraphy, "Human Letters", from *Romanticism and Contemporary Criticism*, ed. Morris Eaves and Michael Fischer [1986])

**David Simpson.** "Reading Blake and Derrida--Our Caesars neither Praised nor Buried." Pp. 149-64. (Reprinted from *Unnam'd Forms*, ed. Nelson Hilton and Thomas Vogler [1986])

**David Aers.** "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." Pp. 165-87. (Reprinted from the "much longer" form in *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault [1987])

**Brenda S. Webster.** "Blake, Women, and Sexuality." Pp. 188-206. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault [1987])

REVIEW

§**Michael O'Neill**, *Romanticism on the Net*, No. 78  
(1997) (with 5 others)

\***Punter, David.** "William Blake." Chapter 6 (pp. 79-90) of *Literature in Context*. Ed. Rick Rylance and Judy Simons (Basingstoke and N.Y.: Macmillan, 2001)

An examination of the "complex" contexts of the "Chimney Sweeper" poems in *Songs of Innocence* and *Songs of Experience*.

**Purington, Marjean D.** "An Act of Theological Revisioning: William Blake's Pictorial Prophecy." *Colby Quarterly*, XXIX, 1 (March 1993), 33-42.

"Meaning lies ... in the mental activity" (p. 33).

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("profoundly disorienting")

§**Purington, Marjean D.** "The De-Gendered Self in William

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Blake's Poetry." In *Essays on the Modern Identity*, ed. William D. Brewer and Carole J. Lambert (N.Y.: P. Lang, 2000) Studies on Themes and Motifs in Literature, Vol. 55

**Pyer, Miss C[atherine] S[mith].** *Wild Flowers; or, Poetic Gleanings from Natural Objects, and Topics of Religious, Moral, and Philanthropic Interest* (London: John Snow, 1844) P. 69

A poem called "The Fairy's Funeral" with quotations [from Cunningham] about Blake and "a fairy's funeral".

**Pyle, Eric Allan.** "Chuyo ni Sakaratte: William Blake niyuru Dante Shinkyoku Jigoku hen Dai 2 ka no tameno Soga ni kansuru Kosatsu [Against Taking the Middle Course: On the Illustrations for the Second Canto of the Inferno of Dante's *Divine Comedy* by William Blake]." *Geijutsu Kenkyu* [Studies of Art], XXIII (2010), 15-27. In Japanese

**§Pyle, Eric Allan.** "William Blake's Illustrations for Dante's *Divine Comedy*." Hiroshima Daigaku (Hiroshima University) Ph.D., March 7, 2012.

**Pyle, Eric Allan.** "William Blake's *Divine Comedy* <Summaries of the Doctoral Theses>". *Hiroshima Daigaku Daigakuin Sogokagaku Kenkyuka Kiyo I, Ningen Kagaku Kenkyu* (Studies in Human Sciences, Bulletin of Graduate School of Integrated Arts and Sciences I, Hiroshima University), No. 7 (2012), 85-86.

**\*Pyle, Eric.** *William Blake's Illustrations for Dante's DIVINE COMEDY: A Study of the Engravings, Pencil Sketches and Watercolors* (Jefferson [North Carolina]: McFarland and Company, 2014) 25.2 x 17 cm, vi, 283 pp., 93 illustrations (including all Blake's Dante engravings); ISBN: 9780786494880; also "ebook"

Apparently derived silently from his Hiroshima Ph.D. (2012).

"Unlike Dante, he [Blake] believes that he can show us everything; he can make the text incarnate, in the visual medium, in a way that Dante could not." (P. 268)

## Q

**Q.** "The Pictorial History of Parliament." *Punch or the London Charivari*, I ("For the week ending **October 23, 1841**"), 174. <Victoria University in the University of Toronto>

Suggests subjects for the decoration of the rebuilt House of Commons:

There is also that immortal Parliamentary metaphor  
... "The *feature* upon which the question *hinges*!"  
The only man who could have properly painted this  
was the enthusiastic BLAKE, who so successfully  
limned the ghost of a flea!

**Qiu, Le-Ying.** "Jie Lu Zi Ben Zhu Yi She Hui Chou E Xian Shi de Yi Mian Jing Zi—Bu Lai Ke 'Lun Dun' Yu Hua Zi

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Hua Si ‘Lun Dun 1802 Nian’ [A Mirror-Reflection of the Dark Side of the Society: On William Blake’s ‘London’ and William Wordsworth’s ‘London, 1802’].” *Jia Xing Xue Yuan Xue Bao* [*Journal of Jiaying College*], XV, 4 July 2003), 127-29. In Chinese

William Blake’s “London” and William Wordsworth’s “London, 1802”, though different in overall arrangement, style, subject and tenses, both reveal the terrible reality of the capitalist society of the time. [Author's abstract]

**Qiu, Yi.** “Lun Bu Lai Ke Shu Qing Shi de Jing Shen Jing Jie [On the Spiritual World in Blake’s Lyrical Poems].” *Guangxi She Hui Ke Xue* [*Guangxi Social Sciences Studies*], No. 3 (2000), 123-27. In Chinese

An interpretation of the meanings of some lyrical poems in Blake's *Songs of Innocence* and *Songs of Experience*.

**Quinney, Laura.** *William Blake on Self and Soul* (Cambridge and London: Harvard University Press, 2009). 8°, xvii, 195 pp.; ISBN: 9780674035249

“Blake’s psychology of subjectivity is astute, innovative, and complex” (p. xi).

“A portion” of Chapter 2, “Wordsworth, Plato, and Blake”, had appeared as “Wordsworth’s Ghosts and the Model of the Mind”, *European Romantic Review*, IX, 2 (Spring 1998), 293-301, and another portion, revised here, had been printed as “Swerving Neo-Platonists”, *Wordsworth Circle*, XXXVII, 1 (Winter 2006), 31-38. Her “Escape from Repetition: Blake *versus* Locke and Wordsworth”, pp. 63-79



of *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture* (2006) is "the earliest writing I did for this project" (p. xv).

REVIEWS

**Shirley Dent**, *Times Literary Supplement*, 2 July 2010, pp. 26-27 (with another) ("the acuity of these readings is undermined by the jarring addition of twentieth-century theorists")

§**Nelson Hilton**, *Wordsworth Circle*, XLIV, 4 (Autumn 2010), 230-31; §reply by Quinney, p. 231

**Mark Crosby**, *Review of English Studies*, LXII, 257 (November 2011), 823-25.

**Tristanne Connolly**, *Blake*, XLV, 3 (Winter 2011-12), 90-92 ("Quinney's emphasis on authentic experience of the self leads her away from adequate research and precise reading")

§**Quinney, Laura**. "Escape from Repetition: Blake versus Locke and Wordsworth." Pp. 63-79 of *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture* (Toronto, Buffalo, N.Y., London: University of Toronto Press in Association with the UCLA Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, 2006)

This "is the earliest writing I did" for her *William Blake on Self and Soul* (2009).

**Quinney, Laura**, *William Blake on Self and Soul* (2011).

REVIEWS

**Jason Whittaker**, *Year's Work in English Studies*, XC, 1 (January 2011), 654-55

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§**Michael Buhagiar**, *Victoriographics*, II, 1 (**May 2012**), 77-78

§**A. Lincoln**, *Studies in Romanticism*, LI, 1 (**2012**), 98-102

§**Stuart Peterfreund**, *European Romantic Review*, XXIII, 4 (**August 2012**), 502-10

§**S. Sklar**, *Scottish Bulletin of Evangelical Theology*, XXX, 2 (**2012**), 247

**Quinney, Laura.** "Subjectivity and Despair in Blake and Kierkegaard." Chapter 10 (pp. 179-93) in *Romanticism and Philosophy: Thinking about Literature*, ed. Sophie Laniel-Musitelli and Thomas Constantinesco (N.Y. and London: Routledge, 2015)

## R

**\*Radford, Tim.** "Blake's heaven: Tim Radford finds out why the paintings of the author of Jerusalem are coming unstuck." *Guardian* [London], 12 October 2000, pp. 1, 3.

An illuminating interview with Dr Joyce Townsend, "conservation scientist at the Tate Britain", on why and how Blake's paintings crack.

**Radford, Andrew.** *Mary Butts and Neo-Romanticism: The Enchantment of Place* (London, New Delhi, N.Y., Sydney: Bloomsbury, 2014), pp. 95-102

Blake is very tangential.

**Raebeck, Barry.** *Tyger on the Crooked Road: William Blake Poet, Painter, Prophet* (Bloomington: iUniverse LLC, 2013) 8°, viii, 355 pp.; ISBN: 9781475990775

It is "a novel of historical fiction based on Blake's life" (p. vii).

**Raffel, Burton.** "Excerpt, 'Translation: Processes and Attitudes'." *Literary Review*, XLV (2002), 632-34.

About the difficulties of his current translation of "The Tyger"; "This excerpt is part of a longer essay that will be published in *Creativity Research Journal*."

§**Raine, Kathleen.** "L'Apocalypse selon William Blake." In *Apocalypse et sens de l'histoire: colloque tenu à Paris les 11, 12, 13 Juin 1982* (Paris: Berg International, 1982) Cahiers de l'Université Saint-Jean de Jérusalem In French

**Raine, Kathleen,** *Blake and Antiquity*; see Raine, "Blake's Debt to Antiquity"

**Raine, Kathleen.** *Blake and the New Age.* (1979) <BBS> **B.** §(Hoboken: Taylor and Francis, 2011) online ISBN: 9780203807743

#### REVIEWS

§**Helen McNeil,** *Spectator*, **14 December 1979**, pp. 343-44

§**Anon.,** "Bewildering Blake", *Books and Bookmen*, **March 1980** (with 2 others)

§**Anon.,** *Choice*, XVII (1980), 674

§**Christine Gallant,** *Wordsworth Circle*, XII, 3 (Summer 1981), 164-67

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\***Martin K. Nurmi**, *Blake*, XV, 1 (Summer 1981), 51-52

§**Julie Howe Stewart**, *Journal of Religion*, LXI (1981), 445-47

**Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS VI (1984), 401-2

\***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), 832-35 as Vol. I, Chapter 7 [pp. 180-203]; “The Sea of Time and Space”, *Journal of the Warburg and Courtauld Institutes*, X (1957), 318-37 (as Vol. I, Chapter 3 [pp. 69-98]); “Some Sources of *Tiriel*”, *Huntington Library Quarterly*, XXI (1957), 1-36 (as Vol. I, Chapter 2 [pp. 34-66]); “Who Made the Tyger?”, *Encounter*, II, 9 (June 1954), 43-50 (as Vol. II, Chapter 16 [pp. 3-31]).

Vol. I, Chapter 1, was “Reprinted with minor changes” as “The Swedenborgian Songs” in pp. 69-85 of *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts In the Writings of Emanuel Swedenborg: An Anthology*, ed. Harvey F. Bellin and Darrell Tuhl (1985), parts were apparently translated in Chapitres 2-4 of her *L’imagination créatrice de William Blake* (Paris, 1983), and pp. 274-76 were reprinted as “Alchemy in ‘The Crystal

Cabinet” in pp. 99-102 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

An abridged version of the lectures, “Blake’s Debt to Antiquity”, *Sewanee Review*, LXXI (1963), 352-450 <BB>, was expanded as *Blake and Tradition*.

The 2002 edition is a facsimile of that of 1968.

#### REVIEWS

§**Kathleen Nott**, “Symbols and Sources”, *Observer*, 7 August 1969

§**John Bayley**, “The Batsman and the Bat,” *Spectator*, 16 August 1969, pp. 207-8

§**Kathleen Nott**, “Symbols and Sources”, *Observer* [London], 17 August 1969, p. 21

§**John Wren-Lewis**, *New Statesman*, 22 August 1969, pp. 249-50

§**John Crowe Ransom**, “Blake Triumphant,” *New York Review of Books*, 23 October 1969, pp. 4-5

**Daniel Hughes**, *Blake Newsletter*, III, [3] (15 December 1969), 57-62

**Kathleen Raine**, “Blake and Tradition”, *Blake*, III, 4 (May 1970), 89-90 (contradiction of Hughes)

§**J. Bronowski**, *Nation*, 22 December 1969, pp. 700-1

§**Anon.**, “Some Anglo-American Divergences in the Appraisal of William Blake”, *Times Literary Supplement*, 25 December 1969, pp. 1461-63 (with 2 others)

For responses, see **Kathleen Raine**, **Anon.**, **Edgar Foxall**, “Blake and Tradition”, *Times Literary Supplement*, 8, 22 January 1970, pp. 34, 85 (Miss Raine says that Blake cannot be made to “fit the

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pattern of 'humanism'"; the reviewer and Mr Foxall point out that Miss Raine's supporting evidence is misquoted) <BB #2494>

**I.H. C[hayes]**, *English Language Notes*, VII (1969), 24-25

§**Martin Dodsworthy**, *Listener*, LXXXII (1969), 571-72

§**Robert Gleckner**, *Virginia Quarterly Review*, XLV (1969), 540-41

§**Désirée Hirst**, "With a Poet's Discernment", *Kenyon Review*, XXXI, 5 (1969), 684-94 (with another)

§**Désirée Hirst** [bis], *Journal of English and Germanic Philology*, LXVIII (1969), 708-14

§**Patrick Cruttwell**, "Blake, Tradition, and Miss Raine", *Hudson Review*, XXIII (Spring 1970), 133-42

§**Morton D. Paley**, *English Language Notes*, VII, 4 (June 1970), 304-11

§**Kennelly Brendan**, *Dublin Magazine*, Spring 1970, pp. 104-7

**Paul Miner**, *Blake Studies*, II, 2 (Spring 1970), 57-60

§**Jean H. Hagstrum**, *Modern Philology*, LXVIII, 1 (August 1970), 76-83

§**E.J. Rose**, *Dalhousie Review*, L (Summer 1970), 269-71

§**W.H. Stevenson**, "Perennial Philosophistory", *Essays in Criticism*, XX (1970), 251-59 (with 2 others)

**G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of*

*Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

§**P. Malekin**, *Review of English Studies*, XXII (February 1971), 93-95 (with another)

§**Donald Weeks**, *Journal of Aesthetics and Art Criticism*, XXIX (Spring 1971), 424-25

§**Peter Russell**, *Southern Review*, NS VII (October 1971), 1145-56

§**C. Gellhar**, *Pantheon*, XXX (July 1972), n.p.

§**Ants Oras**, "Kathleen Raine, The Ancient Springs, and Blake", *Saturday Review*, LXXX (Winter 1972), 200-1

§**Anne Kostelanetz Mellor**, *Studies in Romanticism*, XI, 1(Winter 1972), 72-75

**\*Raine, Kathleen.** "Blake's Debt to Antiquity." *Sewanee Review*, LXXI (1963), 352-450. <BB> **B.** *\*Blake and Antiquity: a shorter version of BLAKE AND TRADITION: The A.W. Mellon Lectures in the Fine Arts, 1962, The National Gallery of Art, Washington, D.C.* (Princeton: Princeton University Press, 1977) Bollingen Series <BBS> **C.** *\*Blake to Kodai.* Tr. Masakazu Yoshimura (Tokyo, 1988) 302 pp. In Japanese <BBS> **D.** §*Blake and Antiquity.* Second Edition (London and N.Y.: Routledge, 2002) Classics Series 192 pp.; ISBN: 0415285828

REVIEW of the essay

**Sven Armens**, *Philological Quarterly*, XLIII, 3 (July 1964), 345

REVIEWS of the book

§**Peter Redgrove**, *Guardian* [London], 29 November 1979, p. 14

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**Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-47 (with 2 others) <BBS 450>

§**L.M. Finlay**, *Notes and Queries*, NS XXVII (1980), 251-52

§**Jean-Jacques Mayoux**, *Etudes anglaises*, XXXIV (1981), 346-48, in French

§**Raine, Kathleen**. "C.G. Jung – A Debt Acknowledged." *Harvest: Journal for Jungian Studies*, XXXIV (1988-89), 7-22. **B.** Chapter 13 (pp. 167-76) 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), 187-88

**Raine, Kathleen**. *Golgonooza City of Imagination: Last Studies in William Blake* (1991) <BBS> **B.** \**Ocho ensayos sobre William Blake*. Tr. **Carla Carmona** (Vilaür (Gerona): Atalanta, 2013) Colección Imaginatio vera 76 8º, 273 pp.; ISBN: 9788494094132 In Spanish

4 "Blake, Swedenborg, and the Divine Human." Pp. 74-99. (This is apparently the same as her §"L'apocalypse



selon William Blake." Tr. J. Genet and J. Chevalier. Pp. 57-87 of *Apocalypse et sens de l'histoire*. Ed. Jean-Louis Vieillard-Baron, Armand Abcassis, R. Raine et al. [Paris: Bern International, 1983]. Cahiers de l'Université de Saint Jean de Jerusalem, No. 9.)

The Spanish edition contains "Introducción" (pp. 11-19), "La ciencia y la imaginación en William Blake" (pp. 21-47), "Blake y *Maya*" (pp. 49-71), "La mitologización del tiempo en los libros proféticos de Blake" (pp. 73-105), "Blake, Swedenborg y lo Divino Humano" (pp. 107-38), "La ciudad en la poesía profética de Blake" (pp. 139-66), "El sufrimiento según las ilustraciones de Blake del Libro de Job" (pp. 167-217, with black-and-white reproductions of the title page and pl. 1-21 of Blake's *Illustrations of The Book of Job*), "El Apocalipsis: Blake y Miguel Ángel" (pp. 219-40), "El sueño de Albion" (pp. 241-63), "Index" (pp. 264-69).

#### REVIEWS

1991

**Susan Matthews**, *BARS Bulletin & Review*, No. 1 (October 1991), 8-9

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 105-6

**David Worrall**, *British Journal of Eighteenth-Century Studies*, XVI (1993), 116-17 (the book has "few surprises" and "lots and lots of metaphysic")

**David G. Reide**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 336

2013

**\*Iván Pintor Iranzo**, "El paraíso de William Blake, recobrado", *La Vanguardia (Culturas)*

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[Barcelona], **4 December 2013**, 6-7 (with Blake's  
*Libros proféticos I*) In Spanish

**Raine, Kathleen**, *The Human Face of God: William Blake and the Book of Job with 130 illustrations* (1982) <BBS>

REVIEWS

§**lyn Hughes**, *New Statesman*, **2 April 1982**, p. 23

§**Michael Mason**, *Times Literary Supplement*, **16 April 1982**, p. 432

§**Morton D. Paley**, *Burlington Magazine*, CXXIV, 957  
(**December 1982**), 772-73

§**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, VIII (**1982**), 393-94

§**Zachary Leader**, *Art Book Review*, I, 3 (**1982**), 37-41

§**Raymond Lister**, *Journal of the Royal Society of Arts*, CXXX (**1982**), 595-96

§**Leonard Deen**, *Commonweal*, **11 February 1983**, pp. 91-92

§**David Fuller**, *British Journal for Eighteenth-Century Studies*, VI (**1983**), 76-79

**Bo Ossian Lindberg**, *Blake*, XIX, 4 (**Spring 1986**), 151-52

**Raine, Kathleen**, *L'imagination créatrice de William Blake* (1983) <BBS>

REVIEW

§ **François**, *Etudes anglaises*, XXXIX (**1986**), 353-54, in  
French

§**Raine, Kathleen.** *The Little Girl Lost and Found and the Lapsed Soul*. [Apparently the printed text of a lecture given at Girton College, Cambridge, when she was a fellow there in 1955-1961.]

§**Raine, Kathleen.** "The Spiritual Fourfold London." *Aligarh Critical Miscellany*, V (1992), 181-98. **B.** Apparently reprinted (silently) as *William Blake's Fourfold London* (London: Temenos Academy, 1993) Temenos Academy Papers No. 3 8°, 21 pp.; no ISBN

"I am here to speak for my Master, William Blake, England's supreme poet of the city" (B, p. 5).

**Raine, Kathleen.** "The Underlying Order: Nature and the Imagination." Chapter 15 (pp. 198-216) of *Fragments of Infinity: Essays in Religion and Philosophy: A Festschrift in Honour of Professor Huston Smith*. Ed. Arvind Shaara (Bridport, Dorset: Prism Press; Garden City Park, N.Y.: Avery Publishing Group; Lindfield, Australia: Unity Press, 1991)

Blake is especially on pp. 201-10; "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>

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A brief introductory pamphlet, not remarkable for accuracy.

REVIEW

§**Anon.**, *Times Literary Supplement*, **30 March 1951**, p. 263

§**Raine, Kathleen.** *William Blake* (London Thames and Hudson, 1970) The World of Art Library: Artists. **B.** (N.Y. and Washington, 1971) <BB #2499A-B> **C.** \*Tr. **Nicole Tisserand** and **Michel Oriano** (Paris, 1976) In French <BBS> **D.** §(Milano, 1980) In Italian <BBS> **E.** (London: Thames and Hudson, 1985) **F.** (Toledo [Spain]: Artes Gráf, 1988) World of Art 21 cm, 216 pp. In Spanish **G.** (London, 1991) World of Art <BBS> **H.** §(1996)

"A New Mode of Printing" is reprinted in *William Blake*, ed. John Lucas (1998), 117-29.

REVIEWS

§**Jean Hagstrum**, *Modern Philology*, LXVIII (**August 1970**), 76-82

§**Alex Comfort**, "Our William Blake", *Manchester Guardian*, **3 December 1970**

§**Lawrence Gowing**, "Raphael to the Pre-Raphaelites", *Observer*, **13 December 1970**

§**H.R. Wackrill**, *Arts Review*, **2 January 1971**

§**Anon.**, *Library Journal*, XLVI (**1 April 1971**), 1270

§**J.A. Battye**, *Art and Artists*, VI (**July 1971**), 68

§**John E. Grant**, *Philological Quarterly*, L (**July 1971**), 409

§**Anon.**, *Choice*, VIII (**November 1971**), 1166

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-39  
(with 12 others)

§**Anon.**, *American Artist*, XXXV (**December 1971**), 68

§**Anon.**, *Books & Bookmen*, XVI (**Fall 1971**), 32

**H.R. Wackrill** [bis], *Blake Studies*, IV, 1 (**Fall 1971**),  
110-13

**Michael Tolley**, *Blake Newsletter*, VI, 1 (**Summer 1972**), 28-31 (with another)

§**Raine, K.** "William Blake Prophet of Imagination: An Introduction to the Renowned Poet, Painter, Visionary and Mystic." *Resurgence*, No. 204 (2001), 6-9.

**Rainsford, Dominic.** *Authorship, Ethics and the Reader: Blake, Dickens, Joyce* (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1997) 8<sup>o</sup>, xiv, 250 pp.; ISBN: 0312165447

Part I: William Blake consists of three chapters:

"Melancholia and the Search for a System." Pp. 13-47, 226-29.

"Images of Authorship/Experiments with Ethics." Pp. 48-75, 229-31.

"The Analyst and the Agent of Wrongs." Pp. 76-95, 231-33.

"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).

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§**Rainsford, Dominic.** "Difficult Writing and Obstructive Form in Blake and Derrida." *Imprimatur: A Journal of Criticism and Theory*, II (1996), 118-24.

**Rainsford, D.M.** "Necessary Evils: authorship, ethics and the reader in Blake, Dickens, Joyce." *Index to [British] Theses*, XLIV (1995), 1434. London Ph.D., 1994.

It is about how Blake, Dickens, and Joyce "construct their ethical status as authors". The work was published as *Authorship, Ethics and the Reader* (1997).

§**Rajan, Tilottama.** "Blake's Body Without Organs: The Autogenesis of the System in the Lambeth Books." *European Romantic Review*, XXVI, 3 (2015), 357-66

She "explores Urizen's body as a figure for Blake's own corpus" with reference to Dr John Hunter.

**Rajan, Tilottoma.** "The other reading: transactional epic in Milton, Blake, and Wordsworth." Chapter One (pp. 20-46) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low and Anthony Harding (Cambridge: Cambridge University Press, 1994)

"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (p. 25).

**Rajan, Tilottama.** "Un-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." Chapter 5 (pp. 74-90, 155-57) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas

Kneale ([Montreal and Kingston:] McGill-Queen's University Press, 1992)

It is "abridged" from her *Supplement of Reading* (1990), but none of the essays there has this title or this length.

**\*Ramos, Rafael.** "Peter Ackroyd redescubre al artista", *La Vanguardia* [Barcelona], 17 April 1996. In Spanish

§**Racionero, Luis.** "La Imaginación: W. Blake." *Filosofías del Underground* (Annagrama, 1977). In Spanish

§**Ranger, C.M.** "Friendly Enemies: Blake, Bakhtin, Feminism." Essex Ph.D., 2000. 248 leaves.

§**Rash, Shirley.** "'What Dread Hand?': The Question of the Creator's Identity in William Blake's 'The Tyger'." *Sigma Tao Delta Review*, IX (2012), 98-105.

**\*Ratcliff, Carter.** "The People's Bard -- As Artist, Poet and Printer, William Blake Was Driven by a Prophetic, Revolutionary Fervor." *Art in America*, LXXXIX, 9 (September 2001), 116-22.

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).

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REVIEW

**Michael Grenfell**, "Urthona: Arts and Buddhism",  
*Blake Journal*, No. 6 (2001), 85-86 (a summary)

§**Raveendran, S.S., K. El-Ali, M. Shibu.** "Precision and Symmetry in Aesthetic Plastic Surgery: 'What immortal hand or eye could frame thy fearful symmetry' (William Blake)." *Journal of Plastic, Reconstructive & Aesthetic Plastic Surgery*, LXI, 3 (2008), 272-74.

**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<sup>o</sup>, xiii, 292 pp.; ISBN: 0333745655 (outside North America) and 0312220642 (in North America)

Especially about joy in Blake; "Blake was a subtle, profound and skilled comic writer" whose "work seems to pulse with comic energy" (pp. 2, 1)

Presumably it is based on his 1991 Oxford M. Litt. thesis, "William Blake: The Comic Aspect of Vision".

REVIEWS



- T. Hoagwood**, *Choice*, XLI (2003), 152  
("Recommended")
- Kathleen Lundeen**, *Blake*, XXXVIII (2004), 85-87  
(Rawlinson "allows us to hear Blake in a different key")
- Jason Whittaker**, *Year's Work in English Studies*,  
LXXXIV (2005)
- Brian Wilkie**, *Modern Language Review*, C, 1 (January  
2005), 200-1 ("throughout the book, Rawlinson's  
own method of 'reading' is questionable")
- §**Robin Jarvis**, *Literature and History*, XIV, 2 (2005),  
86-89

**Read, Dennis.** "The Context of Blake's 'Public Address':  
Cromek and The Chalcographic Society", *Philological  
Quarterly*, LX (1981), 69-86. <BBS 618>

It is re-used in Chapter 5 (pp. 87-106), "The  
Chalcographic Society", of his *R.H. Cromek, Engraver,  
Editor, and Entrepreneur* (2011).

**\*Read, Dennis M.** *R.H. Cromek, Engraver, Editor, and  
Entrepreneur* (Farnham (Surrey) and Burlington (Vermont):  
Ashgate Publishing, 2011) 4°, xi, 182 pp.; ISBN:  
9780754663997

This is a careful study of the man variously described by  
contemporaries as "very energetic and of a lively and cheerful  
disposition" (Thomas Goff Lupton), "a perfect Brain-sucker"  
(Walter Scott), of "most gentlemanly manners, and took much  
in society" (Martha Eastwick), and "a man of the most  
iniquitous duplicity" (his employee Ralph Rylance), but  
Professor Read has found the title "that perhaps best fits him:

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traveling salesman" (pp. 19, 135, 20, 145, 155).

Chapter 3 (pp. 19-44), "*The Grave*", derives in part from Read's "A New Blake Engraving: Gilchrist and the Cromeek Connection", *Blake*, XIV (1980), 60-64; Chapter 4 (pp. 45-86), "The Canterbury Pilgrims" from his "The Rival *Canterbury Pilgrims* of Blake and Cromeek: Herculean Figures in the Carpet", *Modern Philology*, LXXXVI (1988), 171-90, and "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste", Chapter 6 (pp. 211-31) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. ed. William K. Finley and Joseph Rosenblum (2003); Chapter 5 (pp. 87-106), "The Chalcographic Society" from his "The Context of Blake's 'Public Address': Cromeek and The Chalcographic Society", *Philological Quarterly*, LX (1981), 69-86; Chapter 6 (pp. 107-26), "Reliques of Burns" from his "Practicing 'The Necessity of Purification: Cromeek, Roscoe, and *Reliques of Burns*'", *Studies in Bibliography*, XXXV (1982), 306-19; and Chapter 7 (pp. 127-40), "*Remains of Nithsdale and Galloway Song*", from his "Cromeek, Cunningham, and *Remains of Nithsdale and Galloway Song*: A Case of Literary Duplicity", *Studies in Bibliography*, XL (1987), 171-90.

The work was some time in gestation; it was described as "in the press" in *BBS* (1995), 22, 30.

REVIEWS

§**Karen Junod**, *Review of English Studies*, LXIII (April 2012), 337-39

**Alexander Gourlay**, *Blake*, XLVI, 2 (Fall 2012) (A

"valuable book" but "a bit slapdash"; it "refines and updates the arguments" in his Cromek articles)

**Read, Dennis M.** "The Rival *Canterbury Pilgrims* of Blake and Cromek: Herculean Figures in the Carpet." *Modern Philology*, LXXXVI (1988-89), 171-90.

It is re-used in Chapter 4 (pp. 45-86), "The Canterbury Pilgrims", of his *R.H. Cromek, Engraver, Editor, and Entrepreneur* (2011).

REVIEW

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (1989-90), 139

**Read, Dennis.** "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (pp. 211-31) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003) It is re-used in Chapter 4 (pp. 45-86), of his *R.H. Cromek, Engraver, Editor, and Entrepreneur* (2011).

§**Redbone, Martha.** Roots Project, *The Garden of Love: Songs of William Blake*. Blackfeet Productions, 2012. CD/digital download.

REVIEW

**Newman, Steve**, *Blake: An Illustrated Quarterly*, XLIX, 1 (Summer 2015), [pp. 42-44]  
("Appalachian folk and blues ... punctuated by Native American yips and chants" make "the listener feel as if these lyrics were somehow written with this music and this singer in mind")

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§**Redcliff, Carter.** "The People's Bard: As artist, poet, and printer, William Blake was driven by a prophetic, revolutionary fervour." *Art in America*, LXXXIX, 9 (2001), 116.

§**Redgrave, Samuel.** *A Dictionary of Artists of the English School* (London: Longmans, Green and Co., 1874) B. §Second Edition (1878) C. §Second Edition (Bath: Kingsmead Reprints, 1970)

§**Redondo, José.** "Nóesis, nous poietikós, póiesis, poesie Acercamiento, desde la intuición creativa en Plotino, a algunos aspectos del pensamiento poético moderno (Blake, Shelley, el surrealismo, Heidigger y Paz)." *Anuario de Filosofía*, I (2007), 109-24 In Spanish

\***Reed, Walter L.** "Dimensions of Dialogue in the Book of Job: A Topology according to Bakhtin." *Texas Studies in Language and Literature*, XXXIV (1992), 177-96.

Partly (pp. 188-93) he focuses on the "dialogic dimension of Job in Blake's poem 'The Tyger'"; Blake "intricately and antithetically draws on the language of the Bible" (p. 188).

§**Reeder, Steven.** *Prophets of the Old and New World: A Comparative Study of William Blake and Joseph Smith* (Saarbrücken [Germany]: Verlag Dr. Müller, 2009) 71 pp.; ISBN: 9783639192537

§**Regis, Michel.** "Paris, Musée du Louvre: William Blake ou la sagesse de l'Enfer." *Revue du Louvre et des Musées de France*, LVI, 5 (December 2006), 6-8

On the acquisition of the watercolour of "The Death of the Strong Wicked Man" for Blair's *Grave*.

§**Reif-Hülser, Monika.** "'Exuberance is beauty': William Blake – der Revolutionär als Sammler." Pp. 227-50 of *Sammler-Bibliophile-Exzentriker*. Ed. Aleida Assman, Monika Gomille, et al (Tubingen: GünterNar, 1998) Literatur und Anthropologie Vol. I In German

**Reilly, Susan.** "Blake, William (1757-1827)." Pp. 45-57 of *Biographical Dictionary of Literary Influences: The Nineteenth Century, 1800-1914*. Ed. John Powell, Derek W. Blakely, Tessa Powell (Westport [Connecticut] and London: Greenwood Press, 2001) Also passim

On what Blake read.

§**Reilly, Susan P.** "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*." *Romantics on the Net* [online], XVI (1996).

**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 and London: Gale Research, 1992)

\***Reinhart, Charles.** "William Blake (28 November 1757-12 August 1827)." Pp. 16-58, with 51 reproductions, in *Dictionary of Literary Biography* Volume Ninety-Three: *British Romantic Poets, 1789-1832* First Series. Ed. John R. Greenfield (Detroit, N.Y., London: Gale Research, 1990)

A responsible standard account.

For other Blake biographies in the *Dictionary of Literary Biography*, see Alan Richardson (British Children's Writers, 1800-1880) and Ruth Robbins (The British Literary Book Trade, 1700-1820).

§**Reisman, Rosemary M. Canfield,** ed. *Romantic Poets* (Ipswich [Massachusetts]: Salem Press, 2012) Critical Survey of Poetry ISBN: 9781587659065

§**Reisman, Rosemary M. Canfield,** ed. *Visionary Poets* (Ipswich [Massachusetts]: Salem Press, 2012) Critical Survey of Poetry ISBN: 9781429836524

**Reitz, Bernhard.** "Dangerous Enthusiasm: The Appropriation of William Blake in Adrian Mitchell's *Tyger*." Pp. 50-63 of *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama*. Ed. Martin Middeke and Werner Huber (Rochester [N.Y.] and Woodbridge [Suffolk]: Camden House, 1999) Studies in English and American Literature

**Ren, Hui.** "Bu Lai Ke Shi Zuo de Yi Xiang Yun Yong [On the Use of Imagery in Blake's Poetry]." *Huai Nan Shi Fan Xue Yuan Xue Bao* [*Journal of Huainan Normal University*], VII, 32; 4 (2005), 41-44. In Chinese

Blake uses anti-traditional images to transcend his time.

**Ren, Hui.** "Kuang Re yu Fan Pan--Bu Lai Ke de Zong Jiao Si Xiang ji qi Chuang Zuo Biao Xian [Fanaticism and Rebellion--Blake's Religious Thoughts and the Expression in His Works]." *Su Zhou Xue Yuan Xue Bao* [*Journal of Suzhou University*], XXIII, 5 (October 2008), 55-57, 60. In Chinese

An attempt to suggest that "Blake seeks a path of fanaticism and rebellion" in his works.

**Ren, Hui, and Qian Chu.** "Tan Bu Lai Ke He Ai Lue Te Yi Xiang Yun Yong de Xiang Si Xing [On the Similarities in the Use of Imagery by Blake and Eliot]." *Chao Hu Xue Yuan Xue Bao* [*Journal of Chaohu College*], VI, 68; 5 (2004), 84-88. In Chinese

A comment on what T. S. Eliot inherited from William Blake.

**Reveillé-Parise, J.H.** *Physiologie et Hygiène 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 Premier (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. 208-9 of his *Assays* (New Directions, 1962)

§**Reyner, J.** "Rehousing of print collections at the British Museum – the William Blake post binder project and other recent approaches." *Paper Conservator*, XXVII (2003), 35-46

§**Reynolds, Mark.** "Writings to Read Poetry: Teaching Blake's *Songs of Innocence and [of] Experience*." *Alabama English*, IV (1993), 21-28.

§**Richards, Ernie.** *Blake's Jerusalem: The Story of the Women's Institute Song* (On Demand Publishing, LLC--CreateSpace, 2014) 24 pp.; ISBN: 9781501019227

**Richardson, Alan.** "Blake, Children's Literature, and Colonialism." Part 4 of Chapter 3 ("Children's literature and



the work of culture", pp. 109-66, 298-300) in his *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: University Press, 1994) Cambridge Studies in Romanticism 8

In "The Little Black Boy", the child tries to "challenge a crippling ideology through creative subversion ... a rare lesson in radical dissent" (p. 166).

**\*Richardson, Alan.** "William Blake (28 November 1757-12 August 1827)." Pp. 21-29 of *Dictionary of Literary Biography* Volume One Hundred and Sixty-Three: *British Children's Writers, 1800-1880*. Ed. Meena Khorana (Detroit, Washington, London: Gale Research, 1996)

Especially about children's books, of course.

For other Blake biographies in the *Dictionary of Literary Biography*, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Ruth Robbins (The British Literary Book Trade, 1700-1820).

**Richardson, Alan.** "Wordsworth, Blake, and Catechistic Method", Part [2] (pp. 64-77, 286) of Chapter 2 ("School 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*

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& *Literature*, XXVI (1990), 233-48. <BBS> **B.** Reprinted as "Blake, Children's Literature, and Colonialism." Part (pp. 153-66) of Chapter 3: "Children's Literature and the work of culture" (pp. 109-66) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994) Cambridge Studies in Romanticism 8

**Richardson, Bruce Alan.** "The Politics of Childhood: Wordsworth, Blake, and Catechistic Method." *ELH*, LVI (1989), 853-68. <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. 109-66) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994) Cambridge Studies in Romanticism 8

§**Richardson, David Lester** (Principal of the Hindu Metropolitan College). *Flowers and Flower Gardens ...* (Calcutta: D'Rozario and Co., **1855**) <Michigan>

Quotes Cunningham about the Fairy's Funeral (p. 113), listed under "The Tulip".

**\*Richardson, Nigel.** "Blake's London: William Blake saw God, the devil and assorted angels at his various homes in the capital. Nigel Richardson walks in visionary's footsteps." *Sunday Times* [London], 24 June 2007, pp. 24-25.

A walking tour which included the site of the “underwear shop” of Blake’s brother where Blake held his exhibition.

**\*Richey, William.** *Blake's Altering Aesthetic* (Columbia and London: University of Missouri Press, 1997 [copyright 1996]) 8°, xiv, 197 pp., 7 reproductions; ISBN: 0826210775

Blake's early work is often critical of the Gothic (pace Malkin and Frye) and adopts Classical models, and his late work is said to echo the Classics regularly: "in *The Four Zoas* and *Milton*, he once again rejects the self-exulting classical morality that had been so central to his earlier compositions" (p. 145). The evidence, however, is often wonderfully vague, e.g., "the description of the Cherub as a 'brooder of tempests & destructive War' in [*Jerusalem*] plate 91 alludes to both the storm-driven adventures of Ulysses and the martial exploits of Achilles" (p. 164).

The book "reprint[s] portions" of his essays on "The Neoclassical Gothicism of Blake's Early Poetry and Art", *Poetica*, XXXIX-XL (1994), 73-91 (apparently in Chapter 1) and on "The French Revolution: Blake's Dialogue with Edmund Burke", *ELH*, LIX (1992), 817-737.

#### REVIEWS

§*Choice*, XXXIV (May 1997), 1499

**Sirah Ahmed**, *Wordsworth Circle*, XXVIII, 4 (Autumn 1997), 211-12 (with another)

§*Reference and Research Book News*, XII (1997), 131+

**Robert N. Essick**, *Studies in Romanticism*, XXXVII. 3 (Fall 1998), 484-87 ("thought provoking" [p. 487])

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- Jennifer Davis Michael**, *Blake*, XXXII (1998-99), 77-80 ("this is the one book I would unhesitatingly recommend to bright undergraduates" [p. 80])
- §**Nelson Hilton**, *European Romantic Review*, X, 3 (Summer 1999), 380-85

**Richey, William.** "The French Revolution: Blake's Epic Dialogue with Edmund Burke." *ELH*, LIX (1992), 817-37

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), 705-24 B. Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005)

The account of the fall of Los in Night I reflects Blake's experience that "By trying to please one patron [William Hayley], he risks offending another [Thomas Butts]" (p. 708).

**Richman, Jared.** "Milton Re-membered, grav'd and press'd: William Blake and the fate of textual bodies." *European Romantic Review*, XIX, 4 (2008), 385-401

About *Milton*.

§**Rider, J. Le.** "Ruptures de tradition dans l'interpretation du Laocoon, du Greco a Winckelmann, Lessing et William Blake." *Revue germanique internationale*, Part 19 (2003), 181-94. In French

§**Ridge, George, and Benedict Chieka Njoku.** "William Blake as Christian Tragic Hero." In their *The Christian Tragic Hero in French and English Literature* (Atlantic Highlands [New Jersey]: Humanities Press, 1983)

**Riede, David G.** "Blake's *Milton*: On Membership in the Church Paul." In *Re-membering Milton: Essays in the Texts and Traditions*. Ed. Mary Nyquist and Margaret W. Ferguson (London: Methuen, 1987) <BBS> B. Reprinted "in revised form" as "Blake and the Church Blake." Chapter One (pp. 33-91) of his *Oracles and Hierophants: Constructions of Romantic Authority* (Ithaca and London: Cornell University Press, 1991) Also pp. 4-12 and passim.

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**Riede, David.** *Oracles and Hierophants: Constructions of Romantic Authority* (1991) <BBS>

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**David Punter**, *Blake*, XXIX, 1 (Summer 1995), 29-31  
("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [p. 29])

§**Riede, David G.** "The Symbolism of the Loins in Blake's *Jerusalem*." *Studies in English Literature 1500-1900*, XXI (1981), 547-63.

**Ries, Frank W.D.** "Sir Geoffrey Keynes and the Ballet *Job*." *Dance Research*, II, 1 (Spring 1984), 19-34.

An interview with Keynes--all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin)--about the *Job* ballet (*BB* #2049), with "the original scenario" (pp. 30-33).

**Rike, Gregory Bennett.** "'Every Night and Every Morn': A Performance Study of the Song Cycle by Jeffrey Wood from the Poetry of William Blake." *DAI* online. Ohio State D.M.A., 2004. 86 pp.

§**Riley, Peter.** *Edward III: A Patriotic Drama after William Blake* ([Odense: Anon.], 1972) 6 leaves, apparently published, according to Cambridge University Library online catalogue

**Ripley, Wayne C.** "'In Great Forwardness?': 1798 Advertisements for Volume Two of William Blake's *Night Thoughts*." *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 57-59.

Discovery of advertisements for Blake's *Night Thoughts* in *The True Briton* (31 March 1798) and *The Times* (9, 11 July 1798) referring to "the Second Part, which is in forwardness" (*The True Briton*) or even "in great forwardness" (*The Times*), though it was never published.

**Ripley, Wayne C.** "'The Secrets of Dark Contemplation': Edward Young, William Blake, and the History of Radical Devotional Poetics, 1688-1795." University of Rochester Ph.D., 2005. 480 pp.

**Ripley, Wayne C.** "An Unrecorded Attack on Blake." *Notes and Queries*, CCLIII, 4 (December 2008), 418-20.

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).

**Ripley, Wayne C.** "William Blake and the Hunt Circle." *Studies in Romanticism*, L, 1 (Spring 2011), 173-93.

An essay built on [Leigh Hunt's] "Account of a Familiar Spirit", *Reflector* (1811) for which he discovered a reprint in the *Analectic Magazine* (1814).

**\*Ripley, Wayne C., and Justin Van Kleeck, ed.** *Editing and Reading Blake* ([College Park]: University of Maryland Press, September 2010) A Romantic Circles PRAXIS Volume On line

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**Wayne C. Ripley.** “Introduction: Editing Blake.” 35 paragraphs. (“The first task of every editor has been to remediate” Blake’s work. Many of the contributors to the volume “have ... worked as project assistants to the Blake Archive and received their graduate training from its editors”.)

**David Fuller.** “Modernizing Blake’s Text: Syntax, Rhythm, Rhetoric.” 25 paragraphs. (A sound and responsible essay.)

**\*Mary Lynn Johnson.** “Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake.” 23 paragraphs. (An “anecdotal case history” of the fundamentally redesigned 2008 Norton edition of Blake, which “is the product of trade-offs” [¶3, 1, 23].)

**Justin Van Kleeck.** “Editioning William Blake’s *VALA/The Four Zoas*.” 83 paragraphs. (A responsible, reliable, and judicious summary of the problems in editing Vala.)

**W.H. Stevenson.** “The Ends of Editing.” 48 paragraphs. (“In all this, the editor must keep his head above water” [¶48].)

**\*Rachel Lee and J. Alexandra McGhee.** “The productions of time’: Visions of Blake in the Digital Age.” 46 paragraphs. (The essay about Blake’s “hybridity” “documents our experiences editing Blake’s ... *Island in the Moon* ... in the William Blake Archive” (¶11, 7].)

**\*Wayne C. Ripley.** “Delineation Editing of Co-Texts: William Blake’s Illustrations.” 35 paragraphs. (“social-text editing provides the most appropriate model for Blake’s illustrations of other authors”. With examples from Young’s *Night Thoughts* [1797] and Blair’s *Grave* [1808], he wants to show “the social realities of these works” [¶15, 35].)



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**Nelson Hilton**, *Blake*, XLV, 3 (Winter 2011-12), 92-94

(In all this process of "editionings", "immersive textuality", and "electronicheuristics" which "remediate Blake", "would it be such apostasy to say that *none of this matters?*")

**Jason Whittaker**, *Year's Work in English Studies* XCI, 1 (2012), 674-75

§**Risden, E.L.** "William Blake and the Personal Epic Fantastic." *Journal of the Fantastic in the Arts*, XII, 4 (2002), 417-24. **B.** Silently reprinted as Chapter 7 (pp. 109-17) of his *Heroes, Gods, and the Role of Epiphany in English Epic Poetry* (Jefferson [North Carolina] and London: McFarland and Co., 2008)

"Blake ... establishes the fulcrum of English epic history and its epiphanies: he turned them inward" (2008, p. 117).

**Rispoli, Stephanie Adair.** "Anatomy, Vitality, and the Romantic Body: Blake, Coleridge, and the Hunter Circle, 1750-1840." University of North Carolina (Chapel Hill), Ph. D., 2013.

About the circle of Dr William Hunter (1718-83), his brother John, and his wife Anne Horne Hunter (1742-1821).

**\*Ristić, Ratomir.** *Introducing William Blake* (Nis: Filozofsko fakulteta u Nisu [Yugoslavia], 1996) English Literature Series 23 cm, iv, 192 pp.; ISBN: 8671000103

Part I is Blake's poems; Part II is "Critical Texts on Romanticism, Blake and His Poems" (pp. 77-158), and Part III is "Poems for Further Reading" (pp. 159-90).

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- 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. 102-6.  
**E.D. Hirsch, Jr.**, "on *The Sick Rose*" and "on *The Tyger*". Pp. 106-7, 107-15. From his *An Introduction to Blake*.  
**H. Combes**, "on *A Poison Tree*", *Literature and Criticism* (1953). Pp. 113-16.  
**M.L. Rosenthal** and **A.J.M. Smith**, "on *London*", *Introduction to Literature*, ed. Locke, Gibson, Arms (1963). Pp. 116-17.  
**Harold Bloom**, "Dialectic in *The Marriage of Heaven and Hell*" [no source identified; *PMLA* (1958)]. Pp. 117-24.  
**Lawrence Lipkin**, "on *The Marriage of Heaven and Hell*", *The Life of the Poet*. Pp. 125-39.  
**M.H. Abrams**, "Blake's Mature Myth", *Norton Anthology of English Literature*. Pp. 139-42.  
**Harold Bloom**, "on *The Four Zoas*", *Blake: A Collection of Essays* [ed. Northrop Frye] (1965). Pp. 143-45.

**\*Ljubljana Bogoeva-**, "On Blake", "Lecture delivered on March 25th 1996". Pp. 147-58. ("Blake has been the great love of my life" [p. 143].)

**Riti, John.** "Crowdfunding Campaign In England Trying to Save William Blake's Cottage." *Paste* [online], 12 September 2014

Based on the *Guardian* [see Alison Flood].

**Ritz, Régis.** "Vision poétique du peuple révolutionnaire dans *The French Revolution* de William Blake." *Revue française d'Histoire du Livre*, No. 58-59 (1988), 369-75 In French

§**Riviera de Ortiz, Mariel, and Gabriela Cargnel.** "William Blake: *Cantos de Inocencia y experiencia*." Pp. 110-14 in *Letra y espíritu: diálogo entre literatura y teología*, coords. Cecilia Inés Avenatti de Palumbo and Hugo Rodolfo Safa (Buenos Aires: Facultad de Teología UCA, 2003) In Spanish

§**Riviera de Ortiz, Mariel, and Cargnel Gabriela.** "William Blake: poemas, fragmentos y cartas." Pp. 381-89 in *Letra y espíritu: diálogo entre literatura y teología*, coords. Cecilia Inés Avenatti de Palumbo and Hugo Rodolfo Safa (Buenos Aires: Facultad de Teología UCA, 2003) In Spanish

**Rix, Donna S.** "*Milton*: Blake's Reading of Second Isaiah." Chapter 7 (pp. 106-18, 203-6) of *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain (Teaneck, Rutherford, Madison: Fairleigh Dickinson

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University Press; London and Toronto: Associated University Presses, 1984)

An argument that "on the first six plates of *Milton*, Blake not only employs almost all of the themes and images of Second Isaiah [Isaiah 40-55], but he also arranges them in an order paralleling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (p. 106).

**Rix, Robert W.** "Bibles of Hell: William Blake and the Discourses of Radicalism." Copenhagen Ph.D., 2001. 246 ll.

According to the abstract, "The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm"; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.

§**Rix, Robert W.** "Blake's *Auguries of Innocence*, *The French Revolution*, and *London*." *Explicator*, LXIV (2005), 23-25.

**Rix, Robert W.** "Blake's A SONG OF LIBERTY." *Explicator*, LX (2002), 131-34.

The "Brethren" who are "accepted" and "free" are Freemasons.

§**Rix, Robert.** "Happy Songs every child may joy to hear:

William Blake's Works for Children." *Angles on the English Speaking World*, VIII [Cultures of Childhood: Literary and Historical Studies in Memory of Julia Briggs] (2008), 38-50.

**Rix, Robert.** "Healing the Spirit: William Blake and Magnetic Religion." *Romanticism on the Net*, No. 25 (February 2002), 37 paragraphs.

§**Rix, Robert W.** "'In Infernal Love and Faith': William Blake's *The Marriage of Heaven and Hell*." *Literature and Theology*, XX, 2 (2006), 107-25.

**Rix, Robert.** "Magnetic Cure in William Blake's THE FRENCH REVOLUTION." *Explicator*, LXVIII, 3 (July 2010), 167-71

"Orleans" (a disciple of Mesmer) "breath'd on them" (the members of the National Assembly), and they respond as if mesmerized.

**Rix, Robert.** *William Blake and the Cultures of Radical Christianity* (Aldershot, Hampshire, and Burlington, Vermont: Ashgate Publishing, 2007) 4<sup>o</sup>, ix, 182 pp.; ISBN: 9780754656005 Published by 2009 as an E-book

Especially useful on satire of Swedenborg in *The Marriage of Heaven and Hell*.

#### REVIEWS

\***Andrew Lincoln**, *Blake*, XLIII, 2 (Fall 2009), 69-71  
("The complexities are expertly unravelled and lucidly explained here" [p. 69])

**Ariel Hessayon**, *English Historical Review*, CXXIV, 506 (2009), 195-96 ("a careful and balanced

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reconstruction of an important aspect of Blake's world")

§**Jeremy Tambling**, *Journal for Eighteenth-Century Studies*, XXXII, 1 (2009), 123-24

**Jason Whittaker**, *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 731 ("exhaustive detail and fascinating analysis")

§**John Ruff**, *Christianity and Literature*, LIX, 2 (2010), 347-51

§**David Dunér**, *Sjuttonhundratel* (2014), 127-28. In Swedish

**Rix, Robert W.** "William Blake and the Prophetic Marketplace." Pp. 47-61 of *Romantic Generations: Text, Authority and Posterity in British Romanticism*. Ed. Lena Østermark-Johansen (Copenhagen: Museum Tusculanum Press, University of Copenhagen, 2003). Angles on the English-Speaking World, N.S., Vol. 3

About "what Blake believed his art could tell his contemporaries" (p. 47).

\***Rix, Robert.** "William Blake and the Radical Swedenborgians." *Esoterica*, V (2003), 85-132.

"A historical investigation of how the reception of how Swedenborg's esoteric teaching was absorbed into the socio-cultural matrix of the late eighteenth century to become a platform for opposition politics" (p. 96).

§**Rix, Robert W.** "William Blake og lidenskabens uønskede

engle.” Pp. 49-60 in *Engleskrift*. Ed. Annegret Friedrichsen and Charlotte Cappi Grunnet (København, 2006) In Danish

§**Rix, Robert William**. “William Blake, Thomas Thorild and Radical Swedenborgianism.” *Nordic Journal of English Studies* [Oslo], II (2003), 97-128.

§**Rix, Robert**. “William Blake: Trance, Therapy and Transcendence.” *Literurskritikog Romantikstudiers*, LIII (2009), 1-20. In Danish

**Rix, Robert W.** "William Blake's 'The Tyger': Divine and Beastly Bodies in Eighteenth-Century Children's Poetry." *ANQ*, XXV, 4 (October 2012), 222-27.

§**Rizzardi, Alfredo**. “Ungaretti e le visione di Blake.” *L’Approdo Letterario*, LVI (1972), 114-19. 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 and Joel Silver (Detroit, Washington, London: Gale Research, 1995)

A useful biographical summary; "Blake was not a publisher in the strict sense of the word" "in the sense that they [his books] became available to a wide audience" (pp. 31, 32).

For other Blake biographies in the *Dictionary of Literary Biography*, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Alan Richardson (British Children's Writers, 1800-1880).

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**Roberts, Jonathan.** *Blake, Wordsworth, Religion* (London and N.Y.: continuum, 2010) New Directions in Religion and Literature 8<sup>o</sup>, 127 pp.; ISBN: 9780826422330

Mark Knight and Emma Mason. "Series Editors' Preface." P. viii.

Christopher Rowland. "Foreword." P. xi.

It is "a study of 'religion' in a Blake text ['To my friend Butts I write'] and in a Wordsworth text", "an extract from ... *The Excursion*" (pp. 1, 4).

REVIEW

§**Christopher Burdon**, *Literature and Theology*, XXIII, 4 (2009), 481-82

§**Roberts, Jonathan.** "Blakeanizing Historicism." *BARS Bulletin and Review*, No. 32 (2008), 17-18.

§**Roberts, Jonathan.** "St Paul's Gift to Blake's Aesthetic." *Glass*, XV (2003). B. §In *Visions and Revisions*, ed. R. Kojecý and A. Tale (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013)

Parts of it are reprinted in Chapter 3 (pp. 37-74, "Reading Blake"), of his *William Blake's Poetry: A Reader's Guide* (2007).

\***Roberts, Jonathan.** *William Blake's Poetry: A Reader's Guide* (London: Continuum, 2007) Continuum Reader's Guides 8<sup>o</sup>, xii, 124 pp.; ISBN: 9780826488602



A responsible summary, with “Study Questions”. Parts of his “St Paul’s Gift to Blake’s Aesthetic”, *Glass*, XV (2003), are reprinted in Chapter 3: “Reading Blake” (pp. 39-74).

REVIEW

**James Rovira**, *College Literature*, XXXV, 3 (Summer 2008), 198-200 (“an almost ideal introductory guide for undergraduate students”)

**§Roberts, Jonathan, and Christopher Rowland.** “William Blake.” In *The Blackwood Companion to the Bible in English Literature*. Ed. Rebecca Lemon, Emma Mason, Jonathan Roberts, and Christopher Rowland (Chichester [Sussex] and Malden [Massachusetts]: Wiley-Blackwood, 2009) Blackwell Companion to Religion

**§Roberts, Michele.** “Books – Hampstead made him sick – Michele Roberts reads the naked truth about William Blake, the Lambeth lefty.” *New Statesman Society*, 8 September 1995, p. 36.

**§Roberts, Richard.** “The Poet as Rebel: William Blake.” In his *The Jesus of Poets and Prophets* (London: Student Christian Movement, 1919) **B.** §Second Edition (London: Student Christian Movement, 1920) **C.** §Reprint of the 1919 edition (Port Washington [N.Y.]: Kennikat Press, 1971

**Robinson, Henry Crabb.** *Blake, Coleridge, Wordsworth, Lamb, Etc.* being Selections from the Remains of Henry Crabb Robinson. Ed. Edith J. Morley (Manchester, London, N.Y., 1922) Pp. 1-27. **B.** (Manchester, 1932) Pp. 1-27. **<BB> C.** §*Igirisu Romanha Shijin tachi no Sugao* [Unretouched Portraits of English Romantic Poets]: *Blake, Coleridge,*

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*Wordsworth, Lamb, etc: being selections from the remains of Henry Crabb Robinson.* Ed. Edith J. Morley. Tr. Toru Sugino (Kyoto: Kyoto Shugakusha, 1998) 350 pp.; ISBN: 4883340430 In Japanese **D.** §(Ithaca: Cornell University Library, 2010)

**Robinson, Henry Crabb.** *Diary, Reminiscences, and Correspondence of Henry Crabb Robinson, Barrister-at-Law, F.S.A.* Ed. Thomas Sadler. In Three Volumes (London, 1869) **B.** Second Edition (London, 1869) **C.** In Two Volumes (Boston: R. Fields, Osgood, and Co., 1869) <BB #2535A-C> **D.** §(Boston: James R. Osgood and Company, 1871)<sup>938</sup> **E.** In Two Volumes. Third Edition. With Corrections and Additions. (London and N.Y., 1872) <BB #2535D>

§**Robinson, Henry Crabb.** "Reminiscencias de William Blake." Tr. Jordi Doce. *Cuadernos Hispanoamericanos* [Madrid], No. 607 (2001), 21-27. In Spanish<sup>939</sup>

**Robinson, Henry Crabb.** "William Blake, Kunstler, Dichter und religiöser Schwärmer." *Vaterländisches Museum*, I (1811), 207-31. In German <BB> **B.** "An Early Appreciation of William Blake." Tr. K.A. Esdaile. *Library*, V (1914), 229-56 **C.** *Blake no kotoba* [*Aphoristic Words*

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<sup>938</sup> First reported in R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 130.

<sup>939</sup> Note also Blake's "Canciones y epigramas", *Cuadernos Hispanoamericanos* Tr. Jordi Doce, No. 607 (2001), 7-19, and "Tiriel", *Cuadernos Hispanoamericanos*, Tr. Jordi Doce, No. 660 (June 2005), 73-91, in Spanish

from Blake], ed. Soetsu Yanagi (1921). In Japanese **D.** Herbert G. Wright, "Henry Crabb Robinson's 'Essay on Blake'", *Modern Language Review*, XXII (1927), 137-54. **E.** G.E. Bentley, Jr, *Blake Records* (1969), 432-55. In German and English **F.** Second Edition (2004), 573-603. In German and English

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**Anon.**, *Ergänzungs Blätter zur Allgemeinen Literatur-Zeitung vom Jahre 1814*, [Halle und Leipzig], No. 47 (**April 1814**), col. 374-75. In German <Indiana> (Review of the whole issue refers to the Blake essay)

[**Robertson, Joseph Clinton** (1788-1852), and **Thomas Byerley** (1788-1826).] "The Juvenile Artist." Pp. 159-61 of *The Percy Anecdotes Original and Select By Sholto and Reuben Percy, Brothers of the Benedictine Monastery, Mont Bengier*. 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. 159-61. <California (Santa Cruz) and Princeton> **C.** §(N.Y.: Harper, **1850**) **D.** §A Verbatim Reprint. Ed. John Timbs (London [1870]) Chandos Classics **E.** §A Verbatim Reprint (London: Frederick Warne and Co.; N.Y.: Scribner, Welford and Co, [n.d.]) Chandos Library

I have not seen the issue in 44 monthly parts (1821-1823)

The engraved title page for 1823, 1826 is altered for different publishers and dates, but "The Juvenile Artist" does not seem to be changed.

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“The Juvenile Artist” silently quotes, with adjustments, the account of Blake’s youthful studies by Malkin (1806) (“Mr. William Blake ... Gothicised imagination”, *BR* (2) 562-63), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

**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>940</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.

Rodger asks why men of the left cannot pay homage to the devil and Blake; Mr Shuttleworth replies that Mr Rodger's play is simplistic.

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<sup>940</sup> See *BBS* 352, 402, 422, 608.

§**Rodríguez Santerbás, Santiago.** "William Blake, entre el cielo y el infierno." *Triunfo*, Año XXVII, 496 (April 1972), 45. In Spanish

\***Roe, Albert S.** *Blake's Illustrations to the Divine Comedy* (Princeton, 1953) **B.** §Second Printing (Princeton, 1967) <BB> **C.** §(Textbook Publishers, 2003) xiv, 219 pp.; ISBN: 07581857568

#### REVIEWS

**Ruthven Todd**, "Unfinished Masterpiece", *New York Times*, **10 January 1953**, p. 7

§**Anon.**, *Times Literary Supplement*, **9 April 1954**, p. 24

§**Joseph Warren Beach**, "Blake the Seer as Artist and Poet", *Sewanee Review*, LXII, 3 (**Summer 1954**), 527-34 (with another)

§**R.T.F.**, *Personalist*, XXXV (**1954**), 432-34 (with another)

§**Martin Price**, *Yale Review*, XLIII (**1954**), 629-33

**D.V. E[rdman]**, *Philological Quarterly*, XXXIII (**1954**), 167

§**H.M. Margoliouth**, *Review of English Studies*, NS VI, 22 (**April 1955**), 207-9

§**A. Neumeyer**, *Journal of Aesthetics*, XIII (**1955**), 541-42

§**Edward Williamson**, *Modern Language Notes*, LXX (**1955**), 450-53

§**Rogel, Samuel J.** "Blake's 'And did those feet' as Congregational Hymn." *Hymn*, XLIV, 3 (July 1993), 22-25.

Includes a history of its composition and performance.

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§**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), 129-30.

\***Rohrer, Finlow.** "From penniless obscurity to recognition 250 years after his birth as one of the greatest Britons, how did a mystical outsider like William Blake win a place in our hearts?" *BBC News Magazine* online, 27 November 2007.

A general essay.

§**Rojas, Mario Rucavado.** "La zarza ardiente: Antimonismo y revolución en William Blake." *V Congreso Internacional de Letras* (2002) In Portuguese

An analysis of the *Marriage of Heaven and Hell*.

**Rolfe, Gary.** "The Marriage of Heaven and Hell: William Blake 1790." *Nurse Education Today*, XXXIII, 3 (April 2012), 195-96

**Romero, Carmen Pérez.** "William Blake y Joan Ramón Jiménez." Part III (pp. 79-122) of his *Juan Ramón Jiménez y la poesía anglosajona: Segunde edición, corregida y ampliada. Prologo de Howard T. Young* (Madrid: Universidad de Extramadura, 1992) In Spanish

§**Romero, Milena.** "The Fourfold Circle of Jerusalem." *Textus: English Studies in Italy*, VII (1993), 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. 292-96 of *Dictionnaire de la Conversation et de la Lecture*, VI (Paris: Belin-Mandar, 1833) In French **B.** *Nouveau Dictionnaire de la Conversation, ou Répertoire universel ...*, III (Bruxelles: Librairie Historique-Artistique, 1844), 357-59. <Universitätsbibliothek, Gent> **C.** *Dictionnaire de la Conversation et de la Lecture: Inventaire raisonné des Notions générales les plus indispensables à Tous*, ed. M.W. Duckett. Seconde édition, entièrement refondue (Paris, 1852), Vol. III, pp. 265-66. <BB #2546 under “Romney”> **D.** III (Paris: aux Comptoirs de la Direction et chez Michel Lévy Frères, 1856), 265-66. **E.** (1859) In French

A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romey’s: Blake was “d’une étonnante imagination, d’un talent plein de magi, l’un des artistes les plus originaux de cette Angleterre”.

He adds to Cunningham’s account that Blake’s father hired “les maîtres de calcul, d’arithmétique et de tenu de livres” (book keeping); that many clients of Basire preferred the work of the apprentice to that of the master; that [*Poetical Sketches* (1783)] includes “odes ... et sonnets”, and that Flaxman counselled its publication “à 30 ans” (Blake was 30 in 1787); that Blake finished his apprenticeship in a little less than seven years (neither Cunningham nor anyone else says exactly when it finished). To Cunningham’s much quoted account of Blake’s courtship (§9), Romey adds: “a vague

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restlessness followed him everywhere, in his studio, his happy retreat, where he forgot his troubles so sweetly, and on his walks, which were his sweetest recreation". Romey says that Catherine was of very humble birth and of great beauty (Cunningham says little more than that she had white hands, bright eyes, "and a slim and handsome shape" [¶9]). Of the sketch of Catherine which Blake made on his death-bed, Cunningham said no more than that it was "a fine likeness" (¶48), but Romey says it is "remarkable for its expression of a naive and melancholy head strongly depicted, of a woman still beautiful, in spite of her age, a strong air of youth".

I take these biographical additions to be Romey's willful embroideries of Cunningham, as Cunningham had in turn embroidered J.T. Smith.

Romey's account concludes: "The glory of Blake is not yet come to France; we will be happy if this article persuades our artists to look for his works of original genius. Art will thus surely gain."

Romey also says that a French translation of Cunningham will be published (it wasn't).

Romey says that the French national collection of prints has nothing by Blake, but, through a friend who lives in London, he acquired with great difficulty an almost complete collection of Blake's curious productions. His account names only the works cited by Cunningham: the prophecies of *America* and *Europe* ("Les prophéties sur l'avenir de l'Europe et de l'Amérique"), *The Gates of Paradise*, *Jerusalem*, *Songs of Innocence and of Experience* (with 65 plates), *Urizen*, *Job*, "Illustrations of Blair's Grave" ("Les illustrations du tombeau



de Blair”), Canterbury Pilgrims, and Young’s *Night Thoughts* published by Edwards. None of these writings by Blake – or indeed any other – has been traced to a French Nineteenth Century collection. If Romey really owned them, he didn’t notice that the Songs has 54 plates, not 65, and that *America* and *Europe* are not Prophecies in the sense of predicting the future.

Louis-Charles-Reparat-Geneviève-Octave Romey, membre de l’Institut historique” (born in Paris 26 December 1804), wrote *Histoire d’Espagne* (Paris, 1835-36) and 16 articles for the *Dictionnaire de la Conversations* (J.-M. Quérard, *La France Littéraire, ou Dictionnaire bibliographique des Savants ... VIII* [Paris: Firmin Didot Frères, 1838], 137).

**Rong, Xiao-Ju.** "Qian Xi 'Xiao Hei Hai' [An Analysis of 'The Little Black Boy']." *Xue Zhou Kan* [*Learning Weekly*], No. 5 (2011), 194. In Chinese

A running commentary on Blake's poem.

**Rong, Xue-Ying, and Na Wu.** “Shi Ge ‘Hei Pi Fu De Xiao Nan Hai’ Ping Xi [Analysis of the Poem 'The Little Black Boy']." *Hai Wai Ying Yu* [*Overseas English*], No. 12 (2015), 165-66. In Chinese

§**Rønning, H.** “The Poet as a Rebel: Blake’s and Shelley’s Views of Promethean Man.” In *Miscellanea: Essays by Present and Former Students in the English Department of the University of Oslo: A Tribute to Professor Kristian Smidt on the Occasion of his Fiftieth Birthday 20 November 1966* (Oslo: Universitetsforlaget, 1966)

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§\***Roob, Alexander.** *Das hermetische Museum: Alchemie und Mystik* (Cologne: Benedikt Taschen Verlag, 1996) ISBN: 3822888036. Pp. 69, 119, 161, 163-64, 174, 182, 192, 201-2, 213-14, 229-31, 259, 296-97, 429, 433, 437, 461, 482, 491, 523, 531, 553, 577, 626, 632-33, 649, 652, 663, 692-93, 696-97. 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, \*482-83, \*489, \*491, \*523, 530-\*531, 550-\*553, 570, \*577, 616, \*626, \*632-34, 646, \*649, \*652-53, \*662, \*692-\*693, 696-\*697.

The volume consists of annotated illustrations from alchemical texts, many from *The First Book of Urizen*. "Blake developed the character of Los from various Paracelsian concepts" (p. 483).

§**Roob, Alexander.** *Theorie des Bildromans* (Cologne: Salon-Verlag, for the Deutsche Akademie Villa Massimo Rom, 1997) Passim In German

A theory of the pictorial novel which refers to Blake's illuminated books in general and to *Milton* in particular.

**Roos, Jacques.** *Aspects Littéraires du Mysticisme Philosophique et l'Influence de Boehme et de Swedenborg au début du Romanticisme: William Blake, Novalis, Ballanche* (Strasbourg: Heitz, 1951), in French <BB>

REVIEWS

§**Anon.**, *Modern Languages*, XXXIII (1952), 115

§**George M. Harper**, *Comparative Literature*, V, 2  
(Spring 1953), 188-89

§**Heinrich Meyer**, *Books Abroad*, XXVIII, 1 (Winter  
1954), 39

§**Rorty, Amélie**. "William Blake: Shame is Pride's Cloak." In *The Many Faces of Evil: Historical Perspectives*. Ed. Amélie Rorty (London and N.Y.: Routledge, 2001) Published by 2009 as an E-book.

§**Rose, Edward J.** "Blake's Illustrations for *Paradise Lost*, *L'Allegro*, and *Il Penseroso*: A Thematic Reading." *Hartford Studies in Literature*, II, 1 (1979).

§\***Rosen, Aaron**. *God Song: A Grieving Simile. Illustrations by William Blake* (Rhinebeck, N.Y.: The Sheep Meadow Press, 2013) 20 cm, xxiv pp.; ISBN: 9781937679293

**Rosen, Steven J.** "Canettian Crowd Symbols in Blake's and Wordsworth's Nature Poetry." *The Friend: Comment on Romanticism*, I, 4 (October 1992), 20-28.

"The crowd psychology of Elias Canetti's *Crowds and Power* (1960) provides a new perspective on these well-known poems"; "For Blake, then, innocence ... wants to be a crowd" (pp. 20, 22).

**Rosenblum, Robert**, *Modern Painting and the Northern Romantic Tradition* (1975)

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**John Russell**, "Did Pollock derive from Blake?" *New York Times*, **10 October 1975**

\***Rosenfeld, Alvin A.**, ed. *William Blake: Essays for S. Foster Damon* (Providence [Rhode Island]: Brown University Press, 1969) <BB>

4 **Geoffrey H. Hartman**, "Blake and the 'Progress of Poesy'." Pp. 57-68, 429-31. **B.** Reprinted in pp. 193-205 of his *Beyond Formalism: Literary Essays 1957-1970* (New Haven and London: Yale University Press, 1970)**C.** §(1971)

12 **Northrop Frye**. "Blake's Reading of the Book of Job." Pp. 21-34. <BB> **B.** Pp. 366-77, 459 of *Northrop Frye on Milton and Blake* (2005). **C.** "completely rewritten" as pp. 228-44 of his *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington and London: University of Indiana Press, 1976) <BBS> **D.** Pp. 387-401, 460 of *Northrop Frye on Milton and Blake* (2005).

REVIEWS

**Michael J. Tolley**, *Blake Newsletter*, III, 1 (**15 June 1969**), 14-17

§**Anon.**, "Some Anglo-American Divergences in the Appraisal of William Blake", *Times Literary Supplement*, **25 December 1969** (with 2 others)

§**James D. Boulger**, *Brown Alumni Monthly*, **November 1969**

§**Anon.**, *Times Literary Supplement*, **25 December 1969**, pp. 1451-63 (with others)

- W. H. Stevenson**, *Blake Studies*, II, 1 (1969), 91-97
- G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)
- §**Margaret Bottrall**, *Critical Quarterly*, XII (Autumn 1970), 286
- I.H. C[hayes]**, *English Language Notes*, VIII (1970), 25
- §**P. Malekin**, *Review of English Studies*, XXII (February 1971), 93-95 (with another)
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VI (Winter 1970-71), 223-29
- §**Max F. Schulz**, *Eighteenth-Century Studies*, IV, 2 (Winter 1970-71), 223-29.
- Donald Weeks**, *Journal of Aesthetics and Art Criticism*, XXIX, 3 (Spring 1971), 429

**Rosenwald, Lessing J.**  
(1891-1979)

**Major Blake Collector**

The Manuscript Division of the Library of Congress holds about 28,000 items of papers of Lessing J. Rosenwald, mostly of 1932-1979. These include about 500 pp. of correspondence concerning the Rosenbach Foundation (1946-1979), of which Rosenwald was president.

§**Roskill, Mark.** "Blake and Palmer." In his *English Painting from 1500 to 1865* (London: Thames and Hudson, 1959)

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§**Ross, Haj.** "The Taoing of Sound: Phonetic Drama in William Blake's 'The Tyger'." In *Phonosymbolism and Poetic Language*. Ed. Patrizia Violi (Turnhout [Belgium]: Brepols, 2000) Semiotic and Cognitive Studies, 7

**Rossetti, William Michael.** *Letters of William Michael Rossetti Concerning Whitman, Blake, and Shelley ...* (1934, 1968)

REVIEWS

§**Harold Blodgett**, *American Literature*, VI, 3  
(November 1934), 357-58

§**K.B.M.**, *New England Quarterly*, VII, 4 (December 1934), 754-55

§**Herbert G. Wright**, *Review of English Studies*, XI, 43  
(July 1935), 370

**Rossetti, William M.** "The Wives of Poets III." *Atlantic Monthly* [Boston], XLVII (March 1882), 382ff.

Catherine Blake is dealt with on pp. 389-91.

**Rosso, George Anthony, Jr.** "Blake's prophetic workshop: Narrative, history, apocalypse in *The Four Zoas*." *DAI*, XLVIII (1988), 2069. <BBS>.

His book on *Blake's Prophetic Workshop* (1993) clearly grew out of the dissertation.

\***Rosso, George Anthony, Jr.** *Blake's Prophetic Workshop: A Study of THE FOURZOAS* (Lewisburg: Bucknell University

Press; London and Toronto: Associated University Press, 1993) 8°, ISBN: 0838752403

"I concentrate on patterns of coherence and attempt to synthesize rather than problematize my own argument" (p. 9). The work clearly grew out of his 1987 dissertation.

#### REVIEWS

**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 69 (a summary)

**Andrew Lincoln**, *Blake*, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [p. 95])

**Philip Cox**, *Review of English Studies*, NS XLVIII (1996), 425-26 (the book "will be of use to new students" of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling epic")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326-27 ("genuinely humanist in its sympathies")

**Margaret Storch**, *Yearbook of English Studies*, XXVI (1996), 292 (it is "welcome" and "lucid")

**Rosso, George Anthony, Jr.** "Newton's pantocrator and Blake's recovery of Miltonic prophecy." Chapter Two (pp. 47-64) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low and Anthony Harding (Cambridge: Cambridge University Press, 1994)

Concerns the development of the concept of prophecy.

**Rothenberg, Molly Anne.** "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in

**William Blake and His Circle**  
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*Jerusalem.*" *Studies in English Literature 1500-1900*, XXVII (1987), 489-502 <BBS> **B.** Revised and reprinted with "different conclusions" as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood." Pp. 44-61 of her *Rethinking Blake's Textuality* (1993)

"This poem can be understood as being produced by itself, as a form of *auto-citation*" (p. 490).

**Rothenberg, Molly Anne.** "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem.*" XLVI (1985), 973A. California (Irvine) Ph.D., 1985. <**BRS**>

"Blake wrote *Jerusalem* in order to teach readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers ...." Presumably the thesis is the basis of her book on *Jerusalem* called *Rethinking Blake's Textuality* (1993).

**Rothenberg, Molly Anne.** "*Jerusalem's* 'Forgotten Remembrances': A Blakean Analysis of Narrativity and Ideology." *Genre*, XXIII (1990), 205-26. <BBS> **B.** Reprinted as "Blake's Antimetaphysics and the Subject of Discourse." Pp. 108-28 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), 305-11.



<BBS> **B.** Revised and reprinted with "different conclusions" as "Epistemological Crisis and Phenomenalistic Subject." Pp. 78-97 of her *Rethinking Blake's Textuality* (1993)

**\*Rothenberg, Molly Anne.** *Rethinking Blake's Textuality* (Columbia and London: University of Missouri Press, 1993) xii, 164 pp.; ISBN: 0826209017

*Jerusalem* is the anvil on which she shapes her critical philosophy, wishing "to make a contribution to contemporary poststructuralist thought ..., rather than to proffer an 'interpretation' of the poem or an account of what Blake actually intended" (p. 4).

The book reprints

"The Provisional Vision of Blake's *Jerusalem*", *Word and Image*, III (1987), here given as "Epistemological Crisis and the Phenomenalistic Subject" [pp. 78-97]

"*Jerusalem's* 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology", *Genre*, XXIII (1990) as "Blake's Antimetaphysics and the Subject of Discourse" [pp. 108-28]

"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

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individual though depersonalized response to Blake in post-structuralist and 'post-post-structuralist' terms")

**Harriet Linkin**, *Blake*, XXIX, 3 (Winter 1995-96), 92-94 (a "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [p. 94])

**Kathryne S. Freeman**, *European Romantic Review*, VII (1996), 87-90 (the book "offers keen insight" [p. 87])

**Margaret Storch**, *Yearbook of English Studies*, XXVI (1996), 292-93 ("challenging and penetrating")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one")

§**Rothenstein, John**. "Blake and His Followers." In *An Introduction to English Painting* (1933) **B.** §Revised Edition (N.Y.: W.W. Norton, 1965)

§**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), 250-63. <BB> **B.** §"Four Poets and Four Gardens." Pp. 151-66 of her *Joyful Gardener*

(Dodd, 1949)C. New and Revised Edition. (London, N.Y., Melbourne, Sydney, Cape Town: Andrew Melrose Ltd, 1951) Pp. 157-74

About John Clare, Blake, Mangan, and Dowson; Blake's plants and animals are visionary (1951, pp. 164-68).

§\***Rousselot, Jean.** "William Blake: poète et graveur mystique." *La France Graphique* (n.d.), 43-48. In French

§**Roussetzki, Remy.** "The Aesthetics of Shock in Wordsworth." *Schuylkill: A Creative and Critical Review from Temple University*, III (2000), 77-90.

§**Rovira, James.** *Blake and Kierkegaard: Creation and Anxiety* (London and N.Y.: Continuum, 2010) Continuum Literary Studies 25 cm, viii, 184 pp.; ISBN: 97871441114525 "[electronic resource]", "based upon a print version"

It is also based on his thesis below.

#### REVIEWS

**Kathryn Freeman**, *Blake*, XLV, 3 (Winter 2011-12), 101-2. (The "argument [is] broad and shallow"; "the book's breadth jeopardizes depth")

**Robert Rix**, *Comparative Literature Studies*, XLIX, 3 (2012), 472-75 ("On the whole, he succeeds")

**Rovira, James J.** "Kierkegaard, Creation Anxiety and William Blake's Early Illuminated Books." Drew University Ph.D., 2008, 323 leaves

Apparently the basis of his book above.

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**Rowland, Chris.** "Blake and the Bible: Biblical Exegesis in the Work of William Blake." Pp. 168-84 of *Biblical Interpretation: The Meanings of Scripture – Past and Present*. Ed. J.M. Court (London: T. and T. Clark, 2003). **B.** *International Journal of Systematic Theology*, VII (2005), 142-54.

"The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology" (B, p. 153).

The essay seems to be silently reprinted from "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated Books", *Journal of the Blake Society at St James*, No. 4 (1999), 3-19.

**\*Rowland, Christopher.** *Blake and the Bible* (New Haven and London: Yale University Press, 2010) 4<sup>o</sup>, xx, 289 pp., 27 "illustrations" (in black and white), 25 "plates" (in colour); ISBN: 9780300112603

A careful account of Blake in a theological context. "Blake deserves to be considered as one of the foremost English biblical interpreters" (p. xii). The enthusiastic Moravian Church of Blake's mother is barely mentioned.

The reproductions include all the *Job* engravings (22) and Enoch drawings (5). There are design-by-design accounts of Job (Chapters 2-3, pp. 13-72) and "The Enoch Drawings" (pp. 106-18).

#### REVIEWS

**Shirley Dent**, *Times Literary Supplement*, **13 May 2011**, pp. 26-27 (an "idiosyncratic take" which is

"strangely unfulfilling")

§**G.A. Ross**, *Romantic Circles* (29 July 2011))

**Nicholas King**, SJ, *Scripture Bulletin*, XLI, 2 (2011),  
89-91 ("One of the great strengths of the book lies  
in Rowland's ability to locate Blake's insights in  
modern scholarly understanding")

**Stephen Prickett**, *International Journal for the Study of  
the Christian Church*, XII, 3-4 (August 2012),  
346-48 ("sane and learned", "lucid, intelligent,  
and scholarly", "a heroic achievement")

§**Julia A. Sienkewicz**, *Magill's Literary Annual, 2012:  
Essay-Reviews of 200 Outstanding Books  
Published in the United States during 2011, with  
an Annotated List of Titles* (Ipswich  
[Massachusetts]: Salem Press, 2012

§**Susan Sklar**, *Journal of the American Academy of  
Religion*, LXXXI (March 2013), 304-7

\***Linda Freedman**, *Blake: An Illustrated Quarterly*,  
XLVII, 1 (Summer 2013), [75-76] (A "deeply  
scholarly ... truly valuable contribution to Blake  
studies")

§**Wayne C. Ripley**, *Christianity and Literature*[online],  
XLII, 3 (2013), 455-58

**Rowland, Christopher.** "Christology, Controversy and  
Apocalypse: New Testament Exegesis in the Light of the  
Work of William Blake." Pp. 355-78 of *Christology,  
Controversy and Community: New Testament Essays in  
Honour of David R. Catchpole* (Leiden, Netherlands, and Brill  
[England]: N.H.E.J., N.V. Koninklijke, Boekhandel en  
Drukkerij, 2000).

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“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. 149-60 (abstract on pp. 164-65) of *Winstanley and the Diggers, 1649-1999*. Ed. Andrew Bradstock (London and Portland [Oregon]: Frank Cass, 2000)

Winstanley and Blake belong “to a long line of Christian radicals who ... [stress] the ability of all people to understand the ways of God” (p. 149).

§**Rowland, Christopher.** “Ezekiel’s Merkavah in the Work of William Blake and Christian Art.” Chapter 13 (pp. 181-98) of *The Book of Ezekiel and Its Influence*. Ed. Henk de Jong and Johannes Tromp (Aldershot and Burlington [Vermont]: Ashgate, 2007)

**Rowland, Christopher.** “Face to faith: Blake’s creative engagement with the Bible recognised its power and its limitations, says Christopher Rowland.” *Guardian* [London], 24 November 2007, online.

§**Rowland, Christopher.** “Mr. Blake: apo- or rather anacalyptic Poet and Painter: Apocalyptic Hermeneutics in Action.” In *Die Johannesapokalypse: Kontext--Konzepte--Rezeption*. Ed. Jörg Frey, James A. Kelhoffer, and Franz Tóth (Tübingen: Mohr Siebeck, 2012)

§**Rowland, Christopher.** ““Rouzing the Faculties to act’: William Blake, Merkabah Mysticism, the Theology of Liberation and the Exegetical Importance of Experience.” *Biblical Interpretation*, XI (2003), 543-44

**Rowland, Christopher.** ““Sweet Science Reigns:’ Divine and Human Wisdom in the Apocalyptic Tradition.” Chapter 5 (pp. 61-73) of *Where Shall Wisdom Be Found? Wisdom in the Bible, the Church, and the Contemporary World*. Ed. Stephen Barton (Edinburgh: T. and T. Clark, 1999)

Blake’s two “Holy Thursday” poems “offer a typical example of apocalyptic wisdom, in which contrasts are used to stimulate the imagination in a new assessment of reality” (p. 61).

**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

In “London”, “It is as a latter day Ezekiel or John that Blake the poet walks the streets of London” (p. 42).

#### REVIEWS

§**Brad E. Kelle**, *Religious Studies Review*, XXXIV, 4 (December 2008), 287

**Robert M. Ryan**, *Blake*, XLII, 3 (Winter 2008-2009), 111 (one paragraph) (it is “thoughtful”)

**Jason Whittaker**, *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 733 ("excellent material" about the "biblical tradition", critically

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"fair but rather uninspiring")

§**Rowland, Christopher.** "William Blake and Ezekiel's *Merkabah*." Chapter 13 (pp. 229-46) of *After Ezekiel: Essays on the Reception of a Difficult Prophet*. Ed. Andrew Mein and Paul M. Joyce (N.Y. and London: T. and T. Clark, 2011) Library of Hebrew Bible/Old Testament Studies 535

Note also his "‘Rouzing the Faculties to act’: William Blake, Merkabah Mysticism, the Theology of Liberation and the Exegetical Importance of Experience", *Biblical Interpretation*, XI (2003), 543-44, "Ezekiel's Merkavah in the Work of William Blake and Christian Art", in *The Book of Ezekiel and Its Influence*, ed. Henk de Jong and Johannes Tromp (2007), 181-98, and "Wheels Within Wheels": *William Blake and the Ezekiel's Merkabah in Text and Image* (2007)

§**Rowland, Christopher.** "William Blake and the Life in the Divine Body." In *Paul, Grace and Freedom: Essays in Honour of John Kirk Riches*. Ed. Paul Middleton, Angus Paddison, and Karen Wenell (London and N.Y.: T. and T. Clark, 2009) T. and T. Clark Biblical Studies

**Rowland, Christopher Baker.** "William Blake and the New Testament: The Perspectives of the Pictures." Pp. 211-38 of *Between the Text and the Canvas: The Bible in Art and Dialogue*. Ed. J. Cheryl Exum and Ela Nutu (Sheffield: Sheffield Phoenix Press, 2007) Bible in the Modern World, 13

A "survey of Blake's biblical hermeneutics in his



pictures and engravings" (p. 236): "Blake's relationship with the Bible is a complex one", and "Blake's Christology is complex" (pp. 214, 233).

§**Rowland, Christopher.** "'Would God that all the Lord's people were prophets': Prophetic Voices." *Glass*, 19 (Spring 2007), 30-40, online.

On the nature of Christian prophecy, beginning with William Blake, Joanna Southcott, and Richard Brothers.

**Rowland, William G.** "Religious Vocation and Blake's Obscurity." Chapter Three (pp. 63-88, 199-201) of his *Literature and the Marketplace: Romantic Writers and their Audiences in Great Britain and the United States* (Lincoln and London: University of Nebraska Press, 1996)

"Blake in some ways courted oblivion" (p. 75).

§**Rozenberg, Simone.** "L'Energie et la limite dans l'oeuvre de William Blake." Pp. 89-103 of *Littérature Britannique: Marches, bordures, limites, confins* (Paris: Institut d'Anglais Charles V Université Paris VII, 1983) Cahiers Charles V No. 4 In French

**Rudd, Margaret E.,** *Divided Image: A Study of William Blake and W.B. Yeats* (1953, 1970) <BB>

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§**Anon.,** *Times Literary Supplement*, 27 February 1953,  
p. 138

§*New Statesman and Nation*, XLV (1953)

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**\*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

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§**Anon.**, *Times Literary Supplement*, **19 October 1956**, p. 618 (with another)

§**Helen Spalding**, *Books of the Month*, **October 1956**

§**Betty Miller**, *Twentieth Century*, CLX (**1956**), 369-70

**D.V. E[rdman]**, *Philological Quarterly*, XXXVI (**1957**), 111-12

§**F.H. Vaughan**, *Hibbert Journal*, LV (**1957**), 302-4 (with another)

§**H.M. Margoliouth**, *Review of English Studies*, NS IX (**1958**), 93-94 (with another)

§**Henri Lemaître**, "Blake Revisited", *Etudes anglaises*, XII (**1959**), 151-55 (with others), in French

**Rudy, John G.** "Blake and the Void of *Koan* [meditative] Practice." Chapter Four (pp. 93-126) of his *Romantic and Zen Buddhism* (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2004) Studies in Comparative Literature Volume 56

Mostly based on *The Marriage of Heaven and Hell*.

**\*Rumens, Carol.** "Poem of the week: Mock on, Mock on, Voltaire, Rousseau: William Blake was no enemy of science, but he also recognised the limits to Enlightenment rationality, as this poem shows." *Guardian* [London], 15 September

2008, online only.

The reproduction is the very interesting Blake window in St Mary's Church, Battersea, where the Blakes were married.

§**Rupert, Jane.** "Reasoning and Knowing in Science and Poetry: Erasmus Darwin, Charles Darwin, and William Blake." In her *Uneasy Relations: Reason in Literature and Science from Aristotle to Darwin and Blake* (Milwaukee: Marquette University Press, 2010) Marquette Studies in Philosophy, No. 69

**Rutland, Laura Ellen.** "Hindrance, Act, and the Scapegoat: William Blake, Kenneth Burke, and the Rhetoric of Order." University of Tennessee Ph.D., 2003. 351 ll.

§**Rutland, Laura E.** "The Romantic in the Attic: William Blake's Place in Kenneth Burke's Intellectual Circle." In *Kenneth Burke and His Circles*. Ed. Jack Selzer and Robert Weiss (West Lafayette [Indiana]: Parlor Press, 2008)

§**Ryan, Mark.** "Fearful Symmetries: William Blake, Northrop Frye, and Archetypal Criticism." *English Studies in Canada*, XXXVII, 2 (June 2011), 173-83.

\***Ryan, Robert.** "Blake's Orthodoxy." Chapter 2 (pp. 43-79, 243-48) 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.

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§**Ryan, Mark.** "Striving with Systems to deliver Individuals': William Blake's Psychic Re-Animation of Greek Myth." *Working with English: Medieval and Modern Language Literature and Drama*, VII (Winter 2011), 46-58

**Ryu, Son-Moo.** "Imagining Society: William Blake, William Wordsworth and George Eliot." Indiana University Ph.D., 2005. 395 ll.

§**Ryu, Son-Moo.** "William Blake and the Body: The Dialectic of Subjection and Transgression." *Nineteenth-Century Literature in English* [Seoul, South Korea], XI (2007), 207-31.

§**Ryu, Son Moo.** "William Blake, the Transgression of the Sublime." [*Eighteenth-Century English Literature*], VII, 1 (2010), 59-94

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**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**), 315-19. <Indiana>

“The mind of such a man as Blake, is a valuable study to the moralist and the metaphysician.” The account is mostly quoted from the first edition of Cunningham, “Days of Innocence” and all, including the “Introduction” to *Innocence* (p. 318).

**S., W.W.** "Blake and the Hymnary." *Glasgow Herald*, 21 September 1925.

"All right-thinking and fairly informed people ... shudder at the notion of incorporating" into the Hymnal Blake's "Jerusalem" lyric from *Milton*, that "emanation of a disordered mind".

**S., Y.;** see Henry James

§**Sabin, Stefana.** *Die Wahrheit der Literatur: Von William Blake bis Samuel Beckett* (Marburg: Verlag Literatur-Wissenschaft, 2010) 21 cm, 227 pp.; ISBN: 9783936134223  
In German

**Sabri-Tabrizi, G.R.,** *The “Heaven” and “Hell” of William Blake* (1973) <**BB**>

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§**Raymond Williams,** “Radical Blake”, *Guardian*, **29 November 1973**, p. 15 (with another)

§**Anon.,** *Book Newsletter*, IX (**October-December 1973**), n.p.

§**Anon.,** *Library Journal*, XCIX (**1 February 1974**), 364

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§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, p. 1274  
(with 6 others)

**D[avid] V. E[rdman]**, *English Language Notes*, XII  
(**September 1974**), 36-37

§**Susan Hawk Brisman**, *Studies in Romanticism*, XIII, 4  
(**Fall 1974**), 365-71

§**John E. Grant**, *Wordsworth Circle*, V, 3 (**Summer 1974**) (with 4 others)

\***Michael J. Tolley**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 138

§**Mary Lynn Johnson**, *Philological Quarterly*, LIII  
(**1975**)

**James T. Wills**, *Blake Studies*, VI, 2 (**1975**), 201-8

§**Sáenz Obregón, Javier**. “Inocencia, experiencia, e imaginación: La obra poética de William Blake.” *Revista Universidad de Antioquia*, CCLX (2000), 8-34. In Spanish

§\***Safire, William**. *The First Dissident: The Book of Job in Today's Politics* (N.Y.: Random House, 1993)

Reproduces 16 of Blake's Job prints.

**Sahm, Danielle**. “Contrary to Expectations: Exploring Blake's Contraries in David Almond's *Skellig*.” *Children's Literature*, XXXVIII (2010), 115-32.

“David Almond places Blake at the center of his novel *Skellig*” (p. 115), particularly with respect to contraries.

§**St. Pierre, Ronald.** “‘He Became a Little Child’: Christ in Blake’s *Songs of Innocence*.” *Shoin Literary Review*, XXX I (1993), 1-14.

§**Saintsbury, George** *A History of Nineteenth Century Literature* (1896), 9-13. B. Reprinted in **Harold Bloom’s** *Critical Classics: William Blake* [ed. **Alexis Harley**] (2008)

**Saito, Takako.** "Blake no Shiki no Odo – Wakaki Shijin no Dentosei to Eikokusei o megutte: The Seasonal Poems of William Blake with Special Reference to His Traditional Character and Englishness." *Gakujutsu Kenkyu, Eigo Eibungaku Hen, Waseda Daigaku Kyoikugakubu, Waseda Daigaku Kyoikukai: Gakujutsu Kenkyu (Academic Studies), English Language and Literature, The School of Education, Waseda University*, No. 48 (1999), 105-18. 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

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**Saka, Junichi.** "Muku to Keiken kara Yurushi no Tetsugaku e--Fukamariyuku Blake no Kirisutokyo Shiso: From 'Innocence and Experience' to 'Forgiveness of Sin': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 17-25. In Japanese

**Sakai, Nobuo.** "W. Blake no shiteki riariti ni tsuite [On W. Blake's Poetic Reality]." *Eibungakkai Kaiho, Otani Daigaku Eibungakkai [Journal of the Society of English Literature, Otani University]*, No. 4 (1977), 18-25. In Japanese <BSJ>

**\*Sakai, Tadayasu.** "Dohangashu Job ki / 29 go shitsu no William Blake [Collection of Engravings, The Book of Job / Blake in Room No. 29]." *Mizue [Water-Colour Paintings:] A Monthly Review of the Fine Arts*, No. 807 (April 1972), 58-77. <BBS> In Japanese. B. \*Reprinted with alterations and additions as "29-go shitsu no Blake [Blake in Room 29]" in his *Ningen no iru E tonno Taiwa--Europe no Gakatachi [Dialogue to Pictures Painting Human: European Painters]* (1981), 186-99. 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. 186-99 of his *Ningen no iru e tonno taiwa--Yoroppa no*



gakatachi [*Dialogue to Pictures Painting Human: European Painters*] (1981).

**\*Sakai, Tadayasu.** "Oinaru konton = Blake [Great Chaos = Blake]." Pp. 186-228 of his *Ningen no iru e tonon taiwa--oroppa no gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (Tokyo: Yuhikaku, 1981). In Japanese.

The essay consists of "Nijukyu go shitsu no Blake [Blake in Room 29]" (pp. 186-99), reprinted from "29 go shitsu no William Blake", *Mizue* (1972) (see his "Dohangashu Job ki ..."), and "Oinaru konton [Great Chaos]" (pp. 200-28).

**\*Sakaki.** "Oe to [and] Blake." *Asahi Shinbun*, Yukan [*Asahi* newspaper, evening edition], 21 December 1994. In Japanese.

The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.

**\*Sakazaki, Otsuro.** "Blake to Seikimatsu Geijutsu [Blake and Art at the End of the 19th Century]." *Yuriika: Eureka*, II (1970), 18-21. In Japanese <BSJ>

**Sakikawa, Nobuo.** "William Blake to Lafcadio Hearn – 'Poison Tree', 'The Fly', 'A Cradle Song', 'The Human Abstract' wo megutte [William Blake and Lafcadio Hearn – On "A Poison Tree", 'The Fly', 'A Cradle Song', and 'The Human Abstract']" *Takushoku Daigaku Gogaku Kenkyu* [*Tokushoku Language Studies*], No. 109 (2005), 195-219. In Japanese

**§Saklofske, Jon.** "Conscripting Imagination: The National 'Duty' of William Blake's Art." *Romanticism on the Net*, No.

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46 (May 2007)

**\*Saklofske, Jon.** "The fly in the ointment: exploring the creative relationship between William Blake and Thomas Gray." *Word & Image*, XIX (2003), 166-79.

About Blake's watercolours for Gray.

§**Saklofske, Jon.** "NewRadial [sic]: Revisualizing the Blake Archive." *Poetess Archive Journal*, II, 1 (2010), 1-16, online

§**Saklofske, Jon.** "Remediating William Blake: Unbinding the Network Architecture of Blake's *Songs*." *European Romantic Review*, XXII, 3 (2011), 381-88

§**Saklofske, J.** "Thoughtless Play: Using William Blake to Illuminate Authority and Agency Within Grand Theft Auto: San Andreas." *Games and Culture*, II, 2 (2007), 134-48

**Sala, George Augustus.** Second Edition (London: Richard Bentley, 1859) <California (Berkeley)>

Sala found a very modest room which

looks a remarkably clean mausoleum, and does not by any means give me the impression that it is haunted even by the ghost of a flea,—such as poor dear Blake, the supernaturalist painter, saw what time he witnessed a fairy's funeral in a garden by moonlight—I accede to the terms [p. 256].

§**Sahm, Danielle.** "Contrary to Expectations: Exploring

Blake's Contraries in David Almond's *Skellig*." *Children's Literature*, XXXVIII (2010), 115-32.

§**Sakolofske, Jon**. "Between History and Hope: The Urban Centre of William Blake and William Wordsworth." In *City Limits: Perspectives on the Historical European City*. Ed. Glenn Clark, Judith Owens, and Greg T. Smith (Montreal and London: McGill-Queens University Press, 2010)

**Saklofske, Jon**. "Conscripting Imagination: The National 'Duty' of William Blake's Art." *Romanticism on the Net*, No. 46 (May 2007)

Concerns "William Blake's creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle."

§**Saklofske, Jon A.H.** "'Enough! Or too much!': The Function of Media Interaction in William Blake's Composite Designs." McGill Ph.D., 2003

§**Salvadori, Francesca**. "L'*Inferno* reduto: William Blake interprete di Dante." *Lettere Italiane*, LI (1999), 567-92. In Italian

**Salyer, Gregory**. "Poetry Written with Blood: Creating Death in *Dead Man*." Pp. 17-36 of *Imag(in)ing Otherness: Filmic Visions of Living Together*. Ed. S. Brent Plate and David Jasper (Atlanta, Georgia: Scholars Press, 1999) American Academy of Religion Cultural Criticism Series Number

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The essay is about the film called *Dead Man* (Miramax Films, 1995), written and directed by Jim Jarmusch, the central character in which is an accountant from Cleveland named William Blake in the Wild West of the Nineteenth Century, his fatal encounter with Thel, and a truculent Indian named Nobody who quotes the poetry of the poet previously unknown to accountant.

**\*Samaranayake, Sajeeva.** "William Blake, Buddhism and Human Rights--value of praxis over ideology." *groundviews: journalism for citizens* [online], 25 September 2014.

The author is from Sri Lanka.

§**Samorodov, B.** "225 let so dnya rozhdeniya Vil'yama Bleika [The 225th Anniversary of Blake's Birthday]." *Pamyatnie Khizhnie Dati [Commemoration of Literary Dates]*, 1982 (Moskva, 1982), 137-40 In Russian

For the 1989 edition, see Norina.

§**Samorodov, B.** "Sochinitel' i tipograf Vil'yam Bleik: k 225-letiyu so dnya rozhdeniya [William Blake, Poet and Printer: to the 225th Anniversary of his Birthday]." *Polygraphia*, VII (Moscow, 1982), 36-37. In Russian

§**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>

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**Joseph S. Salemi, Blake, XVIII, 1 (Summer 1984)**

**Sanders, Jon Barry.** "A Dream of Nine Nights: The Narrative Structure of *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 23 (1986), 1-27 <BSJ>

Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's *The Four Zoas*", *DAI*, XXXV (1974), 3698A.

**Sanders, Jon Barry.** "Textual Problems, Poetic Solutions: The Two Nights VII in *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 24 (1987), 1-35 <BSJ>

§\***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. 185-97 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

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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.

See also Ven. Sangharakshita, *Buddhism and William Blake* ([London, ?1978]), 8 pp. <BBS 631>

**Sangu, Makoto.** "Blake no E (Hyoshi Kaisetsu) [Blake's Painting (An Explanation of the Title-page)." *Shinshicho* (Dai Sanji) [*Shinshicho Review*], I, 1 (1914), 150. In Japanese <BSJ>

**Sangu, Makoto.** "Blake no Yaku ni tsuite Umegaki Minoru Shi ni [To Mr Minoru Umegaki concerning Japanese translation of Blake's text]." *Eigo Seinen: The Rising Generation*, LVIII (1927), 383. In Japanese <BSJ>

**\*Sangu, Makoto.** *Blake Ronko* [*Blake Studies*] (Tokyo and Osaka: Sanseido, 1929) 257 pp., 45 reproductions In Japanese <**BB** but without the contents; *BSJ* with contents>

The book consists of:

\*"Blake no Shogai oyobi Shiso [Blake's Life and His Thought]." Pp. 1-66. (Reprinted from his *Select Poems of William Blake* [1925].) The essay consists of:

A "Blake no Shogai [Blake's Life]." Pp. 1-33.

B "Blake to sono Jidai [Blake and his Age]." Pp. 33-48. (Apparently reprinted in *Sabato* [1939], below.)

C "Blake no 'Sozo' [Blake's 'Imagination']." Pp. 48-59.

D "Nenpyo [Chronological Table]." Pp. 59-66.

\*"Blake no E ni tsuite [On Blake's Paintings]." Pp. 67-85. (Reprinted in his *Kyoan Bunshu* [1966], III, 13-25.)

\*"Blake no Henrin [Some Aspects of Blake]." Pp. 86-107.

\*"Blake no Eikyo [Blake's Influence]." Pp. 108-15. (Reprinted from *Eigo Seinen: The Rising Generation*, LVII (1927), 366-67.)

"Blake Kenkyu Tosho Kaidai [Bibliographical Introduction to Blake Studies]." Pp. 116-32. (Reprinted from *Eigo Seinen: The Rising Generation*, LVII [1927], 411-13.)

\*"Eikoku de Aimita Blake Gakusha no Omoide [Reminiscence of Blake Scholars Whom I Met in England]." Pp. 133-59. (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), 372-89.]

"Berger Kyoju Homonki [A Visit to Professor (Pierre) Berger]." Pp. 160-68.

"Nihon Blake-gaku Kaiko [Memoirs of Blake Studies in Japan]." Pp. 169-210. (Reprinted from *Eigo Kenkyu: The Study of English*, XXII (1929), 630-37, 683-89.)

§**Sangu, Makoto.** "Blake to sono Jidai." *Sabato* (Taibunsha) (1939). In Japanese <BSJ>

Presumably reprinted from his *Blake Ronko* (1929), 33-48.

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**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), 372-89. In Japanese <BB> **B.** Reprinted in his *Blake Ronko* (1929), pp. 133-59.

**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), 146-51, q.v.)

"Shoki Blake Gakusha no koto nado [Reminiscences of the Early Stage of Blake Study in Japan]." Pp. 53-56. (Reprinted from *Eigo Seinen: The Rising Generation*, [1957], q.v.)



"Toyofu no Gaka Shijin: William Blake seitán 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." Pp. 56-59. (Reprinted from *Shikai* [1958] and *Shinjin* [1958], below.)

§**Sangu, Makoto.** "Shochogaka William Blake [A Symbolic Painter William Blake]." *Mizue* [*Watercolour*], No. 116 (October 1914), 6-9. In Japanese

**Sangu, Makoto.** "Toyofu no Gaka Shijin: William Blake Seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." *Shikai: Nihon Shijin Kurabu: The Shikai: Bulletin of the Japan Poet's Club*, No. 52 (1958), 1-2. In Japanese <BB> **B.** Reprinted in *Shinjin* [*True Man*], XXXVI, 5 (1958), 7-8. **C.** Reprinted in his *Kyjoan Bunshu*, Vol. III (1966), pp. 56-59, above. In Japanese <BSJ>

§**Santos, Alcides Cardoso dos.** "Milton: A Poem in 2 Books: Influência e Afluência in Linguagem Poético-Visual de William Blake." *Itinerarios*, XIV (1999), 135-42. In Spanish, with a summary in English

§**\*Santos, Alcides Cardoso dos.** *Visões de William Blake: Imagens e palavras em JERUSALÉM A EMANAÇÃO DO GIGANTE ALBION* (Campinas, Brasil: Editora Unicamp, 2009) 21 cm, 247 pp.; ISBN: 9788526808126 In Portuguese

§**Santós, Alcedes Cardoso dos.** "'Why a Little Curtain of Flesh on the Bed of Our Desire?' As Edições da Obra de William Blake, como Formas de Tradução e 'Correção de um

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Texto Literario." *Estudos Lingüísticos: Anais de Semminarios do GEL, 1978-1988*, XXVIII ([São Paolo, Brazil] 1999), 653-57. In Portuguese, with an English Summary.

§**Santos, Andrio J.R. dos**, and **Enéias Farias Tavares**. "Energia é Eterno Deleite': A Figura Satânica em *Matrimônio de Céu e Inferno*, de William Blake." *Estação Literária*, 12 (2014), 123-42. In Portuguese

§**Sanzo, Eileen**. "Blake's Ancient Britons: Blake and Primitive Humankind." *Nassau Review: The Journal of Nassau Community College*, VI (1991), 91-99.

§**Sarnov, B.** "Kazhdi raz W iskliuchenie [Every Time Is an Exception]." *Literaturnaia Gazeta*, LXI (26 May 1966) <BB here expanded>. In Russian

On the mastery of S.I. Marshak, the translator of Blake's poetry.

**Sato, Hikari**. "Beware of being misled by his Paradise Lost': Blake, *Europe*, and 'On the morning of Christ's nativity'." *Nihon Eibungakka Dai 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), 121-46.

"*The Pilgrim's Progress* is one of the satirical targets in *The Marriage*"; "The man called 'Christian' in *The Pilgrim's Progress* is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'" (pp. 123, 133-34); the essay is derived from his Kyoto Ph.D. dissertation.

**Sato, Hikari.** "Erasmus Darwin, *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), 128-30. In Japanese

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**Sato, Hikari.** “Erasmus Darwin to William Blake saiko [Erasmus Darwin and William Blake Reconsidered]”. *Choiki Bunka Kagaku Kiyo* [*Interdisciplinary Cultural Studies* (issued by the Graduate School of Arts and Sciences, University of Tokyo)] 14 (2009), 5-18. In Japanese

**Sato, Hikari.** “‘I saw a Devil in a flame of fire’: Tengoku to jigoku no kekkon ni okeru ‘hi’ no yakuwari [The Function of Fire in *The Marriage of Heaven and Hell*].” Pp. 23-35 of *Romanha Bungaku no Sugata II* [*Aspects of Romantic Literature II*]. Ed. Naoki Ishihata (Tokyo: Eihosha, 2004) ISBN: 4269711086 In Japanese

**Sato, Hikari.** “‘It is not in Terms that Reynolds & I disagree’: William Blake to [and] Sir Joshua Reynolds.” *Kobe Daigaku Bungakubu Kiyo: Bulletin of the Faculty of Letters, Kobe University*, No. 30 (2003), 19-49. In Japanese

**Sato, Hikari.** "Laurence Binyon to Yanagi Muneyoshi: Blake Kenkyusha niyoru Hikaku Bunka Kenkyu (Laurence Binyon and Yanagi Muneyoshi: Comparative Cultural Studies by Blake Scholars)." *Choiki Bunka Kagaku Kiyo* (*Interdisciplinary Cultural Studies*), 19 (2014), 5-26. In Japanese

A discussion of the reception of Blake by Yanagi and Binyon.

**Sato, Hikari.** "Meiji Taisho kino William Blake Shoshi

Gakusha tachi--Yanagi Muneyoshi, Jugaku Bunsho, Sangu Makoto: William Blake Bibliographers in Japan in the 1910s and the 1920s—YANAGI Muneyoshi, JUGAKU Bunsho and SANGU Makoto." *Choiki Bunka Kagaku Kiyo: interdisciplinary cultural studies*, No. 16 (2011), 107-59. In Japanese

With a chronological table (pp. 123-59) on the reception of Blake in Japan from 1893 to 1929 based on Jugaku's bibliography (1929) and Sangu's list (1929) with necessary amendments. (This is an extremely impressive list of 515 publications in Japan including details of individual Blake poems and designs printed; many of these publications do not appear in G.E. Bentley, Jr with Keiko Aoyama, *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993* [1994].)

Yanagi's *William Blake* (1914) in Japanese was sent by Yanagi with a manuscript inscription to Sampson (10 August 1915) and by him to Keynes in 1919; this copy is in now Cambridge University Library.

**Sato, Hikari.** “‘Mite Shiri so, Shiri te na Miso’: Yanagi Muneyoshi to William Blake: ‘The Eye sees more than the Heart knows’: William Blake and YANAGI Muneyoshi.” *Tohoku-Gakuin Daigaku Eigo Eibungaku Kenkyujo Kiyo: Journal of Institute for Research in English Language and Literature, Tohoku-Gakuin University*, No. 28 (1999), 1-23. In Japanese, with English abstract

About “the relationship between his [Yanagi’s] study of William Blake and his folk craft movement”.

**Sato, Hikari.** "Naze 'Entotsu' wo yakusanakattanoka--Sangu

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Makoto yaku *Blake Senshu* to Meiji Taisho kino Blake Rikai: Why Did He Not Translate 'Chimney' into Japanese?: The Translation of Blake by SANGU Makoto and the Reception of Blake in Japan in the Early Twentieth Century." *Igirisu Roman ha Kenkyu: Essays in English Romanticism*, No. 35 (2011), 1-14. In Japanese with an English abstract

"The Chimney Sweeper" was translated by Sangu as "The Dust Sweeper" in Japanese because traditional Japanese houses did not have chimneys.

**Sato, Hikari.** "1900 Nendai no Blake Aikoka no Keifu: Bernard Leach, Augustus John, John Sampson (The Genealogy of Blake Enthusiasts in the 1900s: Bernard Leach, Augustus John and John Sampson)." *Choiki Bunka Kagaku Kiyo (interdisciplinary cultural studies)*, No. 18 (2013), 33-53. In Japanese with English synopsis

It is highly conceivable that the enthusiasm for Blake was transmitted from Sampson to John and from John to Leach, who also shared interests in Bohemianism.

**Sato, Hikari.** "Oothoon no Koe to Kafuchosei Shakai--Blake no *Albion no Musumetachi no Genso no Ichikosatsu*: The Voice of Oothoon and Patriarchy [On *Visions of the Daughters of Albion*]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 31-39. In Japanese

**Sato, Hikari.** "Prophets Interviewed in *The Marriage of Heaven and Hell*: Blake, Religion and Relativism." Pp. 104-

17 of *Voyages of Conception: Essays in English Romanticism*. [Ed. Eiji Hayashi et al, for the Japan Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

“Blake’s Isaiah and Ezekiel are akin to these rational theologians [*Lowth, Geddes, and Unitarian thinkers*] in their approach to the Bible” (p. 113).

**Sato, Hikari.** “‘Rintrah roars & shakes his fires in the burdend air’: *The Marriage of Heaven and Hell* to Ikareru Yogensha: ‘Rintrah roars & shakes his fires in the burdend air’: *The Marriage of Heaven and Hell* and an angry prophet.” *Kobe Daigaku Bungakubu Kiyo* [*Bulletin of the Faculty of Letters, Kobe University*], No. 29 (2002), 1-26. In Japanese

**Sato, Hikari.** “Senge Motomaro to William Blake: Muku na ‘Rakuen no Shijin’ (SENGE Motomaro and William Blake: An Innocent ‘Poet in Paradise’).” Pp. 381-97 of *Yuruginaki Shinnen: Igrisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki (Tokyo: Sairyusha, 2012) In Japanese

§**Sato, Hikari.** “‘The Voice of honest indignation is the voice of God’: Freedom from Oppression in William Blake.” Kyoto University Ph.D., 2001, 181 pp.

For an essay derived from it, see his "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*", *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature*, LXXVIII (2002), 121-46.

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**Sato, Hikari.** “William Blake and Multiculturalism: Between Christianity and Heathen Myths.” London Ph.D., 20 September 2008.

The thesis focuses particularly upon Blake and India.

Is there another Blake scholar who earned doctorates in two different languages and scripts?

**Sato, Hikari.** "William Blake kara Miki Rofu e--*Muku to Keiken no Uta* no Hensokyoku: MIKI Rofu Inspired by William Blake: A Variation on *Songs of Innocence and of Experience*." *Hikaku Bungaku: Journal of Comparative Literature*, LIII (2010), 7-20. In Japanese with an English abstract (p. 201)

**Sato, Hikari.** “William Blake Shoden [A Short Introduction to the Life of William Blake].” *Shikai [Bulletin of Japan Poets Club]*, No. 260 (2013), 30-40. In Japanese

**Sato, Hikari.** “William Blake to Yanagi Muneyoshi [William Blake and Yanagi Muneyoshi].” *Shikai Tsushin [Report of Japan Poets Club]*, No. 59 (2012), 9-11. In Japanese

**Sato, Hikari.** “Yanagi Muneyoshi ni okeru ‘Temperament’: *William Blake* (1914) no Kiteion (The Use of the Word ‘Temperament’ by Yanagi Muneyoshi: The Basal Tone of *William Biant formsake* (1914)).” *Hikaku Bungaku (Journal of Comparative Literature)*, No. 55 (2013), 22-35. In Japanese with English synopsis



**Sato, Hikari.** “Yanagi Muneyoshi *William Blake*: Hanko no Seishin to Kosei no Soncho [*William Blake* by Yanagi Muneyoshi: The Rebellious Spirit and the Respect of Individuality].” *Igirisu Romanha Kenkyu (Essays in English Romanticism)*, No. 37 (2013), 109-14. In Japanese

**Sato, Hikari.** “Yanagi Muneyoshi yori John Sampson ni ateta *Zenshu* mishuroku no shokan nitsuite: Meiji Taisho ki no William Blake Shoshi Gakusha tachi (hoi) (A Letter from YANAGI Muneyoshi to John Sampson Uncollected in *The Complete Works of YANAGI Muneyoshi*: William Blake Bibliographers in Japan in the 1910s and the 1920s [addenda]).” *Annual Bulletin of the Johnson Society*, XXXVI (2012), 5-9. In Japanese

**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), 145-53. In Japanese <BSJ>

The essay consists of (1) “Chatterton, Blake and Keats” (pp. 145-46); (2) “Oxymoron” (pp. 146-48); (3) “Cowper” (pp. 149-50); and (4) “Songs of Innocence” (pp. 150-53).

**Sato, Hikari.** “Taisho ki niokeru William Blake Juyo to Shakaishugi Shiso: Inoue Masukichi, Momota Soji, Shirotori Seigo (The Reception of William Blake in the Taisho Period (1912-1926) and Socialism in Japan: Inoue Masukichi, Momota Soji, and Shirotori Seigo)”. *Hikaku Bungaku Kenkyu (Studies of Comparative Literature)*, No. 100 (2015), 6-32. In Japanese with a synopsis in English

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**\*Sato, Hikari.** *Yanagi Muneyoshi to William Blake: Kanryu suru "Kotei no Shiso" (Yanagi Muneyoshi and William Blake: The Philosophy of Affirmation of Life and its Global Circulation)* (Tokyo: Tokyo Daigaku Shuppan Kai, 2015) 22 cm, 656 pp., 24 plates; ISBN: 9784130860482 In Japanese

Summary by Dr Sato: In 1914, YANAGI Muneyoshi (1889-1961), a religious philosopher and afterwards a founder of Japan Folk Crafts Museum, published *William Blake*, the first academic book on Blake in Japanese. He argued that Blake's unique understanding of Christianity had something in common with "Oriental" philosophy, making reference to *The Upanishads* translated by Max Müller and published by Oxford University Press in 1879. Did Yanagi misinterpret Blake according to his own interests in Indian philosophy? This book offers an account of the reception of Blake by Yanagi in the 1910s and 1920s, giving portrayals of early Blake enthusiasts such as Bernard Leach, Augustus John, John Sampson, the Rossetti brothers, and Laurence Binyon, all of whom had influence on Yanagi.

In the latter half of the book the author explores the relationship between Blake and Hinduism. Although Blake wrote in his letter to Thomas Butts that his stay in Felpham was "three years Slumber on the banks of the Ocean", it is highly probable that Blake received inspiration from William Hayley who owned books on Hinduism written by Sir William Jones and Thomas Maurice. Above all Indian motifs are prominently embedded in *Designs to a Series of Ballads* (1802), an artistic collaboration of Hayley the poet and Blake

the engraver. Presumably Hayley wrote it as an elegy for his son, Thomas Alphonso Hayley, who had great interests in Indian culture and who died a premature death in 1800. The author concludes that Blake established his original version of Christianity under the influence of Neoplatonic interpretation of Hinduism according to the books and essays by Jones and Maurice.

The chapters about Blake and Hinduism are based on the author's Ph.D. thesis, "William Blake and Multiculturalism: Between Christianity and Heathen Myths" (University of London, 2008), which is available online via the integrated catalogue of the British Library.

**\*Saunders, Chris.** "Eye of the Tyger: Largely ignored during his lifetime, William Blake produced poetry and art which, 250 years on, rank him among the all time most collectable. Chris Saunders celebrates the innocence and experience of Albion's greatest artist." *Rare Book Review*, August-September 2008, pp. 32-36.

A survey of Blake's life and works with prices of books published 1783-1963 keyed to the Sotheran-Windle catalogue (June 2008).

**Saunders, John.** *Cabinet Pictures of English Life* (London: Charles Knight and Co, 1845) <Bodley>

In the courtyard of the Tabard is a "waggon-office", and

Immediately over this office, in the centre of the gallery, is a picture, said to be by Blake, and 'well-

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painted,\*<sup>941</sup> of the Canterbury Pilgrimage, though now so dirty and decayed that the subject itself is hardly discernible. [p. 21]

**Saunders, J.** "The Tabard." Vol. II, Chapter iv (pp. 57-72) of *London*, ed. Charles Knight (London: Charles Knight and Co., 1841) <Toronto>

A woodcut of "The Talbot [formerly Tabard Inn], 1841" (JWA-J. Jackson) shows, inter alia, a balcony and, in front of the railing, a sign almost as high as the balcony, with three standing figures in the foreground; "in the centre of the gallery, is a picture, said to be by 'Blake,' ... of the Canterbury Pilgrimage, though now so dirty or decayed that the subject itself is hardly discernible." (P. 60)

**Saurat, Denis.** *Blake and Milton* (1920, 1924, 1935, 1947, 1965) <BB>

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§**Anon.**, *Times Literary Supplement*, **28 December 1935**, p. 895

Reply by **Saurat**, **11 January 1936**, p. 35

\***Saurat, Denis.** *Blake & Modern Thought* (London, 1929) <BB> **B.** (N.Y.: The Dial Press, 1929). **C.** (N.Y., 1964) <BB>

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<sup>941</sup> "Gentleman's Magazine 1812." See G.E. Bentley, Jr, "Pictura Ignota: Blake's Most Seen, Least Known Painting", *Descant*, XLI, 4 (Winter 2010), 73-103.

- §**Anon.**, *New Statesman*, **3 August 1929**, pp. 529-30  
§**Anon.**, *Saturday Review*, **3 August 1929**, pp. 134-35  
§**Anon.**, *Times* [London], **22 August 1929**, p. 649  
§**Pierre Berger**, *Revue de l'enseignement des langues vivantes*, XLVII (1930), 61-63, in French  
§**G. Lafourcade**, *Litteris*, VII (1930), 30-37, in French  
§**Jean Wahl**, *Revue anglo-américaine*, VII (1930), 553-54, in French  
§**Bernhard Fehr**, *Beiblatt*, XLII (1931), 162-65, in German  
§**Gustav Hübner**, *Englische Studien*, LXV (1931), 405-7, in German  
§**Mario Praz**, *Review of English Studies*, VII (1931), 235-36

§**Saurat, Denis**. "Blake et le catharisme anglais." *Annales de l'Institute d'étude occitanes*, No. 17 (1954), 1-10. In French

**Saurat, Denis**, *William Blake* (1954), in French <BB>

REVIEW

- §**Heinrich Mayer**, *Books Abroad*, XXIX, 1 (Winter 1955), 56  
§**H. Lemaitre**, *Etudes anglaises*, IX (1956), 62-64, in French

§**Savaminathan, S.R.** "The Nature of Perception: John Locke v. William Blake." *Theosophist* [Madras], CXV, 11 (August 1994), 430-37.

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§**Saxena, S.K.** "Susanna K. Langer and a Poem of Blake." *Journal of Comparative Literature and Aesthetics* [Orissa, India], VIII, 1-2 (1985), 65-77.

§**Sayers, Janet, and Nanette Monin.** "Blake's 'London': Diabolical Reading and Poetic Place in Organizational Theorising." *Culture and Organization*, XVIII, 1 (January 2012), 1-13.

\***Sayers, Lesley-Ann.** "An enigma more than a landmark." *Dance Now*, II, 3 (Autumn 1993), 40-47, 49.

The Birmingham Royal Ballet revival of Ninette de Valois' *Job* ballet based on Blake's designs <BB> "is nothing less than a revelation".

§**Schelkle, R.** "Stranger on a Train: William Blake and Jim Jarmusch's Dead Man--Media and Violence, Poetry and Politics." *Zeitschrift für Anglistik und Americanistik*, LVIII, 4 (December 2010), 335-49.

§**Schellinger, Sharon Jones.** "The three faces of imagination." *DAI*, LIX (1998), 3085B. Dallas Ph.D., 1998.

About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").

**Schieren Daniel David.** "Sacred Culture: Religion and aesthetics in Barbauld, Blake, and the Shelleys." University of Tennessee Ph.D., 2002. 279 pp.

**Schierenbeck, Daniel.** “‘Sublime Labours’: Aesthetic and Political Economy in Blake’s *Jerusalem*.” *Studies in Romanticism*, XLVI (2007), 21-42.

**Schindler, Dr Heinr. Bruno.** *Das magische Geistesleben: Ein Beitrag zur Psychologie* (Breslau: Wilh. Gottl. Korn, 1857) Pp. 227-28. In German <Bayerische Staatsbibliothek, Munchen>

About what Blake saw “in Ekstase”.

§**Schmid, Susanne.** *British Literary Salons of the Late Eighteenth and Early Nineteenth Centuries* (N.Y.: Palgrave Macmillan, 2013) 272 pp; ISBN: 9780230110656

According to Mary Berry's diary, in 1811 with her sister Agnes and I went to Mr Blake's, to see his drawings, which are admirable. He sketches in every style, and always well. I never saw a more perfect amateur.

[p. 55]

§**Schmid, Susanne.** "From Fin de Siècle Mysticism to Günter Brus's Provocations: William Blake in the German-Speaking Lands." *Comparative Critical Studies*, IX, 1 (2012), 83-104.

§**Schmidt, Dennis.** *Interpretation of William Blake's Poem "The Garden of Love"* (Munich, Germany: GRIN, 2015) 10 pp. ISBN (e-Book): 9783668089440

A term paper for Ruhr-University of Bochum (Englisches Seminar).

§**Schmidt, Erika.** "Miltons Weltschau." Frei Universität

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Berlin dissertation, 1956. 326 leaves. In German  
Deals extensively with Blake.

**Schmidt, Michael.** "Killing Doctor Johnson." Pp. 331-40 of his *Lives of the Poets* (London: Weidenfeld and Nicolson, 1998) B. "Killing Doctor Johnson: William Blake." Pp. 346-55 of *Lives of the Poets*. (N.Y.: Alfred A. Knopf, 1999) C. (N.Y.: Vintage Books, 2000)

A summary of his life, with glances at critics: "Blake is not often *judiciously* read" (p. 331). Not related to Samuel Johnson. 1999 and 2000 differ slightly from 1998.

§**Schmidt, Michael.** *William Blake. Smart. Gray* ([Manchester:] Carcanet, 2008) The Independent: Great Poets Series Six 18 pp., no ISBN

Pp. 3-12 are (p. 3) said to be "in part based on material taken from" the Blake chapter in Schmidt's *Lives of the Poets* (1998, 1999, 2000), but the texts seem quite different.

§\***Schmutzler, Robert.** "William Blake und die Voraussetzungen des 'Jugendstils' in der englischen Kunst des 19. Jahrhunderts." Tübingen Ph.D., 1965, 89 ll. In German

§**Schneider, Barbara.** "Das Verhältnis von 'innocence' und 'experience' in der lyrischen Dichtung William Blakes." Hamburg dissertation, 1980. 128 leaves. In German

**Schneider, Matthew.** "The Anxiety of Innocence in Blake and Kierkegaard." *European Romantic Review*, XVI, 3 (July 2005), 351-59



§**Schneider, Matthew.** *The Long and Winding Road from Blake to the Beatles* (N.Y.: Palgrave-Macmillan, 2008) 22 cm, ix, 230 pp.

The blurb says it is about the roots of the musical Beatles in William Blake, but the Table of Contents does not name Blake.

**Schock, Peter A.** "Blake, the Son of Fire, and the God of this World." Chapter 2 (pp. 41-77, 170-75) of his *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Burns* (Basingstoke and N.Y.: palgrave macmillan, 2003)

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§**Simon Bainbridge**, *Romanticism*, X (2004), 258-60

**Paul M. Curtis**, *Byron Journal*, XXXII (2004), 63-65

**Schock, Peter.** "*The Marriage of Heaven and Hell: Blake's Myth of Satan and Its Cultural Matrix.*" *ELH*, LX (1993), 441-70. **B.** §"*El matrimonio del cielo y el infierno: el mito de Satán en Blake y su matriz cultural.*" In *Revolución y literatura en el siglo diecinueve: Fuentes, documentos y textos críticos*, ed. Jerónimo Ledesma y Valeria Castelló-Joubert (Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012) tomo I In Spanish

As a humanized hero, "Satan is readily adapted to the ideological context Godwin, Wollstonecraft, and Blake seek to project" (p. 454).

REVIEWS

**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 70-71 ("the information he has assembled

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here on the political and intellectual milieu of the  
time is valuable in itself")

**David Worrall**, *Year's Work in English Studies* for 1993  
(1996), 323 (admiring)

§**Scholze**. "Visionaire Dichters (2): William Blake."  
[Http://meander.italics.net/artikelen/artikel.php?txt=1020](http://meander.italics.net/artikelen/artikel.php?txt=1020), 14  
September 2006. In German

**Scholz, Joachim J.**, *Blake and Novalis: A Comparison of  
Romanticism's High Arguments* (1978) <BBS>

REVIEWS

§**A. Montandon**, *Romantisme*, XXV-XXVI (1979), 253,  
in French

**Detlef W. Dörrbecker**, *Blake*, XVII, 3 (Winter 1983-  
84), 111-14

**Schorer, Mark**. "Mythology (For the Study of Blake)."  
*Kenyon Review*, IV (1942), 366-80. <BB> **B**. Incorporated in  
his *William Blake* (1946) <BB> **C**. §"Mythology: For the  
Study of Blake." Pp. 268-82 of *Theories of Myth: Literary  
Criticism, and Myth*. Ed. Robert A. Segal (N.Y.: Garland,  
1996)

**Schorer, Mark**. *William Blake: The Politics of Vision*  
(1946). **B**. (1959) <BB>

REVIEWS

\***Robert Gorham Davis**, "Palace of Wisdom", *New  
York Times*, 22 September 1946, p. BR3 ("masterly")

- §**Alfred Kazin**, *New Republic*, CXV (1946), 329-30  
§**D.V. E[rdman]**, *ELH*, XV (1947), 11  
§**Alexander C. Kern**, *Iowa Law Review*, XXXII (1947),  
618-20  
§**Wylie Sypher**, *Nation*, CLXIII (1947), 382-83  
§**William C. DeVane**, *Yale Review*, XXXVI (1947),  
547-49  
§**Henry W. Wells**, *Saturday Review of Literature*, 5  
April 1948, p. 20  
§**Merle M. Bevington**, *South Atlantic Quarterly*, LXVI  
(1948), 581-84  
**Northrop Frye**, "Blake on Trial Again" *Poetry: A  
Magazine of Verse*, LXIX (1947), 223-28 (with  
another) B. Pp. 185-88, 446-47 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 December 2003), 2114-16.

"The electric flame of Milton's awful [precipitate]  
descent" "as a falling star ... on my left foot" (*Milton* pl. 15, l.  
50; pl. 20, ll. 25-26 [i.e., pl. 18, l. 26; pl. 14, ll. 47, 49]) may  
refer to Birch's electrical "director" "under the form of a star"  
used as a medical stimulant.

§**Schrire, Sarah.** "The Pulsation of an Artery: Rediscovering  
Blake through Hypermedia." Bar Ilan (Israel) Ph.D., 2010.  
295 leaves, abstract in Hebrew

**Schriver, Janet Marie.** "On the spiritual in digital art." *DAI*,  
LVII (1997), 2717A. Texas (Dallas) Ph.D., 1996.

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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 October 1833**), 965-66, in German <California (Davis)> (Account of the "kupferstecher Blake" (p. 966).

**Schubert, Dr Gotthilf Heinrich von.** *Die Krankheiten und Störungen der menschlichen Seele* (Stuttgart und Tübingen: J.G. Cotta'scher Verlag, 1845) In German <Bayerische

Staatsbibliothek, Munchen>

In a section on “Hypochondrie und Hysterie” is a paragraph about the “hypochondrische Stimmung” “den Kupferstecher Blake” (pp. 141-42).

**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), online July 2005 at <[http://www.williamgilbert.com/Gilbert\\_Schuchard.htm](http://www.williamgilbert.com/Gilbert_Schuchard.htm)>

**\*Schuchard, Marsha Keith.** *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision* (London: Century Random House, 2006) 4<sup>o</sup>, 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<sup>o</sup>, xvi, 398 pp., 54 reproductions (31 by or of Blake); ISBN: 9781594772115

A tendentious argument that “By recovering the previously lost Swedenborgian-Moravian [Masonic]-Jewish [Kabbalistic]-Yogic [sexual] history, we can shed new light on William Blake” (p. 60).

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The book was adumbrated in her “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (2000), 45-93  
<<http://www.esoteric.mus.edu/>>.

REVIEWS

§**Gary Lachman**, *Independent on Sunday* [London], **12 March 2006**

§**David V. Bennett**, *Independent* [London], **22 March 2006** (“the non-academic reader drifts from wonder, to bafflement, to dazed confusion”)

§**Niall Griffiths**, “The Doors of Conception”, *Telegraph* [London], **28 March 2006** (“invaluable”)

\***Jad Adams**, “Blake’s big toe: Marsha Keith Schuchard examines William Blake’s unorthodox sex life in *Why Mrs Blake Cried*, says Jad Adams.” *Guardian* [London], **1 April 2006** (“a chain of association rather than reasoning”)

§**Miranda Seymour**, “High on spiritualised sexuality”, *Sunday Times* [London], **2 April 2006**

§**Elizabeth Scott-Baumann**, *Sunday Times* [London], **18 November 2007** (“a fascinating history”, “fast-paced and accessible”)

**G.E. Bentley, Jr.**, *Blake*, XL, 4 (**Spring 2007**), 150-51  
 (“All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated”)

§**Ian Sinclair**, *Guardian*

§**Anon.**, *Midwest Book Review*, **August 2008**<sup>942</sup>

**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXVII (2008), 724-25 (it "excels ... in terms  
of the historical context ... essential reading for  
anyone interested in Blake", but "some claims  
made by Schuchard ... appear difficult to  
substantiate")

§**Adrian Muñoz**, "La mística erótica de Blake", *Acta  
Poetica*, XXX, 1 (Primavera, 2009), 379-84

**Andrei Burke**, "The Secret World, and Spiritual  
Rebellion, of William Blake", *Ultraculture  
Journal: Essays on Magick, Tantra and the  
Deconditioning of Consciousness*, **21 September  
2014** (a credulous summary)

**Schuchard, Marsha Keith.** "William Blake and the Jewish  
Swedenborgians." Chapter 3 (pp. 61-86) of *The Jews and  
British Romanticism: Politics, Religion, Culture*. Ed. Sheila  
A. Spector (N.Y. and Basingstoke: palgrave macmillan, 2005)

"Blake's complex and ambivalent attitude toward the  
Jews was rooted in his early Moravian-Swedenborgian  
religious background and developed through his access to a  
Jewish-Christian subculture within Illuminist Freemasonry"  
(p. 62).

**Schuchard, Marsha Keith.** "William Blake and the  
Promiscuous Baboons: A Cagliostroan Séance Gone Awry."  
*British Journal for Eighteenth-Century Studies*, XVIII (1995),  
185-200.

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<sup>942</sup> The reviews in the *Guardian* and *Midwest Book Review* derive from  
jacket ads reported on the internet.

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An attempt at "documenting Blake's Masonic experience and deciphering his Masonic allusions" (p. 185).

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI  
for 1995 (**1998**), 398-99 ("richly researched" and  
"extremely important")

§**Schulz, Max F.** "Blake and the Unending Dialectic of Earth and Eden." Chapter 2 (pp. 42-56) of his *Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England* (Cambridge: Cambridge University Press, 1985) **B.** §("digitally printed" on demand, 2009)

§**Schvey, Henry I.** "Doppelbegabte Künstler als Seher: Oskar Kokoschka, D.H. Lawrence und William Blake." In *Literatur und bildende Kunst: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes*. Ed. Ulrich Weisstein (Berlin: Erich Schmidt, 1992) In German

§**Schwartz, John Henry.** *The Book of Job Translated in Rhyme with William Blake's Illustrations* (Peoria [Illinois]: Schwartz, 1974) 32 pp.

\***Schwenger, Peter.** "Blake's Boxes, Coleridge's Circles, and the Frame of Romantic Vision." *Studies in Romanticism*, XXXV (1996), 99-117.

Focuses on Blake's drawing of "Elisha in the Chamber on the Wall" and "the power of the frame" (p. 116).



**Schwinning, Heiner**, *Dichtung und Radikalismus in der Epoche 1780-1806: Studien zu Blake, Wordsworth und Burns* (1979) <BBS>

REVIEW

§**Horst Höhne**, *Zeitschrift für Anglistik und Amerikanistik*, XXVIII (1980), 364-66

\***Scott, David**. "L'art verbal des poètes-peintres: the text/image problem in the context of Blake's 'Infant Sorrow' as analysed by Roman Jakobson in L'art verbal des poètes-peintres: Blake, Rousseau et Klee." *Words & Image*, XVII (2001), 208-18.

Why didn't Jakobson compare Blake's text with his design (p. 208)?

§**Scott, David**. *Of Man, Six Monograms* (Edinburgh: Published for the Author by Constable; London: Moon, Boys, and Graves; Hamburgh: Perthes und Besser; Leipzig: Ernest Fleischer, 1831) Folio, 14 pp., 7s 6d <Glasgow and Victoria & Albert>

REVIEW referring to Blake

**Anon.**, *London Literary Gazette*, No. 736 (26 February 1831), 139 <Princeton> (The reviewer makes "a comparison not to his [Scott's] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo" [Scott was a passionate admirer of Blake's *Grave* designs (*BR* (2) 257-58), and his own designs are indeed surprisingly Blake-like])

\***Scott, Grant F.** "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts*: At once

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monumental and elastic, Blake's powerful images inhabit a world of their own." *Muhlenberg: The Magazine of Muhlenberg College*, V, 1 (Fall 1993), 10-16.

"Blake often turns Young's most characteristic features ... against him" (p. 14). The ten reproductions are from the Muhlenberg coloured copy (C) of *Night Thoughts*.

**Scott, Peter Dale.** "Alone on Ararat: Scott, Blake, Yeats, and Apocalyptic." *Essays on Canadian Writing*, No. 55 (1995), 288-302.

On F.R. Scott's poem "Lakeshore".

§**Scott, Suzanne Muir.** "The Prophetic Muse: The Didactic Imperative of Gerard Manley Hopkins, R.S. Thomas and William Blake." Glasgow Ph.D., 2004. 300 ll.

**Scott, William Bell.** *Autobiographical Notes of the Life of William Bell Scott*. Ed. W. Minto. [2 vols.] (London, 1892) <BB #2676> **B.** § ... and *Notices of His Artistic and Poetic Circle of Friends 1830 to 1882* (N.Y.: Harper and Brothers, 1892)

[**Scudder, Horace Elisha.**] "Looking at a Picture." Pp. 9-21 of *Stories from My Attic* (Boston, 1869) <BB #2681A> **B.** §(N.Y.: Hurd and Houghton; Cambridge, Massachusetts: Riverside Press, 1869) **C.** (Boston, 1896) **D.** (N.Y., 1897) <BB #2681B-C>

§**Sealey-Morris, Gabriel Stephen.** "William Blake's

Tractates: Lessons in Prophetic Encounter." Georgia Ph.D., 2010. 234 leaves.

§\***Secundus**. "Jób képek." *Múlt és Jövő* [*Past and Future*] (1917), p. 63. In Hungarian  
Reproduces 15 of Blake's Job prints with a commentary.

§**Sedgwick, Anne Douglas** [afterwards **De Selincourt**]. *William Blake* (London: Duckworth; N.Y.: Scribner [1911]) 298 pp.

**Sedgwick, Marcus, Julia Sedgwick, John Higgins, Marc Oliver**. *Dark Satanic Mills* (London: Walker Books Ltd, 2013) 4°, 172 pp.; ISBN: 9781406329889 A graphic novel  
All of "Jerusalem" from *Milton* is printed on the fold-out title page, and there is a note "On William Blake and other influences" (pp. [170-71]).

**Sekimoto, Eiichi**. "Blake--sono shochoteki Hyogen ni tsuite (1) [Blake--On his Symbolic Expressions]." *Sylvan*, No. 5 (1959), 75-82. In Japanese <BSJ>

§**Sekulić, Isidora**. "Vilijem Blejk: Vencanje Neba i Pakla [William Blake: *The Marriage of Heaven and Hell*]." *Srpski Književni Glasnik*, XXIII, 6 (16 March 1928), 473-74. In Serbian

§**Selany, S.** "William Blake and Radical Tradition." In *Weapons of Criticism: Marxism in America and Literary Tradition*. (Palo Alto, California: Ramparts Press, 1976)

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§**Selborne, Joanna.** "William Blake and Edward Calvert." Chapter 4 of her *British Wood-Engraved Book Illustration, 1904-1940: A Break with Tradition* (Oxford: Clarendon Press, 1998) Clarendon Studies in the History of Art

\***Selma, José Vicente.** *William Blake* (Valencia, Diciembre 1982) Quervo: Cuadernos de Cultura, Monografía Num 3. In Spanish

It consists of

\***José Selma.** "Prologo." Pp. 5-10.

\***Carmen Garcia.** "William Blake y su tiempo (1757-1827)." Pp. 11-14.

\***Pedro Jide la Pena.** "Acerca de William Blake." Pp. 15-21.

\***José Vicente Selma.** "Simbolismo e imaginacion en William Blake." Pp. 22-29.

\***Jenaro Talens.** "Romantismo y modernidad en Blake." Pp. 30-31.

\***Juan Antonio Gardia López.** "William Blake: De la visión al silencio." Pp. 33-39.

\***Gerardo Irlies.** "William Blake o la invasion del bardo." Pp. 40-45

**Uberto Stabie.** "William Blake en la renacimiento poetico de San Francisco." Pp. 46-51 (About Ginsburg, Kerouac, et al)

**Fernando Gardin Romeu.** "El quebradizo cristal de la inocencia." Pp. 52-56

\*"William Blake: Datos biograficas y biografeci." Pp. 555-59

**Senaha, Eijun.** "Autoeroticism and Blake: O Rose Art Thou Sick!?" Chapter 1 (pp. 11-28) of *Sex, Drugs, and Madness in*

*Poetry, from William Blake to Christina Rossetti: Women's Pain, Women's Pleasure* (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Mellen University Press, 1996) B. *Hokkaido Daigaku Bungakubu Kiyo: The Annual Report of Cultural Science, The Faculty of Letters of Hokkaido University*, XLVI-1, 91 (1997), 85-109.

"The Sick Rose" is about "a woman's masturbation", and the illustration is "a carefully designed illustration of the female genitalia" (pp. 11, 12).

The book is clearly related to her 1995 dissertation.

**Senaha, Eijun.** "Woman's pain, woman's pleasure: Sex, drugs, and madness in poetry from Blake to C. Rossetti." *DAI*, LVI (1996), 3142A. South Carolina Ph.D., 1995. 249 ll.

The dissertation is clearly related to her 1996 book.

§**Senke, Motomaro.** "Gogh, Blake." In his *Sokai Shishu* [*Collected Poems of the Ocean*] (Tokyo: Bungaku Annaisha, 1936). In Japanese B. Pp. 436-37 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.

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[Second edition] (Barcelona: Alejandria, 2000) 4<sup>o</sup>, 86 pp.; ISBN: 8476510861 In Spanish

“A manera de prólogo” (2000, pp. 5-6). Alphabetical accounts of hard names.

**Sethna, K.D.** *Blake's Tyger: A Christological Interpretation* (1985) <BBS>

REVIEW

**Michael J. Tolley**, *Blake*, XXV, 2 (Fall 1991), 88-90

§**Sedyich, Elina Vladimirovna.** "Kontakt v poesii kak odin iz tipov virazheniya: na primere ziklov stikhotvorenii 'Pesni nevedeniya' i 'Pesni poznaniya' [Contact in Poetry as a Mode of Expression: On the Example of Blake's Poetic Cycles 'Songs of Innocence' and 'Songs of Experience']". St. Petersburg Ph.D., 1997, 206 pages. In Russian

**Serdechnaya, Vera**; see also under maiden name, **V.V. Lobanova**

§**Serdechnaya, V.V.** "At the Feasts of Eternity: 'The Song of Los' by William Blake: Na pirakh Vechnosti: 'Pesn' Losa' Uil'yama Bleika." *Volshebnaya gora* [Moscow], No. 15 (2009), 456-60. In Russian and English?

§**Serdechnaya, V.V.** "Dialectics of Didactics: 'Marriage of Heaven and Hell' by William Blake: Dialektika didaktiki: 'Brakosochetanie Nebesi i Ada' Uil'iyama Blaike." Pp. 44-53 of *Didactics of Literary Text: Collection of Scientific Articles*:

*Didaktika khudozhestvennogo teksta: Sb. nauch. statei.* Ed. **A. Tatarinov** (Krasnodar, 2005) In English and Russian?

§**Serdechnaya, V.V.** "Genre of Small Poem in the Works of William Blake and the English Romantics: Narrative Strategies: Zhanr maloi poemy v tvorchestve U. Bleika i romantikov Anglii: narrativnye strategii." *Yazyk Slovesnost' Kul'tura*, No. 2 (2011), 104-25. In Russian and English?

§**Serdechnaya, V.V.** "'I must Create a System' ...: On the Cyclization of 'small' Prophetic Poems by William Blake: 'I must Create a System' ...: K voprosu o tsiklizatsii 'malykh' prorocheskikh poem Uil'yama Bleika." Pp. 13-17 of *World of Romanticism: Proceedings of the International Conference 'World Romanticism': Mir romantizma: Materialy mezhdunarodnoi nauchnoi konferentsii 'Mir romantizma'*. Ed. E. Mil'ugina. XII, 36 (2006) In Russian and English?

§**Serdechnaya, Vera.** *Malye poemy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [*Small Poems of William Blake: Narrative, Typology, Context*] (St. Petersburg: šDmitrii Bulanin, 2012), quarto, 240 pp., 47 reproductions, mostly in colour; ISBN: 9785860076822 In Russian

A contextual analysis and typology of Blake's Lambeth prophecies. It reprints her "Stupid White Man, or Who Dies in the Dead Man' of Jarmusch?: Glupyi belyi chelovek, ili Kto umiraet v 'Mertvetse' Dzharmusha?" *Volshebnyaya gora* [Moscow], No. 14 (2007), 534-53

§**Serdechnaya, Vera.** "The Narrative Strategies of Short Prophetic Poems of William Blake (the Problems of Typology

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and Identity in Historical and Cultural Context).” Ph.D. in philology at Voronezh State University, Russia, 2006

§**Serdechnaya, V.V.** "Narrative Strategy of the Old Testament Prophecies in the Poems of William Blake: Narrativnye strategii vetkhozavetnykh prorochestv v poemakh Uil'yama Bleike." Pp. 41-45 in *Fiction and Religious Forms of Consciousness: Proceedings of the International Online Scientific Conference: Khudozhestvennaya literatura i religioznye formy soznaniya materialy Mezhdunarodnoi nauchnoi Internet-konferentsii*. Ed. **G. Isaev and I. Motygin** (Astrakhan, 2006) In English and Russian?

§**Serdechnaya, V.V.** "Plot Structure of the Prophetic Cycle of Poems by William Blake: The Historical and Mythological Context: Syuzhetika tsikla prorocheskikh poem Uil'yama Bleika: istoriko-mitologicheskii kontekst." Pp. 318-24 of *Actual Problems of Modern Linguistics and Literary Studies: Proceedings of the 4th Inter-University Conference of Young Scientists: Aktual'nye problemy sovremennogo yazykoznaniya i literaturovedeniya: Materialy 4-oi mezhvuzovskoi konferentsii molodykh uchenykh*. Ed. V. Abramov et al. (Krasnodar, 2005) In Russian and English?

§**Serdechnaya, V.V.** "The Poet of Imagination: Poet voobrazheniya." *Pedagogicheskii vestnik Kubani*, No. 2 (2005), 50 pp.

The poet is Blake.



§**Serdechnaya, V.V.** "Small (Lambeth) Poems by William Blake: The Question of Classification: Malye (lambetskie) poemyy Uil'yama Bleika: k voprosu klassifikatsii." *Yazyk Slovestnost' Kul'tura*, No. 1 (2011), 115-25. In Russian and English?

§**Serdechnaya, V.V.** "Stupid White Man, or Who Dies in the 'Dead Man' of Jarmusch?: Glupy belyi chelovek, ili Kto umiraet v 'Mertvetse' Dzharmsusha?" *Volshebnyaya gora* [Moscow], No. 14 (2007), 534-53. In Russian and English?

Reprinted in Russian in her *Malye poemyy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [*Small Poems of William Blake: Narrative, Topology, Context*] (2012).

§**Seul, Tae-Soo.** "[William Blake and the Middle Path of Buddhism]." [*East-West Comparative Literature Journal*], No. 34 (2013), 129-43 An electronic journal in Korean

**Seymour, Miranda.** "High on spiritualised sexuality." *Sunday Times* [London], 2 April 2006.

Based on Ackroyd's *Blake* and Suchard's *Why Mrs Blake Cried*; in Schuchard's book "the non-academic reader drifts from wonder, to bafflement, to dazed confusion".

§**Sha, Richard C.** "Blake, Liberation and Medicine." Chapter 6 of *Liberating Medicine, 1720-1825*. Ed. Tristanne Connolly and Steve Clarke (London and Brookfield [Vermont]: Pickering and Chatto, 2009) Enlightenment World No. 10

\***Sha, Richard C.** "Fiery Joys Perverted to Ten Commands: William Blake, the Perverse Turn, and Sexual Liberation."

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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), 139-52.

"I remain puzzled and disturbed by the many examples of hostility that pepper his works", especially in the debate about Deism, though "Blake appears at best uninterested in the 'Jewish question'" (pp. 139, 149).

**§Shaginyan, M.S.** "Vil'yam Bleik [William Blake]." Pp. 260-72 of Shaginyan's *Sem'ya Ul'yanovikh: Ocherki. Stat'i: Vospominaniya* [*Ulyanov's Family: Essays: Articles: Memoirs*] (Moskva, 1959) In Russian

**Shah, Bhilal A.** "Understanding and Sense: Investigating William Blake's 'Ah! Sunflower'." *Lethbridge Undergraduate Research Journal*, IV, 1(January 2009).

**Shan, Jun, andGuang-Ming Kang.** "Wei Lian Bu Lai Ke 'Sao Yan Cong de Xiao Hai' Yu Xiang Xue Jie Du [A Reading of William Blake's 'The Chimney Sweeper' from the Perspective of Graphetics]." *Wen Xue Jie* [*Literary Circles*], No. 3 (2011), 52-53. In Chinese

An attempt to read "The Chimney Sweeper" from *Experience* by studying elements of its graphic design such as

the use of various punctuation marks and of upper and lower cases and by interpreting what the graphic pattern means. ["Graphetics" seems to be the study of the shape, size, and use of space in writing.]

**Shang, Bi-Wu.** "Jian Dan He Fu Za de Wan Mei Jie He—Qian Tan Wei Lian Bu Lai Ke de Shi Ge [The Perfect Integration of Simplicity and Complexity—On William Blake's Poetry]." *An Hui Gong Ye Da Xue Xue Bao* (She Ke Ban) [*Journal of Anhui University of Technology* (Philosophy and Social Sciences Edition)], XIX, 1 (March 2002), 74-77. In Chinese

William Blake is an important representative in English romanticism. His poems have the characteristics of simplicity on the surface and complexity at the deep level. There is a perfect integration of simplicity and complexity in his poetry. [Author's abstract]

§**Shanks, Andrew.** "A Shaken Sacramentalism: Hölderlin and Blake." In his *What Is Truth?: Towards a Theological Poetics* (London and N.Y.: Routledge, 2001)

§**Sharma, Rupakahi.** "William Blake: A Mystic Poet." *Vedic Path* [India], LIV, 1-2 (June 1991-March 1992), 36-47

§**Sharp, Iain.** "Blakes in Sheds." *Sunday Star-Times* [Auckland], 24 February 2002  
About Blake discoveries.

§**Shears, Jonathon.** "Blake." Pp. 59-82 of his *The Romantic Legacy of PARADISE LOST: Reading Against the Grain*

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(Farnham [Surrey] and Burlington [Vermont]: Ashgate, 2009)  
The Nineteenth Century Series

**Shen, Bao-Guo.** “Yun Yong Ren Zhi Tui Li: Tou Shi Bu Lai Ke ‘Lao Hu’ [A Perspective of Blake’s ‘Tyger’ with Abductive Inference].” *Bao Ding Shi Fan Zhuan Ke Xue Xiao Xue Bao* [*Journal of Bao Ding Teachers College*], XIX, 1 (January 2006), 24-25. In Chinese

A brief analysis of "The Tyger" by "abductive inference".

§**Shen, Baoguo, Yinxia Liu, and Junxia Yang.** "Prophecy in William Blake's *The Marriage of Heaven and Hell*." *Theory and Practice in Language Studies*, IV, 8 (Aug 2014), 1,724-29

**Sherry, Peggy Meyer.** “The ‘Predicament’ of the Autograph: ‘William Blake’.” *Glyph: Johns Hopkins Textual Studies*, IV (1978), 131-55. <BBS 637 gives her first name as Margaret>

§**Sherwood, M.P.** "William Blake and Catherine." *North American Review* [Boston], CCII, 719 (October 1915), 576-91.

§**Shete, Michelle.** “The Perceptive Poets: A Comparative Study of Jal lu-Dín Rín Rúmi, Sant Kabír, Matsuo Bashō and William Blake.” Wollongong [Australia] Ph.D., 2008.

The poets represent Islam, Hinduism, Buddhism, and Christianity.

**Shi, Chun-Xia.** “Bu Lai Ke ‘Lao Hu’ Zhi Xin Pi Ping Jie Du

[The Critical Interpretation of Blake's 'The Tyger']." *Xian Dai Yu Wen* [*Modern Chinese*], 5 (2012), 50-51. In Chinese

An interpretation from the perspective of Anglo-American New Criticism.

**Shi, Xiaoa-Jing, and Yuan Xu.** "Bu Lai Ke 'Lun Dun' de Yi Xiang Fen Xi [An Analysis of the Use of Imagery in Blake's 'London']." *Ke Jiao Wen Hui*[*Essays on Science and Education*], No. 5 (2010), 68-69. In Chinese

A brief comment on Blake's use of "visual and accoustic imageries" in "London".

§**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.)

**Shin, Eui-sun.** "[The Real Self-discovery in Poems Text of Eastern and Western: In Wangwei's Han yong-woon's and W. Blake's (sic)]." [*Chinese Literature Research*], LXIX (2011) , 225-42. In Korean

§**Shin, Na Kyung.** "[A Study in the Sublime and Imagination in William Blake's Painting]." [Journal title given only in Korean, ?2010], 337-72. In Korean

**Shioe, Kozo.** "Blake to [and] Gothic." Pp. 37-46 of *Bi to Geijutsu no Shunposhion* [*Symposium of Beauty and Art*]. Ed. Osaka Daigaku Bigaku Kenkyukai [Society of Aesthetic

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Studies of Osaka University] (Tokyo: Keiso Shobo, 2002)  
ISBN: 4326851775 In Japanese

**Shioe, Kozo.** "William Blake no 'Yaso Shuisai Sashie Shu' no Sogoteki Kenkyu I: William Blake's Water-colours of 'Night Thoughts' I." *Kenkyu Kiyo, Kyoto Shiritsu Geijutsu Daigaku Bijutsugakubu: Bulletin, Faculty of Fine Arts, Kyoto City University of Arts*, XLII (1998), 21-40. In Japanese

**Shipp, Horace.** "William Blake Makes a Minority Report." Pp. 96-112 of his *The British Masters: A Survey and Guide* (London: Sampson Low, Marston and Co. [1934]) <BBS 633, gives "Schip">

About Blake's followers Linnell, Calvert, Palmer, and Richmond.

**Shitaka, Michiaki.** "W. Blake no 'kesshite koi wo uchiakeyoto shiteha naranu' [On 'Never seek to tell thy love' by W. Blake]." *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [*Bulletin of the Fukuyama City Junior College for Women*], No. 33 (2007), 57-59. In Japanese

**§Shitaka, Michiaki.** "W. Blake no *Shohin Shishu* yori – Kurutta uta [From *Poetical Sketches* by W. Blake: 'Mad Song']." *Fukuyama Shiritsu Joshi Tanki Daigaku Kenkyu Kyoiku Kokai Center Nenpo: Annals of the Research and Extension Center of Fukuyama City Junior College for Women*, V (2008), 115-19. In Japanese

**Shitaka, Michiaki.** "William Blake's 'Tiger! Tiger! burning bright'." *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [*Bulletin of the Fukuyama City Junior College for Women*], No. 32 (2006), 113-16.

**Shu, Hui-Xiang and Ying Yang.** "Shi Lun Wei Lian Bu Lai Ke Bi Xia de He Xie Shi Jie [On the Harmonious World in William Blake's Writings]." *Xian Dai Jiao Ji* [*Modern Communications*], No. 316(2011), 51, 50.

A comment on the happy harmony among God, men, and all others in the world created by Blake, suggesting that harmony balances innocence and experience in man's soul.

**§Siegel, Jonah.** "'United, Completer Knowledge': Barry, Blake, and the Search for the Artist." Pp. 30-89 of his *Desire and Excess: The Nineteenth-Century Culture of Art* (Princeton and Oxford: Princeton University Press, 2000)

**§Signet, Charles J.** "The Role of Christ in Blake's *The Four Zoas*." *Essays in Literature*, III, 2 (March 1976), 167-80

**Sillars, Stuart.** "'Shakespeare in Riper Years Gave Me His Hand': William Blake." Chapter 6 (pp. 159-85) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

**§Silva, Maurício, and Márcia Moreira Pereira.** "Crítica social e história em William Blake e Charles Dickens." *Revista e-escrita: Revista do Curso Letras da UNIABEU*, II, 5 (2011), 123-35. In Portuguese

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**Simmons, Robert Edward.** "Blake's *Book of Urizen*: A Study of Text and Design." Toronto Phil.M. thesis, 1966. 144 leaves Published by 2009 as an E-book.

**Simmons, Robert E.** *A New Interpretation of Four of William Blake's Minor Prophecies: His Use of the "four zoas" as an Organizing Principle.* With a Foreword by **G.E. Bentley [Jr]** (Lewiston [N.Y.], Lampeter [Wales]: Edwin Mellen Press, 2014) 8°, [10], vii, 276 pp.; ISBN: 978077342696

**G.E. Bentley [Jr]**, "Foreword". Pp. iii-iv.

The book focuses especially on *The Book of Thel* ("Fall", "A Christian Reading") (Chapter Five, pp. 127-60), *The Book of Urizen* ("Creation") (Chapter Six, pp. 161-96), "The Mental Traveller" ("Redemption") (Chapter Seven, pp. 197-225), and *Illustrations of the Book of Job* ("Judgment") (Chapter Eight, pp. 227-59).

**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. 124-26 of *Approaches to Teaching the Hebrew Bible as Literature in Translation.* Ed. Barry N. Olshen and Yael S. Feldman (N.Y.: Modern Language Association, 1989)

"My suggestion for teaching Job is to use William Blake as a guest instructor" with his *Job* engravings (p. 124) .



**Simpson, David.** "The Struggle with Albion's Angels: William Blake." Part (pp. 158-64, 209) of Chapter 7: "A Radical Literature?" in his *Romanticism, Nationalism, and the Revolt Against Theory* (Chicago and London: University of Chicago Press, 1993)

"*The Book of Urizen* ... does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics" (p. 163).

§**Simpson, Louis.** "Poetry in the Sixties – Long Live Blake! Down with Donne!" *New York Times*, 28 December 1969, p. BR1.

Scarcely related to Blake.

**Simpson, Matt.** "Blake's *Songs of Innocence and [of] Experience*." *Critical Survey*, IV, 1 (1992), 20-27. B. Reprinted in *William Blake*, ed. John Lucas (1998), 189-200.

"Blake demands ... that we experience *Songs* ... as visionary" (p. 22).

**Simpson, Matt.** *Focus on William Blake's Songs of Innocence and [of] Experience* ([United Kingdom:] Greenwich Exchange, 2008) 21 cm, viii, 65 pp.; ISBN: 906075263

\***Simpson, Michael.** "Who Didn't Kill Blake's Fly: Moral Law and the Rule of Grammar in 'Songs of Experience'." *Style*, XXX, 2 (1996), 224-46. B. Reprinted in *William Blake*, ed. John Lucas (1998), 167-88

"Reader-response criticism" and "affective stylistics" suggest "a dual audience" coping with "the versatile grammar

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of the poem and the self-monitoring reading persona" (1996, pp. 220, 238).

§**Sims, Nicholas.** "André Gide, traduction d'anglais littéraire." McGill Ph.D., 1981 In French

Chapter VI deals with Gide's translation of *The Marriage of Heaven and Hell*.

§**Sinclair, Iain.** *Blake's London: The Topographical Sublime* (London: The Swedenborg Society, 2011)

§**Shinder, Jason.** "The Productions of Time: Kunitz on Blake." Pp. 194-216 of his *Conversations with Stanley Kunitz*, ed. Kent P. Ljungquist (University of Mississippi Press, 2013)

§**Singer, June.** "On William Blake: Reason versus Imagination." In *C.G. Jung and the Humanities: Towards a Hermeneutics of Culture*. Ed. Karin Burnaby and Pellegrino D'Acerno (Princeton: Princeton University Press, 1990)

Selected essays and discussions from a 1986 conference sponsored by Hofstra University and the C.G. Jung Foundation.

\***Singer, June K.** *The Unholy Bible: A Psychological Interpretation of William Blake* (N.Y.: G.P. Putnam's Sons for the C.G. Jung Foundation for Analytical Psychology, 1970) **B.** (N.Y., Evanston, San Francisco, London, 1973) <BB> **C.** *The Unholy Bible: Blake, Jung and the Collective Unconscious* (1986) <BBS> **D.** \**Blake, Jung, and the*

*Collective Unconscious: The Conflict between Reason and Imagination*. Introduction by M. Esther Harding (York Beach, Maine: Nicolas-Hays, Inc., 2000) The Jung on the Hudson Book Series 8°, 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), 167-68

**Margaret Shaefer**, *Blake Newsletter*, VI, 4 (Spring 1973), 100-4

§**Ronald L. Grimes**, *Journal of the American Academy of Religion*, XLI, 3 (September 1973), 460-61

**Singh, Charu Sheel**. *The Chariot of Fire: A Study of William Blake in the Light of Hindu Thought* (1981) <BBS>

#### REVIEWS

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**Mary V. Jackson**, *Blake*, XVIII, 2 (Fall 1984), 121-25

**Charu Sheel Singh**, "Reply to Mary V. Jackson",  
*Blake*, XXI, 1 (Summer 1987), 14-15

**Mary V. Jackson**, "Reply to Charu Sheel Singh", *Blake*,  
XXI, 1 (Summer 1987), 16

§**Pamela Dunbar**, *Modern Language Review*, LXXX, 1  
(January 1985), 129

§**Singh, Charu Sheel**. "Empire Colonised: An Indian View of William Blake's Counter Poetics." *Journal of Literature and Aesthetics* [Kolam, Kerala, India], III, 1-2 (January-December 2003), 115-22; IV, 1-3 (January-December 2004), 143-50.

§**Singh, Charu Sheel**. "The Hindu Contexts for William Blake's *The Four Zoas* and Walt Whitman's *Song of Myself*: A Study in 'Primal-Man' Archetype." *Journal of Comparative Literature and Aesthetics* [Orissa, India], I, 4 (September 1981), "23-20". <BBS 640 omits "Comparative" and the strange page-numbers>

§**Singh, Gurbhagat**. "Lacan, Levi-Strauss and William Blake: A Note on *The Four Zoas*." *Literary Criterion* [Mysore], XCVI, 2 (February 1981), 56-65.

§**Singh, Gurbhagat**. *Poetry as Metaconsciousness: Readings in William Blake* (Delhi: Ajanta Books Inst., 1983) 170 pp.

REVIEWS

§*Financial Express* [New Delhi], 17 July 1983, pp. 6-7

§*Times of India* [New Delhi], 4 September 1983, 6-8

§*Tribune* [Chandigarh, India], **8 October 1983**, pp. 3-5  
**George Gilpin**, *Eighteenth Century ... Bibliography for*  
*1983*, IX (1988), 534-35

§**Singleton, Michael** [reflections by]. "William Blake's 'Songs of Innocence'." In Sam M. Intrator and Megan Scribner, *Leading from Within: Poetry that Sustains the Courage to Lead* (San Francisco: Jossey-Bass, 2007)

§**Sitar, Sandi**. "William Blake: svet v zrncu peska: legendarne osebnosti ezoterike." *Gea*, XVII, 4 (April 2008), 60-62 In Slovenian

\***Sitterson, Joseph C., Jr.** "Introduction to the *Songs of Experience: The Infection of Time*." Chapter 1 (pp. 12-33, 155-60) of his *Romantic Poems, Poets and Narrators* (Kent and London: Kent State University Press, 2000)

An analysis, incorporating lots of criticism by others.

\***Sklar, Susanne M.** *Blake's JERUSALEM as: Entering the Divine Body* (Oxford: Oxford University Press, 2011) Oxford Theological Monographs 4<sup>o</sup>, xvii, 310 pp.; ISBN: 9780199603145

"Blake's tantalizing words become comprehensible when they are heard. ... Blake's language and imagery started making sense: the spoken words were transformational" (p. 147).

## REVIEWS

**Stephen Prickett**, "Holy bricolage", *Times Literary Supplement*, **22 March 2013**, p. 24 ("Sklar's scholarship is ... monumental")

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**Luis Calè**, *European Romantic Review*, XXIV, 4 (June 2013), 469-76 (with another) ("Suzanne Sklar draws on performative, aural, and mystical tradition of impersonation")

**R. Paul Yoder**, *Blake*, XLVII, 2 (Fall 2013), [44-46]

**Sklar, Susanne**. "How Beauty Will Save the World: William Blake's Prophetic Vision." *Spiritus: A Journal of Christian Spirituality*, VII, 1 (2007), 30-39

§**Sklar, Susanne**. "The *Jerusalem* Marathon." <<http://www.blakequarterly.org>>; see *Blake*, XXXVIII (2004-2005), 119

A "report ... on a recent reading [aloud] of *Jerusalem*"

§**Sklar, Susanne**. "Sublime Allegory in Blake's *Jerusalem*." *Glass*, XVII (2005), 16-31

§**Slavinski, Živorad Mihajlović**. "Otkrovenje po Vilijamu Blejku [The Apocalypse According to William Blake]." Pp. 99-106 of *Njihov Onostrani Život*, (Belgrade: [self-published] 1981) In Serbian

**Ślaweck, Tadeusz**. *Człowiek Radosny: Blake, Nietzsche* (Kielce: Wydawnictwo Szumachor, 1994) 12<sup>o</sup>, 46 pp.; no ISBN In Polish

**Ślawek, Tadeusz.** "From Rags (of Memory) to Riches (of Literature)." *REAL: The Yearbook of Research in English and American Literature*, XXI (2005), 239-58

Blake is passim.

**Ślawek, Tadeusz.** *The Outlined Shadow: Phenomenology, Grammatology, Blake* (1985) <BBS>

REVIEW

\***Nelson Hilton**, *Blake*, XXII, 4 (Spring 1989), 121-22

§**Ślawek, Tadeusz.** *U-bywać: Człowiek świat, przyjaźń w twórczości Williama Blakea* [*The Man, the World, and Friendship in the Works of William Blake*] (Katowice: Wydawn. Uniwersytetu Śląskiego, 2001) 608 pp. In Polish, with abstracts in English and French

§**Sleasby, R.E.** "Dual Reality: Echoes of Blake's Tiger in Cullen's Heritage." *CLA Journal*, XXXIX (December 1995), 219-27.

**Smiles, Samuel.** "John Flaxman." *Household Friends for Every Season* (Boston: Ticknor and Fields, 1864), 176-84. (Blake on p. 178.) **B.** *Favorite Authors in Prose and Poetry. Three Volumes in One. Illustrated* (Boston: James Osgood and Company, 1885 [copyright 1860, 1863, 1865, 1881]), 176-84. (Blake on p. 178)

The account originated in Smiles's *Self-Help* (1859).

**Smiles, Samuel.** *Self-Help. With Illustrations of Character and Conduct.* (1859) **B.** A New Edition, Revised and Enlarged. Twentieth Thousand (London: John Murray, 1860)

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P. 107 <Bodley>

William Blake, a hosier's son, employed himself in drawing designs on the backs of his father's shop-bills and making sketches on the counter.

[The account is from Cunningham.]

At fifteen, Flaxman entered a student at the Royal Academy. He might then be seen principally in the company of Blake and Stothard, young men of kindred tastes and genius, gentle and amiable, yet ardent in their love of art.

[The account is adapted from Anon., "The Sculptor's Career", *Eliza Cook's Journal*, VIII (2 April 1853), 358.]

**Smirnov, Dmitri** (Born 1948). "The Moonlight Story, Op 51 After the drawing *Malevolence* by William Blake." P. 58 of *Curtain Up!: Programme* [of the] 7-17 October 1993 Norfolk and Norwich Festival. [Norwich, 1993].

Description of his conception of the music: "Each character in the drawing corresponds to a specific musical instrument."

For a review of the performance, see Richard Morrison, "A brush with something nasty in church: Norwich Festival: A painter and composer collaborate", *Times* [London], 18 October 1993.

**Smith, A.W.** "'And did those feet ...?' The 'legend' of Christ's visit to Britain." *Folklore*, C, 1 (1989), 63-83.

The section on "William Blake" concludes that "Blake's 'Jerusalem' [lyric from *Milton*] does not refer to the alleged



tradition of a visit by Jesus to Britain" (p. 73), though folklorists and critics often cite it as if it does; Blake cannot be "either transmitter or formulator of the story of Jesus in Britain" (p. 79), for the legend does not seem to be older than the 19th Century.

**Smith, Charlotte.** *The Collected Letters of Charlotte Smith.* Ed. Judith Phillips Stanton (Bloomington and Indianapolis: Indiana University Press, 2003). P. 503

Letter about Hayley's *Designs to a Series of Ballads* (1802) to Cadell and Davies, **16 December 1802:**

M<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.

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. 213-24) 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

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“Whatever their huge differences, each of these men saw the entire world ... as centred on the activity of the human social individual” (2004, p. 23).

**Smith, Dinitia.** "Critic's Books Go to Small College." *New York Times*, 23 April 2003.

Harold Bloom will give 25,000 books from his library, including "a drawing of William Blake on his death bed by ... George Richmond, and a frontispiece of Blake's *For the Sexes*" to St Michael's College in Colchester, Vermont.

§**Smith, G. Munro.** "Literary Notes", *British Medical Journal*, II, 2541 (11 September 1909), 710

With sequels called "William Blake's Drawings" by §**Charles H. Melland**, II, 2543 (25 September 1909), 919-20; §**H. Elliot-Blake**, p. 920; and **Smith**, II, 2544 (2 October 1909), 1012.

**Smith, Henry Justin.** "The Poetry of William Blake", *Century Illustrated Magazine*, NS XXXVIII (1900), 284-91 <BB #2719> **B.** Reprinted in **Harold Bloom's Critical Classics: William Blake** [ed. **Alexis Harley**] (2008)

§**Smith, J.A.** "Telling Love: *Twelfth Night* in Samuel Richardson, Teresia Constantia Phillips, and William Blake." *Studies in Philology*, CXII, 1 (Winter 2015), 194-212

**Smith, John Thomas.** "William Blake." Vol. II, pp. 458-88 of his *Nollekens and His Times* (1828). <BB> **B.** Second

Edition (1829) <BB> C. Nollekens and His Times And  
Memoirs of Contemporary Artists from the Time of Roubilliac  
Hogarth and Reynolds to that of Fuseli Flaxman and Blake.  
Edited and Annotated by Wilfred Whitten with Eight-Five  
Illustrations in Two Volumes (London and N.Y.: John Lane,  
1917) D. Ed. Wilfred Whitten (London and N.Y., 1920)  
<BB> E. §([No place, no publisher], 2010) 496 pp.; ISBN:  
9781445574295

Smith's extra-illustrated copy of his book (1828),  
described in his letter of ?November 1828 (BR (2) 492), has  
not been traced.

REVIEWS referring to Blake

Anon., "Art III. *Nollekens and his Times*:... by John  
Thomas Smith ...", *Eclectic Review*, III (December  
1828), 536-37 ("amid much out-of-the-way rubbish  
[in Blake's poetry], there are gleams of high  
conception and vigorous expression") <BB #824>

Anon., "Nollekens and his Times", *Athenaeum*, No. 56  
(19 November 1828), 881-82 (a summary of  
Smith's account of Blake) <BB #998>

\*Smith, K[enneth] E[dward]. *An Analysis of William  
Blake's Early Writings and Designs to 1790, including  
SONGS OF INNOCENCE* (Lewiston [N.Y.], Queenston [Ontario],  
and Lampeter [Wales]: Edwin Mellen Press, 1999) Studies in  
British Literature Volume 42 24 cm, xxi, 273 pp.; ISBN:  
0773479228

Stewart Crehan, "Foreword" (pp. xv-xvii).

The author speaks of "our specific aims – of evaluating  
Blake's earliest works within their own terms and of seeing

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*Songs of Innocence* as culmination rather than prologue" (pp. 185-86).

REVIEWS

**Andrew Lincoln**, *Blake Journal*, No. 5 (2000), 87-90  
(an "informative and carefully argued study" [p. 87])

**Nelson Hilton**, *Blake*, XXXVII (2003), 36-38 ("some useful contextualization notwithstanding, this effort does not live up to its claim to offer 'An Analysis'" [p. 38])

§**Smith, K.E.** "Blake, Wordsworth and the French Revolution." *Studies on Voltaire and the Eighteenth Century*, CCCV (1992), 1411-12.

**Smith, L.E.W.** "The Sick Rose." Part 6 (pp. 61-68) of his *Twelve Poems Considered* (London: Methuen and Co Ltd, 1963) B. (1964)

"It is the sounds rather than the meanings of the words in this poem that make us feel what it is about" (A, p. 68).

**\*Smith, Mark Trevor.** *"All Nature Is But Art": The Coincidence of Opposites in English Romantic Literature* (West Cornwall, CT: Locust Hill Press, 1993)

The last three chapters deal with Blake, the last two "re-worked from my dissertation, 'William Blake's Transfigurations of the Bible in *Jerusalem*':  
Chapter

- 6 "Ways of Escape: Blake's 'The Mental Traveller'." Pp. 151-81. ('The Mental Traveller ... shows the absolute failure of opposites to interpenetrate' [p. 151].)
- 7 "Blake's Internal Eternity: Self Becomes Other." Pp. 183-222. (On "coincidences of opposites in *Jerusalem*", especially in the Bible [p. 185].)
- 8 \*"Monos o Iesous: The Transfiguration of the Bible in *Jerusalem*." Pp. 223-51.

**Smith, Mark Trevor.** "William Blake's Transfigurations of the Bible in *Jerusalem*." State University of New York (Stonybrook) Ph.D. <BBS>

His essays on "Blake's Internal Eternity: Self Becomes Other" and "Monos o Iesous: The Transfiguration of the Bible in *Jerusalem*" in his *All Nature Is But Art* (1993) are "re-worked" from the dissertation.

**Snart, Jason.** "Blake's Awareness of 'Blake in a Newtonian World': William Blake, Isaac Newton, and Writing on Metal." *History of European Ideas*, XXXI, 2 (2005), 237-49.

REVIEW

**Jason Whittaker**, *Year's Work in English Studies*, (2007), 662 ("not always fully convincing")

\***Snart, Jason.** "Blake's Milton: Did Blake Own and Annotate the 1732 Bentley Edition of Milton's *Paradise Lost*?" *European Romantic Review*, XVI (2005), 79-91

"The annotations, while attributed to William Blake by Michael Phillips, in whose possession the volume currently resides, in fact neither sound nor look like other of Blake's annotations"; a careful examination of the hand-writing

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demonstrates that “the annotations to the Milton volume are not by William Blake the poet” (pp. 79, 80).

See the reply by Michael Phillips, “Blake’s Annotations in Context”, *European Romantic Review*, XVI (2005), 93-95.

§**Snart, J.** "The Imaginative Mind: William Blake's Self-renewing Creative Imagination." *Analecta Husseurliana*, LXXI (2001), 299-315

**Snart, J.** “‘Orison’: A Possible Source for William Blake’s ‘Urizen’.” *Notes and Queries*, CCXLVII [NS XLIX] (2002), 14-15

The source “suggests ... Blake’s ability to satirize prayer and speech through Urizen”.

**\*Snart, Jason.** “Recentering Blake’s Marginalia.” *Huntington Library Quarterly*, LXVI (2003), 134-53.

Especially about the authorship and handwriting in the marginalia to Lavater’s *Aphorisms*: “What I have tried to show here is the degree to which textual and material issues pervade the marginalia” (p. 153).

§**Snart, J.** "Repetition as Re-Vision in William Blake's Watercolor Designs for Edward Young's *Night Thoughts*." *Nineteenth Century Studies*, XXIV (December 2010), 1-15

**Snart, Jason Allen.** “The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake’s Marginalia.” University of Florida Ph.D., 2002. 243 ll.

It was published as *The Torn Book: UnReading William Blake's Marginalia* (2006).

**\*Snart, Jason Allen.** *The Torn Book: UnReading William Blake's Marginalia* (Selinsgrove [Pennsylvania]: Susquehanna University Press, 2006) Small 4<sup>o</sup>, 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. 113-14). Only pp. 110-74 are about “Marginalia”.

This is a revised version of his Florida dissertation: “The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake's Marginalia” (2002).

#### REVIEWS

**Jennifer Davis Michael**, *Blake*, XLI (2007-8), 129-31

**Mark Lussier**, *European Romantic Review*, XI, 1 (Feb 2010), 131-37 (with two others)

**\*Snart, Jason.** “UnReading William Blake's Marginalia.” *Visible Language*, XXXIX, 2 (2005), 168-93

He is concerned with “Blake engaging the problems and possibilities associated with representation” (p. 168).

**So, Tat-Sang.** “Eternal death in William Blake's *The Four Zoas*.” University of Dallas Ph.D., 2002. 226 ll.

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**\*Solomon, Andrew.** *Blake's Job: A Message for our Time* (London: Palamabron Press, 1993) 4<sup>o</sup>, pp. viii, 86; ISBN: 095222111X

A print-by-print analysis of each of the 22 engravings (here reproduced), as "the fruit of a sustained attempt to *use* this great final statement of Blake's message" (p. viii).

REVIEW

**Sunao Vagabond** [stage name of **Andrew Vernède**], *Journal of the Blake Society* (1996), pp. 67-69 (a "marvellous book", "astoundingly well-informed")

**Solomon, Andrew.** *William Blake's Great Task* (2001)

REVIEW

**Michael Grenfell**, *Blake Journal*, No. 6 (2001), 81-82 ("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way")

**Sonstroem, Eric Andrew.** "Romantic cosmology as crowd control: The rhetorical containment of population in Wordsworth, Blake, Austen, Maturin, Malthus, and Paley." *DAI*, LXI (2000), 625A. Indiana Ph.D., 1999. 309 ll.

Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."

**Sontag, Frederick.** *Truth and Imagination: The Universes Within* (Lanham [Maryland], N.Y., Oxford: University Presses of America, 1998) 8<sup>o</sup>, xv, 92 pp.; ISBN: 076180921X



The "PREFACE: Blake on the Origin of Creativity and Understanding" (pp. ix-xiii) invites us to "see if they [Blake's key concepts] help us to reveal the Modern World's Achilles heel" (pp. ix-x), but Blake serves as little more than the source of quotations.

**\*Sørensen, Hans, and Carl Stieff.** "Blake--Romantikerne, Mystikerne, Profeten." Pp. 125-32 of *Følsomhedens Tid 1750-1800* (København: Politikens Forlag, 1972), which is Bind 6 of *Verdens Litteratur Historie*. Ed. F.J. Billeskov Jansen, Hakon Stangerup, and P.H. Transtedt In Danish

**§Sorensen, Peter J.** "Blake's Gnostic 'Eternals'." *Journal of Religious Studies*, XVII, 1-2 (1991), 67-81. B. A "version" of it was printed as "Blake's Eternals: The Hypostasis of the Archons." Chapter Two (pp. 19-36) of his *William Blake's Recreation of Gnostic Myth* (1995).

On characteristics of the hypostatic generation of gods.

**Sorensen, Peter J.** "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriel*." *Classical and Modern Literature*, XV (1995), 163-76.

"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).

**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).

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**Sorensen, Peter J.** *William Blake's Recreation of Gnostic Myth: Resolving the Apparent Incongruities* (Lewiston [N.Y.] and Salzburg: The Edwin Mellen Press, 1995) Salzburg Studies in English Literature: Romantic Reassessment 118 8°, pp. ix, 155; ISBN: 07734 41883

Using as a "touchstone" "the Nag Hammadi codices, discovered and published long after Blake's death", Sorensen persuades himself that "Blake was a Christian gnostic first and foremost" (not "merely a student of gnosticism"), as demonstrated particularly in the connection of Urizen to the Gnostic demiurge, "a term Blake himself never uses, interestingly enough" (pp. 14, 13, 3, 14, 75).

A "version" of Chapter Two (pp. 19-36): "Blake's Eternals: The Hypostasis of the Archons" was printed as "Blake's Gnostic Eternals", *Journal of Religious Studies*, XVII (1991), 67-81, and presumably the book is related to his "Gnostic Myth and Ritual in the Poetry of William Blake", Washington State Ph.D., 1988. <BBS>

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 400 ("a book about which it is difficult to be positive", "all fairly ramshackle")

§**Sotuela Elorriaga, Lur.** "William Blake: el 'misticismo' de un poeta maldito." *Pasos de arte y cultura*, No 7 (2008), 96-97. In Spanish

§**Souders, Bruce C.** "The Reappearance of Jacob Boehme in the Work of William Law, William Blake and William Butler Yeats." Columbia Ph.D., 1953.

**Sousa, Alcinda Pinheiro de.** "Alguns Blakes Portugueses." *Revista Portuguesa de Estudos Germanisticos*, No. 13-14 (1990), 171-79. In Portuguese

Partly about Portuguese translations of Blake's poetry.

**Sousa, Alcinda Pinheiro de.** "[T.S.] Eliot's Anxiety about Blake's Influence." Pp. 125-34 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, and Teresa de Ataíde Malafaia (Lisbon: Edições Colibri, 2000) University of Lisbon Centre for English Studies, *Cadernos de Anglistica* [No.] 2

**Sousa, Alcinda Pinheiro de.** "William Blake on Art and Science." *Revista Portuguesa de Estudos Anglo Americanos*, III (1992), 5-12

**Southey, Robert.** *The Doctor, &c.* (1834-47) **B.** (1848) **C.** (1849) <BB>

REVIEWS Referring to Blake

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**A.**, *Dublin University Magazine*, XXIX, 173 (**May 1847**), 608-23 ("Blake wrote in the assumed character of a madman, and was himself quite insane"; he quotes "Mad Song" [p, 627])

**A.**, "Curiosities of Literature – The Doctor", *Dublin University Magazine*, XXXI, 181 (**January 1848**), 111-21 "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<sup>o</sup>, 202 pp., 56 illustrations; ISBN: 0838754694

She traces the development of Blake's language ("defined as the external manifestation of intentionality" [p.

21]) through four chronological stages: (1) "Pre-Intentionality: 'Newtons sleep'" (Chapter 2); (2) "The *Fact* of Intentionality: 'And twofold Always'" (Chapter 3); (3) "The *Concept* of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The Divine Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("*Wonders Divine*" [2001], p. 12).

As companion volumes, "*Glorious incomprehensible*" ... and "*Wonders Divine*" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [p. 171]

The "Preface: Blake as a Kabbalist" (pp. 11-13 in "*Glorious incomprehensible*"), "Acknowledgments" (pp. 15-16), and "A Note on the Texts" (p. 17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (pp. 21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (pp. 35-56), "much of the discussion is abstracted" (p. 177) from her "Blake as an Eighteenth-Century Hebraist", pp. 179-229 of *Blake and His Bibles*, ed. D.V. Erdman (1990).

#### REVIEWS

**Judith Mueller**, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI, 2 (2003), 294-99, esp. 297-98 (with 4 others)

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**Jeremy Tamblin**, *Modern Language Review*, XCVIII (2003), 573-74 (with "*Wonders Divine*") (Tamblin is "unconvinced")

**Sibylle Erle** and **Mei-Ying Sung**, *Studies in Romanticism*, XLII (2003), 579-84 (with "*Wonders Divine*") ("notwithstanding Spector's superbly illustrated volumes, Blake's kabbalism must still remain an enigma" [p. 584])

**Jason Whittaker**, *Year's Work in English Studies*, LXXXII (2003) ("Spector's book is thorough and engaged")

**Mark Lussier**, *Romantic Circles Review*, VIII, 11 (Winter 2005)  
<<http://www.uc.umd.edu/reviews/current/gourlay-htm>> (with "*Wonders Divine*")

**Stephen C. Behrendt**, *European Romantic Review*, XVI (2005), 384-88 (with "*Wonders Divine*") (Spector's two volumes "add immeasurably to our understanding of Blake" [p. 388])

**Spector, Sheila**. "*Tiriel* as Spenserian *Allegory Manqué*." *Philological Quarterly*, LXXI (1992), 313-36

Hebrew etymologies are used to bolster the claim that "*Tiriel* exists as a negative response to Spenser's *Legende of the Knight of the Red Crosse, or of Holinesse*" (p. 315).

**\*Spector, Sheila A.** "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* (Lewisburg, Pennsylvania: Bucknell

University Press; London: Associated University Presses, 2001) 4°, 213 pp., 55 reproductions; ISBN: 0838754686

A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (pp. 12, 19)--she provides a Kabbalistic analysis of each Blake poem. The book is particularly useful on the nature of myth.

#### REVIEWS

**Judith Mueller**, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-99, esp. 297-98 (with 4 others)

**Jeremy Tamblin**, *Modern Language Review*, XCVIII (2003), 573-74 (with "*Wonders Divine*") (Tamblin is "unconvinced")

**Sibylle Erle**, and **Mei-Ying Sung**, *Studies in Romanticism*, XLII (2003), 579-84 ("notwithstanding Spector's superbly illustrated volumes, Blake's kabbalism must still remain an enigma" [p. 584])

**Jason Whittaker**, *Year's Work in English Studies*, LXXXII (2003) ("less satisfactory")

**Dena Bain Taylor**, *Blake*, XXXVIII (2004), 79-85 ("'*Wonders Divine*' offers a brilliant explication of the kabbalistic pattern of Blake's development .... the next step is to link Blake's Kabbalah more firmly with the Christian esoteric tradition" [p. 85])

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§**Mark S. Lussier**, *Romantic Circles*, VIII, 11 (**Winter 2005**), online (with “*Wonders Divine*”)

**Stephen C. Behrendt**, *European Romantic Review*, XVI (**2005**), 384-88 (with “*Wonders Divine*”) (the two volumes “add immeasurably to our understanding of Blake” [p. 388])

§**Spencer, Sidney**. “William Blake and Indian Religious Thought.” *Aryan Path* [Bombay], XLVI, 2 (February 1975), 66-69

§**Spengemann, William C.** *A New World of Words: Redefining Early American Literature* (New Haven: Yale University Press, 1994)

It includes a comparison of Benjamin Franklin's autobiography, Blake's *Marriage of Heaven and Hell*, and Jane Austen, *Northanger Abbey*.

§**Spooner, David**. “William Blake: Rhapsodist of the Fourfold.” In his *The Insect-Populated Mind: How Insects Have Influenced the Evolution of Consciousness* (Lanham, Maryland: Hamilton Books, 2005)

**Spooner, J.** [i.e., **Shearjashub**]. *Anecdotes of Painters, Engravers, Sculptors, and Architects, and Curiosities of Art*. In Three Volumes (N.Y.: J.W. Booton, 1865)

“Extract from Text and Plate of the American Edition of Boydell's Illustrations of Shakspeare” (I, 1-10), about the “melancholy” life of William Blake in Cunningham (p. 3).



§**Spriggs, Laura Maureen Leinania**loha. "The Presence of the Character Ahania in the Works of William Blake." Oxford M. Phil., 1991.

§**Squirru, Rafael**. "El Job de William Blake." *Idea viva: gaceta de cultura*, No 2 (1999), 50-51 In Spanish

**Stabler, Jane**. "William Blake, *The French Revolution* and *The Marriage of Heaven and Hell* (1790)." Pp. 30-45 of her *Burke to Byron, Barbauld to Baillie, 1790-1830* (Basingstoke and N.Y.: palgrave, 2002) Transitions [series]

§**\*Stähler, Axel**. "Writ(h)ing Images: Imagination, the Human Form, and the Divine in William Blake, Salman Rushdie, and Simon Louvish." *English Studies* [Amsterdam], LXXXIX (2008), 94-117.

§**Stalmaszczyk, Piotr**. "Blake and Swedenborg." *Folia litteraria: Acta Universitatis Lodziensis*, No. 34 (1988).

**Standish, Marc**. "The English roots of William Blake's radical vision." *DAI*, LVI (1995), 205-6A. Michigan Ph.D., 1994.

About Blake as a "religious enthusiast".

**Stanger, James Aaron**. "The true faculty of knowing: William Blake's anatomy of the romantic body." *DAI*, LVIII (1997), 1727A. California (Riverside) Ph.D., 1997. 355 ll.

"I examine Blake's deployment of the body and the book".

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**Stanger, James Aaron**, Reviser. "William Blake." Vol. I, pp. 211-22 of *Cyclopedia of World Authors* Revised Third Edition (Pasadena, California, and Englewood Cliffs, N.Y.: Salem Press, 1997) <There were earlier editions in 1958, 1974, 1989>

§**Stanley, Lana**. *William Blake: A Bibliography* ([San Jose, California:] San Jose State College Library [c. 1969])

**Stauffer, Andrew M.** *Anger, Revolution, and Romanticism* (Cambridge: Cambridge University Press, 2005) Pp. 75-86

**Stauffer, Andrew M.** "Elizabeth Barrett Browning Reads William Blake?" *Victorian Poetry*, XXXIV (1996), 114-17.

A number of quotations from her letters in *The Brownings' Correspondence*, ed. Philip Kelley and Ronald Hudson (1984- ) are implausibly identified there as being from Blake.

**Stauffer, Andrew M.** "The First Known Publication of Blake's Poetry in America." *Notes and Queries*, , CCXLI [NS XLIII] (1996), 42-43.

The eleven printings of poems by Blake published in the *National Anti-Slavery Standard* (N.Y., 1842-1849) were probably selected by the editor, Lydia Maria Child.

**Stauffer, Andrew Marky**. "Fits of rage: Anger and romantic poetry." *DAI*, LVIII (1998), 498. Virginia Ph.D., 1998.

The thesis focuses on Blake, Shelley, and Byron.

**\*Stavis, Henrietta B.** "Songs of Innocence and of Experience: Collection of poetry by William Blake, 1794." Vol. II, 1071-72 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

**Steenberg, David.** "Chaos at the Marriage of Heaven and Hell." *Harvard Theological Review*, LXXXIV (1991), 447-66.

"I offer ... a mathematical recipe for the 'soul' of a black spleenword fern")

**Steinbeck, Dr Alb[recht], and Dr Gotthilf Heinrich von Schubert.** *Der Dichter ein Sehere: oder über die innige Verbindung der Poesie und der Sprache mit dem Hellsehn* (Leipzig: Georg Joachim Göschen, 1836) Pp. 443-44 In German <Columbia>

About Blake and Milton, apparently derived from Cunningham ¶23.

**§Steck, Christopher.** "Re-embedding Moral Agency: Linking Theology and Ethics in William Blake." *Journal of Religious Ethics* [online], XLI, 2 (June 2013), 332-53.

**§Steil, Juliane.** "Questões de terminologia na Tradução de Literatura: os casos de Edith Wharton e William Blake." *Caderno de Letras* [Brasil], No. 23 (2015), 139-50 In Portuguese

**\*Stein, Sarah B.** "The *Laocoön* and the *Book of Job* as

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Micrography: The Influence of Miniature Hebrew Illumination on the Work of William Blake." *European Romantic Review*, XXIV, 6 (October 2013), 623-44

Stein uses Avrin's definition of "micrography as 'minute script ... written into either geometric or abstract forms or woven into the shapes of objects" (p. 624); "The detailed drawing ... is made entirely of minute Hebrew script".

However, we may note that Blake does not make designs composed entirely of letters, either Hebrew or Roman. In practice, what she seems to be talking about is marginalia on designs; "Blake embraced the use of a marginal, miniature script at the end of his career" (p. 632). This is scarcely micrography.

**Steiner, Annie Delores.** "Reading Blake, reading Morrison: A Blakean reading of Toni Morrison." *DAI*, LVI (1995), 195A. Miami (Oxford, Ohio) Ph.D., 1994. 244 ll.

"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought".

**Steinkjer, Mode.** "William Blake på cd." *Arbeiderbladet*, 10 april 1997, p. 24. In Norwegian

About Finn Coren's CD of Blake.

**Stelzig, Eugene.** *Bob Dylan's Career as a Blakean Visionary and Romantic* (Geneseo, N.Y.: Milne Library, 2013) 36 pp., 15.2 x 23 cm; ISBN: 9781493564651

The work was intended in 1976 as part of a collection of

scholarly essays on Dylan, but the collection was never published.

"The poetry of Blake and Dylan shares a cluster of fundamental ideas, themes, feelings, and characteristic modes of perception" (p. 6). The essay often deals with Blake.

**\*Stemmler, Joan K.** "The Physiognomical Portraits of John Caspar Lavater." *Art Bulletin*, LXXV (1993), 151-68.

An attempt to clarify Lavater's "point of view in regard to the human physiognomy and the processes involved in its graphic representation" (p. 151), with a section on the source of Blake's portrait of Lavater (pp. 160-66).

**Stephens, Frederick G.** "Some Remarks upon the Life of B.R. Haydon, Historical Painter." *Crayon*, III, 2 (**February 1856**), 46-48.

A review of Tom Taylor's biography of Haydon. "The first great English designer, Blake, was slowly starving, known to few, and still less appreciated than now." (p. 46).

Stephens wrote briefly about Blake in 1867, 1872, and 1875 <BB 2753-4, 1331>, and Herbert Palmer gave Stephens Blake's set of Aeschylus, *Tragedies* (1779) on 15 July 1890.

§**Stephens, James.** "William Blake." Pp. 195-201 of his *James, Seumas, and Jacques: Unpublished Writings of James Stephens*. Ed. Lloyd Frankenberg (N.Y.: Macmillan, 1964)

§**Stevanovič, Sandra.** "William Blake in moč imaginacije." *Dialogi*, XL, 5-6 (2004), 40-50 In Slovenian

§**Stevanović, Svetislav.** "O mistici i misticarima engleske

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Poezije [On Mysticism and Mystics of English Poetry].” *Letopis Matice Srpske*, III (June 1929), 376-98. In Serbian

§**Stevens, Bethan Kathleen.** "Lost Works of Art: A Critical and Creative Study of Reception and Restitution." Sussex Ph.D., 2012.

In "My third study ... I look at Blake's Virgil woodcuts, reading them through their missing parts, including chopped edges."

§**Stevens, Bethan.** *William Blake* (London: British Museum Press, 2006) 95 pp.

**Stevens, Clint.** "Blake's Buildings: Poetry and the Reshaping of Epistemology." University of Illinois Ph.D., 274 pp.

§**Stevens, Clint.** "William Blake's Golgonooza and Jerusalem: A Conversation in Visionary Forms Dramatic." *English Romantic Review*, XX, 3 (July 2009), 289-307.

It offers "a strategy for reading Blake's *Jerusalem* by attending to dialogic or relational qualities of meaning."

§**Stevens, David J.** "William Blake in Education: A Poet for Our Times?" *Changing English*, VIII, 1 (March 2000), 55-63.

**Stevenson, Mary Malinda.** "Martin Heidigger and William Blake: Toward an ontological aesthetics." *DAI*, LXII (2001), 1007A. Texas (Arlington) Ph.D., 2001. 220 ll.

“Practices central to Blake’s poetry such as ‘eternal’ and ‘Albion’ are compared to Heidegger’s concepts of Dasein.”

**\*Stevens, Matt.** "The Evolution of William Blake's Genesis." *Huntington Frontiers*, VIII, 1 (Spring-Summer 2012), 22-23.

About the Crosby-Essick edition of Blake's Genesis transcript.

**Stevenson, Warren.** “Blake.” Pp. 5-21 of his *The Myth of the Golden Age in English Romantic Poetry* (Salzburg, 1981) Salzburg Studies in English Literature, Romantic Reassessment 109 <BBS> B. §(Lewiston: Edwin Mellen Press [1999]) Mellen Studies in Literature/Romantic Reassessment

**\*Stevenson, Warren.** "Blake's Myth of Divine Analogy." Chapter I (pp. 23-48) of his *Romanticism and the Androgynous Sublime* (Madison and Teaneck: Fairleigh 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

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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>

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**G.E. Bentley, Jr.**, *English Studies in Canada*, I (1975), 245-46

**Stuart Curran**, *Blake Studies*, VII, 1 (1975), 180-82

**\*Stevenson, Warren.** "Interpreting Blake's *Canterbury Pilgrims*." *Colby Library Quarterly*, XIII (1977), 115-26. <BBS> **B.** Revised and updated as \*"From Canterbury to Jerusalem: Interpreting Blake's *Canterbury Pilgrims*." Pp. 191-209 of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003)

A figure-by-figure summary. Appendix 1 in 2003 (pp. 369-78) 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), 1436-37 (#41-6780). Oxford D.Phil., 1990.

"The purpose of this thesis is to demonstrate the relevance of Boehme's theosophy to Blake's poetry up to and including *The Four Zoas*."



**Stewart, David.** "The Context of Blakean Contraries in *The Marriage of Heaven and Hell*." *Essays in Literature*, XXI (1994), 43-53.

For the "Marriage" in the title, "Blake seems to be employing the ... Behmenist model" that "evil is a necessary part of the Godhead but does not exist independently" (p. 52).

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 393 (Boehme is behind Blake's attack on Swedenborg)

§**Stieg, Elizabeth.** "Reinterpreting the Old Testament: Blake's Tiriel as Prophet." *Studies in Romanticism*, XXIX, 2 (Summer 1990), 273-96.

**Stock, R.D.** "Religious Love and Fear in Late Eighteenth Century Poetry: Smart, Wesley, Cowper, Blake." Chapter viii (pp. 314-73) of his *The Holy and the Daemonic from Sir Thomas Browne to William Blake* (Princeton: Princeton University Press, 1982) <BBS> B. §(Princeton: Princeton Legacy Library, 2014)

REVIEWS

§**Robin Robbins**, *Times Literary Supplement*, 24 September 1982, p. 1046

§**Anon.**, *Psychological Medicine*, XII, 4 (November 1982)

§**John M. Aden**, *Sewanee Review*, XCI (1983), liv-lviii

§**J.M. Armistead**, *Durham University Journal*, NS XLV, 1 (1983), 131-34

§**Anon.**, *Eighteenth Century: Theory and Interpretation*, XXIV (1983), 85

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§**Kent Ljungquist**, *University of Mississippi Studies in English*, NS IV (1983), 195-96

§**L.J. Swingle**, *Modern Language Quarterly*, XLIV (1983), 80-91

§**Anya Taylor**, *Criticism*, XXV (1983), 75-79

§**Pat Rogers**, *Review of English Studies*, XXXV, 139 (August 1984), 377-78

§**Patricia Meyer Spacks**, *Modern Philology*, LXXXII, 2 (November 1984), 206-9

§**Lionel Basney**, *Christianity and Literature*, XXXIII (1984), 53-55

§**R.G. Collmer**, *Journal of Church and State*, XXVI, 3 (1984), 559

§**Jacques Blondel**, *Etudes anglaises*, XXXVII (1984), 327, in French

**Christopher Fox**, *Blake*, XVIII, 3 (Winter 1984-85), 144-46

§**D.R.M. Wilkinson**, *Yearbook of English Studies*, XVI (1986), 286-88 (with another)

§**Stoddard, Richard Henry**. "William Blake." *Under the Evening Lamp* (N.Y.: Charles Scribner's Sons, 1892) B. Pp. 164-81. (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), 216-17

**J[ohn] P[eter] L[undman]**, *Romantic Movement ... Bibliography for 1990* (1991), 90

**Nelson Hilton**, *Blake*, XXV, 4 (Spring 1992), 171-73

§**Rose Mary Burwell**, *English Literature in Transition 1880-1920*, XXXV (1992), 259-63

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1991* (1992), 91-92

§**M. Spilker**, *Novel*, XXV (1992), 387+

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 107-8

§**Adela Pinch**, *Signs: Journal of Women in Culture and Society*, XIX, 1 (January 1993), 264-68 (with 2 others)

**Anne K. Mellor**, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 351

§**Lydia Blanchard**, *Modern Fiction Studies*, XXXVIII, 2 (Summer 1992), 513-14

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§**Story, Alfred T.** *William Blake: His Life Character and Genius* (London and N.Y., 1893) **B.** §(1970) <BB #2722A-B> **C.** §([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 168 pp.; ISBN: 9781164059639

REVIEW

**Anon.,** *New York Times*, **10 December 1893**

**Story, Alfred T.** "William Blake", *Temple Bar*, CVI (1895), 525-37. **B.** *Littell's Living Age*, CCVIII (1896), 177-85. **C.** *Eclectic Magazine*, CXXVI (1896), 319-27 <BB#2771>

**Anon.,** "William Blake's Marriage", *New York Times*, 29 December 1895, is quoted from *Temple Bar*.

§**Stout, K.** "William Blake." *Tate Etc*, No. 11 (2007), 76-77.

Southwark Cathedral has purged Blake's hymn from *Milton* as "too nationalistic and unchristian". For other essays on the subject, see Anon., "And did those feet", Evans,

§**Strange, Hannah.** "Blake's Jerusalem banned by leading British church." *Times* [London], 10 April 2008.

**Strange, John Clark**, MS Journal (1859-1861)

At his death in 2003, Ray Watkinson bequeathed Strange's MS Journal, with the rest of his collection, to the Library of the University of Brighton.

§**Streufort, Steven M.** “Anti-Teleological Dialogism of the Imagination: Blake: A Study of the *Marriage of Heaven and Hell*.” (2003) on the web.

This is presumably his thesis at Humboldt State University (Arcadia, California) with the same title.

§**Stroe, Mihel A.** "Mistica viziunii în opera profetică a lui William Blake, între Imaginația divină și Rationea științifică." *Text și discurs religios*, I (2009), 321-33. In Romanian, with an English abstract

\***Stuart, Simon.** "'Embodied semblances'." Chapter 3 (pp. 53-98) of his *New Phoenix Wings: Reparation in Literature* (London, Boston and Henley: Routledge and Kegan Paul, 1979) Also pp. 29-36 and *passim* B. (1980) <BBS>

A psychoanalytical treatment of "the creative experience" in *Vala Night VIIA* (p. 53) based on the theories of Melanie Klein.

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**W.J.T. Mitchell.** “Dangerous Blake”, pp. 410-16. Reprinted in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 536-41.

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<sup>943</sup> This is a sequel to the *Studies in Romanticism* “special issue on Blake”

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**Kari Kraus.** “‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi.” Pp. 143-99. (The essay is also accessible electronically <<http://www.rc.umd.edu/>> and repeated in §Karl Kraus, “Once Only Imagined”, *Romanticism & Complexity*, ed. Hugh Roberts [College Park, Maryland: University of Maryland Press, 2001] Romantic Circles Praxis Series An electronic text, no pagination.) B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v. (In the “interview” “*conducted via email*”, Viscomi says: “the Archives’ full impact on scholarship has yet to emerge” (pp. 144, 172).)

**\*Paley, Morton D.** “\_\_ & his two Sons Satan & Adam.” Pp. 201-35. (Excellent background and foreground of Blake’s print previously known as “Laocoön”; “In \_\_ & his two Sons Satan & Adam Blake attacks Empire by subverting one of its own artistic icons” in his marginal aphorisms and apothegms attacking “money, empire, and tax” [pp. 235, 227]. The essay is reprinted with minor corrections in Chapter 2 of his *Traveller in the Evening* [2003].)

**Steven Vine.** “Blake’s Material Sublime.” Pp. 237-57 (“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. 259-78. (“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. 317-48.

#### REVIEW

**Morton D. Paley,** review of Tate exhibition catalogue (2000). Pp. 349-51. (The catalogue has "A lavish profusion of illustrations", but "there is an absence of unity" [p. 349].)

The rest of the reviews do not deal with Blake.

**§Sturrock, June.** "Blake and the Women of the Bible." *Journal of Literature and Theology*, VI, 1 (March 1992), 23-32.

**§Stumpf, Claudia.** "Lions of Flaming Fire: The Violence of Meaning in William Blake." In *Literary and Poetic Representations of Work and Labor in Europe and Asia During the Romantic Era: Charting a Motif Across Boundaries of Culture, Place, and Time*. Ed. Christopher R. Clason and Robert F. Anderson; with a Commendatory Foreword by Larry H. Peers (Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2010)

**§Sturrock, June.** "Eve, Eden, and the Flowers of Experience: Milton, Blake, and Botany." In *Renaissance Ecology: Imagining Eden in Milton's England*. Ed. Ken Hiltner (Pittsburgh: Duquesne University Press, 2008)

**§Sturrock, June.** "Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake,

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Milton and Vaughan's *Silex Scintillans*." Pp. 329-50 in *Of Paradise and Light: Essays on Henry Vaughan and John Milton in honor of Alan Rudrum*. Ed. Donald R. Dickson and Holly Faith (Newark: Delaware University Press, 2004)

**Sturrock, June.** "Protective Pastoral: Innocence and Female Experience in William Blake's *Songs* and Christina Rossetti's *Goblin Market*." *Colby Quarterly*, XXX (1994), 98-108

"Both *Songs of Innocence and of Experience* and *Goblin Market* present versions of pastoral [in the sense of an idyllic, rural setting] ... to suggest the state of youthful innocence" (p. 105).

**Sturrock, June.** "Urizen as Ceres in Blake's *The Four Zoas*, Night the Ninth." *ELN*, XXXVIII, 1 (Sept 2000), 150-57.

There are a great many classical sources.

**§Sucharev (Murishkin), S.** "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation]*, II (Moskva, 1977), 296-17. In Russian

**Su, Fang.** "Zhuang Sheng Meng Die jyu Wei Lian Bu Lai Ke de Cang Ying zhi Yu [Zhuang Zi's Butterfly Dream and William Blake's Metaphorical Fly]." *He Tian Shi Fan Zhuan Ke Xue Xiao Xue Bao [Journal of Hetian Normal School]*, XXIX, 68 (July 2010), 74-75. In Chinese

A comparison of the differences in the notions of freedom in Zhuang Zi and Blake.



**Su, Jing, and Ben-Biao Yao.** "Ying Guo Lang Man Zhu Yi Sheng Tai Ge Zhe zhi Qian Qu--Bu Lai Ke [On Blake: An Ecological Pioneer among the English Romantic Poets]." *Nei Meng Gu Nong Ye Da Xue Xue Bao* (She Hui Ke Xue Ban [Journal of the Inner Mongolia Agricultural University (Social Sciences Edition)]), XIII, No. 57 [N.S. No. 3] (2011), 360-61. In Chinese

A comment on Blake's ecological ethics in his nature poems, he "is against industrialization", "longs to return to nature", and "wishes for a harmonious co-existence shared by humans and animals".

**§Suh, Kang Mok.** "William Eui Yeoksa Dasi Seugi: *Ne Zoa Deul Ggajieui* Han Ilgi [William Blake's Re-Writing of History: A Reading Up to *The Four Zoas*]." Seoul National University Ph.D., 1995. In Korean

**§Suica, Nikola.** "Knjiga o Jovu Viljema Blejka ['The Book of Job' by William Blake]." *Gradac*, XVIII, 95/97 (1990), 170. In Serbian

**Suied, Alain.** *Blake et Dante: un Malentendu Poétique: Conférence à la Maison de la poésie, Paris, 20 février 2001: Suivi de Penser avec l'autre* (Julian: Editions de l'improbable, 2001) 8°, 48 pp.; ISBN: 2847390030 In French  
"De Dante (1265-1321) à Blake (1757-1827)" (pp. 7-21) and "De Blake à Baudelaire" (pp. 23-30).

**\*Summerfield, Henry.** *A Guide to the Books of William Blake for Innocent and Experienced Readers with notes on*

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*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.

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§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

**Bill Goldman**, *Journal of the Blake Society at St James*, No. 4 (1999), 78-82 ("the most helpful overview of Blake's works and of Blake criticism I have ever come across" [p. 78])

**Andrew Lincoln**, *Review of English Studies*, NS LI (2000), 143-46 (with 2 others) (Summerfield gives "admirably concise summaries" [p. 145])

**R. Paul Yoder**, *Blake*, XXXV (2002), 130-32 (the book is "generally sound and informative")

**G.E. Bentley, Jr.**, *English Studies in Canada*, XXVIII (2002), 124-27 (this digest of several hundred critical works on Blake published in English in 1910-1984 is "an immense labour responsibly carried out")

**Sun, Ai-Ling.** “‘Zui Qiang You Li de Duan Shi’—Wei Lian Bu Lai Ke De ‘Lun Dun’ [‘The Most Powerful Short Poem’—William Blake’s ‘London’].” *Jiang Su Wai Yu Jiao Xue Yan Jiu* [*Journal of Jiangsu Foreign Language Teaching and Research*], No. 2 (1999), 87-88. In Chinese

A brief analysis of "London."

**Sun, Ai-Na.** “Jian Dan Yu Fan Fu De Qiao Miao Rong He—Wei Lian Bu Lai Ke Shi Ge Zhong De Xiang Xiang Li [Clever Blend of Simplicity and Complexity—Imagination in William Blake’s Poetry].” *Xue Shu Tan Jiu* [*Academic Exploration*], No. 12 (2015), 127-31. In Chinese

**Sun, Cong-Zong.** “Cong Xiu Ci Xue Jiao Du Kan Wei Lian Bu Lai Ke Lun Dun Zhong De Ren Lun Bei Ju [An Analysis on the Ethical Tragedy in William Blake’s ‘London’ from the Rhetoric Angle].” *Kuai Le Yue Du* [*Happy Reading*], No. 18 (2015), 128. In English

**Sun, Li.** “Zhou Zuo Ren Ling Rou Yi Zhi Si Xiang Yu Ying Guo Shi Ren Bu Lai Ke Zhi Jian de Guan Lian: Union of Spirit and Flesh: Relation between Blake and Chou Tso-jen.” *Chu Xiong Shi Fan Xue Yuan Xue Bao: Journal of Chuxiong Normal University*, XXVIII, 10 (October 2013), 61-67. In Chinese

An analysis of Blake and Chou Tso-jen, who "played an important role in Modern Chinese Literature ... Chou accepted Blake’s thoughts selectively by eliminating mysterious meaning and adding enlightenment of it”.

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**Sun, Yong-Fang.** "Cong 'Ye Hua' Yi Xiang Kao Bu Lai Ke Dui Chen Meng Jia Shi Ge de Ying Xiang [The Influence of Blake's Use of Imagery in 'The Wild Flower's Song' upon the Poems of Meng-Jia Chen]." *Anhui Wen Xue* [*Anhui Journal of Literature*], No. 2 (2010), 80-81. In Chinese

A comment on the use of wild-flower imagery in Blake's "The Wild Flower's Song" and Meng-Jia Chen's "A Wild Flower", suggesting that the Chinese poet was influenced by the British poet.

**Sung, Chan-Kyung.** "William Blake-Ko: Turkhi Guh-eui Imagination-eul Choongsim-euro [A Study of William Blake: Especially on His Imagination]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XXVIII (1982), 23-46. In Korean

**\*Sung, Mei-Ying.** "Technical and Material Studies of William Blake's Engraved *Illustrations of The Book of Job* (1826)." Nottingham Trent University Ph.D., April 2005, 255 pp., 99 reproductions.

"The aim of this thesis is to lay out the overlooked importance of Blake's overlooked original copper plates" (Abstract). The reproductions include the rectos and versos of each of Blake's 22 Job engravings plus prints from the rectos.

**\*Sung, Mei-Ying.** *William Blake and the Art of Engraving* (London: Pickering and Chatto, 2009) The History of the Book 8<sup>o</sup>, ix, 220 pp., 8 figures; ISBN: 9781851969586

An original, industrious, and worthwhile examination of

the copperplates and wood-blocks of Blake and some contemporaries, particularly their unengraved versos with tell-tale marks of plate-makers' marks and engravers' corrections.

It derives from her "Technical and Material Studies of William Blake's Engraved *Illustrations of The Book of Job* (1826)", Nottingham Trent University Ph.D. (2005), 99 reproductions.

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2009, p. 31 (with 6 others) ("a painstaking study that enlightens both the technical and literary understanding of Blake's works")

§**Alexander Gourlay**, *Studies in Romanticism*, XLIX, 3 (Fall 2010), 518-23

**Jason Whittaker**, *Year's Work in English Studies*, XC, 1 (January 2011), 650-51 ("erudite", "incredibly detailed, highly technical")

**Sussman, Cornelia Jessey**, and **Irving Sussman**. "Catherine and William Blake." Chapter 1 (pp. 7-19) of their *Spiritual Partners: Profiles in Creative Marriage* (N.Y.: Crossroad Publishing Co., 1982)

Catherine and William Blake were like Romeo and Juliet but "not star-crossed or death-marked" (p. 8). It seems to be reprinted from a journal called *Way* (n.d.).

§**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.

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**Sutherland, John H.** "Blake's 'Mental Traveller'." *ELH*, XXII (1955), 136-47. <BB> B. Reprinted in *Discussions of William Blake*. Ed. John E. Grant (Boston, 1961) Discussions of Literature [series] <BB> C. Reprinted on pp. 69-78 of *Critics on Blake: Readings in Literary Criticism*. Ed. Judith O'Neill (London: George Allen and Unwin Ltd, 1970) Readings in Literary Criticism 7 <BB>

Pp. 74-77 are reprinted as "Irony and Oppression" on pp. 68-72 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Suin, Darko.** "The Shift to Anticipation: Radical Rhapsody and Radical Recoil." Chapter 6 (pp. 115-44) of his *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven and London: Yale University Press, 1979)

Blake and Shelley are often glanced at.

**\*Suzuki, Masashi.** "'Architecture', 'Foot' and 'Beulah': Visionary Gate in *Milton*." *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 (1989), 105-33. <BSJ> B. Tr. by the author and printed on pp. 201-34 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. 253-59.

"Dohangashi, Shijin – Blake [Blake the Engraver/Poet." Pp.  
253-55.

"Dohangashi Shugyo Jidai no Blake [Blake in his  
apprenticeship]." Pp. 255-56.

"Shisaku o hajimeta Koro no Blake [Blake in his turning to  
writing poems]." Pp. 256-58.

"Blake ni eikyo o ataeta Shinjintachi [Poets who influenced  
Blake]." Pp. 259.

## I

"Shijin Blake to Shuhen no <Shijin tachi> [Blake the poet and  
his surrounding 'Poets']" (pp. 260-84)

William Collins (pp. 260-68) and "Blake to [and] Collins."  
Pp. 267-68.

Christopher Smart (pp. 268-76) and "Blake to [and] Smart."  
Pp. 275-76

William Cowper (pp. 276-84) and "Blake to [and] Cowper."  
Pp. 282-84.

## II

"William Blake" (pp. 285-99)

"Shoki no Shi--Bok, Fushi, Kodomo muke no Uta [Early  
Poems – Pastoral, Satire and Songs for Children]." Pp. 285-  
99.

"Minor Prophecies – Lambeth Yogensho [Lambeth Books]."  
Pp. 299-319.

"Prophetic Books – Koki Yogensho [Later Prophetic Books]."  
Pp. 319-39.

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"Sashie Gaka Blake [Blake the Illustrator]" of Milton, Job, and Dante. Pp. 339-49.

### III

"Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (pp. 350-64)  
Edward Young (pp. 350-257) and Thomas Gray (pp. 357-64)  
with "Blake ni yoru Sashie [Blake's Illustrations]" for each.  
Pp. 354-57, 360-64.

**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. 154-76 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

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"Kodomo no Imaji no Henbo--*Muku to Keiken no Uta* [Transformations of the Image of Child--*Songs of Innocence and of Experience*]." Pp. 9-56. (Reprinted from *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 12 [1977], 33-59.)



\*"Kigen to shite no 'Shi no Rei/Shiteki Tensai' ['The Poetic Genius' as an Origin]." Pp. 59-72. (Reprinted from *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 15 (1991), 8-15.)

\*"Kigen to Maiso--*America* [Origin and Burial in *America*]." Pp. 73-100.

\*"Yugamerareta Me--Shikaku no Mondai to Newton Rikigaku [Distorted Eyes--The Optical Problem and Newtonian Dynamics]." Pp. 103-18. (Reprinted from *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 4-5 (1981), 1-9.)

\*"'Mugen', 'Mugentei', 'Sen' to Ryuritsuho ['Infinite', 'Indefinite', 'Line', and Fluxions]." Pp. 119-40. (Reprinted from *Shiron* [Essays], '*Shiron*' *Dojinkai*, *Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu* [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20.)

"Shizen Shukyo to Chikara [Natural Religion and Energy]." Pp. 143-53. (Reprinted from pp. 55-64 of *Igirisu Romanha Kenkyu*: *Shiso/Hito/Sakuhin* [Studies of English Romanticism: Thoughts/Men/Works] (Tokyo: Kiriara Shoten, 1985.)

\*"Fujikomareta Chikara to Undo--*Urizen no Sho* [Confined Force and Motion--*The Book of Urizen*]." Pp. 154-76. (Reprinted from *Eibungaku Kenkyu*, *Nihon Eibungakkai: Studies in English Literature*, The English Literary Society of Japan, LIX, 1 (1982), 29-42.)

\*"Senso to Uzumaki--*Yottsu no Zoas* [War and Vortex--*The Four Zoas*]." Pp. 177-97. (Reprinted from *Eibungaku*

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 \*"Genso no Mon--'Kenchiku', 'Ashi' shoshite 'Beulah' Visionary Gate--'Architecture', 'Foot', and 'Beulah']." Pp. 201-34. (Translated by Suzuki from *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 (1989), 105-33.)  
 \*"Sakasa Junrei--Milton to Tenro Rekitei [An Inverted Pilgrimage: Milton and *The Pilgrim's Progress*]." Pp. 235-67. (Translated by the author from *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu Eigokyooshitsu: Review of English Literature: English Department, College of Liberal Arts, Kyoto University*, LXII (1991), 49-72.)

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**Akinobu Okuma**, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXXII, 1 (1995), 129-333. In Japanese

**Shoichi Matsushima**, *Eigo Seinen: The Rising Generation*, CXL (1995), 538-39. In Japanese

**Shigeru Taniguchi**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 149-52. In Japanese

§**Suzuki, Masashi**. "18 Seiki Igirisu ni okeru Geijutsu ni Ikai to sono Shometsu: William Blake to ut pictura poesis [The Status of Art in Eighteenth-Century Britain and its Decline:

William Blake and ut pictura poesis].” *Seiyo Bijutsu Kenkyu* [Studies in Western Art], VII (2002), 76-89. In Japanese

**\*Suzuki, Masashi.** "Hesper/Phosphor and the Sublime Moment." *Eibungaku Hyoron, Kyoto Daigaku Sogoninengakubu Eigobukai: Review of English Literature: English Department, Faculty of Integrated Human Studies, Kyoto University*, LXV (1993), 21-38. <BSJ>

**\*Suzuki, Masashi.** “‘In Felpham I heard and saw the Visions of Albion’—Blake ni okeru vision to ‘shomotsu senso’[‘In Felpham I heard and saw the Visions of Albion’: Vision and ‘the battle of the books’ in William Blake]”. 19 *Seikigaku Kenkyu* [Study of 19th Century Scholarship (issued by the Institute for the Study of 19th Century Scholarship, Niigata University)], No. 2 (2009), 19-38. In Japanese

**Suzuki, Masashi.** "An Inverted Pilgrimage: Blake's *Milton* and *The Pilgrim's Progress*." *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu Eigo Kyoshitsu: Review of English Literature: English Department, College of Liberal Arts, Kyoto University*, LXII (1991), 49-72. <BBS> **B.** \*Tr. by the author as "Sakasa Junrei--Milton to Tenro Rekitei" on pp. 235-67 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994) In Japanese

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**Suzuki, Masashi.** "Kenbiyo teki Sozoryoku no Keifu (3): Kenbikyogaku teki Hakubutsugaku to Baikaisei [The Genealogy of Microscopic Imagination (3): Microscopic Natural History as Intermediator]." *Eibun Gakkaishi [Journal of the English Literary Society]*, 42 (2014), 21-43. In Japanese

It includes argument about "Auguries of Innocence".

**Suzuki, Masashi.** "Kigen to shite no 'Shi no Rei' ['The Poetic Genius' as an Origin]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 8-15. In Japanese <BSJ> **B.** \*Reprinted on pp. 59-72 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

**Suzuki, Masashi.** "Kodomo no 'Imaji' no Henbo--Songs of Innocence and [of] Experience no ichikosatsu: Transformations of the Image of Child--An Essay on Songs of

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**\*Suzuki, Masashi.** "Origins and Burial in *America*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, English Number (1995), 15-32.

Blake "offers .. an origin/rise and no progress as an alternative to the origin/rise and progress" (p. 29).

**\*Suzuki, Masashi.** "Reynolds to Blake no Marginalia [Marginalia by Reynolds and Blake]." *Albion*, LVI (2010), 46-73. In Japanese

**Suzuki, Masashi.** "Senso to Uzumaki--*The Four Zoas* ni okeru Chikara: War and Vortex: Power in *The Four Zoas*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXIV, 1 (1987), 3-18. In Japanese <BBS> **B.** \*Reprinted in pp. 177-97 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

**\*Suzuki, Masashi.** "'Signal of Solemn mourning': Blake's Sandals and Ancient Israelite Custom." *Journal of English and Germanic Philology*, C (2001), 40-56.

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A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.

**\*Suzuki, Masashi.** "'We censure Nature for a Span too short': William Blake and *Night Thoughts* II, 115-20." Pp. 305-26 of *Enlightened Groves: Essays in Honour of Professor Zenzo Suzuki*. Ed. Eiichi Hara, Hiroshi Ozawa, and Peter Robinson (Tokyo: Shohakusha, 1996)

**\*Suzuki, Masashi.** "Whitman no Shinseki – Swedenborg, Conway, Blake [Whitman's Relatives: Swedenborg, Conway, Blake]." *Eibungaku Hyoron* [Review of English Literature, English Department Graduate School of Human and Environmental Studies, Kyoto University], LXXXI (2009), 41-71. In Japanese

**\*Suzuki, Masashi.** "William Blake ni okeru Jigazo/Jiko Hyosho no Sunkan [The Moment of Self-portrait/Self-representation in William Blake]." *Albion, Kyodai Eibun Gakkai: Albion, English Literary Society, Kyoto University*, NS No. 46 (October 2000), 73-89. In Japanese

**\*Suzuki, Masashi.** "William Blake to Gunoshisushugi [William Blake and Gnosticism]." P. 174 ff. of *Gunoshisu Itan to Kindai* [Gnosis: Heresy and Modern]. Ed. Takashi Onuki, Susumu Shimazono, Yoshito Takahashi, and Yoichiro Murakami (Tokyo: Iwanami Shoten, 2001) In Japanese

**Suzuki, Masashi.** "William Blake to 'Ryuritsuho'--'Infinite,' 'Indefinite,' 'Line': William Blake and 'Fluxions'--'Infinite,' 'Indefinite,' 'Line'." *Shiron* [Essays], 'Shiron' Dojinkai, Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20. In Japanese <BSJ> **B.** Reprinted on pp. 119-40 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

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§**Suzuki, Masayoki.** "William Blake, 'A Poison Tree': Hanshinwa no monogatari." *Eigo Seinen: The Rising Generation*, CXLVIII (2003), 702-3. In Japanese

**Suzuki, Ryohei.** "J. Joyce no *Finnegans Wake* ni taisuru W. Blake no Koki Yogensho no Eikyo ni tsuite: A Study of Influence of Blake's Major Prophetic Books on Joyce's *Finnegans Wake*." *Hosei Daigaku Kyoyobu Kiyo: Bulletin of the Faculty of Liberal Arts, Hosei University*, No. 37 (1981), 1-27. In Japanese <BSJ>

**Svatik, Stephen.** "An Interpretation of William Blake's *The*

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*Gates of Paradise.*" *Shokugyo Kunren Daigakko Kiyo, Jinbun Kyoiku Hen: Bulletin of the Institute of Vocational Training, Humanities and Education*, No. 17 (1988), 1-4. <BSJ>

§**Swainson, William Perkes.** "William Blake, Seer, Poet & Artist." In his *The Christian Mystics*. 3 vols. (London: C.W. Daniel, [1903-1908]) 15 cm

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§**Swann, Karen.** "Teaching *Jerusalem*." *European Romantic Review*, XXV, 3 (2014), 397-402

**Swan, Michael.** "Blake v. Reynolds." No periodical, 1957.

On "Professor Wind's Third Programme talk on Blake and Reynolds".

§**Swann, Karen.** "Blake's *Jerusalem*: Friendship with Albion." Chapter 31 (pp. 538-53) of *A Companion to Romantic Poetry*. Ed. Charles Mahoney (Chichester: Wiley-Blackwell, 2011) Blackwell Companions to Literature and Culture 73

**Swann, Joseph.** "The Breaking of Language: Blake and the Development of Yeats's Imagery." Pp. 217-31, 344-45 of *The Internationalism of Irish Literature and Drama*. Ed. Joseph McMin, with Anne McMaster, and Angela Welch (Gerrards Cross: Colin Smythe, 1992) *Irish Literary Studies*, 41



"Blake's whole poetic drift [sic] was to attack and break" "the aesthetic unity of the poem", and "This was the way Yeats was to think and write" (pp. 220, 223).

**Swearingen, James E.** "The Enigma of Identity in Blake's *Visions of the Daughters of Albion*", *Journal of English and Germanic Philology*, XCI (1992), 203-15 <BBS>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
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**Swearingen, James E.** "William Blake's Figural Politics." *ELH*, LIX, 1(Spring 1992), 125-44. <BBS> **B.** Reprinted in pp. 80-94 of *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (N.Y. and London: Garland Publishing, 1998).

**Swinburne, Algernon Charles.** *Uncollected Letters of Algernon Swinburne*, ed. Terry L. Meyers. Volume 1 1848-1874 [Volume 2 1875-1889] [Volume 3 Undated Letters ...] (London: Pickering and Chatto, 2005)

There are occasional references to Blake, chiefly to Swinburne's own book (1868). Of these, the most important to Blake are (1) Swinburne's letter of 13 October 1864 about *Tiriel* (q.v.), and (2) the letter from Francis Cunningham (the son of Allan Cunningham, Blake's biographer) to Algernon Swinburne (3 November 1866), enclosing an

extract of a letter from Etty the Painter to Campbell the Poet .... The fact mentioned in it has not been noticed by any of Blake's biographers,

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and is so honorable to Lawrence's memory that I hope you will deem it important enough for an allusion

in your book (1, 81-82). Etty's letter of 25 March 1830 (not with Cunningham's) is given in *BR* (2) 525; it was first recorded by R.N. Essick, "William Blake and Sir Thomas Lawrence", *Notes and Queries*, CCXXIII (1978), 211-13.

In the same letter, Cunningham says that he owns the drawings by Blake, Rossetti Catalogue [1863], 242, No. 22-23, the "Last Judgment" and a tracing of it (1, 82). Rossetti No. 22 is "The Last Judgment" <Butlin #644>, sold by Tatham, Sotheby, 29 April 1862, lot 179, to Palser; Alfred Aspland owned it by 1876 and sold it at Sotheby's, 27 January 1885, lot 64.

Rossetti No. 23 is "The Last Judgment--Tracing" <#646> sold with Rossetti No. 22 in the 1862 sale, lot 179, to Palser, owned by Mrs Gilchrist in 1880.

The only Francis Cunningham recorded by Butlin is a Lt Col who owned Butlin #111 and 506.

**\*Swinburne, Algernon Charles.** *William Blake: A Critical Essay* (London, 1868) **B.** \*Second Edition. (London, 1868) **C.** \*(London, 1906) **D.** \*(N.Y., 1906) **E.** (London, 1925) **F.** "William Blake." Vol. XVI, pp. 49-350 of *The Complete Works of Algernon Charles Swinburne*. Ed. Sir Edmund Gosse and Thomas James Wise. Prose Works Vol. VI (London and N.Y., 1926) **G.** §*William Blake* (N.Y., 1967) **H.** Ed. Hugh J. Luke (Lincoln, Nebraska, 1970) <BB> **H.**

*William Blake*. Tr. Giusi De Pasquale and Maria Croci Guli (Palermo: Novecento, 1992) Narciso d'Oro 22 cm, 321 pp.; ISBN: 9788837301439 In Italian

Excerpts from the 1868 essay were reprinted as “William Blake”, pp. 101-24 of *Swinburne as Critic*, ed. Clyde K. Hyder (1971), pp. 146-47 were reprinted as “The ‘Marriage of Heaven and Hell’” on pp. 21-22 of *Critics on Blake: Readings in Literary Criticism*, ed. Judith O’Neill (1970); and the same pages were reprinted from O’Neill as “Music and Meaning” in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

#### REVIEWS

1868

§**Anon.**, *Athenaeum*, No. 2097 (4 January 1868), 12-13

§**J.R. Green**, *Saturday Review*, 1 February 1868, pp. 148-49

§**John Camden Hotten**, *Bookseller*, 2 February 1868 (“the New Book by Mr. Swinburne, ‘William Blake, Artist and Poet [sic]’ is ready this day ...”)

§**Anon.**, *Examiner*, 8 February 1868, pp. 84-86

§**Anon.**, *Imperial Review*, reprinted in *Round Table*, No. 161, 22 February 1868, pp. 124-25

§**Moncure D. Conway**, *Fortnightly Review*, February 1868, pp. 216-20

§**Anon.**, *Spectator*, 1 March 1868

**Anon.**, “Swinburne's William Blake”, *New York Times*, 29 March 1868 (“A late *Saturday Review*, (Feb. 1,) undertakes slaughter on this book with no remorse ... But the work is not to be dismissed”)

§**Anon.**, *Westminster Review*, April 1868, pp. 587-88

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**Anon.**, "Review. Mr. Swinburne on William Blake", *Argus* [Melbourne], **2 June 1868**, pp. 5-6 ("a great deal of what he [Blake] wrote and drew was poor stuff; but in its very poverty there are gleams of a godlike fire" [p. 5]; this is the earliest printed account of Blake which has been traced in Australia) <BBS 348>

1906

**Robert Ross**, "Swinblake: A Prophetic Book, with Home Zarathrusts", *Academy*, LXXI (**1906**), 307-9 (an amusing review) <BB #2568>

**Morton D. Paley**, "The Critical Reception of A Critical Essay", *Blake Newsletter*, VIII, 1-2 (**Summer-Fall 1974**), 32-37

§**Swinkin, Rachel**. "The Limits of Sympathy: Animals and Sentimentality in Eighteenth-Century British Literature and Culture, 1759-1810." California (Davis) Ph.D., 2012.

Chapter 3 is about Blake.

**Symington, Andrew James**. *The Beautiful in Nature, Art, and Life*. In Two Volumes. (London: Longman, Brown, Green, Longmans, and Roberts, **1857**) <Michigan> **B.** §([Whitefish, Montana]: Kessinger, 2010)

Mozart's wife Constance Weber ... was a very angel of goodness to him. Seldom have artists been so singularly happy in their choice; we are reminded of the perfect sympathy existing between William Blake the painter and his beloved Kate, and of John

Flaxman the sculptor ... [II, 57-58].

An unnamed "schoolboy" "would hear Blake's happy 'Songs of Innocence,' or the child piping in Sir Philip Sydney's Arcadia, 'as if he would never grow old!'" (II, 130).

According to the index in Vol. II, in Vol. I, p. 336, is a reference to "Blake, Flaxman, and Stothard" which I have not seen. Symington was born in 1825.

**Symons, Arthur.** *William Blake* (London: Archibald Constable, 1907). **B.** Reprinted in Volume IV of *The Collected Works of Arthur Symons* (London: Martin Secker, 1924). **C.** §(London: Jonathan Cape, 1928) The Travellers' Library <BB> **D.** §(London: Jonathan Cape, 1940) The Saint Giles Library **E.** §(N.Y., 1970). <BB #2804D> **F.** §([Whitefish, Montana:] Kessinger Publishing, [2007]) 23 cm, xviii, 433 pp.; ISBN: 9780548280980 **G.** §([Whitefish [Montana]: Literary Licensing LLC, 2014) 450 pp.; ISBN: 9781498085762

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1907

§**Anon.**, *New York Herald*, **25 August 1907**

§**W.L. Courtney**, *Daily Telegraph*, **2 October 1907**

**William Aspenwell Bradley**, "William Blake, Poet, Painter, Prophet: Significance of the Revival of Interest in the Personality and Work of the Artist-Seer – Emancipation from Reality Through the Spirit and Power of Imagination – Two New Books", *New York Times*, **6 December 1907** (with another)

§**H. Ellis**, *British Journal of Psychiatry*, LIV, 224  
(**January 1908**), 141-42

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§**Szenczi, Miklós.** “Blake tanítása képzeletről [Blake on Imagination].” Pp. 333-47 of his *Tanulmányok [Essays]* (Budapest: Akadémia, 1989) In Hungarian

**Szerb, Antal.** *William Blake* (Szeged [Hungary], 1928) Széphalom-Könyvtár, No. 10. 21 pp. In Hungarian <BB>  
**B.** §"William Blake." *Gondolatok a könyvtárban.* 3rd edition (Budapest: Magvető, 1981).

An essay celebrating the centenary of Blake's death.

§**Szumlewicz, Katarzyna.** “Technika I Wizja [Technique and Vision].” *Odra*, No. 7-8 (2002) In Polish

About factors which could have influenced Blake's visions and his attitudes to art and poetry.

## T

§**Tahyvildary, Negin.** "Poetry and the Sensitive World: A Comparative Perspective on the Poetic Course of Sohrab Sepehry, Arthur Rimbaud, and William Blake." *New Readings*, VII (2004).

Sepehry is an Iranian poet.

\***Taira, Zensuke.** "Jushichi, Juhasseiki Igirisu no minshu bunka to Blake: Popular Culture in Seventeenth- and Eighteenth-Century England and William Blake." *Hokkaido Daigaku Bungakubu Kiyo, Hokkaido Daigaku Bungakubu: The Annual Report on Cultural Science: The Faculty of*

*Letters* [of] *Hokkaido University*, XLI-1, 75 (1992), 1-8. In Japanese

***§Taiyoka [Sunflower]***  
**Number 10 Blake Centenary Issue**  
**(September 1927)**

In Japanese

- Saneatsu Mushanokoji.** "[On Blake.]" Pp. 4-5.  
**Motomaro Senge.** "[On Blake.]" P. 5.  
**Ryusei Kishida.** "[Blake.]" P. 6.  
**Kotaro Takamura.** "[Blake's Imagination.]" P. 7.  
**Michisei Kono.** "[On Blake.]" Pp. 8-9.  
**Kenji Otsuki.** "[Blake, a Mystic.]" Pp. 9-10.  
**Shichiro Nagai.** "[On Blake.]" P. 11.  
**Sokichi Hirose.** "[My Recollection of Blake.]" P. 12.  
**Tatsuo Moriwaki.** "[Blake's Eyes.]" P. 13.  
**Kohei Ara.** "[Blake and Myth.]" P. 14.  
**Takeo Sumida.** "[On Blake.]" Pp. 15-16.

**Tait, Simon.** "House room for a visionary: Simon Tait reports on a campaign to turn William Blake's house into a centre for design innovation." *Times* [London], 12 May 1994.

Tim Heath is creating in 17 South Molton Street a Blakean "centre for radical thought", for "the dissenting imagination", called "The House of William Blake", "a fully commercial operation" for innovation in business, which will publish books, hold exhibitions, and be a centre for a Blake society.

A separate Press Release of 11 April 1994 for The House of William Blake says that it

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is commissioning contemporary Artists to decorate Blake's original lodgings in a way which best expresses Blake's curious spirit today. The exhibition [1-14 August 1994] will include the work of those working in the fields of furniture design, poetry, kitchen ware, textiles, bathrooms, book binding, printing, engraving and cake-making amongst others. A Catalogue to accompany the exhibition will be available from late July. Most exhibits will be for sale and some may be eaten. ... We will also be putting on some Children's Summer Holiday Workshops during the Exhibition Period.

**Takahara, Koji.** "France KakumeiJidai no Blake [Blake in the Age of the French Revolution]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 34 (1979), 18-21. In Japanese <BSJ>

**Takahara, Koji.** "William Blake no 'Shirei' to Vision [William Blake's 'Muses' and Vision]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 32 (1978), 17-20. In Japanese <BSJ>

**Takahara, Koji.** "William Blake no Shoki Yogensho to sono Shiso [William Blake's Earlier Prophetic Books and Their Thoughts (1[-3])]." *Eibeibungaku, Toita Joshi Tankidaigaku,*



*Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 40 (1983), 89-105; No. 41 (1983), 39-59; No. 42 (1985), 75-92. In Japanese <BSJ>

**Takahashi, Masami.** "William Blake: sono mokushiroku teki bijon: William Blake: On His Apocalyptic Vision." *Teikyo Daigaku Bungakubu Kiyo: Eigo Eibungaku/Gaikokugo Gaikoku Bungaku: Bulletin of English Literature Department: Teikyo University*, XXIII (1993), 311-32. In Japanese

**Takanashi, Erisa.** "Muku to Keiken no Uta ni okeru Blake no Kodomo Kan: 18 Seiki Josei Shijin tonon Hikaku (William Blake's Idea of Children in *Songs of Innocence and of Experience* and the 18th Century Women Poets)." *Nihon Joshi Daigaku Eibeibungaku Kenkyu* (Japan Women's University, *Studies in English and American Literature*), XLVII (2012), 51-65. In Japanese

§**Takemura, Masayuki.** "Views of the Human Imagination--Blake, Poe [and] Swedenborg." *Eibeibunka* [*English and American Literature*], No. 26 (1996), 41-51.

**Takeshima, Yasushi.** "Proverbs of Hell no shochoteki Imi [Symbolical Meanings of 'The Proverbs of Hell']." *Kanazawa English Studies, Kanazawa Daigaku Eibungakkai: The Society of English Literature, Kanazawa University*, No. 18 (1988), 1-10. In Japanese <BSJ>

§**Takeshima, Yasushi.** "William Blake no 'Songs of Innocence and of Experience [William Blake's *Songs of Innocence and of Experience*]." *Hiroshima Daigaku Bungaku*

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Hakase Ronbun [Hiroshima University Ph.D.], 6 May 1963.  
In Japanese <BSJ>

**Takeshima, Yasushi.** "William Blake 'Songs of Experience' no Kenkyu [A Study of William Blake's *Songs of Experience*]." *Fukui Daigaku Gakugeigakubu Kiyo, Jinbunkagaku* [Bulletin of Fukui University Faculty of Arts Periodical, *The Humanities*], No. 4 (1955), 12-25; No. 5 (1956), 61-78; No. 6 (1957), 51-62; No. 8 (1958), 15-25; No. 9 (1959), 43-56 <not by Osamu Takemori as in **BB #2817**>. In Japanese <BSJ>

**\*Takiguchi, Haruo.** "Uchuran, Sekairan, Blake [Cosmic Egg, World Egg and Blake]." Pp. 222-40 of "*Shintai*" no Imeji--Igirisu Bungaku kara no Kokoromi [Imagery of "Body": In English Literature]. Ed. Toru Egawa (Kyoto: Mineruva Shobo, 1991) In Japanese <BSJ>

The essay is in three parts: (1) "Tamago no Imeji [Imagery of Egg]", (2) "Sekairan to Shinboru to shite no Tamago [World Egg and Egg as a Symbol]", and (3) "Blake ni okeru Sekairan [World Egg in Blake]."

**\*Takiguchi, Shuzo.** "Blake." Pp. 63-65 of *Sekai Bijutsu Zenshu*, Dai 19-kan [Fine Arts of the World, Vol. XIX]. (Tokyo: Heibonsha, 1954) In Japanese <BSJ>

**\*Takubo, Hiroshi.** "'A Little BOY Lost': Shiron [An Essay on 'A Little Boy Lost']." *Teoria* [Theory: Journal of the

*Graduate School of Hosei University, Society of English Literature*], No. 19 (1987), 15-34. In Japanese <BSJ>

**\*Takubo, Hiroshi.** "'Mimamori michibiku mono' to 'Mimamurare michibikareru mono': Songs of Innocence Shoron ['The Protector' and 'The Protected': An Essay on *Songs of Innocence*]." *Teoria* [*Theory: Journal of the Graduate School of Hosei University, Society of English Literature*], No. 18 (1986), 1-29. In Japanese <BSJ>

**Talman, John.** "Col. Hosmer and William Blake." *New York Times*, 21 June 1902.

About William H.C. Hosmer, "Blake's Visitants", *Graham's Magazine*, XXIX (**September 1846**), 151, a poem about Blake based on Cunningham. <BB #1890>

**Tambling, Jeremy.** *Blake's Night Thoughts* (Basingstoke and N.Y.: Palgrave Macmillan, 2005) 8°, x, 202 pp.; ISBN: 1403942846

A wayward, self-indulgent book with sporadic "reason[s] for linking Blake and night" (p. 11). He writes of the poet's mother as "Catherine Harmitage" (i.e., "Armitage"), of his friends "Thomas Stodhard" (i.e., "Stothard") and John Flaxman "engraver" (i.e., sculptor), he refers to "plate [i.e., page] 53" of "The manuscript of *The Four Zoas* [which] is of 70 pages [i.e., leaves]" (pp. 118, 119, 56, 184).

"Part of the material on Dante and Blake, now dispersed in the book, comes from my essay 'Dante and Blake: Allegorizing the Event' edited by Nick Haveley (London: Macmillan, 1998), pp. 33-48 <no book indicated,>, and a draft of Chapter 7 ['Dante's "Deep and Woody Way"'] called

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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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§*Choice*, XLIII (January 2006), 857

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVI, 1 (January 2007), 658 ("ambitious and ... problematic", "disjointed"; "his allusive style can be maddening")

**Wayne C. Ripley**, *Blake*, XLI (2007-8), 127-29 (“Tambling moves stylistically in rhapsodic prose from one association to another”)

**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, 3 (Fall 1998), 395-420

Examines Blake’s Dante illustrations in the context of Byron and Dickens.

This is “a draft” of Chapter 7 (pp. 149-73), “Dante’s ‘Deep and Woody Way’”, in his *Blake’s Night Thoughts* (2005).

**Tamego, Takako.** "Blake no *Yaso* Kaishaku--Jikohesoku to Kaiho no Hyogen: Blake's Interpretation of *Night Thoughts*: The Expression of Self-Blockade and Liberation." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 42-50. In Japanese <BSJ>

**Tanaka, Minne.** "One-Pull or Two-Pull? Blake's Colour Printing Technique." *Jochi Eigo Bungaku Kenkyu* [*Sophia English Studies*], XXX (2005), 33-48.

"I will trace in detail their [Essick and Viscomi vs Phillips'] controversy" (pp. 33-34).

**Tanaka, Minne.** "William Blake to Fresco: Ushinawareta Inishie no Hijutsu wo Motomete [William Blake and Fresco: In Search of the Lost Secret Arts of the Ancients]." Pp. 151-67 of *Hermes tachi no Kyoen: Eigo Eibei Bungaku Ronbunshu (A Symposium of Critics: Scholarship on Literature and Language in Honor of Professor Shoichi Matsushima)*. Ed. Shoichi Matsushima (Tokyo: Otowa Shobo Tsurumi Shoten, 2012) In Japanese

**Tanaka, Sachiho.** "W. Blake no Shiten: On the Standpoint of William Blake." *Katahira, Eigo Eibungaku Ronso, Chubu Katahira Kai: The Katahira, Studies in English Language & Literature*, No. 18 (1983), 85-91. In Japanese <BSJ>

§**Tanaka, Takao.** "Blake no London to Felpham [Blake's London and Felpham]." *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], II (2004), 69-88. In Japanese

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**Tanaka, Takao.** “Blake no ‘muku’ to ‘keiken’ [Innocence and Experience of Blake].” *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], No. 4 (2006), 21-26. In Japanese

**Tanaka, Takao.** "Preston Blake Korekushon: The Preston Blake Collection." *Shikoku Daigaku Kiyo, Ser. A, Jinbun Shakaikagaku Hen, Shikoku Daigaku: Bulletin of Shikoku University, Ser. A [Humanities and Social Sciences]*, *Shikoku University*, No. 13 (2000), 137-41. In Japanese, with an English abstract on p. 137

**Tanaka, Takao.** “Sei James Kyokai to Jerusalem [St James Church and Jerusalem].” *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], No. 3 (2005), 13-17. In Japanese

A discussion of St James Church, Blake, and Jerusalem as a Blakean city.

§**Tanaka, Takao.** “William Blake no Keiken no Uta [*Songs of Experience* of William Blake].” *Shikoku Daigaku Kiyo* [*Bulletin of Shikoku University*], XIX (2003), 27-41. In Japanese

§**Tanaka, Takao.** “William Blake’s Zen, Centering on the Illustrations of the Book of Job.” *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], I (2004), 75-82.

**Tanaka, Takao.** “William Blake no shiso to zen [William Blake’s Thought and Zen].” *Indo gaku Bukkyo gaku Kenkyu* [*Studies in India and Buddhism*], LVI, 2 (2008), 1025-29. In Japanese

**Tanaka, Tsutomu.** “Lyca no yukue [(Blake’s) Vision and Lyca Poems].” *Daito Bunka Daigaku Eibei Bungaku Ronso* [*Daito Bunka Review*], No. 38 (2007), 11-32. In Japanese

**Tanaka, Tsutomu.** “W. Blake no 'The Little Black Boy' ichi kosatsu: On Blake's 'The Little Black Boy'.” *Daito Bunka Daigaku Eibeibungaku Ronso: Daito Bunka Review, Society of English and American Literature, Daito Bunka University*, No. 24 (1993), 49-62. In Japanese <BSJ>

**\*Tandecki, Daniela.** *Tigerbrand: Das unbequeme Genie William Blake* (Frankfurt am Main: Otto Lembeck, 1997) 8°, 310 pp., 38 reproductions; ISBN: 3874763242 In German

**Tang, Mei-Xiu.** “Bu Lai Ke de Dong Fang Mei Xue Guan [Blake’s Eastern Aesthetic View].” *Chang Sha Li Gong Da Xue Xue Bao* (She Hui Ke Xue Ban) [*Journal of Changsha University of Science and Technology* (Social Science Edition)], XXII, 1 (March 2007), 119-22. In Chinese

A commentary on Blake’s “eastern aesthetic view”, saying that Blake adopts the eastern cognitive aesthetic perspective of “heart-object monism” and “the aesthetic principle of integration between poetry and painting”.

**Tang, Mei-Xiu.** “Bu Lai Ke de Er Yuan Dui Li Yun Si Fang

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Shi Ji Qi Fan Chuan Tong Yi Shi—‘Lao Hu’ Yi Shi Shi Xi [Blake’s Concept of Dichotomy and Anti-Traditional Consciousness—An Analysis of ‘The Tyger’].” *Chang Sha Dian Li Xue Yuan Xue Bao* (She Hui Ke Xue Ban) [*Journal of Changsha University of Electric Power* (Social Sciences Edition)], XVIII, 2 (May 2003), 105-8. In Chinese

A comment on the poet’s concept of dichotomy and anti-traditional consciousness via "his artistic interpretation of the theological ideas of the Holy Bible."

**Tang, Mei Xiu.** “Bu Lai Ke Dui Mi Er Dun de Wu Du [On Blake’s Misreading of Milton].” *Tian Jin Wai Guo Yu Xue Yuan Xue Bao* [*Journal of Tianjin Foreign Studies University*], XII, 6 (Nov. 2005), 57-61. In Chinese

Blake "has completely subverted the native traditional Christian orthodox doctrines" by "adopting an anti-sublime strategy of demonization" and by "misreading" Milton.

**Tang, Mei-Xiu.** "Wei Lian Bu Lai Ke: Wen Huka Bian Yuan de Lǚ Bing Zhe [William Blake: A Culturally marginalized Rope-Walker]." *Changsha Li Gong Da Xue Xue Bao*(She Hui Ke Xue Ban) [*Journal of Changsha University of Sciences and Technology* (Social Sciences Edition)], XXV, 2 (March 2010), 97-101. In Chinese

An analysis of "The Tyger" and "The Lamb" in terms of "the eastern cognitive aesthetic perspective of heart-object monism".

**Tang, Mei-Xiu, and Rong Zhou.** “Bu Lai Ke Yu Qu Yuan



de Lang Man Zhu Yi Jing Shen Tan Xun: A Probe of Romantic Spirit in William Blake and Qu Yuanin Comparison].” *Xi Nan Ke Ji Da Xue Xue Bao: Journal of Southwest University of Science and Technology* (Philosophy and Social Sciences Edition), XXX, 4 (August 2013), 50-53. In Chinese

The content of this essay is very similar to the next article.

**Tang, Mei-Xiu, and Rong Zhou.** “Huo Yi Jue Shen Chen Huo Qi Miao Xiao Yao--Bu Lai Ke Yu Qu Yuan Lang Man Zhu Yi Jing Shen de Yi Tong Bi Jiao: Gorgeous Profound or Miraculous Unfettered--A Comparative Study of the Romantic Spirit between William Blake and Qu Yuan.” *Xi Hua Da Xue Xue Bao: Journal of Xihua University (Philosophy & Social Sciences)*, XXXII, 5 (September 2013), 18-22. In Chinese, with an abstract in English

Qu Yuan and William Blake use similar poetic styles. Despite different influences of the times, aesthetics, and cultural background, and despite their respective life experiences, individual temperament, and mode of thinking, the two poets display strikingly heterogeneous features of romanticism in their works. This article offers a comparative study of four aspects in their poems: purposes of writing, aesthetic principles archetypal images, and innovative poetic forms.

**Taniguchi, Shigeru.** "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation']” *Reitaku Daigaku*

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*Kiyo*: *Bulletin of Reitaku University*, XII (1971), 140-58. 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 Economics*, Tokuyama University, No. 22 (2000), 153-58. In Japanese

**Tannenbaum, Leslie**. "Hirelings and Laborers: Biblical Parable in Blake's *Milton*." *La Revue LISA/LISA* e-journal, V, 4 (2007), 122-32 (with a résumé in French)

Blake's context is John x, 1-21 (contrasting the "good shepherd [who] who giveth his life for the sheep" and the "hireling [who] fleeth") and Milton's *Considerations Touching the Likeliest Means to Remove Hirelings out of the Church* (about clergy supported by tithes).

**Tannenbaum, Leslie W**. *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art* (1982) <BBS>

A "revised version" of pp. 25-54 is reprinted as "Prophetic Form: The 'Still Better Order' of Blake's Rhetoric." Pp. 185-98 of *Rhetorical Tradition and British Romantic Literature*. Ed. Don H. Bialostosky and Lawrence D.

Needham (Bloomington and Indianapolis: Indiana University Press, 1995)

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§**Andrew Lincoln**, *Times Literary Supplement*, **30 July 1982**, p. 829

§**Anon.**, *Choice*, XIX (1982), 1562

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1982* (1983), 90-91

§**Joseph Wittreich**, *Christianity and Literature*, XXXII, 2 (1983), 459-62

§**Stephen C. Behrendt**, *Wordsworth Circle*, XV, 3 (Summer 1984), 106-8

**Jerome J. McGann**, *Blake*, XVIII, 2 (Fall 1984), 120-21

§**George P. Landow**, *Review*, VI (1984), 21-34

§**Michael J. Tolley**, *Studies in Romanticism*, XXIV, 2 (Summer 1985), 300-7

§**François Mouret**, *Revue de Littérature Comparée*, LIX (1985), 351-53, in French

§**D.R.M. Wilkinson**, *Yearbook of English Studies*, XVI (1986), 286-88 (with another)

**Tannenbaum, Leslie**. "Hirelings and Laborers: Biblical Parable in Blake's *Milton*." *La Revue LISA/LISA e-journal*, V, 4 (2007), 122-32 (with a résumé in French)

Blake's context is John x, 1-21 (contrasting the "good shepherd [who] who giveth his life for the sheep" and the "hireling [who] fleeth") and Milton's *Considerations Touching the Likeliest Means to Remove Hirelings out of the Church* (about clergy supported by tithes).

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**Tannenbaum, Leslie.** “‘What are Those Golden Builders Doing’: Mendelssohn, Blake, and the (Un)Building of *Jerusalem*.” Chapter 4 (pp. 79-90) of *British Romanticism and the Jews: History, Culture, Literature*. Ed. **Sheila A. Spector** (N.Y. and Basingstoke: palgrave macmillan, 2002)

Comparisons between the *Jerusalem* of Blake (1804[-20]) and of Moses Mendelssohn (1783).

***Tate Papers: Tate’s Online Research Journal***  
**No. 14**  
**(Autumn 2010)**

It includes

**William Blake’s 1809 Exhibition**

**\*David Blayney Brown and Martin Myrone.** “William Blake’s 1809 Exhibition.” 12 paragraphs (Mostly a herald for the prophets who follow.)

**\*Susan Matthews.** “An Alternative National Gallery: Blake’s 1809 Exhibition and the Attack on Evangelical Culture.” 28 paragraphs (Blake in the context of James Barry, *An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* [1783] and Barry’s support for Mary Wollstonecraft, especially Blake’s “The Penance of Jane Shore”.)

**\*Philippa Simpson.** “Lost in the Crowd: Blake and London in 1809.” 30 paragraphs (Some of Blake’s ideas about the “Rubbish of the Continent brought here by Ignorant Picture dealers” [“Public Address”, Notebook p. 24] were shared by other artists.)

**\*Konstantinos Stefanis.** “Reasoned Exhibitions: Blake in

1809 and Reynolds in 1813.” 26 paragraphs (About retrospective catalogues such as Blake’s *Descriptive Catalogue* and the British Institution’s *Catalogue of Pictures by the Late Sir Joshua Reynolds Exhibited by the Permission of the Proprietors in Honour of the Memory of that Distinguished Artist and for the Improvement of British Art* [London, 1813]. “Descriptive catalogue” was the current term for what the French called *Catalogue Raisonné* or Reasoned Catalogue.)

All the papers were given at the symposium “Appealing to the Public: William Blake in 1809”, Tate, September 2009.

**Tatham, Frederick**, manuscript "Life of Blake" (*BR* (2) 661-91), once bound with *Jerusalem* (E), now with it in the Yale Center for British Art.

A manuscript copy belongs to Gill Tatham, widow of George Tatham (1929-86) of Ladysmith, South Africa.

§**Tatlock, R.R.** "Blake as an Artist. His Unique Position." *Daily Telegraph* (London), 1927. <*BBS* 657, "no journal or date">

Quoted in Anon., "Blake Remembered After a Century", *Literary Digest*, 10 September 1927.

§**Taufer, Jasna Škrinjar**. "Albion: Blake v galeriji tate." 2000, 148-50 (2002), 95-107. In Slovenian

§**Tavares, Enéias Farias**. "'As Portas de Percepção': Texto e Imagem nos Livros Iluminados de William Blake." Universidade Federal de Santa Maria, Brazil, Ph.D. In Portuguese

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§**Tavares, Enéias Farias.** "'Uma Canção de Liberdade' de William Blake: discurso profético e tradução poética." *Scientia Traductionis* [Brasil], No. 7 (2010), 166-79. In Portuguese

About "A Song of Liberty" from the *Marriage*.

§**Tavares, Enéias Farias, and Leandro Cardoso de Oliveira.** "'The Little Girl Lost' e 'The Little Girl Found', de William Blake: Canções de Inocência ou de Experiência?" *Crítica Cultural*, XI, 1 (January-June 2014), 105-27. In Portuguese

**Tayler, Irene,** *Blake's Illustrations to the Poems of Gray* (1971) <BB #2824> **B.** \*Ed. with a new Forward by **Martin Butlin** (London: The Folio Society, 2013). 15.6 x 27.8 cm, xiv, 210 pp., one reduced monochrome illustration, no ISBN. Published to accompany the Folio Society facsimile (2013)

Martin Butlin, "Foreword" (pp. vii-x), says that he has altered the references to Blake's writings from the edition of Geoffrey Keynes to that of D.V. Erdman and the references to contemporary texts to G.E. Bentley, Jr, *Blake Records* (Second Edition) (2004), that he has given more accessible references to reproductions of Blake's art than in the 1971 edition, and that he has added footnotes signed "M.B.", a "List of Works Cited" (pp. 203-5), and "Supplementary Bibliography" (pp. 206-7). "Irene Tayler's text is still the most satisfactory introduction to the subtleties of Blake's illustrations to the poems of Gray" (p. ix).

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1971

**Thomas H. Helmstadter**, *Blake Newsletter*, IV, 4  
(Spring 1971), 140-42

§**William Vaughan**, *Studies on Voltaire and the  
Eighteenth Century*, CLXXXII, 938 (November  
1971) (with 2 others)

§**William Vaughan** [bis], "The Third Blake", *Studio  
International*, CLXXXI (November 1971), 210-12  
(with 2 others)

§**Anon.**, "The Composite Art of Blake", *Times Literary  
Supplement*, 10 December 1971, pp. 1537-39  
(with 12 others)

§**Brian Wilkie**, *Journal of English and Germanic  
Philology*, LXXI (January 1972), 142-46

**W.J.T. Mitchell**, *Blake Studies*, IV, 2 (Spring 1972),  
159-60

**I.H. C[hayes]**, *English Language Notes*, X (September  
1972), 37

§**Daniel Hughes**, "The Luck of William Blake",  
*Massachusetts Review*, XIII (Autumn 1972), 717-  
25 (with 2 others)

§**Anthony Blunt**, "Bibliomania", *Yale Review*, LXI  
(Winter 1972), 301-6 (with another)

§**Wallace Jackson**, *South Atlantic Quarterly*, LXXI  
(Winter 1972), 131-32

§**Morton D. Paley**, *Criticism*, XIV, 1 (Winter 1972),  
93-96

§**James Rieger**, *Philological Quarterly*, LI (1972), 646-  
47

§**Gilbert Thomas**, *English*, XXI (1972), 114

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Part VI: Biography and Criticism

§**Hugh Honour**, *New York Review of Books*, **25 January 1973**, pp. 34-35

§**Désirée Hirst**, *Review of English Studies*, XXIV (February 1973), 95-99 (with 2 others)

§**Luther S. Luedtke**, *Eighteenth-Century Studies*, VI, 3 (Spring 1973), 389-95

§**Alan Watson**, *Art Bulletin*, LV (1973), 465-66

**G.E. Bentley, Jr**, *Apollo*, XCIX, 143 (January 1974), 481-82 (with another)

§**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974) 155-64 (with 5 others)

**2014**

**G.E. Bentley, Jr**, *Blake: An Illustrated Quarterly*, XLLVIII, (Winter 2014-15), [23] (Butlin, "Foreword", pp. vii-x, says that he has altered the references to Blake's writings in the 1971 printing from the edition of Geoffrey Keynes to that of D.V. Erdman and the references to contemporary texts to G.E. Bentley, Jr, *Blake Records*, 2nd ed. [2004], that he has given more accessible references to reproductions of Blake's art than in the 1971 edition, and that he has added footnotes signed "M.B.", a "List of Works Cited" [pp. 203-5] and a "Supplementary Bibliography" [pp. 206-7]. "Irene Tayler's text is still the most satisfactory introduction to the subtleties of Blake's illustrations to the poems of Gray" [p. ix])



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**\*Taylor, Charles H., and Patricia Finley.** *Images of the Journey in Dante's DIVINE COMEDY: An illustrated and interpretive guide to the poet's social vision, with 257 annotated illustrations selected from six centuries of artistic response to the poem* (New Haven and London: Yale University Press, 1997)

There are 36 reproductions by Blake, 12 by Flaxman, and 3 by Fuseli.

§**Taylor, J.B.** "The Case of William Blake: Creation, Regression and Pathology." *Psychoanalytic Review*, L (1963), 489-504

§**Taylor, Richard.** "A Sense of the Dramatic Form, Characterization, Tone and Intention in William Blake's *King Edward III*." *Ab Hath Al-Yarmouk [Literature and Linguistics]*, XV, 2 (1997), 41-62.

§**Taylor, Walter.** "The Mysticism of William Blake." *Aryan Path* [Bombay], XXXV, 2 (February 1964), 63-67.

**Tayson, Richard.** "Ghostly Language and Liminal Experience: William Blake, Romantic Discourse on the Sublime, and American Punk Sound." City University of New York Ph.D., 2012. 353 pp.

§**Tearl, Oliver.** "Blake's 'London' in *A Tale of Two Cities*." *Notes and Queries*, LIII (2006), 335-36.

**\*Tengberg, Violet.** *William Blake's "The Tyger": En konstvetenskaplig analys och tolkning. C-uppsats vid*

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*Konstvelenskapliga Institutionen Göteborgs Universitet*  
(Handledare: Lars Stockel, Höstterminen, 1994) 66 leaves  
printed on one-side-only from typescript, plus 23  
reproductions In Swedish

Ff. 20-44 are about the *Songs*, including a translation of  
"The Tyger" (f. 60).

\***Terrien, Samuel.** "Blake: Le mal du Siècle." Chapter 14  
(pp. 194-228, 289-91) 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.

§**Terrien, Samuel L.** *The Iconography of Job Through the  
Centuries: Artists as Biblical Interpreters* (University Park:  
Pennsylvania State University Press, 1996)

There is a chapter on Blake.

§**Teskey, Gordon.** "Milton and the Romantics." Chapter 25  
(pp. 425-42) of *A Companion to Romantic Poetry*. Ed. Charles  
Mahoney (Chichester: Wiley-Blackwell, 2011) Blackwell  
Companions to Literature and Culture

Blake is on pp. 434-438.

§**Teskey, Gordon.** "Prophecy Meets History: Frye's Blake  
and Frye's Milton." Pp. 48-64 of *Educating the Imagination:  
Northrop Frye, Past, Present and Future*. Ed. Alan Bewell,  
Neil ten Kortenaar, and Germaine Warkentin (Montreal and

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Kingston: McGill-Queen's University Press, 2015)

§**Thanhouser, Ed.** *Urizen Wept: William Blake and the Sublime in MILTON A POEM.*(Saarbrücken: VDM Verlag Dr. Müller, 2008) ISBN: 9783639049824

REVIEW

**Jason Whittaker**, *Year's Work in English Studies*,  
LXXXIX (2010), 638

§**Thistle, Louise.** "William Blake." In her *Dramatizing Classic Poetry* (Lyme, New Hampshire: Smith and Kraus, 1999) Young Actors Series Published by 2009 as an E-book

Poems scripted to dramatize in the classroom and on stage.

§**Tholoniât, Yann.** "William Blake, *Songs of Innocence and [of] Experience.*" *Guide de la littérature britannique.* Ed. Jean Pouvelle et Jean Pierre Demarch. (Paris: Ellipses, 2008) Pp. 111-14.

§**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. 114-24 of "Romanticism and abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge and William Wordsworth." Chapter Three (pp. 82-124) in her *Romanticism and Slave Narratives: Transatlantic Testimonies* (Cambridge and N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

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The Blake section has very little to do with slavery.

**\*Thomas, Inigo.** "In Golgonooza." *LRB* [*London Review of Books*], 16 Sept 2015

On the Blake Society walk through London led by Henry Eliot.

§**Thomas, Julia.** "Getting the Picture: Word and Image in the Digital Archive." *European Journal of English Studies*, XI, 2 (2007), 193-206

The William Blake Archive is discussed on pp. 197-200.

**Thomas, Sean; Anon.** "And did those feet in ancient times?" *Times* [London], 10 April 2004

About the hymn from *Milton*. For other essays on the subject, see Evans, Goodwin, Gordon, Khew, Morrison, and Strange.

§**Thomas, Troy.** "William Blake and *Dead Man*." *Adaptation: The Journal of Literature and Screen Studies*, V, 1 (January 2012), 57-87

About Jim Jarmusch's movie.

**Thompson, E.P.** "Anti-Hegemony: the Legacy of William Blake." *New Left Review*, No. 201 (1993), 26-33.

An extract from *The Mark of the Beast* (which had not yet changed its name to *Witness Against the Beast* [1993]): Blake "was writing within a known tradition" of antinomianism (p. 26).

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**\*Thompson, E.P.** "The Blake tradition." *Guardian* [London], 4 September 1993.

An extract from the introduction to his book called *Witness Against the Beast*, an examination of Blake as "the founder of the obscure sect to which I myself belong, the Muggletonian Marxists".

**Thompson, Edward P.** "L'antihegemonia. El llegat de William Blake." *El contemporani: revista d'història*, Noº 2 (Catarroja (Valencia): Afers, 1994), 39-43. In Catalan

**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]

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

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form and organisation, and in association with others--in Blake's poetry and painting. ... of all the traditions touched upon, I know of none which consistently transmits so large a cluster of Blakean symbols". He does not claim that Blake was a member of the Muggletonian church--though he thinks [wrongly] that Blake's mother may have been (pp. 9, 91, 121).

Thompson gathered material for a major study of the Romantic Movement which was never completed. "A great part of the chapter on William Blake was published separately as *Witness Against the Beast*", and "the nearest we can get to completing the study" is given in his *The Romantics: England in a Revolutionary Age* (N.Y.: The New Press, 1997), 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. 106-14) was published as "Anti-Hegemony: the Legacy of William Blake", *New Left Review*, No. 201 (1993), 26-33, silently reprinted as "Anti-Hegemony: The Legacy of William Blake" in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

#### REVIEWS

**Michael Ferber**, "The Making of William Blake", *Nation*, No. 16 (**15 November 1993**), 594, 596-600 ("Most valuable" are "the rescue of the Muggletonians from oblivion" and "his setting forth the immediate political or social resonance of the theological esoterica that interested Blake" [p. 599])

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**Michael Foot**, "Visions of Albion: The revolutionary Englishness of William Blake and E.P. Thomson", *Times Literary Supplement*, **19 November 1993**, p. 16 (admiring)

§ **Peter Ackroyd**, *Times* [London], **29 November 1993**

**Peter Bradshaw**, "Return to dissenter", *Evening Standard*, **16 December 1993**, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E.P. Thompson)

§ **Colin Welch**, *Spectator*, **18-25 December 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")

**Anne Janowitz**, *Studies in Romanticism*, XXXIII, 2 (Summer 1994), 313-17 ("an important contribution")

§ **William Stafford**, *History Workshop*, No. 38 (Summer 1994), 242-44

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**Morton D. Paley**, *Blake*, XXVIII (Fall 1994), 65-66  
(Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [p. 66])

**Shoichi Matshushima**, *Gakuto: Gakuto [Lamplight of Learning]*, XCI, 8 (1994), 64-65, in Japanese ("Was Blake a Muggletonian? Was he a Ranter? Or did he have nothing to do with both sects? In any case, it is certain that Blake as an artisan was deeply related to the tradition of British popular culture")

§**Nigel Smith**, "Antinomianism", *Essays in Criticism*, XLIV (1994), 147-55

**J[ohn] P[eter] L[undman]**, *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works")

**Miyamachi, Seiichi**. "E.P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University]*, No. 56 (1994), 89-99. (For contents, see Miyamachi)

**Jason Whitaker**, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [p. 12])

**Brian Wilkie**, *Modern Language Review*, XC, 2 (April 1995), 416-17 ("Thompson adduces helpful



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information that nevertheless seems only marginally pertinent")

**Dharmachari Vishvapani**, "A Way of Breaking Free", *Urthona*, No. 3 (Spring 1995), 12-14 ("Thompson's achievement is to ground Blake in a cultural milieu ... because this Blake is more credible, he is also more accessible" [p. 14])

§**Lisa Plummer Crafton**, *South Atlantic Review*, LX, 3 (September 1995), 128-31

§**Anon.**, *Christianity and Literature*, XLIV (1995), 232-34

**Peter Cadogan**, *Journal of the Blake Society at St James*, I (1995), 43-44 ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf")

**David Fuller**, *British Journal for Eighteenth-Century Studies*, XVIII (1995), 217-18 ("The book is full of interesting material and ideas, and is beautifully written")

**Dan Latimer**, *Philosophy and Literature*, XIX, 2 (1995), 412-13 (a summary of the argument of Muggletonian antinomianism)

**François Piquet**, *Etudes anglaises*, XLVIII (1995), 195-98, in French (this "étude captivante" demonstrates that "Thompson est un admirable connaisseur du monde complexe des sectes" [p. 498])

§**M. Scrivener**, *Criticism*, XXXVII, 1 (1995), 166

**Doug Thorpe**, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129-34 (with another) (a summary)

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**Ralph Pite**, "Some Versions of Blake", *English*, XLV, 182 (June 1996), 175-81 (with another)  
(Thompson's book is "decisive and meticulous" [p. 176])

§**Roy Porter**, *English Historical Review*, CXI, 442 (June 1996), 743-44

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328-29 ("at a stroke, *Witness Against the Beast* makes Blake understandable")

**Mark Houlahan**, *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L. Cope, V (N.Y.: AMS Press, 1997), 416-19 ("a passionate contribution to Blake scholarship and ... a lucid summation of Thompson's own 'good old cause'" [p. 419])

§**Thompson, J.W.M.** "Blake Power." *Spectator*, 22 November 1968, p. 737.

Advice to Enoch Powell on quotations from Blake.

\***Thompson, Jennifer**. "Top 20 Political Songs: Jerusalem | William Blake | 1916, Poem transformed into unofficial national anthem." *New Statesman*, 25 March 2010, online 1 page

**Thompson, Marc Alan**. "Romantic representation and the rhetoric of unfinished design." *DAI*, LVIII (1998), 4285A. Cincinnati Ph.D., 1997. 225 pp.

Examines, inter alia, *The French Revolution* and *The Four Zoas*.

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**Thomson, James**, "The Poems of W. Blake", *National Reformer*, NS VII (1866), 22-23, 42-43, 52-54, 70-71 ... <BB #2837> E. Reprinted as "The Poems of William Blake" in **Harold Bloom's Critical Classics: William Blake** [ed. **Alexis Harley**] (2008) <BBS>

**\*Thompson, Michael**. "William Blake and the Illustrations for Blair's *Grave* Part One." *Fellowship of American Bibliophilic Societies*, XVII, 2 (Fall 2013), 18-22, 24.

A curiously inaccurate account with no indication of the sources of its information.

**\*Thompson, Michael**. "William Blake and the Illustrations for Blair's *Grave*. Part II." *The Fellowship of American Bibliophilic Societies*, XVIII, 1 (Winter 2014), 9-21.

"there's little evidence to suggest that his work on The Grave had any motivation that was not commercial", and, because of the dispersal of the drawings for Blair's *Grave*, "important Blake material in the long run may well be more readily available, and available in more places" than if they had been sold en bloc (p. 19).

Part I was in the fall 2013 issue.

**T[hornbury], W[alter]**. "Blake, William ...." Vol. I, pp. 611-12 of *The Imperial Dictionary of Universal Biography: A Series of Original Memoirs of Distinguished Men, of All Ages and All Nations*. Conducted by John Eadie, J.P. Nichol, John Francis Waller, Edwin Lankester, Francis Bowen, P.E. Dove (General Editor), and J. Brown (London, Glasgow, Edinburgh,

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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>

REVIEWS

§*Parabola*, XVI (1991), 124

§*Theological Studies*, LIII (1992), 185+

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 108-9

**Tian, Qing**. "Bu Lai Ke 'Tyger! Tyger!' Yi Shi de Wan Mei Dui Chen [The Perfect Symmetry of Blake's Poem 'The Tyger']." *Shang Qiu Zhi Ye Ji Shu Xue Yuan Xue Bao*[*Journal of Shangqiu Vocational and Technical College*], X, 55 (2011), 77-78. In Chinese

A comment on the "perfect symmetry" in "sound", "structure", and "imagery" of "The Tyger".

**\*Tiller, Terence**. "Blake and Hayley." *Listener*, 21 September 1967, p. 2.

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A summary of the relationship in connection with a BBC programme.

§[**Tilloch, Alexander.**] *Star* [London, ed. Alexander Tilloch], **29 April 1800.**

In the context of a new spate of bank note forgeries, Tilloch's proposal of 1797 for a forgery-proof bank note, "which was recommended by almost every eminent artist in the Kingdom", is summarized, with a list of signatories, including Blake.

All the information here derives from Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", *University of Toronto Quarterly*, LXXX (2011), 827-28.

**Timbs, John.** *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J.M.W. Turner* (London, **1860**) <BBS> **B.** §(London: Richard Bentley, 1872) **C.** (London, 1887) P. 211. **D.** §(Porstmouth: Barder Enterprise, 1997) 912 pp.

**Timoner, Jennifer Alla.** "Romanticizing Bataille: Subject-object relations and the 'extreme limit' of knowledge in Blake, Coleridge, and Shelley." University of New Mexico Ph.D., 2001. 237 ll.

Chapter Two gives "interpretations ... based on Bataille's ideas concerning the violent annihilation of the subject and object" in *The Book of Thel* and *Visions of the Daughters of Albion*.

**Tinkler-Villani, V[aleria],** *Visions of Dante in English Poetry: Translations of the COMMEDIA from Jonathan*

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*Richardson to William Blake* (Amsterdam: Rodopi, 1989)  
<BBS>

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§**R. Wells**, *Times Literary Supplement*, **1-7 December 1989**, p. 1339

§**Frederick M. Keener**, *Eighteenth-Century Studies*, XXIII, 2 (**Winter 1989-90**), 216-17

§**Anon.**, *Forum for Modern Language Studies*, XXVI (**1990**), 300

§**Anon.**, *Modern Language Studies*, XXVI (**1990**), 300

**D.W. Dörrbecker**, *Blake*, XXV, 1 (**Summer 1991**), 31

§**M.T. S[mith]**, *Romantic Movement ... Bibliography for 1990* (**1991**), 91

§**Piero Boitani**, *Modern Language Review*, LXXXVI, 4 (**October 1991**), 979-80

§**Richard Bates**, *Translation and Literature*, I, 1 (**January 1992**), 181-84

**Titlestad, P.J.H.** "John Milton: Revolutionary Beloved of Romantics." Pp. 209-14 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA* [Association of University English Teachers of South Africa] *Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

Chiefly about "Blake's treatment of Milton" (p. 210), especially in *Milton*.

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§**Titleslad, P.J.H.** "The 'pretty young man Civility': Bunyan, Milton, and Blake and patterns of Puritan thought." *Bunyan Studies*, No. 6 (1995-1996), 35-43

§**Titlestad, Peter.** "William Blake: The Ranters and the Marxists." *English Academy Review*, XXI, 1 (December 2004), 118-129

§**Todd, Ruthven** (1914-78). Calligraphic list of books in his library, many about William Blake (c. 1941). British Library Department of Manuscripts: Egerton MS: 3865

§**Todd, Ruthven.** Correspondence (1970-73) with David Bindman, especially about William Blake and Alexander Gilchrist. Most of Todd's letters are from Spain. British Library Department of Manuscripts: Add MS: 34783, presented by Bindman 10 August 1998.

**Todd, Ruthven.** *Handlist 49: University of Leeds, The Library, MS 470, Blake letters and papers of Ruthven Todd (Digitised June 2004).* Online. 56 pp.

Over 300 letters from Bentley, Butlin, Erdman, Essick, Paley, Rosenwald, et al, plus miscellaneous papers, with index.

[**Todd, Ruthven.**] "Illuminated Poems." *The Tiger's Eye on Arts and Letters* [Westport, Connecticut], No. 1 (October 1947), 72-76.

"Illuminated Poems" consists of reproductions on glossy

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paper of (1) Blake's *America* copperplate fragment<sup>944</sup> with one sentence of text saying that "Now, in 1947, an experimenting poet [Ruthven Todd] and two artists [S.W. Hayter<sup>945</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*."<sup>946</sup> He has written a full account of Blake's method that will be printed in a technical magazine".<sup>947</sup>

**\*Todd, Ruthven.** "The Techniques of William Blake's Illuminated Painting." *Print*, VI (1948), 53-65. B. *Print*

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<sup>944</sup> The Contents page says that the *America* copperplate "etched in 1893 [i.e., 1793]" is in "the Rosenwald Collection in the Library of Congress". Note *America* (1947), Foreword by Ruthven Todd (1947) <BB #8>.

<sup>945</sup> S.W. Hayter, *New Ways of Gravure* (1949) is partly about Todd and Miró.

<sup>946</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 661>.

<sup>947</sup> Ruthven Todd, "The Techniques of William Blake's Illuminated Painting", *Print*, VI (1948), 53-65, and *Print Collector's Quarterly*, XXIX (1948), 25-36.



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*Collector's Quarterly*, XXIX (November 1948), 35-36 <BB  
#2583 gives "Illuminated Printing" for both>

**Todd, Ruthven**, *William Blake The Artist* (1971) <BB>

REVIEWS

§**William Vaughan**, *Studies on Voltaire and the Eighteenth Century*, CLXXXII, 938 (November 1971) (with 2 others)

§**William Vaughan** [bis], "The Third Blake", *Studio International*, CLXXXI (November 1971), 210-12 (with 2 others)

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-39 (with 12 others)

**David Bindman**, *Blake Newsletter*, V, 3 (Winter 1971-72), 210-11

§**M.F.**, *Arts Review*, 1 January 1972

§**K. Bazarov**, *Art & Artists*, VII (May 1972), 56-57

**H.R. Wackrill**, *Blake Studies*, IV, 2 (Spring 1972), 168-69

§**Anon.**, *Philological Quarterly*, XLI (July 1972)

**G.E. Bentley, Jr**, *Apollo*, XCIX, 143 (January 1974), 481-82 (with another)

§**Anon.**, *Burlington Magazine*, CXVI (April 1974), 233

§**Anon.**, *Philological Quarterly*, LI (1971) (with 2 others)

§**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

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on the Translation of Poetic Works]." Pp. 128-40 of *Voprosi Poetiki Hudozhestvennogo Proizvedeniya* [*Problems of the Literary Work: Poetics*] (Alma Alta, 1980) <BBS incomplete> In Russian

§**Tokareva, G.** "Zhestokaia starost' i prokliataia ivnost' v monofimife Uil'iama Bleika [Cruel Old Age and Damned Youth in William Blake's Personal Mythology]." *Voprosy Literaturny*, III (2005), 245-62. In Russian

\***Toki, Koji.** "Blake no Hikyo Shinwa [Blake's Esoteric Mythology]." *Yuriika: Eureka*, VI, 9 (1974), 192-99. In Japanese <BSJ>

**Toki, Koji.** "'Seishin no Tabibito' no Jikan Kozo [Time Structure in 'The Mental Traveller']." *Yuriika: Eureka*, V, 9 (1973), 160-65. In Japanese <BSJ>

§**Tomlins, Christopher.** "Revolutionary Justice in Brecht, Conrad, and Blake." *Law and Literature*, XXI, 2 (Summer 2009), 185-213

The Blake section is about "London".

**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".

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§**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, and Joyce Townsend (London: Tate Gallery Publishing, 1999)

An "analysis of Blake's tempera medium" , with useful photographs of tiny details, which "confirmed the accuracy of recall of the artists who described Blake's technique to Gilchrist" (pp. 66, 69).

\***Townsend, Joyce H.,** ed., Consultant Editor Robin Hamlyn. *William Blake: The Painter at Work* (London: Tate Publishing, 2003) 4°, 192 pp., 158 reproductions; ISBN: 0691119104 (U.S.)

A remarkably fine and original book dealing particularly with the constitution, use, and deterioration of Blake's pigments, the materials of the supports, and the framing of his pictures (no frame survives from Blake's

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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, 175-77. (Deals particularly with the rooms in which Blake painted, including previously unreproduced diagrams of the Blakes' rooms at 17 South Molton Street [p. 18, "drawn by Robin Hamlyn, 2003"] and of their house at 13 Hercules Buildings [p. 29, "Done Feb<sup>y</sup> 1853"].)

**Bronwyn Ormsby and Joyce H. Townsend with Brian Singer and John Dean.** "The State of Knowledge on William Blake the Painter." Pp. 40-44, 177-78. (Heretofore "Blake's paint medium for temperas and colour prints has not been investigated with great success" [p. 44].)

**\*Joyce H. Townsend.** "Analytical Methods." Pp. 45-51, 178. (She reproduces "Almost the complete range of watercolour pigments available within Blake's lifetime" [p. 47].)

**Part Two**

Watercolours

**\*Peter Bower.** "The Vivid Surface: Blake's Use of Paper and Board." Pp. 54-60, 178. (A learned and persuasive demonstration that "Understanding the nature and type of

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papers that Blake used is fundamental to an accurate understanding of his working practices" [p. 56].)

**\*Noa Cahaner McManus and Joyce H. Townsend.** "Watercolour Methods, and Material Use in Context." Pp. 61-79, 178-79. (They deal with "Blake's pigments ... with a focus on their appearance in Blake's works, their properties, permanence and the likelihood of their use in his time" [p. 68].)

**Part Three**

Large Colour Prints

**\*Noa Cahaner McManus and Joyce H. Townsend.** "The Large Colour Prints: Methods and Materials." Pp. 82-99, 179. (In "God Judging Adam", the only "relief etched copper plate" among the Large Colour Prints, "the colour printing was done in more than one pull", but in "Naomi Entreating ...", "the colour printing was done in one pull" [pp. 84, 92].)

**\*Piers Townshend and Joyce H. Townsend.** "The Conservation of a Large Colour Print: Satan Exulting over Eve." Pp. 100-7, 179.

**Part Four**

Temperas

**\*Bronwyn Ormsby with Brian Singer and John Dean.** "The Painting of the Temperas." Pp. 110-33, 179-80. ("The structure of temperas such as *Camoens* and *Chaucer* [from the 'Heads of the Poets'] has been made more complex by the presence of what is possibly an abandoned image underneath the final design" [p. 122].)

**Bronwyn Ormsby with Joyce H. Townsend, Brian Singer and John Dean.** "Blake's Use of Tempera in Context." Pp. 134-49, 180-81. ("Contrary to the historical accounts ... that

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Blake rejected gum as a binder ... the analysis of Blake's tempera paints also revealed the consistent presence of a mixture of gum Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum" [p. 138].)

**\*Bronwyn Ormsby with Brian Singer and John Dean.** "The Appearance of the Temperas Today." Pp. 150-59, 181. ("Thirty percent of Blake's temperas have been lost through neglect and poor condition", including the "almost complete repainting prior to 1885 of each of the eighteen 'Heads of Poets'", but "There appears to be little evidence of the wholesale fading of pigments on Blake's temperas, and no remaining evidence of the blackening of the lead-based pigments reported by D.G. Rossetti" [Gilchrist, 157, 159].)

**Part Five**

Epilogue

**\*Joyce H. Townsend, Robin Hamlyn and John Anderson.** "The Presentation of Blake's Paintings." Pp. 162-74, 181-82. (An account of the framing and display of Blake's pictures in the past and the present, particularly at the Tate.)

**Anon.** "Appendix 1: Watercolours Discussed in the Text." P. 183. (Includes a column on "Colour Change".)

**Anon.** "Appendix 2: Watercolours – Analytical Results." P. 184. (In particular, "Lead White" was not used in the pictures examined.)

**Anon.** "Appendix 3: Large Colour Prints Discussed in the Text." P. 185. (Includes a useful column on "Signature" on pictures.)

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**Anon.** "Appendix 4: Large Colour Prints--Analytical Results." P. 186. (It indicates that, inter alia, "Indigo in Green" was never used here.)

**Anon.** "Appendix 5: Temperas Discussed in the Text." P. 187.

**Anon.** "Appendix 6: Temperas – Analytical Results." P. 188.

REVIEWS

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2003) ("outstanding on the technical details")

**Nadine Dalton Speidel**, *Library Journal* (1 April 2004), 92 ("for Blake experts, painters, and conservationists this will be just enough" technical detail about Blake)

§**Katherin Olivier**, *Journal of the American Institute for Conservation*, XLIV, 4 (Summer 2005), 150-151

\***Alexander Gourlay**, *Blake*, XXXIX (2005), 49-54 ("The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake's art" [p. 49])

§**Townsend, Joyce H., Bronwyn Ormsby, Julia Johnson, and Mark Evans.** "William Blake's Only Surviving Palette." *V&A Conservation Journal*, XLIX (2005), 20-21.

A longer version appears in *Blake*, XXXIX (2005), 100-3.

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§**Traeger, Jörg.** "Luzifers Revolte um 1800: Blake, Runge, Goya." Pp. 57-62 of *Köpfer: 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), 363-82

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.



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"The prophetic poetry of William Blake, H.D. and Allen Ginsberg creates a counter-history which resists religious and literary orthodoxy".

§**Trigilio, Tony**. *"Strange Prophecies Anew": Rereading Apocalypse in Blake, H.D., and Ginsberg* (Madison, New Jersey: Fairleigh Dickinson University Press; London: Associated University Presses [n.d.]) 209 pp.

REVIEW

**Jeremy Tambling**, *Modern Language Review*, XCV III, 2 (**April 2003**), 438-40 (with two others) ("Trigilio's approach is a little heavy ... academic in the least attractive sense of that term")

**Trilling, Daniel**. "Perspectives: Jah Wobble, musician, on William Blake." *New Statesman*, No. 4952 (4 June 2009), 42

An interview: "If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt."

**Trobaugh, Elizabeth Ariel**. "'A prospect in the mind': The convergence of the millennial tradition and Enlightenment philosophy in English Romantic poetry." *DAI*, LVII (1996), 698-699A. Massachusetts Ph.D., 1996

Concerns "The ideal of progress found in the poetry of Blake [especially *Jerusalem*], Wordsworth, and Shelley" and "the influence of Enlightenment philosophy".

§**Trodd, Colin**. "Ford Maddox Brown and the William Blake Brotherhood." *Visual Culture in Britain* [online], XV, 3 (2014), 277-98.

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§\***Trodd, Colin.** *Visions of William Blake: William Blake in the Art World 1830-1930* (Liverpool: Liverpool University Press, 2012) xiv, 520 pp.; ISBN: 9781846311116

§**Trophimova, J.M.** "Slovesnii i obraznii perevod metafor (Opit lingvisticheskogo analiza Bleika v perevode Marshaka) [Literal and Semantic Translation of Metaphor (The Experiment of the Linguo-Stylistic Analysis of Blake's Works in Marshak's Translations)]." Dissertation (Sartansk, 1982), 24 pp. I.N.I.O.N. [Academy of Sciences Library] N 11246. In Russian

**Trowbridge, Katelin E.** "Blake's A LITTLE GIRL LOST." *Explicator*, LIV (1996), 139-42

"Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden's virtue" (p. 139).

**Tsai, Yüan-huang.** "Romanticism." *Youth wenyi* [*Youth Literary Arts*], LXIV, 5 (November 1986), 52-59 In Chinese

A study in general of English Romanticism and in particular of Blake's *Marriage*, *Innocence*, etc.

§**Tseng, Ming-Yu.** "Image Schemas as a Way to Analyse Words and Images: Examples from William Blake and a Buddhist Text." In *In Search of (Non)Sense*. Ed. Elżbieta Chrzanowska-Kluczevska and Grzegorz Szpila (Newcastle-upon-Tyne: Cambridge Scholars Publishers, 2009)

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§**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

**Tsuchiya, Shigeko.** *Kotoba to Vision: Blake kara Beckett made* [*Language and Vision: From Blake to Beckett*] (Hachioji: Chuo Daigaku Shuppanbu, 2012). 329 pp.; ISBN: 9784805751749. In Japanese

Part I consists of eight essays on Blake:

- [1] "Ai no Himitsu ko [On 'Love's Secret']". Pp. 3-9.
- [2] "Mushin to Keiken no Kozu [The Composition of Innocence and Experience]." Pp. 10-32.
- [3] "Keiken no Uta Saiko [Songs of Experience Revisited]." Pp. 33-39.

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- [4] "Blake to Fukugo Geijutsu [Blake and Composite Art]." Pp. 40-53.
- [5] Tengoku to Jigoku no Kekkon [*The Marriage of Heaven and Hell*]." Pp. 54-63.
- [6] " Blake no Milton: Seisei suru Vision [Blake's Milton: The Generated Vision].] Pp. 64-82.
- [7] "Erusaremu [*Jerusalem*]." Pp. 83-105.
- [8] "Blake no Yobuki [Blake's Book of Job]." Pp. 106-20.

**Tsuchiya, Shigeko.** "Seisei suru vision—Blake no Milton[Vision and Revision: Blake's *Milton*]". *Jimbunken Kiyo* [*Journal of the Institute of Cultural Science, Chuo University*], No. 67 (2010) 191-213. In Japanese

**Tsuchiya, Shigeko.** "Urizen no Sho K--Blake Shinwa no Shikori: On the: a tumor in Blake's myth." *Jinbunken Kiyo: Journal of the Book of Urizen Institute of Cultural Sciences, Chuo University*, LXXI (2011), 95-106. In Japanese

**Tsukasa, Erisa.** "Blake no 'A Little Black Boy' to romanha josei sakka tachi no egaku han doreisei [William Blake's "A Little Black Boy' and Romantic Women Poets' Idea of Anti-Slavery]." *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyo* [*Journal of the Graduate School of Humanities, Japan Women's University*], XIV (2007), 29-38. In Japanese

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**Tsukasa, Erisa.** “Muku to Kikan no Uta ni okeru kodomo tachi – shudan to ko [Children in a Group and in Solitude: A Study of William Blake’s *Songs of Innocence and of Experience*].” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiho* [Journal of the Graduate School of Humanities, Japan Women’s University], XV (2008), 45-53. In Japanese

**Tsukasa, Erisa.** “William Blake ‘London’ no ichikosatsu – Anna Barbauld no ‘Eighteen Hundred and Eleven’ tono hikaku: A Study of William Blake’s ‘London’ in Comparison with Anna Laetitia Barbauld’s Description of London in ‘Eighteen Hundred and Eleven.’” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiho* [Journal of the Graduate School of Humanities, Japan Women’s University], No. 12 (2005), 15-27. In Japanese

**Tsukasa, Erisa.** “William Blake to Mary Wollstonecraft no kodomo kan: The Idea of Education and Children in Blake’s ‘Nurse’s Song’ and Wollstonecraft’s Original Stories from Real Life.” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyo* [Journal of the Graduate School of Humanities, Japan Women’s University], No. 13 (2006), 71-81. In Japanese

**Tucker, Herbert F.** *Epic: Britain's Heroic Muse 1790-1910*. (Oxford: Oxford University Press, 2008) Pp. 62-75, 104-15, 169-77 and passim

**Tung, Tsung-hsüan.** “Blake’s Dialectical Vision.” *Wenshi xuebao* [Journal of the College of Liberal Arts(National

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*Chung-hsing University, Taiwan*)], XXVII (June 1997), 193-211.

“Blake’s ever-changing binary opposition ... has so mastered him that in his works all concepts involving the numbers three or four can be reduced to two basal dialectical concepts.”

§**Turano, Jane Van N.** “Edgar Allan Poe and William Blake Bring Excitement to the Wendy Armory Show.” *Maine Antique Digest*, August 1990.

§**Turner, K.C.** *Possible Worlds: A Discussion of Blake with Thirteen Year Olds* ([Warwick:] Institute of Education, University of Warwick, 1979) Monographs, Institute of Education, University of Warwick 2 27 pp.

**Tutaş, Nazan.** "William Blake'de Masumiyet ve tucrübe." *Folklor/ Edebiyat*, XX, 78 (2014), 83-90 In Turkish, with a summary in English

§**Tveiten, Hallvard.** *Engelsk Harpe: Klassisk Engelsk Lyrikk frå William Blake til Kipling i Nynorsk gjendikting* (Oslo: Saabye, 1967) 102 pp. In Norwegian

\***Tweedy, Roderick.** *The God of the Left Hemisphere: Blake, Bolte Taylor and the Myth of Creation* (London: Karnack Books, 2012) 352 pp.; ISBN: 9781780491011  
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REVIEWS

**James Rovira**, *Blake: An Illustrated Quarterly*, XLIX, 1 (Summer 2015) [Pp. 56-58] ("an engaging, journalistic treatment" relying "almost exclusively on S. Foster Damon's *Dictionary* for his interpretation of Blake ...")

**Robert Mitchell**, *BARS Review*, XLVI (2015) (with 1 other) ("a rather unorthodox book", but "this is ultimately a good kind of heterodoxy")

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**Uemura, Tadami.** "Blake no Job ki kaishaku (1) [Blake's Interpretation of the Book of Job (1)]." *Fukukoka Jogakuin Daigaku Kiyo* [*Fukuoka Jogakuin University Bulletin*], XVI (2006), 47-67. In Japanese

**\*Umetsu, Narumi.** *A Study of William Blake: Songs of Innocence and of Experience: Blake Kenkyu* [Studies] (Tokyo, 1963) 383 pp. <BB #2884> **B.** Kyoiku Daigaku [Tokyo University of Education] Ph.D., 11 January 1967. <BSJ>

In Japan, a doctorate can be earned either by the pedestrian method of courses, thesis, &c., or by submission from an experienced scholar to his university of an already-published book. Dr Umetsu followed the latter method.

**§Unamuno, Miguel de.** "De actualidad: William Blake y Tomas Meabe." *El Liberal* [Madrid] (15 December 1920). In Spanish

**\*Underwood, Eric.** "Blake and His Circle." Chapter XIII (pp. 141-49) of his *A Short History of English Painting* (London: Faber and Faber Limited, 1933)

Blake's circle includes Fuseli, Stothard, George Richmond, Samuel Palmer, and Edward Calvert.

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**Ed. Karen Mulhallen**

<The colour-illustrations in the online version are particularly important for the essays on *Milton* and *Remember Me!*>

**Karen Mulhallen.** "The William Blake Project." Pp. 779-85. ("The William Blake Project" consists of (1) *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*, ed. Karen Mulhallen (2010); (2) the symposium called "Blake In Our Time: Celebrating the Legacy of G.E. Bentley, Jr., and The Future of Blake Studies", orchestrated by Karen Mulhallen (27-28 August 2010); (3) the symposium exhibition and (4) catalogue called *Remember Me! Blake In Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827)* (2010); and (5) this issue of the *University of Toronto Quarterly*.)

**\*Morton D. Paley.** "William Blake's *Milton/A Poem* and the Milonic Matrix of 1791-1810." Pp. 786-814. (Especially about pictorial representations of Milton and his daughters.)

**Mark Crosby.** "Blake and the Banknote Crises of 1797, 1800, and 1818." Pp. 815-36. (A densely factual account of the bank-note crisis of 1797 with a new testimonial document signed by Blake, plus unrecorded re-uses of it in the new crises of 1800 and 1818.)

**Susanne Sklar.** "'In the Mouth of a True Orator': (*Jerusalem's* Operating Instructions)." Pp. 837-57. (Persuasive arguments that *Jerusalem* "has been designed to be read aloud" and that the bellicose, ruthless "Hand" in *Jerusalem* is far more like the ruthless, bellicose General Charles Lennox, Third Duke of Richmond (1735-1806), who

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was a magistrate at Blake's trial for sedition (1804) and who, according to Hayley, was "bitterly prejudiced against Blake" [BR (2) 183], than he is like the pacific, humanitarian Leigh Hunt, who has been traditionally associated by scholars with Hand.<sup>948</sup>)

**Angus Whitehead.** "'humble but respectable': Recovering the Neighbourhood Surrounding William and Catherine Blake's Last Residence, No. 3 Fountain Court, Strand, c. 1820-27." Pp. 858-79. (A dense record of who lived in Fountain Court when the Blakes did (1821-27), their ages, births, deaths, marriages, and, often, their occupations, though of course there is scarcely anything of their social intercourse.)

**\*G.E. Bentley, Jr.** "*Remember Me!* Customs and Costumes of Blake's Gift Book." Pp. 880-92. (The 24 known copies of *Remember Me!* differ from one another in "the pattern of binding, colour of fore-edges, endpapers, and the decorated sleeve-case"; the "paucity of sales may be related to the fact that the publisher John Poole had little experience of book distribution. His speciality was as a maker of Marble Paper and Fancy Pocket-Books, not in selling them" [p. 880].)

**Mary Lynn Johnson.** "'Catalogue of Some of Blake's Pictures at 'The Salterns': Captain Butts as Exhibitor, Litigator, and Co-Heir (With His Sister Blanche)." Pp. 893-917. (A prolifically factual account of the Butts family and its Blake collections 1863-1905. The essay includes a transcription of the Salterns catalogue [1898] [pp. 914-15])

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<sup>948</sup> See D.V. Erdman, "Blake's 'Nest of Villains'", *Keats-Shelley Journal*, II (1953), 61-71.

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and a "Butts Family Genealogical Chart" of "Descendants of Blake's Patrons, Thomas & Elizabeth Butts" [pp. 916-17].)

**Garry Leonard.** "'Without Contraries There is No Progression': Cinematic Montage and the Relationship of Illustration to Text in William Blake's *The [First] Book of Urizen*." Pp. 918-34. ("I am claiming" that "Blake's strategy" in his illustrations "is comparable to the cinematic technique of montage" [p. 918].)

**Upcott, William**

A "catalogue of the art collection of Ozias Humphry (d. 1810), the portrait painter, compiled by his natural son William Upcott (d. 1845), the antiquary, to whom Humphry bequeathed it", was presented to the Manuscript Department of the British Museum [now British Library] in 1958 (Add MS: 49682); it includes (f. 26) a "pen-and-ink drawing of a man's head, in style of W. Blake: late 18th cent".

The connection with Humphry is plausible, for Humphry owned *America* (H) (c. 1796), *Europe* (D) (c. 1796), "Exhibition of Paintings in Fresco" (1809) (A), Large Book of Designs (A) (c. 1796), Blake's letter of 18 January 1808 (A, C), 4 untraced letters from Blake, Small Book of Designs (A) (c. 1796), and *Songs of Innocence and of Experience* (H) (c. 1796).

However, the drawing is not by Blake in the opinions of Robert N. Essick, David Bindman (e-mails of June 2014), and G.E. Bentley, Jr.

**Upham, Thomas C[ogswell].** *Outlines of Imperfect and Disordered Mental Action* (N.Y.: Harper and Brothers, 1840) <Princeton> **B.** (N.Y.: Harper and Brothers, 1855)

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Pp. 105-6 <Wisconsin>

Under the section "Disordered Action may exist in connexion with more than one Sense at the same time", Upham quotes Macnish, *Philosophy of Sleep* [1834] about Blake and the fairy funeral and concludes: "this remarkable person was the subject of disordered auditory as well as visual sensations".

**\*Upstone, Robert.** "Fantasy and Imagination." Pp. 152-156 of his *Sketchbooks of the Romantics* (Secaucus, N.J.: The Wellfleet Press, 1991) 27 Blake reproductions

A book about Romantic artists generally, not much related to their sketchbooks.

**\*Ura, Kazuaki.** "Osoro beki symmetry: Dante no dokusha, sashie gaka toshite no Blake: Un'agghiacciante simmetria: William Blake, illustratore-lettore di Dante [William Blake, 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), 354-78. In Japanese

**§Ury-Potesh, Jean Phillipe,** ed. *L'intertextualité lyrique: recyclages littéraire et cinématographiques opérés par la chanson* (2010) In French

It contains an essay: "Dog Is Life / Jerusalem, entre chant mythique et détournement ironique: William Blake repris et détourne par The Fall."

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*Urthona*

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"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), 139-46. In Japanese <BSJ>

**\*Uthaug, Geir.** *Den Kosmiske Smie: William Blake: liv-diktning-verdensbilde* (Oslo: Aschehoug, 2000) 4<sup>o</sup>, 598 pp., 99 Blake pl. (mostly vignettes); ISBN: 8203179223 In Norwegian **B.** *Den Kosmiske Smedje – William Blake – Liv, Digtning, Verdensbillede* (Roskilde: Batzer and Co, Roskilde Bogcafé, 2001) ISBN: 9788790524326 In Danish

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Since my Norwegian is somewhat frayed, I will repeat what my friend Mr Uthaug tells me; his book, the first biography of Blake in Norwegian, places Blake in his historical context, dealing in some detail with the *Songs*, *Milton*, and *Jerusalem*, situating Blake among esoteric traditions such as Gnosticism, Boehme, and the Kabbala, and accepting Blake's visions as living realities rather than as literary or artistic metaphors.

§**Uthaug, Geir.** "Kunsten er himmel porten: om den visjonære kunstneren William Blake." *P2-akademiet*, No. 32 (2005), 89-93. In Norwegian

V

§\***V., A.** "Skrivnosti Williama Blakea naprodaj." *Lucas*, No. 5-6 (1991), 33-34. In Slovenian

§**Vacca, Roberta.** "Reading William Blake: A Christian Perspective." In *Christ in the Classroom: Adventist Approaches to the Integration of Faith and Learning*. Ed. H.M. Rossi (Silver Spring [Maryland]: Institute for Christian Teaching, 1994) Christ in the Classroom Vol. 10

§**Valencia Goelkel, Hernando.** "El libro de Thel." *Mito: Revista Bimestral de Cultura* [Bagotá, Colombia], I, 3 (August-September 1955), 147-51 In Spanish

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**Van Kleeck, Justin.** "The Veils of Vala: A Critical Survey of Full Editions of William Blake's *Four Zoas* Manuscript." University of Virginia Ph.D., 2006. 452 pp.

**Van Lieshout, Julius Adrianus Theodorus.** "Within and without eternity: The dynamics of interaction in William Blake's myth and poetry." *DAI*, LII (1992), 165A. Iowa Ph.D., 1991.

The basis of his book of the same title.

**van Lieshout, Jules.** *Within and Without Eternity: The Dynamics of Interaction in William Blake's Myth and Poetry* (Amsterdam-Atlanta, Georgia: Rodopi, 1994) Costerus New Series 92 8°, [vi], 207 pp.; ISBN: 9051836813

In the *Marriage, Urizen, Vala, Milton, and Jerusalem*, "Such a finely tuned complex system hovers in a state of criticality" (p. 187).

The book is clearly derived from his dissertation of the same title (1991). <BBS>

REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 394-95 (a "novel and refreshing way of thinking about Blake's text")

§**Van Schaik, Pamela.** "The Significance of 'Mental Fight' in Ben Okri and William Blake." *Journal of Literary Studies*, XXVIII, 4 (December 2012), 87-97. Summary in English and Afrikaans

Mostly from *Mental Fight* and *Jerusalem*.

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**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), 443-44.

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), 115-25. In Russian

§**Vasil'yeva, T.N.** "Bleik i angliiskaya poesiya XVIII veka [Blake and English Poetry of the XVIIIth Century]." Pp. 128-40 of *Literaturnii prozess i tvorcheskaya individual'nost'*



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[*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), 103-14. 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), 137-61. 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*>

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§**Vasil'yeva, T.N.** "Poeticheskoe tvorchedstvo Vil'yam Bleika [Poetic Works of William Blake]." [*Abstract Journal*] (Leningrad, 1977), 40. In Russian

§**Vasil'yeva, T.N.** "Pozdnie poemi Bleika: 'Vrata Raya' i 'Vechnosushee Evangelie' [The Late Poems of William Blake; 'The Gates of Paradise' and 'The Everlasting Gospel'.]" Pp. 298-300 of Theses of the Paper for the Conference on Blake (Kishinev: Kishinev University, 1965) In Russian <BB expanded>

§**Vasil'yeva, T.N.** "Satira Bleika 'Ostrov na Lune' [Blake's Satire 'An Island in the Moon']." *Uchionie Zapiski* [*Philological Studies*], LXXVI (Kishinev: Kishinev University, 1964), 95-109. In Russian <BB records this as published in *Literaturovedch* [*Literary Studies*], pp. 95-190>

§**Vasil'yeva, T.N.** "V. Bleik: Prorocheskie knigi 90-kh g.g. [W. Blake: Prophetic Books of the '90s]". *Uchionie Zapiski* [*Philological Studies*], XLVII, 1 (Kishinev: Kishinev University, 1962), 167-90. In Russian <BB expanded>

§**Vasil'yeva, T.N.** "Wil'yam Bleik i frantzuzskaya revolyutsia 1789-93 goda [William Blake and the French Revolution of 1789-93]." *Uchionie Zapiski* [*Philological Studies*], LI ([Kishinev: Kishinev University Press, 1960), 101-12. In Russian <BB incomplete>

**Vassiliadias, Stefanos.** *An Analysis of William Blake's "The*

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*Marriage of Heaven and Hell.*" (Norderstedt [Germany]: Druck und Bindung: Books on Demand GmbH, 2006) 4°, viii, 115 pp. ISBN: 9783640529810

Universität Hannover Magister Artium, 2006.

**\*Vaughan, Frank A.** *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray* (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1996) Folio, 139 pp., 116 reproductions; ISBN: 0945636741

"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles", "To educate one to rebel", to implant "not knowledge but a radical burning doubt" (pp. 7, 116, 18). Blake's watercolours for Gray are reproduced in reduced size and monochrome.

REVIEWS

§**B. Tice**, *Antiquarian Book Monthly*, XXIII, 10 (1996), 26

**Christopher Heppner**, *Blake*, XXXI, 1 (Summer 1997), 24-29 (the book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24])

**\*Vaughan, William.** "Blake the rebel" (pp. 131-33) and "Prophecy" (pp. 134-39) in his *British Painting: The Golden Age from Hogarth to Turner* (N.Y.: Thames and Hudson, 1998) World of Art

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A standard summary; Blake was "a great enough visual artist to know that he must strike by effect, by design and colour" (p. 136).

**Vaughan, William.** "The Meeting with William Blake." Chapter 5 (pp. 71-86) of his *Samuel Palmer: Shadows on the Wall* (2015)

**Vaughan, William.** "The Prophet." Pp. 72-83 of Chapter 3 (The heroic era) of his *Romantic Art* (N.Y. and Toronto: Thames and Hudson, 1978). Also *passim* <BBS> **B.** "Le Prophète." Pp. 73-82 of Chapitre Trois in his *L'Art Romantique*. Tr. Florence Lèvy-Paolini (Paris: Thames and Hudson, 1994) In French

**Vaughan, William.** "The Return of Blake." Chapter 22 (pp. 323-30) of his *Samuel Palmer: Shadows on the Wall* (2015)

§\***Vaughan, William.** *William Blake* (London: Tate Gallery Publishing Ltd, 1999) British Artists **B.** (Princeton: Princeton University Press, 1999) Small 4°, 80 pp., 62 pl.; ISBN: 0691029423> **B.** (Princeton: Princeton University Press, 1999) <**Blake**> **C.** §(London: Tate Publishing, 2013) 96 pp.; ISBN: 9781849761901

A standard summary of Blake's art, with glances at his poetry. Note that the 1999 work is distinct in text from William Vaughan, *William Blake* (1977), though 27 of the former's designs are also given here in smaller and generally inferior reproductions.

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§**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”.

**Vengerova, Z.A.** "Vil'yam Bleik: Rhodonachal'nik Angliiskogo Simvolizma [William Blake: Forefather of English Symbolism]." *Sievernii Vestnik*, IX (1896), 81-99. In Russian <BB> **B.** §*Literaturnie Kharakteristiki* [Literary Essays] (Sankt-Petersburg, 1897). **C.** §Reprinted in Vengerova's *Angliiskie Pisateli XIX Veka* [English Writers of the Nineteenth Century] (St Petersburg, 1913), unpagged. <BB>

The 1897 publication is newly recorded here.

§**Vergnon, Dominique.** *Comment dire l'instant en peinture: de William Blake à Antoine Watteau* (Paris: Michel de Maule, 2014) Collection "Le studiolo" 23 cm, 331 pp.; ISBN: 9782876235687 In French

§**Verhoest, Eric, and Jean-Luc Cambier.** *Blake et Mortimer* (1996) 120 pp.; ISBN: 28709704551 In French

It contains "Blake et Mortimer, histoire d'un retour". *Blake et Mortimer* is a comic-strip series which has nothing to do with the artist-poet William Blake and the artist John Hamilton Mortimer (1741-79).

\***Veronese, Giulia.** "William Blake." *Emporium: Rivista*

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*Mensile d'Arte ed di Cultura*, CVI, 633-34 (Settembre-Ottobre 1947), 68-70. In Italian

**Veseley, Susanne Araas.** "The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures." *Colby Library Quarterly*, XXXIV, 1 (1998), 15-24.

"Blake's female antivisionaries in his later poems ... are grounded in the realities of the age" (p. 8).

§\***Vevle, Siri.** "'I give you the end of a golden string': The Gothic Element in William Blake." Bergen (Norway) dissertation, 2008. 123 leaves.

**Vevle, Siri.** "An Unnoticed Parallel Between William Blake's *Fiery Pegasus* and *The Marriage of Heaven and Hell*." *Notes and Queries*, LIX, 3 (September 2012), 354-55.

The leaping horse on *Marriage* pl. 14 resembles that on Blake's design for *I Henry IV*.

**Vicary, J.D.** "A study of the development of Blake's Christianity in terms of the relationship between art and religion in his poetry." *Index to [British] Theses*, XXX (1982), 9 (#267). Oxford D.Phil., 1980.

§**Vidaković, Aleksandar.** "Blejkova stogodisnjica [Blake's Centenary]." *Srpski Knjizevni Glasnik*, XXII, 2 (16 September 1927), 457-60. In Serbian

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**\*Viebrock, Helmut.** *Die Geburt des Mythes aus dem Geiste der Rebellion: William Blakes Visionäre Dichtung "Europe. A Prophecy" (1794)* (Stuttgart: Franz Steiner Verlag, 1994) Sitzungsberichte der Wissenschaftlichen Gesellschaft an der Johann Wolfgang Goethe-Universität Frankfurt am Main Band XXXII, Nr. 5. Pp. 5-38

**Vine, Steven.** "Blake's Material Sublime." *Studies in Romanticism*, XLI (2000), 237-58

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005).

**\*Vine, Steven.** *Blake's Poetry: Spectral Visions* (London: Macmillan; N.Y.: St. Martin's Press, 1993) ISBN: 0333531361

"It is the purpose of this study to examine the shadowy ironies which gather round ... [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).

A later version of the thesis may be found in his *Blake's Poetry: Spectral Visions* (1993).

REVIEWS

**Peter J. Kitsch, John Whale, and Susan Matthews,** *Year's Work in English Studies*, LXXIII for 1992 (1995), 363-64

**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

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brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*")

**Vine, Steven.** "The spectre in Blake's poetry." *Index to [British] Theses*, XXXIX (1990), 31-32. Southampton Ph.D., 1989. <BBS>

**\*Vine, Stephen.** "'That Mild Beam': Enlightenment and enslavement in William Blake's *Visions of the Daughters of Albion*." Pp. 40-63 of *The Discourse of Slavery: Aphra Behn to Toni Morrison*. Ed. Carl Plasa and Betty J. Ring (London and N.Y.: Routledge, 1994)

Vine "examines the critical energies in *Visions*' account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment" (p. 41).

**Vine, Steve.** *William Blake* (Horndon: Northcote House Publishers for the British Council, 2007) Writers and Their Work series 8°, xiv, 130 pp. ISBN: 9780746309803 **B.** §([No place:] Atlantic Publishers and Distributors, 2010) 144 pp.; ISBN: 9788126913206

§**Vine, Stephen.** "William Blake's Materialities." In his *Reinventing the Sublime: Post-Romantic Literature and Theory* (Brighton: Sussex Academic Press, 2013)

**Viscomi, Joseph,** *The Art of William Blake's Illuminated Prints* (1983). <BBS>



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“Condensed and adapted” as “Blake’s Relief Etching Process: A Simplified Account” in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant, Second Edition (2007), 541-46.

REVIEW

**David G. Reide**, *Eighteenth Century ... Bibliography*,  
NS IX (1988), 535-36

**Viscomi, Joseph.** “Blake after Blake: A Nation Discovers Genius. Online:  
<http://sites.unc.edu/viscomi/blakeafterblake.html>.8 March  
2003.

On Linton and Gilchrist’s *Life*.

**\*Viscomi, Joseph.** *Blake and the Idea of the Book*  
(Princeton: Princeton University Press, 1993) Oblong quarto,  
325 reproductions; ISBN: 069106962X

A magisterial "labor history of Blake" (p. xxv), organized into "Part I: Invention. Composing Illuminated Designs" (pp. 1-44, 383-89), "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-92); "Part III: Production: Printing Illuminated Books" (pp. 89-149, 392-98); "Part IV: Editing Illuminated Books" (pp. 151-83, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-20).

Chapters 4 and 18 (pp. 32-44, 163-76) are printed as "William Blake, Illuminated Books, and the Concept of Difference" in *Romantic Poetry*, ed. Karl Kroeber and Gene W. Ruoff (1993). The book matured from his dissertation on "The Workshop of William Blake" (1982).

REVIEWS

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- J.K. Bracken**, *Choice*, XXXI (1994), 1566-67 (a "perceptive" work which will prove "a bench-mark in Blake scholarship")
- George Mackie**, *Book Collector*, XLIII (1994), 590-92 ("Few scholarly books can have had such an immediate endorsement of their authority" [p. 590])
- Morton D. Paley**, *Wordsworth Circle*, XXV (1994), 198-99 (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*, **January 1995**, 174-76
- Martin Butlin**, *Burlington Magazine*, CXXXVII (February 1995), 123 ("Viscomi's radical new ideas ... supported by the most thorough scholarship" "completely revolutionise ... the way in which one must look at Blake's illuminated books")
- §**Sarah Symmons**, *British Journal of Aesthetics*, XXXV, 3 (July 1995), 308-9
- Alexander S. Gourlay**, *Blake*, XXIX, 1 (Summer 1995), 31-35 ("indispensable for everyone who writes about Blake" [p. 31])

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- David Fuller**, "Blake and the Illuminated Book", *Print Quarterly*, XII (1995), 197-98 (it "overturn[s] basic understandings of its subjects")
- C.S. Matheson**, *Library*, 6 S., XVII (1995), 370-72 ("Viscomi's work has enormous implications for the direction of Blake studies and the reproduction of Blake materials in the near future")
- 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), 534-37 (a "magnificent achievement" which "will profoundly influence future studies", but "there could ... be greater clarity in Viscomi's use of bibliographical terminology" such as "edition" for "print-run")
- §**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), 458-59 (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), 521-22 (it displays "staggering logic")

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§**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, p. 18

**Theresa M. Kelley**, *European Romantic Review*, VII (1997), 197-200 (a "monumental study" dealing masterfully with "a daunting array of evidence" [p. 197])

**G. E. Bentley, Jr.**, "The Foundations Move", *A&B: Analytical & Enumerative Bibliography*, NS IX, 1-2 (1995 [i.e., March 1997]), 68-79 ("Joseph Viscomi's *Blake and the Idea of the Book* is one of the epoch-marking books of Blake scholarship. He has created a salutary earthquake. ... All successive writers on Blake will be indebted to Joseph Viscomi or will be condemned to irrelevance" [pp. 68, 76])

**John V. Fleming**, *Sewanee Review*, CV (1997), xxxviii, xl-xli (with another) ("entirely convincing" [p. xl])

**Paul Cantor**, *Huntington Library Quarterly*, LIX, 4 (January 1998), 557-70 (with 2 others) ("On the whole I am convinced by the case Viscomi makes" [p. 559])

§\***Viscomi, Joseph**. "Blake's Illuminated Word." Pp. 87-109 of *Art, Word, and Image: 2,000 Years of Visual/Textual Interaction*. Ed. John Dixon Hunt, David Lomas, Michael Corris (London: Reaktion Books Ltd, 2009)

\***Viscomi, Joseph**. "Blake's Invention of Illuminated Printing, 1788." *BRANCH: Britain, Representation and*

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*Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Seen 1 September 2012.

A long, important essay concluding that “illuminated poetry was the child and not the mother of invention”.

**\*Viscomi, Joseph.** “Blake’s Virtual Designs and Reconstruction of *The Song of Los*.” *Romanticism on the Net*, No. 41-42 (2006).

*Song of Los* pl. 1 and 8 are printed from recto and verso of one sheet of copper, as are pl. 2 and 5, while pl. 3-4 (with the text of “Africa”) and pl. 6-7 (with the text of “Asia”) were etched side-by-side on two sheets of copper and printed by masking one half at a time. The reproductions of the combined pl. 3-4 and pl. 6-7 are brilliantly persuasive. The 36 reproductions include all of *Song of Los* (B and E).

The sequel is his “Blake’s ‘Annus Mirabilis’” The Productions of 1795”, *Blake*, XLI (2007), 52-83.

§**Viscomi, Joseph.** “Collected Essays on William Blake and his Times” online at [http://sites.unc.edu/viscomi/frontend\\_page.html](http://sites.unc.edu/viscomi/frontend_page.html)

“Blake after Blake: A Nation Discovers Genius”, pp. 214-50 of *Blake, Empire, and Nation*, ed. Steven Clarke and David Worrall (London: Palgrave, 2004).

“Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-century Blake Collectors”, *Blake*, XXXIX (1995), 40-69.

With Dr **Lane Robson**, M.D., “Blake’s Death”, *Blake*, XXX (1996), 36-49.

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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), 404-9.

"A Breach in a City, the Morning After the Battle: Lost or Found?" *Blake*, XXVIII (1994), 44-59.

"Digital Facsimiles: Reading the William Blake Archive", *Computers and Humanities*, XXXVI, 1 (2002), 27-48.

"The Evolution of William Blake's *The Marriage of Heaven and Hell* [Part I]", *Huntington Library Quarterly*, LVIII (1997), 281-344.

"Lessons of Swedenborg: or, the Origin of Blake's *The Marriage of Heaven and Hell* [Part II]", pp. 173-212 of *Lessons of Romanticism*, ed. Robert Gleckner and Thomas Pfau (Durham, North Carolina: Duke University Press, 1998).

"In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage* [Part III]", pp. 27-60 of *Blake in the Nineties.*, ed. Steven Clark and David Worrall (London: Macmillan, 1999).

"Forgery of Facsimile? An Examination of *America* copy B, plates 4 and 9", *Blake*, XVI (1983), 217-23.

"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.

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With **Robert Essick**, "An Inquiry into William Blake's Method of Color Printing", *Blake*, XXXVI (2001/02), 72-102. B. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

"The Myth of Commissioned Illuminated Books: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs ... of Blake's'", *Blake*, XXIII (1989), 48-74.

"'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies", conducted by Kari Kraus, *Romantic Circles*

With **Morris Eaves**, **Robert Essick**, and **Matthew Kirschenbaum**, "The Persistence of Vision: Images and Imaging at the William Blake Archive", *RLG DigiNews* 4. 1 (February 2000) <<http://www.rlg.org/preserv/diginews>>.

"Reading, Drawing, Seeing Illuminated Books", pp. 67-73 of *Approaches to Teaching William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*, ed. R. Gleckner and M. Greenberg (N.Y.: MLA, 1989).

"Recreating Blake: the Manchester Etching Workshop Blake Facsimiles", *Blake*, XIX (1985), 4-11.

With **Morris Eaves**, **Robert Essick**, and **Matthew Kirschenbaum**, "Standards, Methods, Objectives of the William Blake Archive: A Response to Mary Lynn Johnson, Andrew Cooper, and Michael Simpson", *Wordsworth Circle*, XXX (1999), 135-44.

With **Morris Eaves** and **Robert N. Essick**, "The William Blake Archive: The Medium when the Millennium is the Message", pp. 219-33 of *Romanticism and Millenarianism* ed. Tim Fulford (N.Y.: Palgrave, 2002).

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"William Blake, Illuminated Books, and the Concept of Difference", pp. 63-87 of *Essays on Romanticism*, ed. Karl Kroeber and Gene Ruoff (New Brunswick: Rutgers University Press, 1993)

"William Blake's 'The Phoenix / to Mrs. Butts' Redux", *Blake*, XXIX (1995), 12-15.

REVIEWS

*Selections from William Blake's Songs*, an album by Gregory Forbes, and *Companion to the New Musical Settings* (with Margaret LaFrance), *Blake*, XIX (1985), 84-89.

*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), 539-40.

Morris Eaves, *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (1992), *Wordsworth Circle*, XXIV, 4 (Fall, 1993), 205-10.

Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983), *Wordsworth Circle*, XIV, 4 (Fall, 1988), 212-18

Raymond Lister, *Samuel Palmer: His Life and Art* (??), *Studies in Romanticism*, XXX (1991), 298-305

**Joseph Viscomi.** "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60 of *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). **B.** "En las cuevas del cielo y el infierno: Swedenborg y la impresión en *El matrimonio* de Blake." In



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*Revolución y literatura en el siglo diecinueve: Fuentes, documentos y textos críticos*, ed. Jerónimo Ledesma y Valeria Castelló-Joubert (Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012) tomo I  
In Spanish

**\*Viscomi, Joseph.** "The Lessons of Swedenborg; or, The Origin of William Blake's *The Marriage of Heaven and Hell*." Pp. 173-212 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner (Durham and London: Duke University Press, 1998). Also accessible in his "Collected Essays on Blake and His Times", q.v.

An examination of "the primary Swedenborgian texts and themes that Blake" deals with in *Marriage* pl. 21-24, "an autonomous text preceding the composition of ... the *Marriage*" (p. 174). The essay is part of an extended discussion of *The Marriage* which includes "The Evolution of *The Marriage of Heaven and Hell*", *Huntington Library Quarterly* (1997) and "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999).

**Viscomi, Joseph.** "The Workshop." *Studies in Romanticism*, XXI (1982), 406-509. <BBS> **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

**Viscomi, Joseph Steven.** "The Workshop of William Blake: The Making of an Illuminated Book." *DAI*, XLIII (1982), 1558A. Columbia Ph.D., 1982.

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The work matured into his *Blake and the Idea of the Book* (1993).

**Viscomi, Joseph, Morris Eaves, Robert Essick, and Matthew Kirschenbaum.** "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews*, IV, 1 (February 2000) <<http://www.rig.org/preserv/diginews>> **B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

**Visely, Suzanne Araas.** "William Blake's visions of the daughters of science: A gendered critique of eighteenth-century materialism and rationalism." *DAI*, LXVII (1997), 3042-3043A. Iowa Ph.D., 1996, 415 ll.

"Blake's sensitivity to women's dilemmas is rare in his time", but he has "disturbingly misogynist passages".

***Vlaanderen: Kunsttijdschrift***  
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In Flemish

\***Simonne Claeys.** "Woord vooraf." P. 1.

\***Katrien Daemen-de Gelder.** "William Blake, een biografische schets van een lang miskend genie." Pp. 2-7.

\***Michael Phillips.** "William Blakes Verluchte Drukkunst." Tr. Simonne Claeys. Pp. 8-13. (Apparently a translation of his "The Printing of Blake's America a Prophecy", *Print Quarterly*, XXI [2004], 18-38; most of the reproductions are of Phillips's facsimile copperplates, chiefly of *America*.)

\***Yves Senden.** "Are You Experienced?" Pp. 14-18

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**\*Christophe Madelein.** "Stralend subliem: William Blake tegenover Edmund Burke." Pp. 19-23

**\*Michael Ferber.** "Blakes hymne Jerusalem." Tr. Fleur De Mayer. Pp. 24-32. (A translation of Ferber's "Blake's 'Jerusalem' as a Hymn", *Blake*, XXXIV [2000-2001], 82-94)

All, including Senden's, are in Flemish.

**Vogel, Amber.** "Mungo Parks's Lament, and Other Narratives of Los: Themes in African Travel-Writing, 1759-1830, with Reference to Goldsmith, Blake, and Brontë." University of North Carolina (Chapel Hill) Ph.D., 2000 262 leaves.

**Vogler, Thomas A.** "The Allegory of Allegory: 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), 255-60

**Jenijoy La Belle**, *Blake Studies*, IV, 2 (Spring 1972), 163-64

**Andy P. Antippas**, *Blake Newsletter*, VI, 1 (Summer 1972), 34-36

VOTING

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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*

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*Clinton (commonly called Earl of Lincoln). ...* (London: Printed and Sold by W. Richardson, opposite Salisbury Street, in the Strand, 1780)

The poet's father "James Blake Broad Street Hosier" voted for Fox and wasted his second vote. Fox, famous as an opponent of Royal privilege, and Admiral Rodney, hero of the battle of Cape St Vincent (January 1780), won by a large majority.

1784 April 1-May 17

The poet's father and brother

Jas Blake Broad Street Hosier

John Blake Marshall Street Baker

voted for Fox and wasted their second vote, which could have been given for Sir Cecil Wray, Bart. (1734-1805) supported by the Tories, or Admiral Samuel Lord Hood (1724-1816). The result was Hood 6,694, Fox 6,233, and Wray 5,998.

1788

The poet's brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner "James Parker N<sup>o</sup> 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.

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Though the poet as a rate-payer was eligible to vote, apparently he never did so.<sup>949</sup>

§**Vrišer, Sergej.** "Razstava Williama Blaka v Mariboru." *Nova obzorja*, IX, 4-5 (1956), 303-5. In Slovenian

§**Vrišer, Sergej.** "William Blake, umetnik in mislec: Mariborska Umetnostna galerija od 18. III. do 1. IV. 1956." *Večer*, XII, 73 (28 March 1956), 3. In Slovenian

**Vultee, Denise.** "Blake and the origins of scientific thought." *DAI*, LXII (2001), 1037A. North Carolina (Chapel Hill) Ph.D., 2001. 192 pp.

Especially about Greek philosophy

## W

**W., R.G. [Richard Grant White.]** "William Blake." *Galaxy*, V, 5 (May 1868), 652-56.

A biographical account, partly a review of Swinburne; "Blake was crazy".

**Wackrill, H.R.,** *The Inscription over the Gate* (1937) <BB>

## REVIEWS

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<sup>949</sup> These voting records are recorded in *BR* (2) 736-37 (1774, 1780, 1784, 1788), 741fn (1788, 1790), 742 (1784, 1788), 840 (1749, 1774), 841 (1774, 1784, 1788, 1790), and 842 (1784, 1788). The manuscript records are in Middlesex County Record Office and the printed poll-books in Westminster Public Library.

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§**Anon.**, *Times Literary Supplement*, **25 December 1938**, p. 976 (with 2 others)

§**R.A. Scott-James**, *London Mercury*, XXXVII (1938), 357

**Wada, Ayako.** "Blake's *Vala/The Four Zoas*: The Genesis of Night I as a Preludium." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 5-14.

The Preludium (Night I, pp. 3-7) "reversed this archetypal vision of the Fall ... in the *America Preludium*", and in its further revision "The poem suffered the fatal structural wounds when it had hardly been given shape" (pp. 11, 12).

**Wada, Ayako.** "Encountering One's Own Spectre: Tharmas as Urthona: Blake's Alter Ego in *Vala/The Four Zoas*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 19-31.

**Wada, Ayako.** "The Evolution of 'Vala/The Four Zoas': its formation, collapse and regeneration." Durham Ph.D., 1995. Pp. vii, 314.

The "crystallization of the manuscript" is understood by Mrs Wada "as the gradual regenerative process of a poem which collapsed as a result of a fatal structural failure." A chapter of the dissertation is the basis of her essay on "The Fluctuating Myth of the Fall ...", *Igirisu Romanha Kenkyu* (1997).

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**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.** "Production of Blake's *America* and *Europe* Revisited." *Yuruginaki Shinnen: Igirisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki (Tokyo: Sairyusha, 2012), 399-420

**Wada, Ayako.** "Revisions of Blake's *America* and Their Meaning." Pp. 86-103 of *Voyages of Conception: Essays in English Romanticism*. [Ed. Eiji Hayashi et al, for the Japan Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kiri-hara Shoten, Ltd, 2005)

A discussion of "the dating of *America*, ... the post-1793 development of the work, and ... the latent implications of the revisions" (p. 86).

**Wada, Ayako.** "The Rise and Fall of the Myth of Orc (1) Orc's Origin Traced to Blake's Poems Composed Between 1789 and 1792 [(2) Mythogenesis in Blake's *America* and in



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*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), 277-87; XLIX (1998), 113-21; 123-33.

"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), 125-37, 18 plates; in Japanese

**Wada, Ayako.** "Victoria Cho ni okeru Blake Revival--D.G. Rossetti no Hatashita Yakuwari: D.G. Rossetti's contributions to the Victorian Blake revival." *Tottori Daigaku Kyoiku Center Kiyo: Tottori University Education Center Bulletin*, VII (2010), 121-31. In Japanese

An interesting study but without reference to previous scholarship on the subject.

**§Wada, Ayako.** "Yanagi Muneyoshi, William Blake (1914) no sono zenshu-ban (1981) tono chigai kara ukibori ni naru sono tokusei [The 'Academic Exactitude' of Muneyoshi Yanagi's 1914 William Blake as exhibited by comparison to the inadequate 1981 reprinted edition]." *Tottori Daigaku Eigo Kenkyu*, IV (2004), 17-36. In Japanese

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**\*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. 169-71 as "Blake's History" on pp. 72-74 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

§**Anon.**, *Library Journal*, XCVIII (15 October 1973), 3005

§**Anon.**, *Choice*, X (January 1974), 1723

§**Anon.**, "The Processes of William Blake", *Times Literary Supplement*, 15 February 1974, pp. 145-47 (with 6 others)

**David Wagenknecht and Our Reviewer**, "'Blake's Night'", *Times Literary Supplement*, 15 March 1974, p. 265 (Wagenknecht protests, and Our Reviewer unrepentantly exhibits "exasperation" and "disappointment") <BBS #C2908>

§**Thomas Weiskel**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 172-77

§**Anon.**, *Virginia Quarterly Review*, L (Summer 1974), lxxvi

§**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-99 (with 5 others)

§**John E. Grant**, *Wordsworth Circle*, V, 3 (Summer 1974) (with 4 others)

**I[rene] H. C[hayes]**, *English Language Notes*, XII (September 1974), 37-38

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- §**Suzanne R. Hoover**, *Modern Language Quarterly*, XXXV (1974), 430-32 (with others)
- §**Donald K. Moore**, *Journal of English and Germanic Philology*, LXXIII, 3 (July 1974), 444-45
- \***Karl Kroeber**, *Blake Newsletter*, VIII, 4 (Spring 1975), 116
- §**Hazard Adams**, *Modern Philology*, LXXIII, 2 (November 1975), 200-3 (with others)
- §**R.B. Kennedy**, *Notes and Queries*, NS XXII (1975), 79-82 (with 3 others)
- §**P. Malekin**, *Review of English Studies*, NS, XXVI (1975), 339-43 (with 3 others)
- §**Spencer Hall**, "Some Recent Directions in Blake Studies", *Southern Humanities Review*, X (1976), 172-77 (with 2 others)
- §**Mary Lynn Johnson**, "Recent Reconsiderations of Blake's Milton and *Milton: A Poem*", *Milton and the Romantics*, II (1976), 1-10 (with another)
- §**William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-44 (with 3 others)
- §**Donald T. Torchiana**, *Philological Quarterly*, LIII (1975)

§**Wagenknecht, D.A.** "William Blake & the Idea of Pastoral." Sussex Ph.D., 1971. 336 leaves.

**Wagner, Anthony R.** "Blake's Tunes." *Sunday Times* [London], 9 September 1928.

Do "any of Blake's tunes survive?" [No.]

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§ **Wagner, Peter.** "How to (Mis)Read Blake: 'The Tyger' Once More." Pp. 269-88 of *Proceedings of the Conference of the German Association of the University Teachers of English*, XXX. Ed. Fritz-Wilhelm Neumann and Sabine Sheulting (Trier: WVT Wissenschaftlicher Verlag Trier, 1999)

**Wagner, Rachel Leah.** "'Words of eternity in human forms': William Blake's transformation of styles, forms, and genres of the Hebrew Bible in 'Jerusalem'." University of Iowa Ph.D., 2003. 364 ll.

"Blake was aware of biblical structures long before the insights of formal critics became commonplace in the twentieth century".

**Wainwright, John R.** "'A Creeping Jesus'." *Times Literary Supplement*, 3 September 1926, p. 569

He cites M.J. Manchon, *Le Slang* (Paris, 1923): "*a creepin' Jesus*, un hypocrite, un Tartuffe".

See J.J. Robinson, "A Creeping Jesus", *Times Literary Supplement*, 27 August 1925, p. 557, who said it was a Sussex proverb.

**\*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.,

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transcribed] a hymn, still extant, when applying to join the Moravian Church.

**Waley, Arthur.** "Blake the Taoist." Pp. 169-75 of his *The Secret History of the Mongols and Other Pieces* (London, 1963) <BBS> **B.** "William Blake wa Rosoha datta [William Blake was a Taoist]." Tr. Shozo Kashima. *Misuzu* [*A Monthly Magazine*], XXVII, 4 (April 1985), 32-39. In Japanese <BSJ>

On reading the Blake passage "There is a place where contraries are equally true ...", "the Chinese poet Hsü-mo ... exclaimed, 'This man is a Taoist'" (A, p. 169).

**\*Walker, Kathrine Sorley.** "Job." *The Birmingham Royal Ballet & The Stuttgart Ballet Summer '93* (Birmingham: Birmingham City Council, 1993) 6 unnumbered pages.

Programme for the performance of the ballet based on Blake's *Job* designs.

**Wall, William Garfield.** "'now my lot in heaven is this': A study of William Blake's own acknowledged sources: Shakespeare, Milton, Isaiah, Ezra, Boehme, and Paracelsus." *DAI*, LVIII (1997), 466A. Massachusetts Ph.D., 1996. 145 ll.

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. 225-38 of *Images and Imagery: Frames, Borders, Limits: Interdisciplinary*

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*Perspectives.* Ed. Leslie Boldt-Irons, Corrado Federici, and Ernesto Virgili (N.Y., Frankfurt: Lang, 2005) *Studies in Themes and Motives in Literature*, 74

§**Wallace, Jan.** "Humanizing the Abyss: The Use of Christian and Non-Christian Symbolism in the Work of William Blake." Ulster Ph.D., 2006

**Waller, Jenifer R.** "Maurice Sendak and the Blakean Vision of Childhood." *Children's Literature*, VI (1977), 130-40

**Wallis, J.P.R.** "Blake Drawings." *Times Literary Supplement*, 27 May 1926

About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [sic] of *Milton*", a sequel to Plowman's note with the same title.

**Wallis, Neville.** "Blake's Vision." *Spectator*, 14 August 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 Millennium.* Ed. Selina O'Grady and John Wilkins (N.Y.: Paulist Press, 2002)

**Walsh, John.** "Bring no spears to 'Jerusalem'." *Independent* [London], 18 May 1996, p. 17.

"The priests have done for William Blake again"; the Church of Scotland hymnary will drop Blake's "Jerusalem"

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lyric from *Milton* because "Most people who sing it don't know what the words mean". For replies, see Beynon and Barton.

**Wan, Chang.** "Bu Lai Ke de Tong Nian [On Blake's Childhood]." *Fu Mu Bi Du [Essential Readings for Parents]*, No. 11 (1983), 32. In Chinese

A comment on Blake's odd imagination when he was a child and how he was abused by his father but nurtured by his patient mother.

**Wang, Chung-lin.** "A Special Frame of Mind to Approach William Blake." *Studies in English Literature & Linguistics* [Taipei], XI (May 1985), 1-5.

Comment on the *Songs* and a list of books Blake read.

**Wang, Hai-Ying.** "Wei Lian Bu Lai Ke He Ta de 'Lun Dun' [William Blake and His 'London']." *Ke Ji Xin Xi [Science and Technology Information]*, No. 33 (2009), 584, 562. In English

The essay comments on some of the metrical techniques used in Blake's poem.

**Wang, Han.** "Xiao Hai Shi Cheng Ren de Fu Qin--Lun Qiao Sou yu Bu Lai Ke de Si Xiang Gong Xing he Jiong Yi Xu Shu [The Child is Father of the Man: On the Thematic Resonance and Narrative Differences between Chaucer and Blake]." *Zhangzhou Shi Fan Xue Yuan Xue Bao (Zhe Xue She Hui Ke Xue Ban) [Journal of Zhangzhou Normal University (Philosophy and Social Sciences Edition)]*, LXXIX, 1 (2011), 77-80. In Chinese

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A comparison of the images, structure, and diction in the *Canterbury Tales* and "The Chimney Sweeper" from *Innocence*, saying that both authors "highlighted the value of feelings through the same image of 'child'".

**Wang, Hong.** "Fen Xi Bu Lai Ke de Gao Yang Ji Qi Pei Shi Lao Hu [An Analysis of Blake's 'Lamb' and 'Tyger' Poems]." *Ke Wai Yu Wen [Extracurricular Chinese Studies]*, 16 (2013), 138. In Chinese

**Wang, Jia-Yin.** "Shi Lun Wei Lian Bu Lai Ke de Shi Ge Feng Ge Ji Yi Shu Te Se [On the Poetic Style and Artistic Character of William Blake's Poetry]." *Wen Xue Ping Lun [Literary Criticism]*, No. 40 (2004), 211. In Chinese  
A sketchy description of Blake's poetry.

**Wang, Li.** "Wei Lian Bu Lai Ke Zao Qi Zuo Pin Zhong De Duo Yang Hua Shi Jiao [Diverse Perspective in William Blake's Early Works]." *Hu Bei Jing Ji Xue Yuan Xue Bao (Ren Wen She Hui Ke Xue Ban) [Journal of Hubei University of Economics (Humanities and Social Sciences)]*, No. 1 (2015), 100-1. In Chinese

The early works are *Songs of Innocence* and *Songs of Experience*.

**Wang, Lin.** "Wei Lian Bu Lai Ke Shi Ge zhong de Yi Xiang Shi Yong de Fen Xi: Yi 'Lun Dun' wei Li [An Analysis of the Images in William Blake's Poem 'London': A Case Study]." *An Hui Wen Xue [Anhui Literature]*, No. 7 (2009), 91. In



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Chinese

**Wang, Lu.** “Cong *Tian Zhen zhi Ge* ji qi Ban Hua Tan Shi Bu Lai Ke de Xin Yang [An Exploration of the Blakean Beliefs through an Interpretation of the Plates in *Songs of Innocence*].” *Liao Ning Jiao Yu Xing Zheng Xue Yuan Xue Bao* [*Journal of Liaoning Educational Administration Institute*], XXIV, 5 (March 2007), 112-14. In Chinese

An interpretation of the text and plates in Blake's work, suggesting that "the world of Innocence" is "an enclosed world under the protection of a kind guardian God".

**Wang, Ming-Lei.** “Wei Lian Bu Lai Ke Shi Ge Zhong De Yan Se Yi Xiang Jie Du [An Interpretation of the Colour Images in William Blake's Poems].” *Chang Cheng* [*Great Wall*], No. 12 (2014), 161-62. In Chinese

**Wang, Sha-Lie.** “Bu Lai Ke yu Hua Zi Hua Si de Shi Ge ‘Lun Dun’ [A comment on the ‘London’ poems by Blake and Wordsworth].” *Song Liao Xue Kan* (She Hui Ke Xue Ban) [*Journal of Song Liao* (Social Sciences Edition)], No. 4 (1992), 106-9. In Chinese

A comment on the similar subject matter, i.e., the seamy side of London, in the London poems by Blake and Wordsworth.

**Wang, Sha-Lie.** “Ying Guo Shi Ren Bi Xia de Lun Dun--Cong Bu Lai Ke Dao Hua Zi Hua Si [London under the Pen of the English Poets—From Blake to Wordsworth].” *Ji Lin Shi Fan Da Xue Xue Bao* (Ren Wen She Hui Ke Xue Ban) [*Journal of Jilin Normal University* (Humanities and Social

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Sciences Edition)], No. 1 (2005), 59-62. In Chinese

In their London poems, Blake and Wordsworth paint two pictures: Blake's London "is a prison" that "kills life", whereas Wordsworth's London is "a pool of stagnant water, deprived of its ancient inward happiness".

**Wang, Sheng-Yu.** "Keng Qiang de Yin Yun Duo Ren de Sheng Shi—hi Xi 'Lao Hu' Yi Shi de Wen Ti Te Se [On the Stylistic Features of 'The Tyger']." *Yan Tai Shi Fan Xue Yuan Xue Bao* (Zhe She Ban) [*Journal of Yantai Normal University* (Social Sciences Edition)], No. 4 (1999), 56-59. In Chinese

An analysis of "The Tyger" using "foregrounding" theory in stylistic studies.

**Wang, Shu-Ping, and Yue-Juan He.** "Tian Zhen Shi Jie de Mi Shi: Du Wei Lian Bu Lai Ke de *Jing Yan zhi Ge* You Gan [The Loss of Innocence: A Reading of William Blake's *Songs of Experience*]." *Shi Dai Wen Xue* [*Literature of the Times*], No. 10 (2008), 140. In Chinese

**Wang, Ting, Dan Zhu, Wei Liu.** "Wei Lian Bu Lai Ke 'Lao Hu' Zhong De Yi Xiang Fen Xi [Imagery Analysis of William Blake's 'The Tyger']." *An Hui Dian Zi Xin Xi Zhi Ye Ji Shu Xue Yuan Xue Bao* [*Journal of Anhui Vocational College of Electronics and Information Technology*], No. 1 (2014), 108-110. In Chinese

**Wang, Wei.** "*Tian Zhen zhi Ge* yu *Jing Yan zhi Ge* de Dui Li Tong Yi [Unity of Opposites in *Songs of Innocence* and *Songs*

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of Experience]." *Hubei Di Er Shi Fan Xue Yuan Xue Bao* [Journal of Hubei University of Education], XXVIII, 6 (June 2011), 6-8. In Chinese

An analysis of "the contrasting settings and characters, images and symbols, and contrary tones and moods" in the poem, which are "complementary and necessary to human existence".

**\*Wang, Wei-Bin.** "Bu Lai Ke de Lun Dun [Blake's London]." *Ying Yu Xue Xi*[English Language Learning], No. 11 (2010), 63-65. In Chinese

A biographical sketch of Blake, especially his London habitats: "28 Broad St, Soho, 13 Hercules Buildings, Lambeth, No. 17 South Molton [Street], and Bunhill Fields" burying ground.

**Wang, Xia-Chan.** "Gan Shou Can Ku-Cong Xi Ju Feng Ci de Jiao Du Yue Du Wei Lian Bu Lai Ke de Er Tong Shi Ge [Feeling the Cruelty--Philosophical Movement from Monism to Dualism]." *Wen Jiao Zi Liao* [Data of Culture and Education], No. 8 (2010), 24-25. In Chinese

A brief discussion of how the innocence of "The Lamb" turned into the experience of "The Tyger", suggesting that "they combine to symbolize the order of things in this world".

**Wang, Xian-Tao.** "Cong Jie Gou Zhu Yi 'Er Yuan Dui Li' Jiao Du Fen Xi Bu Lai Ke de Shi Ge [An Analysis of Blake's Poems from the Binary Opposition of Structuralism]." *Qing Nian Wen Xue Jia* [Young Writers of Literature], No. 3 (2011), 218. In Chinese

An attempt to explain the binary opposition shared by

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Roland Barthes and William Blake.

**Wang, Xiao-Juan.** "Wei Lian Bu Lai Ke 'Hu' de Xiang Zheng Yi Xiang Qian Xi [An Analysis of William Blake's 'Tiger']." *Da Jia* [*Great Masters*], No. 8 (2011), 8. In Chinese  
A commentary.

**Wang, Xiu-Yan.** "Tan Xi Wei Lian Bu Lai Ke Bi Xia de 'Lun Dun' [On William Blake's 'London']." *Xian Dai Qi Ye Jiao Yu* [*Modern Enterprise Education*], No. 20 (2006), 208. In Chinese  
A brief introduction to Blake's "London".

**Wang, Xue-Qiang, Zhi-Gang Zhao, and Jun-Jie Du.** "Bu Lai Ke Shi Zhong de Xiang Zheng Shou Fa Ying Yong Chu Tan [On the Use of Symbolism in Blake's Poetry]." *Zuo Jia* [*Writers*], No. 7 (2008), 91. In Chinese

§**Wang, Xue-ying.** "[On Iconicity of William Blake's Tyger]." [*Journal of Yangze University (Social Sciences Edition)*], (2010) In Chinese  
Concerns image iconicity, diagrammatic iconicity, and metaphorical iconicity.

**Wang, Ying-Ying.** "Tan Suo Wei Lian Bu Lai Ke de 'Lun Dun' [A Reading of William Blake's 'London']." *Chang Chun Li Gong Da Xue Xue Bao: Journal of Changchun University of Science and Technology*, VIII, 1 (January 2013), 86-87. In Chinese

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On images and sounds in "London".

**Wang, Zhen-Li, and Bao-Guo Shen.** "Yong Dui Li Chuang Xin He Xie Shi Jiao Tou Shi Bu Lai Ke Shen Hua Ti Xi [An Analysis of Blake's Myth System from the Perspective of Contrary, Creativeness, and Harmony]." *Shi Dai Wen Xue [Literature of the Times]*, No. 20 (2009), 91-92. In Chinese

The essay suggests that Blake juxtaposes "innocence" and "experience" to indicate a harmonious state for humanity.

**Wang, Zuo-Liang.** "Mi Er Dun, Pu Bai, Bu Lai Ke: Du Shi Sui Gan zhi Yi [Milton, Pope, and Blake: A Reading Sketch]." *Du Shu [Reading]*, No. 1 (1987), 81-86. In Chinese

A comment on a few lines from Milton, Pope, and Blake.

§ **Waniek, Henryk.** *Martwa Natura z Niczym: Szkice z Lat 1990-2004* (Krakow: Wydawn "Znak", 2004) ISBN: 9788324004683 In Polish

Apparently about iconoclasm in Caspar David Friedrich and William Blake.

**Ward, Aileen.** "The Forging of Orc: Blake and the Idea of Revolution." *Tri-Quarterly*, XXIII-XXIV (1972), 204-7.  
<BB> **B.** §Pp. 204-27 of *Literature in Revolution*. Ed. George Abbott and Charles Hamilton Newman (N.Y.: Holt, 1972)

**Ward, Aileen.** "Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution." *Wordsworth Circle*, XXX (1999), 3-15

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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. 165-75 and passim

**Wardi, Eynel.** "Space, the Body, and the Text in *The Marriage of Heaven and Hell*." *Orbis Litterarum*, LVIII (2003), 253-70

"The notion, projected by *The Marriage of Heaven and Hell*, that the textual space spatializes to the embodied movement of the imagination saves that space from such self-referential closure as worried Blake in *The Book of Urizen*" (p. 268, all sic).

**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

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**Ware, Tracy.** "Bring 'Gladness out of Sorrow': *By the Aurelian Wall*." Pp. 111-27 of *Bliss Carman: A Reappraisal*. Ed. Gerald Lynch (Ottawa, London, Paris: University of Ottawa Press, 1990) Reappraisals: Canadian Writers

"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's *Songs of Innocence*", *Athenaeum* (1890), reprinted in *By the Aurelian Wall* (1898), "Har is the ideal of England" (pp. 119, 118).

**Wark, Robert R.** "Blake's 'Satan, Sin and Death'." Chapter VII (pp. 79-91) of his *Ten British Pictures 1740-1840* [in] *The Huntington Library* (San Marino [California]: Huntington Library, 1971) <BB> **B.** §*The Revolution in Eighteenth-Century Art: Ten British Pictures, 1740-1840* (San Marino: Huntington Library, 2001)

**Warner, Janet A.**, *Blake and the Language of Art* (1984)  
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§**L.R. Matteson**, *Choice*, XXII (1985), 1486

**I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1984* (1985), 108-9

§**John Dixon Hunt**, *Word and Image*, I (1985), 409-20

§**L.R. Matteson**, *Choice*, XXII (1985), 1486

§**Peter A. Taylor**, *Queen's Quarterly*, XCII (1985), 859-60

§**Karen Mulhallen**, *Wordsworth Circle*, XVII, 4 (Autumn 1986), 202-4

§**Bo Ossian Lindberg**, *Studies in Romanticism*, XXVII, 1 (Spring 1988), 159-67

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**Janice Lyle**, *Eighteenth Century ... Bibliography for 1984*, NS X (1989), 565-66

**\*Robert F. Gleckner**, *Blake*, XXIV, 2 (Fall 1990), 65-67

**John Howard**, *Eighteenth Century ... Bibliography*, NS XII (1992), 409-10

**\*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<sup>o</sup>, xi, 371 pp., 24 illustrations; ISBN: 031231440XB. (Ebooks Release [sic], 2014)

It is "a tapestry of fact and fiction" in which the carefully reported facts come from the poet's life and writings and the fiction is Kate's note-book, poems (some of the lines in *Vala* are hers), visions, her forgeries of Flaxman and Fuseli, her French lover Paul-Marc Philipon (pp. 369, 370), Blake's affair with the actress and singer Elizabeth Billington, his indulgence in opium and other drugs, and a good deal of sexual detail. There are "Biographical Notes" on real people (pp. 365-68) and "Author's Note" (pp. 369-71). The fiction is often persuasive: "There are no Evil Spirits, Kate. There are only Human Spirits" (p. 8).

In 2001, an extract about Catherine's still-born child called "Blake's Wife" appeared in the web-site of *Blake*.

#### REVIEWS

**\*Gerry Hopson**, "Love among the angels", *Globe and Mail* [Toronto], 7 February 2004, p. D12 ("a serious though homely book, in its quirky way honest, direct and ambitious")



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**Matthew Beaumont**, "Help for the helpmate", *Times Literary Supplement*, **24 and 31 December 2004**,  
p. 26

("it is a powerful and enjoyable feminist imagining of Catherine Boucher's life")

**Eugenie R. Freed**, *Blake*, XL (2006), 75-79 (the novel will "charm and beguile any reader ... a bravura performance" [p. 75])

**Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (2007), 615-16

§**Warner, Oliver**. "William Blake." *English Literature: A Portrait Gallery* (London: Chatto and Windus, 1964)

§**Wat, Pierre**. "Un jeux sérieux: la théorie de l'imitation dans les écrits des artistes allemands et anglais: Caspar David Friedrich--Philipp Otto Runge--Carl Gustave Carus--William Blake--Joseph Mallord William Turner--John Constable." Paris 1 Panthéon-Sorbonne Ph.D., 1996. 386 leaves. In French

§**Warner, Sylvia Townsend**. "The Inspired Old Bustard: William Blake." In her *With the Hunted: Selected Writings*. Ed. Peter Tolhurst (Norwich [England]: Black Dog Books, 2012)

**Watanabe, Mitsuru**. "Jubaku to Kaiho – Blake no *Comus* Rensaku Kaiga ni tsuite [Spell and Liberation – On Blake's Paintings for *Comus*]." Pp. 367-79 of *Fujii Haruhiko Sensei Takan Kinen Ronbunshu: Essays presented to Professor*

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*Haruhiko Fujii on the occasion of his retirement from Osaka University.* Ed. Fujii Haruhiko Sensei Taikan Kinen Ronbunshu Kankokai (Tokyo: Eihosha, 2000) In Japanese

**Watanabe, Mitsuru.** "'Kohitsuji', 'Tora', 'Osanago no Yorokobi', 'Osanago no Kanashimi' o yomu--*Muku to Keiken no Uta* Kenkyu (2): [Reading of 'The Lamb', 'The Tyger', 'Infant Joy', and 'Infant Sorrow'--] A Study of *Songs of Innocence and of Experience* (2)." *Kobe Jogakuin Daigaku Ronshu: Kobe College Studies*, XXXIX, 2 (1992), 1-25. In Japanese, with an English abstract on p. 2. <For Part 1, see Watanabe, "*Muku to Keiken no Uta* ..." below.>

**Watanabe, Mitsuru.** "*Muku to Keiken no Uta* Seiritsu to Kose: Gaikan--*Muku to Keiken no Uta* Kenkyu (1): [A General Survey of *Songs of Innocence and of Experience*--] A Study of *Songs of Innocence and of Experience* (1)." *Kobe Jogakuin Daigaku Ronshu: Kobe College Studies*, XXXVIII, 2 (1991), 33-47. In Japanese, with an English abstract on p. 34. <For Part 2, see Watanabe, "'Kohitsuji,' ..." above.>

§**Watanabe, Mitsuru.** "Oothoon to Enitharmon – Blake no Aihansuru (Jo)sei Imegi ni tsuite: Oothoon and Enitharmon: Blake's Antithetical Images of Female/Sexuality." *Joseigaku Hyoron Kobe Jogakuin Daigaku Joseigaku Institute: Women's Studies Forum, Kobe College, Institute for Women's Studies*, No. 10 (1996), 99-19. In Japanese, with an English abstract on pp. 118-19.

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**Watanabe, Teruko.** "Blake no Tyger to Lamb--Gogaku buntai ron [Blake's Tyger and Lamb: A Stylistic Approach]." *Kobe Ronso, Kobe Eibei Kenkyukai* [Collection of Essays, Kobe Study Group of English and American Literature], No. 13 (1983) 73-85. In Japanese <BSJ>

**Watanabe, Teruko.** "Shi no Nibun Kozo ni tsuite: William Blake no 'Night' no Baai [On Binary Structures in Poetry: The Case of William Blake's 'Night']." *Kobei Eibei Ronso, Kobe Eibeigakkai* [Journal of the Society of English-American Literature, Kobe University], No. 1 (1988), 97-109. In Japanese <BSJ>

**Watkinson, Ray,** "A Meeting with Mr. Rossetti", *Journal of Pre-Raphaelite Studies*, IV, 1 (1983), 136-39 <BBS>

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**D.W. Dörrbecker,** *Blake*, XXII, 2 (Fall 1988), 51

**\*Watson, Ben.** *Blake in Cambridge: or "The Opposite of David Willetts": How Blake's Vortex Anticipates So Much We Might Call His Books "Prophetic"* (London: Unkant Publishers, 2012) 21 cm, [8], xvi, 142 pp.; ISBN: 9780956817686

"Preface." Pp. v-x.

"E.P. Thomson's Blake." Pp. 1-23.

"Blake's Vortex." Pp. 25-29.

"Blake as a Head of His time." Pp. 31-34.

"Art verses Hirelings." Pp. 37-39.

"Thirteen-Minute Introduction." Pp. 41-83.

"A Mixed Cheer for *Kazoo Dreamboats*." Pp. 85-132.

("Blake in Cambridge? It's an oxymoron, comrades and fellow

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AMMers" [Association of Musical Marxists] [p. 132].)

David Willetts was Minister of State for Universities and Science.

**Watson, J.R.** "Blake." Chapter 4 (pp. 78-109) of his *English Poetry of the Romantic Period 1789-1830* (1985). B. Chapter 5 (pp. 131-65) Second Edition (London and N.Y.: Longman, 1992)

§**Watson, J.H.** "The Religious Beliefs of William Blake." *Expository Times*, LXXXVII, 11 (October 1976), 340-44.

[**Weale, John.**] "Blake (William), a poor but meritorious artist." *Rudimentary Dictionary of Terms Used in Architecture* ... Second Edition, Corrected and Improved (London: John Weale, 1860) P. 53 <California (Berkeley)>

**Weathers, Winston**, ed., *William Blake: The Tyger* (1969) <BB>

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**Lester Goodson**, *Blake Studies*, II, 2 (Spring 1970), 61-62

**Weaver, Susan Ann.** "Dialectical formulations and covert language in Coleridge, Blake, and [Mary] Robinson." *DAI*, LVIII (1998), 4285A. Texas A&M Ph.D., 1997. 330 pp.

"William Blake also used dialectical formulations and covert language to conceal his radical political inclinations."

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**Weber, Michael.** "The Urizen of [Alfred North] Whiteheadian Process Thought." Pp. 61-73 of *Applied Process Thought II: Following a Trail Ablaze.* Frankfurt and Lancaster: ontos verlag, Process Thought, XXI, 2009).

Not about Blake.

**\*Webster, Brenda.** *Blake's Prophetic Psychology* (1983)  
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§**Frank Stack**, *Times Higher Education Supplement*, 4  
May 1984, p. 24

§**Paul Hamilton**, "From the Position of Dissent", *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)

§**Anon.**, *Virginia Quarterly Review*, LX, 3 (1984), 84-86

§**T. Hoagwood**, *Choice*, XXII (1984), 104

§**Dan Miller**, *Bulletin of the Midwest Modern Language Association*, XVII, 2 (1984), 37-39

§**Stephen D. Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others) <BBS 444>

§**Christine Gallant**, *Wordsworth Circle*, XVI, 4 (Autumn 1985), 165-68

I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1984* (1985), 109-10

§**Kelvin Everest**, *British Journal for Eighteenth-Century Studies*, VIII (1985), 106-7

§**François Piquet**, *Etudes anglaises*, XXXVIII (1985), 466-67, in French

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography for 1983*, IX (1988), 536-37

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**\*Wecker, Menechem.** “Did William Blake Know Hebrew: Did the poet and artist know the Kabbalah from his mystical studies?” *Jewish Daily Forward*, 11 December 2009, p. 15.

“Blake had not even mastered the letter alef.”

**Wei, Jin-Long, Ma Yong, and Chang-Ying Li.** “Qian Tan Bu Lai Ke Shi Jie Guan de Zhuan Bian [On the Change of Blake's World Outlook].” *Zuo Jia [Writers]*, No. 1 (2008), 114. In Chinese

A sketch of the changes in Blake's mind.

**Wei, Ming, and Lin-Lin Zhang.** “Wei Lian Bu Lai Ke: Cong Tian Zhen Zou Xiang Jing Yan—Sao Yan Cong De Hai Zi Dui Bi Yu Shang Xi [William Blake: From ‘Innocence’ to ‘Experience’—Comparison and Analysis of the Two Poems Called ‘The Chimney Sweeper’].” *Bei Fang Wen Xue [Northern Literature]*, No. 5 (2015), 36-38. In Chinese

**\*Weir, David.** *Brahma in the West: William Blake and the Oriental Renaissance* (Albany: State University of New York Press, 2003) 8°, xiii, 170 pp.; ISBN: 07914581802

About Blake's “relationship to Indic culture in three ... contexts: the political [Chapter 1], the mythographic [Chapter 2], and the theological [Chapter 3]” largely “as conveyed to Blake through the medium of the *Analytical Review*” (p. 16, 36).

Appendix A is “Mythographic Material from Joseph Priestley's *Comparison of the Institutions of Moses with those*

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*of the Hindoos*" (pp. 129-31) (mostly lists of names and books). Appendix B is "Synopsis of *The Four Zoas*" (pp. 133-42).

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- \***Sibylle Erle**, *Blake*, XXXVIII (2005), 157-59 (Weir "argues convincingly for Blake's participation in the Oriental Renaissance" [in London] [p. 159])
- §**Kathryn Freeman**, *Clio*, XXXIV, 2 (2005), 180-84
- §**Robert Ward**, "Readings from St. Brevis – Brahma in the West and the Oriental Renaissance", *Soundings*, XXXVIII, 1 (2005), 212
- Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2005)

§**Weissman, Judith**. "William Blake: Harsh Instruments of Sound and Witches with Knives." In her *Of Two Minds: Poets Who Hear Voices* (Hanover [New Hampshire]: University Press of New England for Wesleyan University Press, 1993)

§**Welborn, Andrew John**. "The Gnostic Imagination of William Blake: A Comparative and Typological Investigation into the Unity and Structure of Blake's Mythology." Cambridge Ph.D., 1980

**Welch, Dennis M.** "Blake, the Famine of 1795, and the Economics of Vision." *European Romantic Review*, XVIII, 5 (December 2007), 597-622

§**Welch, Dennis M.** "Blake's *Book of Los* and Visionary Economics." *ANQ*, XII (1999), 6-12

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**Welch, Dennis M.** "Essence, Gender, Race: William Blake's *Visions of the Daughters of Albion*." *Studies in Romanticism*, XLIX, 1 (Spring 2010), 105-31

§**Welling, Lloyd C.** *Eternity's Sunrise: William Blake's Vision of Christ* (Pittsburgh: River of Life Press, 2013) **B.** (Lloyd C. Welling, 2014) 356 pp.; ISBN: 9780615924731 43 reproductions including 21 of the *Job* engravings

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**Virginia Ramey Mollenkott**, *Christian Feminism Today*  
[online] (2014) ("full of brilliant insight")

**Wells, David**, *A Study of William Blake's Letters* (1987)  
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\***David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82  
(with 2 others)

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1989* (1990), 105-6

§**Wells, Michael.** *William Blake: Freewilly* (Hebburn: Artisanine, copyright 2009) 30 cm, 70 leaves; ISBN: 9780956284853 "plastic laminated covers and spiral binding"

**Wells, William**, *William Blake's "Heads of the Poets"* (1969)  
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**Morton D. Paley**, *Blake Newsletter*, III (15 December 1969), 62-64 (with another)

**Désirée Hirst**, *Blake Studies*, III, 1 (Fall 1970), 98-100

**G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

§**Weltz, Q.A.** "Notes and Lineaments: Vaughan Williams's Job: A Masque for Dancing and Blake's Illustrations." *Musical Quarterly*, LXXVI (1992), 301-6.

§**Wendorf, Richard.** "After Sir Joshua." Pp. 260-79 of *Representations of the Self from the Renaissance to Romanticism*. Ed. Patrick Coleman, Jane Lewis, and Jill Kowalik (Cambridge: Cambridge University Press, 2000)

**Weng, Chia-je.** "Natural Religion and its Discontents: Critiques in Blake and Coleridge." Yale Ph.D., 2011. On ProQuest

**Weng, T.S.** "Notes and Observations on William Blake's *Songs of Innocence* and *Songs of Experience*, Showing the Two Contrary States of the Human Soul." *Guoli bianyi guan guankan* [*Journal of National Institute for Compilation and Translation*] [Taipei], VIII, 1 (June 1979), 1-95

A life of Blake plus notes and comments on the *Songs*.

**Werner, Bette Charlene.** *Blake's Vision of the Poetry of Milton: Illustrations to Six Poems* (1986) <BBS>

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**I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1986* (1987), 130

**Janet Warner**, *Blake*, XXII (Winter 1988-89), 25-26

§**Gordon Campbell**, *British Journal for Eighteenth-Century Studies*, XII (1989), 225

§**J.M.Q. Davies**, *Philological Quarterly*, LXVIII (1989), 280-82

§**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 429-34  
(with 2 others)

**Wester, Gerald, Jr.** "Anxious appropriations: Feminine and male identity in the writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.

About how they "responded to the feminism of their times". Chapter I, "Blake's Visions and Revisions of a Daughter of Albion", claims that Oothoon in *Visions* "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."

**Westerweel, Bart.** "Some Reflections on William Blake and the Emblem." Pp. 11-25 of *Configuring Romanticism: Essays Offered to C.C. Barfoot*. Ed. Theo D'haen, Peter Liebrechts, Wim Tigges, Colin Ewen (Amsterdam and N.Y.: Rodopi, 2003) Costerus: Essays in English and American Language and Literature, 147

\***Wethered, Newton.** "William Blake and the Imagination." Chapter VI (pp. 80-99) of his *From Giotto to John: The Development of Painting* (London: Methuen and Co., 1926)

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Blake was claire-voyant.

§\***Wheatley, Debra Jane.** "The Metaphysical Works of David Scott, RSA: 'The Scottish Blake' and his Symbolist Tendencies." Aberdeen Ph.D., 2008 403 leaves, including 100 leaves of plates

**Wheeler, Kathleen.** "Blake, Coleridge, and Eighteenth-Century Greek Scholarship." *Wordsworth Circle*, XXX (1999), 89-94

The Blake section is on his use of myth.

§**Whissell, Cynthia.** 'The Emotionality of William Blake's Poems: A Quantitative Comparison of *Songs of Innocence* with *Songs of Experience*.'" *Perceptual and Motor Skills*, XCII, 2 (2001), 459-67

§**White, Elizabeth.** "Woman's Triumph: A Study of the Changing Symbolic Values of the Female in the Works of William Blake." Washington Ph.D., 1972

§**White, Gleeson.** "Chaucer's Canterbury Pilgrims" and "Death's Door". In his *The Master Painters of Britain* (Birmingham: C. Combridge, 1910)

**White, Hal Saunders,** *A Primer of Blake* (1951) <BB>

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§**Ruthven Todd,** *Nation*, 8 March 1952, p. 235

**White, Helen C.** *The Mysticism of William Blake* (Madison, 1927) <BB #2950A-B> C. §([Whitefish, Montana]:

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Kessinger Publishing, 2009) 9" x 6.2", 276 pp.; ISBN: 9781436680523

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§**B.S.**, *Nottingham Gazette*, **26 August 1927** (with 3 others)

§**Pierre Berger**, *Revue anglo-américaine*, V (1927), 62-63, in French

§**Denis Saurat**, *Modern Philology*, XXVII, 1 (August 1929), 111-15

**White, R.S.** "Slavery as Fact and Metaphor: William Blake and Jean Paul Marat." Chapter 6 (pp. 168-95) of his *Natural Rights and the Birth of Romanticism in the 1790s* (Basingstoke and N.Y.: palgrave/macmillan, 2005)

**White, S.M.** "Thieves of time in the poetry of Blake, Shelley, Byron, and Keats." *Index to [British] Theses*, XXXIII (1985), 108 (#2309). Reading M.Phil., 1982

**White, William Augustus**  
**(1846-1927)**

**who collected more Blakes than anyone else ever has**

White's own extraordinarily detailed acquisition notes are in Houghton Library, Harvard University, in 6 volumes for January 1885-May 1888 (Vol. 1), May 1888-March 1891 (Vol. 2), March 1891-December 1895 (Vol. 3), January 1896-December 1901 (Vol. 4), 1902-1922 (Vol. 5), and 1923-1927 (Vol. 6). They are now digitised and online.

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§\***Whitehead, Angus.** "The Arlington Court Picture: A surviving example of William Blake's framing practice." *British Art Journal*, VIII, 1 (Summer 2007), 30-33.

**Whitehead, Angus.** "'I write in South Molton Street, what I both *see* and *hear*': Reconstructing William and Catherine Blake's residence and studio at 17 South Molton Street, Oxford Street." *British Art Journal*, XI, 2 (2011), 62-75.

Richly detailed and valuable.

§**Whitehead, Richard Angus.** "New Discoveries Concerning William and Catherine Blake in Nineteenth Century London: Residences, Fellow Inhabitants, Neighbours, Friends and Milieux, 1803-1878." 2 vols. York (England) Ph.D., 2006.

**Whitehead, Angus.** "New Information Concerning Mrs Enoch, William and Catherine Blake's 'Fellow Inhabitant' at 17 South Molton Street." *Notes and Queries*, CCL [NS LII] (2005), 461-62.

The Blakes' "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" until Blake's triumphant return from his trial on 14 January 1804, was probably Mary Enoch (née Naylor), the wife of Blake's landlord William Enoch, a tailor, and mother of their son William (christened 18 May 1801).

**Whitehead, Angus.** "A Quotation from Lord Byron's *The Two Foscari* in William Blake's *The Ghost of Abel*." *Notes and Queries*, CCLI [NS LIII] (2006), 325-26.

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“Life for Life! Life for Life!” in Blake’s *Ghost of Abel* (1822) also appears in Act IV of Byron’s *The Two Foscari*, which was bound and issued with Byron’s *Cain* and *Sardanapalus* (1821).

**Whitehead, Angus.** “A Reference to William Blake and James Parker, Printsellers, in *Bailey’s British Directory* (1785).” *Notes and Queries*, CCI [NS LII] (2005), 32, 35.

A “Correction” by Eds. (September 2005), 381, alters “James Parker ... was a bachelor in 1748” to “... in 1784”.

**\*Whitehead, Angus.** “William Blake’s last residence: No. 3 Fountain Court, Strand, George Richmond’s plan and an unrecorded letter to John Linnell.” *British Art Journal*, VI, 1 (Spring/Summer 2005), 21-30.

A wonderfully original, thorough, and valuable account.

A “Correction”, *British Art Journal*, VI, 2 (2005), 88, says that on p. 30 n49, “the measurements for Blake’s printing studio at Felpham should apply to the westernmost room *not* the easternmost room”.

**Whitehead, Angus.** “William Blake’s Subsidiary Design of a Dog in his ‘Heads of the Poets’ Tempera of William Cowper (c. 1800-1803): An Identification.” *Notes and Queries*, CCLI [NS LIII] (2006), 316-20.

The dog in Blake’s portrait of Cowper is probably not Cowper’s pet Beau but “an English setter scenting and pointing to game” (in this case at Cowper, the Hunted Deer), from Cowper’s poem “An Epitaph”, and “When night had veild the pole” in “A Poison Tree” from *Experience* may be

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from "Night veil'd the pole" in Cowper's "On the Death of Mrs Throckmorton's Bulfinch" (1789).

**Whitehead, Angus.** "William Blake's *Laocöon* (1826): 'You must leave Fathers & Mothers & Houses & Lands If They Stand in the Way of Art': An Alternative Biblical Source." *Notes and Queries*, CCLIII [N.S. LV] (2008), 27.  
From Mark x, 28-30.

§**Whitefield, Peter.** "William Blake." Pp. 46-47 of his *Illustrating Shakespeare* (London: The British Library, 2013)

**Whitfield, Andrew David.** "A Performer's Guide to Virgil Thomson's *Five Songs from William Blake*." Louisiana State University and Agricultural and Mechanical College, "Written Document" for the Doctor of Musical Arts, August 2004, 52 pp.

**Whitman, Vincent Miller.** "'Clos'd by Your Senses Five': William Blake's Early Illuminated Prophecies and Berkeleian Epistemology." University of Connecticut Ph.D., 2002 194 ll.

§**Whitmarsh-Knight, David.** "William Blake's 'The Four Zoas' Explained." <<http://www.thefourzoas.com>> (2009). **B.** Revised as *Shakespeare's Heir: Blake's Doors of Perception in JERUSALEM and THE FOUR ZOAS* (Cambridge: The William Blake Press, 2010) 378 pp.; ISBN: 9781448685806

Apparently related to his "Structure as a Key to Meaning in William Blake's *The Four Zoas*", New Brunswick Ph.D., 1983.

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§**Whitson, Roger.** "Applied Blake: *Milton's* Response to Empire." *Interdisciplinary Literary Studies*, IX, 2 (2008), 87-101.

**Whitson, Roger.** "Jerusalem and 'the Jew': Biopolitics between Blake and Spinoza." *Romanticism on the Net*, No. 40 (November 2005), 23 paragraphs

About Blake's "philo-semitic" ideas in "To the Jews" in *Jerusalem*.

§**Whitson, Roger, and Jason Whittaker.** *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media* (N.Y. and London: Routledge, 2013) xi, 211 pp.; ISBN: 9780415656184

REVIEW

**Laura Mandell**, *Studies in Romanticism*, LIII, 1  
(**Spring 2014**), 133-44 ("This book is really about, and does an extraordinary job of exploring, the popularity of Blake on the Internet")

**Whitson, Roger, and Jason Whittaker**, *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media* (2013)

REVIEW

§**Laura Mandell**, *Studies in Romanticism*, LIII, 1  
(**Spring 2014**) ("an excellent job")

**Whitson, Roger, and Jason Whittaker.** *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media* (N.Y. and London: Routledge, 2013) xi, 211



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pp.; ISBN: 9780415656184 **B.** §(N.Y. and London: Routledge, 2015) Routledge Interdisciplinary Perspectives on Literature

REVIEWS

§**Laura Mandell**, *Studies in Romanticism*, LIII, 1  
(**Spring 2014**) ("an excellent job")

§*Reference & Research Book News*, XXVIII, 2 (**April 2013**)

§**Caio Di Palma**, *Materialidades de Literatura*, III, 1  
(**2015**) In Portuguese

**Whittaker, Jason.** "Blake." *Year's Work in English Studies*, LXXXI (Covering Work published in 2000) (2002), 634-41.

**Whittaker, Jason.** "Blake." Section 5 (pp. 593-603 and passim) of "The Nineteenth Century and the Romantic Period", *Year's Work in English Studies*, LXXXIII ["Covering work published in 2002"] (2004 [i.e., 2005]).

**Whittaker, Jason.** "Blake." *Year's Work in English Studies* [for 2001], LXXXII (2003).

Reviews especially of G.E. Bentley, Jr, *The Stranger from Paradise* ("immensely important scholarship"; "Bentley is also significant, of course, for his monumental contributions ... in ... *Blake Books and Blake Records*"), Sheila Spector, *"Glorious incomprehensible": The Development of Blake's Kabbalistic Language* ("Spector's book is thorough and engaged") and *"Wonders Divine": The Development of Blake's Kabbalistic Myth* ("less satisfactory"), A.A. Ansari, *William Blake's Minor Prophecies* ("a difficult book to read"), and Nicholas Marsh, *William Blake: The Poems* ("rather

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inadequate").

**Whittaker, Jason.** "Blake." *Year's Work in English Studies* [for 2006], LXXXVII, 1 (2008), 724-31.

Includes substantial reviews of Marsha Keith Schuchard, *Why Mrs Blake Cried* (pp. 724-25) (it "excels ... in terms of the historical context ... essential reading for anyone interested in Blake", but "some claims made by Schuchard ... appear difficult to substantiate"), Edward Larrissy, *Blake and Modern Literature* (pp. 725-26), Masashi Suzuki and Steve Clark, ed., *The Reception of Blake in the Orient* (p. 726) ("a marvellous introduction to Blake's effect on Japanese culture"), Steve Clark and David Worrall, ed., *Blake, Nation, and Empire* (pp. 726-28), and Nicholas M. Williams, ed., *William Blake Studies* (p. 728).

**Whittaker, Jason.** "Blake." *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 730-38.

Includes substantial reviews of Robert Rix, *William Blake and the Cultures of Radical Christianity* (p. 731) ("exhaustive detail and fascinating analysis"), Steve Clark and Jason Whittaker, ed., *Blake, Modernity and Popular Culture* (pp. 731-32), David Bindman, *Mind-Forged Manacles: William Blake and Slavery* (exhibition 2007-2008) (p. 732), Christopher Rowland, *"Wheels Within Wheels": William Blake and Ezekiel's Merkabah in Text and Image* (p. 733) ("excellent material" about the "biblical tradition", critically "fair but rather uninspiring"), Martin Myrone, *The Blake Book* (pp. 733-34) ("a digest of the work done in the last two decades"), and "William Blake and Visual Culture", ed. Roger

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Whitson and Donald Ault in *ImageText* (pp. 735-36).

**Whittaker, Jason.** "Sweet Roaming": William Blake and the Fugs." *Zoamorphosis: The Blake 2.0 Blog*, 14 July 2010.

**Whittaker, Jason.** "William Blake." Section 4: "The Nineteenth Century: The Romantic Period" (pp. 635-44) of *Year's Work in English Studies* Volume 84 Covering Work Published in 2003 (2005), especially on Paley (pp. 635-36), Makdisi (p. 637), and Pierce, *Wond'rous Art* (pp. 637-38).

**Whittaker, Jason.** "William Blake." *Year's Work in English Studies* [for 2003], LXXXIV (2005), 635-44

Especially on Paley, *The Traveller in the Evening* (pp. 635-36), Townsend, *William Blake: The Painter at Work* ("outstanding on the technical details"), Makdisi, *William Blake and the Impossible History of the 1790s* (p. 637), Connolly, *William Blake and the Body*, Pierce, *The Wond'rous Art* (pp. 637-38) ("post structuralist readings" but "useful"), Weir, *Bramah in the West*, Rawlinson, *William Blake's Comic Vision*, Pearsall, *William Langland, William Blake, and the Poetry of Hope* (a "charming and insubstantial pamphlet"), and Eaves, *The Cambridge Companion to William Blake* ("an excellent introduction").

**Whittaker, Jason.** "William Blake." *Year's Work in English Studies* [for 2004], LXXXV (2006), 612-20.

Reviews, among others, G.E. Bentley, Jr, *Blake Records*, Second Edition (p. 613) ("one of the most important texts issued in 2004"), Julia M. Wright, *Blake, Nationalism, and the Politics of Alienation* (pp. 613-14) ("extremely important"),

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Kevin Fischer, *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* (p. 614) ("extremely valuable"), and Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake* (pp. 615-16).

**Whittaker, Jason.** "William Blake." *Year's Work in English Studies* [for 2005], LXXXVI, 1 (January 2007), 657-62

Reviews of publications about Blake, particularly Beer, *William Blake* (pp. 657-58) ("sympathetic and extremely readable"), Jeremy Tambling, *Blake's Night Thoughts* (p. 658) ("disjointed", "ambitious ... problematic"; "his allusive style can be maddening"), Green, *Visionary Materialism* (pp. 658-59), Broglio, *Digital Designs* (p. 659), Whitehead on Henry Banes in *Blake* (p. 661) ("excellent"), and Snart, "Blake's Awareness of 'Blake in a Newtonian World' in *History of European Ideas* (p. 662) ("not always fully convincing").

**Whittaker, Jason.** *William Blake and the Myths of Britain* (Basingstoke and London: Macmillan Press, 1999) 215 pp.; ISBN: 0333738969 B. §(N.Y.: St Martin, 1999). ISBN: 0312222696

"This book is concerned with *the* myth of Albion as father of the nation, even the species", "to provide a historical context for certain of Blake's texts", especially *Milton* and *Jerusalem* (pp. 2, 4, 15).

"An earlier version" was his Birmingham Ph.D., 1995 (p. ix).

## REVIEWS

**Steve Clark**, "Albion, a love story", *Times Literary*

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*Supplement*, **31 December 1999**, p. 26 ("Whittaker is at his most illuminating on the mid-eighteenth century hinterland to Blake's early work, and its re-emergence in the late epics")

**Andrew Lincoln**, *Review of English Studies*, LI, 202 (**May 2000**), 306-8 ("Those who expect to find a major revision of existing knowledge, or even a consistently argued thesis, may well be disappointed")

**Sunao Vagabond**, *Blake Journal*, No. 5 (**2000**), 90-94 (he awards it "a hundred out of a hundred!" [p. 94])

**Alexander Gourlay**, *Blake*, XXXIV (**2000**), 61 (Whittaker's book is "inconsequential", "little more than an index of what is already known, and even as such it will not be very helpful")

**Margaret Storch**, *Modern Language Review*, XCVI, 1 (**January 2001**), 165-66 (with another) ("somewhat shapeless but extensively researched and highly informative")

**Fiona Stafford**, *Romanticism*, VIII, 1 (**April 2001**), 88-90 ("a welcome contribution to an already rich field" [p. 90])

§**Andrew Lincoln**, *Review of English Studies*, LI, 202 (**May 2000**), 306-8

§**Margaret Storch**, *Modern Language Review*, XCVI, 1 (**2001**), 165 (with another)

**Whittaker, Jason**. *Year's Work in English Studies*, LXXXV Covering work produced in 2004 (2007), 612-20.

**Whittaker, Jason**. *Year's Work in English Studies* [for 2008],

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LXXXIX (2010), 635-42.

Especially on Sarah Haggarty and Jon Mee, ed. *Blake and Conflict* (pp. 635-37), G.E. Bentley, Jr, *William Blake's Conversations* (p. 637) ("typically scholarly and careful", with "some extremely useful insights" and "a truly fascinating concordance"), D. Whitmarsh-Knight, *William Blake's "Jerusalem" Explained* (pp. 637-38) ("I am unconvinced"), *William Blake: Selected Poetry and Prose*, ed. David Fuller (new edition, 2008) (p. 638), *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant (Second Edition, 2008) (p. 638), and Ed. Thanhouser, *Urizen Wept* (p. 638)

**Whittaker, Jason.** *Year's Work in English Studies* [for 2009], XC, 1 (January 2011), 650-58.

Review of Blake studies, particularly Sung, *William Blake and the Art of Engraving* (pp. 650-51) ("erudite", "incredibly detailed, highly technical"), Adams, *Blake's Margins* (pp. 651-52), the Tate exhibition (pp. 652-53), Ankarsjö, *William Blake and Religion* (pp. 653-54) ("often confusing"), Quinney, *William Blake on Self and Soul* (pp. 654-55), Mansanti in *Blake* (p. 658) ("marvellously detailed"), and Bentley, "Blake's Murderesses" in *Huntington Library Quarterly* (p. 658) ("entertaining and vivid")

**Whittaker, Jason.** *Year's Work in English Studies* [for 2010], XCI, 1 (2012), 671-77. Online.

Reviews particularly of Susan Haggerty, *Blake's Gifts* (pp. 671-72) ("always sophisticated"), John H. Jones, *Blake on Language, Power, and Self-Annihilation* (pp. 672-73), Sybille

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Erle, *Blake, Lavater and Physiognomy* (p. 673) ("compelling and convincing", "superb"), R. Paul Yoder, *The Narrative Structure of Blake's Poem JERUSALEM* (p. 673), Karen Mulhallen, ed., *Blake in Our Time* (pp. 673-74) ("Mulhallen's introduction is particularly valuable" and Essick's essay on "Collecting Blake" is "most fascinating"), Wayne C. Ripley and Justin Van Kleeck, ed. *Editing and Reading Blake* (pp. 674-75), and Helen P. Bruder and Tristanne Connolly, ed., *Queer Blake* (p. 675).

§Whitted, Brent E. "Locating the Anomalous: [Carlo] Gesualdo, Blake, and Seurat." *Mosaic*, XXXI, 1 (1998), 25-42.

**Wicksteed, Joseph H.** *Blake's Innocence and Experience: A Study of the Songs and Manuscripts* (1928) <BB>

REVIEW

§Anon., *Times Literary Supplement*, **13 September 1928**, p. 644

**Wicksteed, Joseph.** *Blake's Vision of the Book of Job* (1910) <BB>

REVIEWS

**Anon.**, *New York Times*, **26 February 1911**

§Anon., *Times Literary Supplement*, **6 July 1911** (with another)

§Anon., *Daily Telegraph*, **14 December 1912**

**Wicksteed, Joseph H.**, *William Blake's Jerusalem* Foreword by **Geoffrey Keynes** (London: Trianon Press for the Blake Trust, 1954) <BB> §(N.Y.: Beechhurst Press, 1955)

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§**Kathleen Raine**, *New Statesman and Nation*, **20 July 1954**, pp. 47-48

§**Anon.**, *Listener*, **20 August 1954**, pp. 330-31

§**Anon.**, *Dublin Magazine*, XXX (July-September 1954), 57-60

§**R.A. Foakes**, *English*, X (1954), 106

§**Anon.**, *Times Literary Supplement*, **25 June 1954**, p. 410

**Harvey Breit**, "Repeat Performances", *New York Times*, **4 December 1955** (with another)

**D.V. E[rdman]**, *Philological Quarterly*, XXXIV (1955), 154

**Wickstead, Joseph; Aubrey de Selincourt**. "Blake Drawings." *Times* [London], 14 December 1954, p. 9.

Two letters to the editor: Wickstead on the source of the Fiery Pegasus Shakespeare drawing and de Selincourt on the parallel in the imagery of Keats.

**Wiebe, Paul M.** *Myth as Genre in British Romantic Poetry* (N.Y., Washington, D.C./Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1999) American University Studies Series in English Language and Literature Vol. 170

Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (pp. 52-59) in Chapter 3 (pp. 41-70): "Myth Criticism and Romantic Poetry"; on *The French Revolution* (pp. 72-77) and *America* (pp. 77-85) in Chapter 4: "The Narrative Mode of the Mythpoem" (pp. 71-104); and "Blake's Poems on the



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Seasons", i.e., *Poetical Sketches* (pp. 110-15) in Chapter 5: "The Lyrical Mode of the Mythpoem" (pp. 105-28).

**\*Wiessner, Kurt.** "Blake's Printed Products: 'A printed product is one of many examples of a unique item.' (Vilém Flusser *Die Schrift*).  
*Images International*, February 1993, pp. 8-9

An occasionally accurate survey of Blake's printing techniques.

**Wilkie, Brian.** *Blake's THEL and OOTHON* (1990). <BBS>

REVIEWS

**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1990* (1991), 92

**D.W. Dörrbecker,** *Blake*, XXVI, 3 (Winter 1992-93), 109-10

**Margaret Storch,** *Modern Language Review*, LXXXVII (1993), 164-65 (appreciative)

**G.A. Rosso,** *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 351-52

**Wilkie, Brian, and Mary Lynn Johnson,** *Blake's FOUR ZOAS: The Design of a Dream* (1978) <BBS>

REVIEWS

§**Anon.,** *Choice*, XV (1978), 1056

§**Robert F. Gleckner,** *Journal of English and Germanic Philology*, LXXVIII, 1 (January 1979), 133-37

§**Hazard Adams,** *Studies in Romanticism*, XVIII, 1 (Spring 1979), 150-54

\***Andrew Lincoln,** *Blake*, XII, 4 (Spring 1979), 264-66

§**Martin Nurmi,** *Wordsworth Circle*, X, 3 (Summer 1979), 279-80

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**I.H. C[hayes]**, *English Language Notes*, XVII (September 1979), 70

§**C.C. Barfoot**, *English Studies*, LX (1979), 770-71 (with 2 others)

§**John D. Kilgore**, *Modern Language Quarterly*, XL (1979), 302-12

§**Victoria Myers**, *Philological Quarterly*, LVIII (1979), 245-47

§**Donald D. Ault**, *Eighteenth-Century Studies*, XIII, 3 (Spring 1980), 352-56

§**Zachary Leader**, "Loss and Gain", *Essays in Criticism*, XXX (1980), 243-47

**Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-47 (with 2 others) <BBS 450>

§**John Beer**, *Modern Language Review*, LXXVI, 3 (July 1981), 676-82 (with others)

§**Jacques Blondel**, *Etudes anglaises*, XXXVI (1982), 82-83

**Wilkinson, Andrew Maylor**. *William Blake and the Great Sin* (1974) <BB #A2969>

REVIEW

§**Penelope B. Wilson**, *Modern Language Review*, LXXII, 4 (October 1977), 913-16 (with 2 others)

**Wilkinson, James John Garth**. *The Human Body and its Connexion with Man. Illustrated by the Principal Organs* (London, 1851) P. 376 ("The Divine Image" from *Innocence*).

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<BB #2971A> **B.** §(Philadelphia: Lippincott, Grambo and Co., 1851) **C.** §Second Edition (London: Chapman and Hall, 1860)

**Willard, Nancy.** *A Visit to William Blake's Inn: Poems for Innocent and Experience Travellers* ( (1981) <BBS> **B.** §([n.p.]: Paw Prints, 2009) ISBN: 9781442034303

**Yujia Lu**, “*Lao dao William Blake lüguan: Gei tianzhen yu shigu lüke de shi* [*A Visit to William Blake's Inn: Poems for Innocent and Experienced Travellers*]”, *Lianhe bao* [*United Daily News*, Taipei], 24 March 2002, p. 22, is an introduction to the book. In Chinese

REVIEWS

§**Anon.**, *Horn Book Magazine*, **August 1982**, pp. 368-73

§**Joyce Maynard**, *New York*, **4 October 1982**, p. 84

§**Anon.**, *Michigan Quarterly Review*, XXI (1982), 220

**Elizabeth B. Bentley**, *Blake*, XVII, 1 (Summer 1983), 35-37

**Willard, Nancy**, “A Visit to William Blake's Inn (1983).” In *The Newbery-Print Companion: Books and Related Materials for Award Winners and Honor Books*. Ed. John Thomas Gillespie and Corinne J. Naden (Westport, Connecticut: Libraries Unlimited 2006) Children's and Young Adult Literature Reference Series Published by 2009 as an E-book

Her poem “Two Sunflowers Move into the Yellow Room” was “widely attributed to William Blake, [and was] included in school reading lists” as by Blake, particularly in the United States. The absurd mis-attribution was discovered by Thomas Pitchford and reported by \***Sean Coughlan**, “School librarian finds fake Blake poem”, *New York Times*, 19 June 2013.

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**William Blake in the Wedgewood Museum**  
**Barlaston, Stoke-on-Trent**  
**Electronic Index of Manuscripts**

| <b>Date</b>      | <b>Subject</b>                                    | <b>Box</b>              |
|------------------|---|-------------------------|
| <b>Documents</b> |   |                         |
| 1815             | South Molton St--Engravings for                   | 6 4382-3 <sup>950</sup> |
| 1792-1822        | Passport for J.W. African Institute,<br>J.W's son | 64384-92 <sup>951</sup> |
| 1815             | Catalogue   | 7 29318-<br>32875Q      |

§*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.

REVIEW

**H.**, “*Remarks on Williams’s Life of Sir Thomas Lawrence*”,  
*Library of the Fine Arts*, II (**October 1831**), 212-15  
 (“Barry, Fuseli, and Blake, – [were] men redolent with  
the finest ideas and imagination; but they wanted  
practice in the handicraft of their art” [p. 214]) <*BBS*  
497>

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<sup>950</sup> Includes a letter from Wedgewood to William Blake [the engraver], 29 Jan 1815, and William Blake [the engraver] to Wedgwood, 8 Sept 1815 [both in *BB*].

<sup>951</sup> These include letters from William Blake of 15 Jan 1800 (London), 16 Jan 1800 (London), Feb 1814 (Portland Place [c. 1774-1852]), 1814 (Stone House), and 26 Jan 1815 (Holland House).

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§**Wilkins, Ernest H.** "Blake's Drawings of Dante's Celestial Scaleo." *Annual Reports of the Dante Society*, No. 68-72 (1954), 35-42.

§**Williams, J.** "Building a Heaven in Hell's Despair: The Everlasting Gospel of Revolution According to William Blake and Douglas Oliver." *Romanticism*, XVIII, 2 (July 2012), 155-64.

§**Williams, J.** "Building a Heaven in Hell's Despair: The Everlasting Gospel of Revolution According to William Blake and Douglas Oliver." *Romanticism*, XVIII, 2 (July 2012), 155-64.

§**Williams, John.** "The Place of William Blake in the Relationship of Romanticism to the Growth of Eighteenth Century Radical Thought in England." York (England) D.Phil., 1975.

**Williams, Meg Harris, and Margot Waddell.** "Blake: The Mind's Eye." Chapter 3 (pp. 70-81, 194-95) of their *The Chamber of Maiden Thought: Literary origins of the psychoanalytic model of the mind* (London and N.Y.: Tavistock/Routledge, 1991)

**Williams, Nicholas M.** "Blake Dead or Alive." *Nineteenth-Century Literature*, LXIII, 4 (2009), 486-98

About "how Blake points to the problem of perceiving motion" (p. 498).

\***Williams, Nicholas M.** "Eating Blake, or An Essay on Taste: The Case of Thomas Harris's *Red Dragon*." *Cultural Critique*, XLII (Spring 1999), 137-62

A ponderous essay on High Art vs mass art, concerning *Red Dragon* (Toronto, N.Y., London, Sydney, Auckland: Bantam

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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<sup>o</sup>, 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. 182-85 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

REVIEWS

**Michael Ferber**, *Blake*, XXXII (1998-99), 81-84 ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81]).

§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

§**Sharon O'Toole Dubok**, *Utopian Studies*, X, 1 (1999), 297-99

**Margaret Storch**, *Modern Language Review*, XCV, 1 (January 2000), 186-87 ("he recognizes the progression within Blake's work")

§**U. Böker**, *Anglia*, CXX, 2 (2002), 286-90

**Williams, Nicholas M.**, ed., *William Blake Studies* (2006).

REVIEWS

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVII (2008), 728

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- Andrew Lincoln**, *Review of English Studies*, NS LI (2000), 143-46 (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), 294-99, esp. 295-96 (with 4 others)
- Jason Whittaker**, *Year's Work in English Studies*, LXXXVII (2008), 728

\***williams, nicholas m., ed.**, *palgrave advances in william blake studies* (Basingstoke and N.Y.: palgrave macmillan, 2006)  
palgrave advances 8°, xii, 283 pp.; ISBN: 978140391599 (hard back)

Chapter

- 1 nicholas m. williams.** "introduction: understanding blake." Pp. 1-21

**part one**

**textual approaches**

- 2 john h. jones.** "blake's production methods." Pp. 25-41
- 3 peter otto.** "blake's composite art." Pp. 42-62
- 4 angela esterhammer.** "blake and language." Pp. 63-84
- 5 \*nelson hilton.** "[symbols] & the play of textuality." Pp. 85-105 (Quite original and stimulating)

**part two**

**cultural approaches**

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- 6**    **stephen prickett** and **christopher strathman**. "blake and the bible." Pp. 109-31
- 7**    **helen p. bruder**. "blake and gender studies." Pp. 132-66
- 8**    **david punter**. "blake and psychology." Pp. 167-85
- 9**    **\*mark lussier**. "blake and science studies." Pp. 186-213
- 10**   **andrew lincoln**. "blake and the history of radicalism." Pp. 214-34
- 11**   **saree makdisi**. "blake and the communist tradition." Pp. 235-53
- 12**   **edward larrissy**. "blake and postmodernism." Pp. 254-73  
Summaries of scholarship and criticism simplified for a wide readership.

REVIEW

§**David Fallon**, *BARS Bulletin & Review*, No. 30 (2006), 41-42

**Williams, Nicholas M.** "'The Sciences of Life': Living Form in William Blake and Aldous Huxley." *Romanticism*, XV, 1 (April 2009), 42-53, online

"Huxley steers a surprising course back to Blake as a catalysing figure" (p. 43).

**Williams, Nicholas M.**, ed., *William Blake Studies* (2006).

REVIEW

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVII (2008), 728

§**Williams, Oscar**, ed. *Master Poems of the English Language* (N.Y.: Washington Square Press, 1966) **B.** §(1967)



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Includes brief essays by Kathleen Raine on "Auguries of Innocence", R. P. Basler on "The Tyger", and Northrop Frye on "The Mental Traveller".

**Williams, Richard.** "An affinity with Blake: Mike Westbrook." *Times* [London], 8 December 1980, p. 7.

§**Williams, Rowan.** "The Human Form Divine: Radicalism and Orthodoxy in William Blake." Chapter 9 of *Radical Christian Voices and Practice: Essays in Honour of Christopher Rowland*. Ed. Zoë Bennett and David Gowler (N.Y.: Oxford University Press, 2011)

§**Williams, Sandra J.** "Death, Angels, and Football – Blake's Visions and Almond's England." Pp. 73-97 in *Dreams, Imagination and Reality in Literature*. Ed. K. Vráňková and 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 February 2003, pp. 14-15.

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**Wilmott, Richard; Brian Alderson; Colin A. St John Wilson; Michael Saunders.** "Newton statue." *Times* [London], 10 August 1992, p. 11 (Wilmott and Alderson), 13 August 1993, p. 11 (Wilson and Saunders).

Paolozzi's statue of Newton after Blake's design for the new British Library is "a cultural gaffe" (Wilmott), "demonstrates the BL's failure to apprehend the artist's meaning" (Alderson), is creditable because "ambivalent" and "equivocal" (Wilson, a member of the BL committee) and because "whereas Blake's figure is impotent and exposed to the elements, Paolizzi's is immensely strong and powerful [sic]" (Saunders, chairman of the British Library board).

§**Wilson, Colin.** "Addicted to Desire." *Daily Mail*, 3 January 2007.

Blake's "beliefs terrified his wife, appalled and scandalised society, and led him to make the most extraordinary sexual demands on those close to him." Presumably these absurdities derive from Schuchard.

§**Wilson, Colin.** *The Glass Cage: an unconventional detective story* (London: Rather Barker, 1966) B. §(N.Y.: Random House, 1967) C. (N.Y. and London: Bantam Book, 1973)

A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

\***Wilson, David.** "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton." *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36

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Blake could not have worked, while an apprentice with Basire in 1772-79, on Cipriani's etching of the bust of Milton published in *Memoirs of Thomas Hollis* (1780), as suggested by Samuel Palmer (reported in Bentley, "A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer", *University of Toronto Quarterly*, LI [1981], 28-55 and *BR* (2) 428-29), for the copies of the print given away by Hollis in 1762 and 1765 are identical with those in the *Memoirs* of 1780.

**Wilson, Eric G.** *My Business is to Create: Blake's Infinite Writing* (Iowa City: University of Iowa Press, 2011) Muse Books: The Iowa Series in Creativity and Writing Tall narrow 8°, x, 102 pp.; ISBN: 9781587299902

On the nature of Blake's literary creativity and how to write-and how Professor Wilson writes.

§**Wilson, Lewis.** "Process and Imagination: The Romantic Absolute in William Blake and D.H. Lawrence." Emory Ph.D., 1977. 377 ll.

**Wilson, Mona,** *The Life of William Blake* (1927, 1932, 1941, 1948, 1951, 1969, 1970); ed. **Geoffrey Keynes** (1971) <BB>

Angus Whitehead, "'New matter': Mona Wilson's *The Life of William Blake* 85 Years on", in *Blake 2.0*, ed. Steve Clark, Tristanne Connolly, and Jason Whittaker (2012), 78-80, summarizes the authoritative editions:

|      |  |
|------|--|
| 1927 | 24 illustrations, notes, 6 appendices  |
| 1932 | No illustrations, notes, or appendices, but a new preface, revisions, and list of new matter |
| 1948 | Has 6 illustrations and the 1932 revisions   |

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- 1971        Keynes, who edited it heavily, "re-paragraphs" the text  
              and "rephrases" the notes

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1927

§**Anon.**, *Times Literary Supplement*, **11 August 1927**, pp.  
537-38 (with 3 others)

§**B. S.**, *Nottingham Gazette*, **26 August 1927** (with 3 others)

\***Herbert L. Matthews**, *New York Times*, **30 October 1927**  
(with others) ("rather uninspired")

§**George Sampson**, *Observer*, **1927(?)** (with 6 others)

§**Pierre Berger**, *Revue anglo-américaine*, V (1928), 267-68,  
in French

1932

§**Osbert Burdett**, *Criterion*, XI (**1932**), 714-16

§**Anon.**, *Journal of Nervous and Mental Disease*, LXXVIII,  
6 (**December 1933**), 690

§**A.G.B. Russell**, *Burlington Magazine*, LXIII, 364 (**July**  
**1933**), 48

1948

§**Kathleen Raine**, *New Statesman and Nation*, **15 February**  
**1949**, p. 136

§**Anon.**, *Times Literary Supplement*, **21 October 1949**, p.  
678 (with another)

1969

§**Anon.**, "The Composite Art of Blake", *Times Literary*  
*Supplement*, **10 December 1971**, pp. 1537-39 (with 12  
others)

**I.H. C[hayes]**, *English Language Notes*, X (**September**  
**1972**), 39

§**Pamela Dembo**, *UNISA English Studies*, X (**1972**), 82

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§**John Beer**, *Notes and Queries*, NS XX, 8 (August 1973),  
305-7 (with 2 others)

§**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall  
1973) (with 6 others)

§**Wilson, Rob.** "‘Hirelings in the Camp, the Court & the University’: Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet.” *Comparative American Studies*, II, 3 (2004), 385-96.

\***Wilson, Sarah.** "Enluminures: representations de William Blake." *La Revue de la BNU* [Bibliothèque nationale et universitaire de Strasbourg], No. 4 (Autumn 2011), 31-41. In French

**Wilson, Simon.** "Romantic History Painting and William Blake." Chapter 8 (pp. 57-65) of *British Art from Holbein to the present day* (London: Tate Gallery and Barron's, 1999)

§\***Wilson, Simon.** "William Blake and his Followers." Pp. 65-73 of his *Tate Gallery: An Illustrated Companion* (London: Tate Publishing, 1990) B. §Second Edition (1991) C. §(1993) D. §(1994) E. §(1995) F. §(1996) G. (1997) H. Translated into Japanese (1996)

**Windle, John.** "Introduction to Blake: A personal view from John Windle on the roots of his collection." <http://worldbookkdealers.articles/op/op0000000212.asp>(8 November [2000])

\***Windle, John.** "Meet Mr. Blake." *Gazette of the Grolier Club*,

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N.S., No. 64 (2013), 60-76.

An engaging summary filled with superlatives.

**Winegarten, Renée.** "The Apocalyptic Vision of William Blake." Chapter 1 (pp. 3-19) of her *Writers and Revolution: the fatal lure of action* (N.Y.: New Viewpoints, 1974)

**Witcutt, W.P.** *Blake: A Psychological Study* (1946, 1966) <BB>  
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§**Anon.**, *Times Literary Supplement*, **15 February 1947**, p. 93

**D.V. E[rdman]**, *ELH*, XV (1948), 12

**Georges Bataille**, "William Blake ou la Vérité du Mal", *Critique*, IV (1948), 771-77, 976-85, in French (ostensibly a review article on Witcutt, but it includes a discussion of "The Tyger") <BB #1133>

**\*Witcutt, W.P.** "Wm. Blake and Modern Psychology: The method of interpretation which W.P. Witcutt applies to his 'Blake' (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers." *John O'London's Weekly*, LVI, 1307 (4 April 1947)

"Blake was an extreme example of ... the intuitive introvert", and "the Four Zoas ... are personified psychological states".

**Witke, Joanne Stauch**, *William Blake's Epic: Imagination Unbound* (1986) <BBS>

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**\*Catherine McLenahan**, *Blake*, XXI, 1 (Summer 1987), 21-25

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- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1986* (1987), 130-31
- §**David Fuller**, *Durham University Journal*, NS XLIX (1987), 148
- §**Sheila M. Smith**, *British Journal of Aesthetics*, XXVII (1987), 192-93
- §**Gail Kienitz**, *Religion and Literature*, XX, 2 (Summer 1988), 99-100
- §**Dustin Griffin**, *Modern Language Review*, LXXXIII, 4 (October 1988), 967-68
- Stephen Leo Carr**, *Eighteenth Century ... Bibliography*, NS XII (1992), 410

**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 (September 1975), 32
- §**P. Malekin**, *Review of English Studies*, NS XXVI (1975), 339-43 (with 3 others)
- §**Christopher Hill**, *Notes and Queries*, NS XXIII (1976), 69-71
- Mary Lynn Johnson**, "Recent Reconstructions of Blake's Milton and *Milton: A Poem*", *Milton and the Romantics*, II (1976), 1-10 (with another)
- §**James Rieger**, *Wordsworth Circle*, VII (1976), 221-24
- §**Leslie Tannenbaum**, *Western Humanities Review*, XXX (1976), 251-53
- §**Brian Wilkie**, *English Language Notes*, XIV (1976), 69-71
- Purvis E. Boyette**, *Blake Newsletter*, X, 3 (Winter 1976-77), 88-89

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- § **William F. Halloran**, *SCN*, Winter 1977, pp. 101-4  
 § **J.M.Q. Davies**, *Modern Language Review*, LXXIII (1978), 886-87  
**James T. Wills**, *Eighteenth Century ... Bibliography*, NS I (1978), 256-57  
 § **Florence Sandler**, *Modern Philology*, LXXVII, 2 (November 1979), 228-34  
 § **H.B. de Groot**, *English Studies*, LXXX (1979), 670-72

**Wittreich, Joseph.** "‘The Illustrious Dead’: Milton’s Legacy and Romantic Prophecy." *Milton and the Romantics*, IV (1980), 17-32. <BBS> **B.** §Pp. 313-28 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*



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*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 Stadtler-Brief*, No. 12 (**1965**), in German

§**Anon.**, *Badische Neueste Nachrichten*, **1 June 1966**, in German

§**Anon.**, *Neuer Bücherdunst*, XIII (**1966**), in German

§**R. Hootz**, *Der Literaturspiegel*, No. 2 (**1966**), in German

§**John Tonge**, *The Press and Journal* [Edinburgh], **25 October 1969**

**Wolfreys, Julian.** "Blake's London: London's Blake: an Introduction to the Spirit of London or, on the way to Apocalypse." Pp. 32-58, 213-19 of his *writing London: the trace of the urban text from Blake to Dicken* (Basingstoke: Macmillan, 1998)

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, 249-55) of

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her *Formal Charges: The Shaping of Poetry in British Romanticism* (Stanford: Stanford University Press, 1997)

B and C are said to be different versions of A.

**Wolkowski, Z.W.** *William Blake the Spirit and the Letter: A Chirographic and Semiotic Study of his Quotations*. University of Saigon, Vietnam Inauguration October 6, 2010. Médiathèque Musicale de Paris, April 28, 2011 ([Lexington, Kentucky printed: no publisher] 2014) 21.6 x 21.6 cm [30 pages printed on one side only] + 12-page list of similar publications; ISBN: 9781507529317

It consists of 11 decorated quotations, four by Blake (one with two different designs). There is no "study" here at all.

**\*Wood, Marcus.** "John Gabriel Stedman, William Blake, Francesco Bartolozzi and empathetic pornography in the *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*." Chapter 6 (pp. 129-49) of *An economy of colour: Visual Culture and the Atlantic World 1660-1830*. Ed. Geoff Quilley and Kay Dian Kriz (Manchester: Manchester University Press.; N.Y.: Palgrave, 2003)

Scarcely related to Blake.

**Woodcock, Bruce.** "Reason and Prophecy--Paine, Blake and the Dialectic of Revolution." Pp. 99-117 of Bruce Woodcock and John Coates, *Combative Styles: Romantic Writing and Ideology: Two Contrasting Interpretations* ([Hull:] The University of Hull Press, [1995])

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The "complementarity between them becomes most telling" in the "dialectic between the social and the psychological" (p. 106).

See also "Tom Paine and William Blake--Lives and Background" and "Burke, Paine, Blake and the Revolution--Some Dates" in Coates and Woodcock's "Introduction" (Part III, pp. 18-32, and Part IV, pp. 38-42): Blake, who "was probably a member" of the Society for Constitutional Information, "remains the foremost visionary radical poet in the English tradition" (pp. 26, 30).

**\*Woodcock, Peter.** "Awake Albion! Awake! William Blake 1757-1827." Chapter One (pp. 5-9) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries* (Glastonbury [Somerset]: Gothic Images Publications, 2000) **B.** §(2002)

A general account.

**§Woodman, Ross.** "Blake as Milton's Pastoral Counselor." *Journal of Pastoral Counselling*, XXVI (1991), 29-45.

**Woodman, Ross.** "Blake's Fourfold Body." Chapter 3 (pp. 86-109, 253-55) 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. 110-13 in Chapter 4: "Wordsworth's Crazy Bedouin: *The Prelude* and the Fate of Madness"). Jung is stressed throughout.

**Woodman, Ross.** "Frye's Blake: The Site of Opposition." Chapter 2 (pp. 47-85, 246-53) of his *Sanity, Madness,*

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*Transformation: The Psyche in Romanticism.* With an afterword by Joel Faflak (Toronto, Buffalo, London: University of Toronto Press, 2005)

It might more appropriately be entitled "Woodman's Frye".

§**Woods, Jeanine.** "Teaching Blake's Poetry with Paintings." *English Journal*, LXXII, 3 (March 1983), 38-40

§**Woolford, John.** "Christina Rossetti and the 'Rossetti Manuscript' of William Blake." *Journal of Pre-Raphaelite Studies*, N.S., XVIII (Fall 2009), 72-84.

§**Worden, Barbara S.** "The Emotional Evangelical: Blake and Wesley." *Wesleyan Theological Journal*, XXVIII (Fall 1983), 67-79.

**\*Wordsworth Circle**  
**Volume XXX, Number 3**  
**(Summer 1999)**

**Karl Kroeber.** "The Blake Archive and the Future of Literary Studies." Pp. 123-25. (He is concerned with "dramatizing and extending major implications of Johnson's essay" below, especially for undergraduates [p. 123].)

**Andrew Cooper and Michael Simpson.** "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." Pp. 125-31. (The essay is highly critical of the Welcome Page of the Blake Archive, suggesting "why Bill Gates and Will Blake may not be lawfully joined together" [p. 125]; for a response, see Eaves, Essick, Viscomi, and Kirschenbaum below.)

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**Mary Lynn Johnson.** "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-35. ("Beware the unwritten expiration date on your project!", for "our Blake videodisc was untimely born" [pp. 131, 133]; for responses, see Kroeber above and Eaves, Essick, Viscomi, and Kirschenbaum below.)

**Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum.** "Standards, Methods, and Objectives in the William Blake Archive: A Response." Pp. 135-44. (A response to Johnson and to Cooper and Simpson, above.)

**\*Ronald S. Broglio, Marcel O'Gorman, and F. William Ruegg.** "Digging Transformation in Blake: What the Mole Knows about the New Millennium." Pp. 144-53. (Disjointed seismic rumblings.)

**David M. Baulch.** "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality." Pp. 154-60. (About "The challenges a hypertext edition of *The Four Zoas* presents" [p. 156], e.g., with the significance of "Zoa", the Greek plural of Zoon", which is made a "multiple plural" by Blake as "Zoas".)

**Peter J. Sorensen.** "Blake as Byron's Biographer: An Anthroposophic Reading of *The Ghost of Abel*." Pp. 161-65. ("I want to demonstrate how Blake may have wanted to rescue Byron" [p. 161].)

§**Wormser, Baron.** "William Blake." *Southwest Review*, XCI, 1 (2006), 12-18.

**Worrall, David.** "Blake." *Year's Work in English Studies*, LXXV for 1994 (1997), 391-96.

Careful evaluations of many works on Blake.

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**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), 463-67.

A judicious summary.

**Worrall, David.** "Blake." *Year's Work in English Studies* [for 1997], LXXVIII (2000), 490-97.

Reviews of, inter alia, Helen Bruder, *William Blake and the Daughters of Albion* (pp. 492-93) and Kathryn S. Freeman, *Blake's Nostos: Fragmentation and Nondualism in "The Four Zoas"* (pp. 494-95) ("lucid and coherent").

**Worrall, David.** "Blake." *Year's Work in English Studies*, LXXIX (Covering work published in 1998) (2001), 478-85.

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*

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*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, 211-12 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, and Steve Clark.** ed. *Blake, Nation, and Empire* (N.Y. and London: Palgrave-Macmillan, 2005) 256 pp.; ISBN: 0333993144

§**Worrall, David, and Jonathan Roberts.** "Blake at 250: Two Responses to the Conference Debate." *BARS Bulletin & Review*, XXXII (2007), 16-18

On the York conference.

**Wright, Andrew.** *Blake's Job: A Commentary* (1972) <BB>

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§**Anon.,** "Disorientations", *Times Literary Supplement*, **29 September 1972**, p. 1145 (with another)



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**Suzanne R. Hoover**, *Blake Newsletter*, VI, 3 (Winter 1972-73), 75-79

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXII (July 1972), 453-54

§**John Beer**, *Notes and Queries*, XX (1973), 305-7

§**Morris Eaves**, *Eighteenth-Century Studies*, VII, 2 (Winter 1973/74), 226-33

§**Anon.**, *Choice*, X (March 1973), 77

§**G. Thomas**, *English*, XXII, 114 (September 1973), 118-119 (with 7 others)

§**Stuart Curran**, *Modern Philology*, LXXI, 4 (May 1974), 450-52

**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others) ("there is little that can be called new")

**D[avid] V. E[rdman]**, *English Language Notes*, XII (September 1974), 38-39

§**Pamela Dunbar**, *Notes and Queries*, NS XXII (1975), 85-86

**Karl Kiralis**, *Blake Studies*, VII, 1 (1975), 182-86

§**John E. Grant**, *Philological Quarterly*, LII (July 1973), 467

§**Wright, 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*



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*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), 101-24, 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 and John E. Grant, Second Edition (2007), 583-86

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**David Baulch**, *Romanticism on the Net*, No. 36-37 (November 2004-February 2005), 5 printed pages (the book is "one of the most impressive recent studies of William Blake's work" [¶1])

**Jack Bushnell**, *Studies in Romanticism*, XLIV (2005), 274-77 (it is "dense, jargon-loaded" but "tightly woven, impressively researched, and often genuinely original" [p. 274])

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**R. Paul Yoder**, *Romantic Circles Reviews*, 11 paragraphs, online (**May 2006**) (The book is "well-researched", but the argument is "buried under Wright's often dense prose and piles of criticism" which are often irrelevant [§1, 9])

§**Harriet Kramer Linkin**, *Clio*, XXXV (**2006**), 281-87

§*Reference & Research Book News*, XIX, 23 (**August 2004**), 279

**Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (**2007**), 613-14 ("extremely important")

§**Jonathan Roberts**, *BARS Bulletin & Review*, No. 32 (**December 2007**), 34-36 (with another)

**Michael Scrivener**, *English Studies in Canada*, XXXIV, 2-3 (**June-September 2008**), 274-77 ("Wright's book is not dull")

§**Wright, Julia**. "“Greek and Latin Slaves of the Sword’: Rejecting the Imperial Nation in Blake’s *Milton*.” Pp. 255-72 of *Milton and the Imperial Vision*. Ed. Balachandra Rajan and Elizabeth Sauer (Pittsburgh: Duquesne University Press, 1999) *Medieval and Renaissance Literary Studies*

**\*Wright, Julia M.** "The Medium, the Message and the Line in Blake's *Laocoön*." *Mosaic*, XXXIII, 2 (June 2000), 101-24. 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).

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**Wright, Julia Margaret.** "The politics of defamiliarization in Blake's printed works." *DAI*, LVI (1995), 207A. Western Ontario Ph.D.

**Wright, Thomas.** *Blake for Babes* (1923) <BB>

REVIEW

§Anon., *Christian Science Monitor*, **16 January 1926**

**Wright, Thomas.** "Blake's House, Lambeth." "*D. Na. L.*", 4 June 1912.

Blake lived at No. 21, Hercules Buildings, where there is still "at the back an old vine and an old fig tree" and a panelled room, not at No. 23 where the London County Council have put the Blake plaque.

**Wright, Thomas,** *The Life of William Blake* (1929, 1969, 1972) <BB> **D.** §([Whitefish, Montana]: Kessinger Publishing, 2003) 11" x 8.2", 468 pp. **E.** §(2010) 8.5" x 11.1", 468 pp.; ISBN: 9781161362381

REVIEWS

1929

§**Charles Gardner**, *Spectator*, **26 January 1929**, pp. 129-30

§**Anon.**, *Times Literary Supplement*, **7 February 1929**, p. 95

§**David Bromwich**, "I Spoke My Mind", *New York Times*, **24 June 1929**

1972

§**Lawrence S. Thompson**, "Wright's Blake", *American Book Collector*, XXIII (**May-June 1973**), 111-12

§**Anon.**, *Choice*, X (**June 1973**), 626

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§**Anon.**, *Papers of the Bibliographical Society of America*.  
LXVII (July 1973), 368

§**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)

**\*Wu, Duncan.** "Myth 7 Blake was Mad." Pp. 58-65 of his *30 Great Myths About the Romantics* (Chichester: Wiley Blackwell, 2015)

"The argument of this essay is ... that the epithet [mad] is too crude to do him justice" (p. 59).

**\*Wu, Duncan.** "Myth 8 Blake Wrote 'Jerusalem' as an Anthem to Englishness." Pp. 66-73 of his *30 Great Myths About the Romantics* (Chichester: Wiley Blackwell, 2015)

"This essay seeks to reconnect it ['Jerusalem'] to its sources"; "the appropriation of Blake's lyric as anthem for war or white supremacy betrays its author's most deeply held convictions" (pp. 68, 72).

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**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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*Gong Xue Yuan Xue Bao: Journal of Changzhou Institute of Technology (Social Sciences Edition)*, XXX, 2 (April 2012), 33-35. In Chinese

**Wu, Pei-Hong.** “Cong ‘Tian Zhen’ dao ‘Jing Yan’—Jian Lun Bu Lai Ke Shi Ge de Pi Pan Xian Shi Zhu Yi Jing Shen [From 'Innocence' to 'Experience': On the Spirit of Critical Realism in Blake's Poetry].” *Han Shan Shi Fan Xue Yuan Xue Bao [Journal of Hanshan Teachers' College]*, No. 4 (2000), 61-64, 97. In Chinese

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An analysis from the angles of over-regularity, surface-structure and deep-structure deviation.

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<Harvard>

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“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.”

**Xie, Qian.** “Hei An Zhong De Na Han Yu Zheng Zha—Wei Lian Bu Lai Ke ‘Lun Dun’ Ping Xi: [Yell and Struggle in the Darkness—An Analysis of William Blake’s ‘London’].” *Qing Nian Wen Xue Jia* [Young Litterateur], No. 2 (2014), 57, 59. In Chinese

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**Xie, Qi-Yuan.** “Bu Lai Ke Shi Ge Zhong ‘Tian Zhen’ Yu ‘Jing Yan’ De Bei Lun [The Paradox of ‘Innocence’ and ‘Experience’ in Blake’s Poetry].” *Yu Wen Xue Kan* [Journal of Language and Literature Studies], No. 13 (2014), 90-91, 132 [sic]. In Chinese

**Xie, Qian.** “Wei Lian Bu Lai Ke Shi Ge Zhong De ‘Sheng Yin’: ‘Voices’ in William Blake’s Poetry.” *Qing Chun Sui Yue* [Blooming Season], No. 1 (2014), 11. In English

**\*Xiang, Yun-Gen.** “Wei Lian Bu Lai Ke: Xian Dai Zhi E de Yu Yan Zhe [William Blake: A Prophet of Modern Evil].” *Wen Yi Yan Jiu* [Art and Culture Studies], No. 8 (2009), 162. In Chinese

Blake as a prophet predicts with his poetry and engravings that "human spirit will be enslaved by material gains" and that "modernism will bear evil fruits".

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**Xiao, Dan.** “Xin Ling de Qing Yin Yue Yu Zhong Yin Yue--Wei Lian Bu Lai Ke Shi Ge ‘Ying Er De Huan Le’ Yu ‘Ying Er De You Shang’ Zhi Sheng Xiao Dui Bi: Light and Heavy Music upon Souls: A Contrastive Analysis of Sound Effect in ‘Infant Joy’ and ‘Infant Sorrow’.” *Hu Bei Di Er Shi Fan Xue Yuan Xue Bao: Journal of Hubei University of Education*, XXIX, 10 (October 2012), 27-29. In Chinese, with an abstract in English

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**Xin, Chao-Wei.** "Qian Xi Bu Lai Ke 'Lao Hu' zhong de 'Han

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Hun' Mei li [On the Charismatic 'Ambiguity' in Blake's 'Tyger'].  
*Anhui Wen Xue*[*Anhui Literary Magazine*], No. 5 (2011), 38-39.  
In Chinese

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**Xin, Yue-Zhao.** “Wan Zheng Ren Ge: Bu Lai Ke Shi Ge Zhong de Nü Xing Xing Xiang [Perfect Character: The Images of Women in Blake's Poems].” *Xian Dai Yu Wen* [*Modern Chinese*], No. 1 (2009), 135-36. In Chinese

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**Xu, Jie.** “Er Sho Shi Ji Dui Bu Lai Ke Shi Ge ‘Hei Pi Fu de Xiao Nan Hai’ De Yan Jiu [A Study of Blake's Poem ‘The Little Black Boy’].” *Jin Tian* [*Jin Tian*], 12 (2012), 50-52. In Chinese

**Xu, Yi-Wen.** "Ping Ying Shi 'Lao Hu' de Liang Pian Yi Wen [On Two Translations of the English Poem 'The Tyger']." *Shaanxi Jiao Yu* (Gao Jiao) [*Education in Shaanxi* (Higher Education Edition)], No. 9 (2011), 23, 27. In Chinese

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**Xu, Ying-Hong.** "Ying Shi 'Bing Mei Gui' Shang xi [An



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Appreciation of the English Poem 'The Sick Rose'." *Mao Ming Xue Yuan Xue Bao* [*Journal of Maoming University*], XX, 2 (April 2010), 34-36. In Chinese

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**Xue, Dong-Yan.** "Bu Lai Ke Shi Ge Zhong Yan Se Yi Xiang Yu Yi Tan Xi [An Interpretation of the Allegorical Images of Colour in Blake's Poems]." *Duan Pian Xiao Shuo* [*Short Fiction*], 15 (2013), 31-32. In Chinese

**Xu, Jie, and Zhao Xu Han.** "Qian Xi Wei Lian Bu Lai Ke Shi Zhong de Dui Bi Shou Fa Ji Yi Shu Te Se [An Analysis of Artistic Methods in William Blake's Poems]." *Duan Pian Xiao Shuo* [*Short Story*], 2 (2012), 77-78. In Chinese

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The novel is Oe's *Rouse Up O Young Men of the New Age!*

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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]

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§**Yakovleva, G.V.** "Proritsaniya nevedniya: Vil'yam Bleika v kontekste ego filosofii ['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

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**\Yamakage, Takashi.** "Oe Kenzaburo *Atarashii Hito yo mezameyo* to *Natsukashii Toshi eno Tegami* ni okeru Blake to Dante no Inyo Shiku to sono Yoho: Blake and Dante in Oe Kenzaburo." *Jinbunkagaku Kenkyu, Niigata Daigaku Hinbungakubu: Studies in Humanities, Faculty of Humanities, Niigata University*, No. 92 (1996), 95-122. In Japanese

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§**Yamasaki, Yusuke.** "Dante kara manabu Blake no shiten – sannin no Maria wo tsuite tengoku to jigoku wo miru [Blakean Vision vs. Dante's Comedy: To See Heaven and Hell through Three Women as 'Maria']." *Hikaku Bunka Kenkyu [Studies in Comparative Culture]*, LXXXII (2008), 131-47. In Japanese

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**Yang, Mu** [pen name of **Jingxian Wang**]. “Wei Blake chenqing [A Petition for Blake].” *Lianhe bao* [*United Daily News*, Taipei], 21 November 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 January 1994, p. 37, Blake is not “a painter” or “a mystic poet” but “an engraving artist”, and the first two lines of “Auguries of Innocence” (“To see a World in a grain of Sand | And a heaven in a wild flower”) are not “frequently cited”.

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**Yang, Xiao-Hong.** “Bu Lai Ke Jing Yan zhi Ge de Xi Tong Jie Gou [The Structure of Blake's *Songs of Experience*].” *Wai Guo Wen Xue Ping Lun* [*Foreign Literature Review*], No. 3 (1996), 93-99. In Chinese

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**§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



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\***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), 126-42. In Japanese

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**F.** Third Edition (London, and Dublin, 1907) **G.** Reprinted as pp. 138-75 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 #E-F> **H.** 1914 <BBS #H> **I.** §*Zen-aku no Kannen* [*Ideas of Good and Evil*]. Tr. Makoto Sangu (Tokyo: To-undo Shoten, 1915) In Japanese **J.** §"William Blake und seine Illustrationen zur 'Göttlichen Komödie' (1897) [sic]." In Yeats's *Erzählungen und Essays*. Tr. Fridrich Eckstein (Leipzig, 1916) In German <BBS #I> **K.** Reprinted as pp. 116-45 of *Essays and Introductions* (London, 1961) <BB #G> **L.** Pp. 22-32 of his *Selected Criticism*. Ed. Norman Jeffares (London and Basingstoke, 1964) <BBS #L> **M.** §"William Blake et l'Art." Tr. Martine de Rougemont. *La Délirante*, No. 2 (1967) In French **N.** *Essays and Introductions*. (London, 1969) **O.** *Selected Criticism* (London and Basingstoke, 1970) **P.** §"William Blake und seine Illustrationen zur 'Göttlichen Komödie'." In Yeats's *Werke*, Vol. V: *Essays und Einführungen*. Tr. Elizabeth Gilbert, ed. Werner Vortriede (Berlin, 1971) **Q.** (1973) <BBS #M-P> **R.** \**William Blake et ses illustrations pour la Divine Comédie*. Tr. Martine de Rougemont. Aquarelles de William Blake ([Paris]: La Délirante, 2009) In French 8°, 48 pp., 12 colour reproductions; ISBN: 9782857450931 **T.** *William Blake and His Illustrations to the Divine Comedy, Part 2* (Charleston [South Carolina]: BiblioLife, 2014) 228 pp. [sic]; ISBN: 9781294745976 Part 1 is not listed. [I cannot account for 228 pp. or "Part 2".]

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**§Yeshima, Kenkichi.** “Whitman to [and] Blake.” *Eigo Seinen: The Rising Generation*, CL (2004), 95 In Japanese  
On Whitman and Blake's “Infant Joy”.

**Yi, Xiao-Ming.** “Lun Fu Lai De Shi Xiang Li Lun Yu Bu Lai Ke Shi Ge Shi Xiang Zhi Qi Shi [A Study of Frye's Vision Theory and the Mythological Images in Blake's Poetry].” *Ying Mei Wen Xue Yan Jiu Lun Cong [English and American Literary Studies]*, No. 1 (2014), 339-54. In Chinese

**\*Yi, Ying.** “Bu Lai Ke yu Ying Guo Lang Man Zhu Yi Hui Hua [Blake and British Romantic Painting].” *Shi Jie Mei Shu [World Art]* (1983), 26-29 In Chinese

A brief comment on the influence on Blake's poetry of artists James Barry, John Hamilton Mortimer, Samuel Palmer, and Edward Calvert.

**Yin, Hong-Hua.** “Bei Qing Yu Xiang Xiang—Tan Xun Bu Lai Ke de Bei Ju Yi Shi [Sadness and Imagination: On Blake's Sense of Tragedy].” *Ke Ji Xin Xi [Science Information]*, No. 8 (2006), 145. In Chinese

A brief comment on Blake's "sense of tragedy," "the basis of his imagination".

**§Ying, Pengiu.** *Bulaike* ([Beijing, 2012]) 19 cm, 4, 83 pp. In Chinese

**\*Ying, Yi-Wen.** “Wei Lian Bu Lai Ke Hua Jing Zhong De ‘Tian Zhen Yu Jing Yan Zhi Ge’ [William Blake's *Songs of Innocence and of Experience* in Picturesque Scene].” *Zhong Wen Xue Shu*

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*Qian Yan* [*Chinese Frontier of Language and Literature*], No. 1 (2014), 131-35. In Chinese

Concerned with drawing technique, style genre, artistic creation, and aesthetic images.

**Yoder, R. Paul.** "Blake and the Book of Numbers: Joshua the Giant Killer and the Tears of Balaam." Chapter 4 (pp. 87-102) of *The Jews and British Romanticism: Politics, Religion, Culture*, ed. Sheila A. Spector. (N.Y. and Basingstoke: palgrave macmillan, 2005).

*Jerusalem* pl. 38 "brings together three important events from the book of Numbers: the sending of the spies in advance of the army, the attempt of Balak to hire Balaam to curse the Israelites, and the battle of Peor" concerning "how to distinguish valid claims of divine authority from invalid claims" (pp. 90-91, 99).

**\*Yoder, R. Paul.** "Blake's Pope." Pp. 23-42 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

A fruitful essay on Blake's relationship with Alexander Pope; "Blake read Pope's Homer closely" (p. 55).

**§Yoder, R. Paul.** *The Narrative Structure of Blake's Poem JERUSALEM: A Revisionist Interpretation*. ([Lewiston [N.Y.], Queenston [Ontario], and Lampeter [Wales]: Edwin Mellen Press, 2011) 194 pp.; ISBN: 9780773417052

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**Molly Anne Rothenburg**, *Blake*, XLV, 3 (Winter 2011-12), 99-101 (Because "Yoder has truly understood the purport of the poem's form", his book "offers an indispensable introduction to *Jerusalem*")

**Yoder, Richard Paul.** "Significant Events: Language and narrative in Blake's 'Jerusalem'." *DAI*, LIII (1992), 1531A. Duke Ph.D., 1992.

In "an explicitly narrative context", "I read the poem with a kind of literalist respect for the dramatic integrity of the characters and their conversations."

§\***Yoder, R. Paul.** *The Narrative Structure of William Blake's Poem JERUSALEM: A Revisionist Interpretation* (Lewiston [N.Y.]: Edwin Mellen Press, 2010) 24 cm, v, 179 pp.; ISBN: 9780773436464

Foreword by **Nelson Hilton**.

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**Jason Whittaker**, *Year's Work in English Studies* XCI, 1 (2012), 673

§**Yogev, Michael.** "Covenant of the Word: The Bible in William Blake's Late Prophetic Poems." Washington Ph.D., 1991. 274 ll.

**Yokoi, Shizue.** "Fushi Shigeki *Tsuki no naka no Shima*--Blake no Aironi to sono Soko ni nagareru mono [Satirical Poetic Drama, *An Island in the Moon*--On Blake's Irony]." *Bungaku to Hyoron: Letters & Essays*, No. 13 (1979), 32-41. In Japanese <BSJ>

**Yorimitsu, Akiyo.** "Blake no Shishu *Muku to Keiken no Uta* ni tsuite [On Blake's *Songs of Innocence and of Experience*]."

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*Fumanisumusu* [*Humanism*], XXII (2011), 31-34. In Japanese

**\*Yoshida, Osamu.** "William Blake no 'Job Ki' [William Blake's Book of Job]." *Eishi Hyoron, Chugoku Shikoku Igrisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism*, No. 1 (1984), 23-34. In Japanese <BSJ>

**§Yoshihara, Fumio.** "'Yogensho' ni okeru enkan shinborizumu – Yottu no Zoas ni tsuite: Cycle Symbolism in the Prophetic Books – Part 2, *The Four Zoas*." *Gengo Bunka Ronshu, Nagoya Daigaku Sogo gengo Senta: Studies in Language and Culture, Language Center, Nagoya University*, No. 2 (1981), 59-73. In Japanese.

**Yotsumoto, Yasuhiro.** "Shin Yaku Meishi Sho--Mohitotsu no Shi Sagashi (16) Yorokobi ga Harami, Kanashimi ga Umi Otosu--William Blake hen [A Selection of Newly Translated Poems--Another Exploration for Poetry (16) Joy impregnates, Sorrows bring forth--William Blake]." *Gendai Shi Techo* [*Monthly Report on Modern Poetry*], LII (2009), 113-19. In Japanese

**Young, Howard T.** *The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats* (1980) <BBS>

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**§John C. Wilcox**, *Modern Language Notes*, XCVI (1981), 57-459

**§Michael André Bernstein**, *Yeats Annual*, II (1983), 136-37

**\*John Wilcox** (bis), *Blake*, XVI, 4 (Spring 1983), 235-39



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§Paul R. Olson, *Comparative Literature*, XXXVII (1985),  
378-79

Young, Mildred Binns, *Woolman and Blake: Prophets for  
Today* (1971) <BB>

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Joseph Holland, *Blake Studies*, IV, 2 (Spring 1972)

\*Youngquist, Paul. "In the face of beauty: Camper, Bell, Reynolds, Blake." *Word & Image*, XVI (2000), 319-34. B. Revised as "Possessing Beauty", pp. 58-69 of his *Monstrosities: Bodies and British Romanticism* (Minneapolis and London: University of Minnesota Press, 2003)

About the very influential books of Petrus Camper, *The Connexion Between the Science of Anatomy and The Arts of Drawing, Painting, Statuary, Etc. Etc.*, tr. T. Cogan, M.D. (London, 1794), and Charles Bell, *The Anatomy and Philosophy of Expression as Related to the Fine Arts* (1806), and Blake's selective classicizing of the Stedman designs (pp. 328-34).

Youngquist, Paul. *Madness and Blake's Myth* (1989) <BBS>

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§Frederick Burwick, *European Romantic Review*, I, 1  
(Summer 1990), 91-94

D[avid] V. E[rdman], *Romantic Movement ... Bibliography  
for 1989* (1990), 106-7

§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), 396-97

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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), 121-24

§**D.W. Dörrbecker**, *Blake*, XXV (1991), 33

§**Brian Wilkie**, *Yearbook of English Studies*, XXII (1992), 316317

**David Worrall**, *British Journal for Eighteenth-Century Studies*, XV (1992), 232-33 ("an accessible book", written "lucidly and with enormous sensitivity")

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 289-90

**Youngquist, Paul**. "Reading the Apocalypse: The Narrativity of Blake's *Jerusalem*." *Studies in Romanticism*, XXXII (1993), 601-25.

The "contingent narrativity of *Jerusalem*" works by "ramification and incursion" (p. 613).

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**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327

§**Youngquist, Paul**. "Vision, Madness, Myth and William Blake." Pp. 113-32 of *Dionysus in Literature: Essays on Literary Madness*. Ed. Branimir M. Rieger (Bowling Green: Bowling Green State University Popular Press, 1994) **B**. (Milwaukee: University of Wisconsin Press, 2011)

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**Yu, Chi-Hua, and Ke-Qiang Wang.** “Bu Lai Ke yu ‘Shi de Su Miao’ [Blake's *Poetical Sketches*].” *Shan Xi Shi Da Xue Xue Bao* (She Ke Ban) [*Journal of Shanxi Normal University* (Philosophy and Social Sciences Edition)], No. 3 (1985), 108 In Chinese

A brief introduction to Blake's early work, which the authors read as an unfinished dramatic piece.

**Yu, Fang, and Juan Yu.** “Ke Shi Yu Yan: Wei Lian Bu Lai Ke de Kua Mei Jie Xu Shi Yi Shu: Visual Language: Art of Cross-Media Narrative in William Blake's Poetry.” *Ji Ning Xue Yuan Xue Bao: Journal of Jining University*, XXXIV, 5 (2013), 22-26. In Chinese, with an abstract in English

With his Illuminated Printing, “Blake uses word and image in his *Songs of Innocence and Experience* and *Marriage of Heaven and Hell* to construct the cross-media narrative, reflecting human psychology and imagery consciousness. His sensual letters and italic writing visualize the picturesque principles and indicate the combination of the two forms of art.”

**Yuan, Hong-Geng, Mei-Er Le, and Hai-Ying Jiang.** “Ying Xiang de Jiao Lü yu Jiao Lü de Ying Xiang: Dui Bu Lai Ke Xiao Shi ‘Fei Meng’ de San Ceng Chan Shi [Anxiety of Influence and Influence of Anxiety: A Threefold Interpretation of William Blake's Poem ‘The Fly’].” *Lan Zhou Da Xue Xue Bao* (She Hui Ke Xue Ban) [*Journal of Lanzhou University* (Social Science Edition)], XXXV, 5 (September 2007), 94-99. In Chinese

The essay attempts to examine Blake's poem "The Fly" by "locating and interpreting some of its 'intertexts'" and by identifying "the correlation between the poem and these intertexts".

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**Yuan, Li-Li.** "Xiao Yi Bu Lai Ke de 'Lun Don [Discussing Blake's 'London']." *Jian Nan Wen Xue [Jian Nan Literature]*, 10 (2012), 66. In Chinese

Discusses "London" in terms of its rhyme and other techniques.

**Yuan, Xian-Jun.** "Wei Lian Bu Lai Ke de Bei Jü Yi Shi [William Blake's Sense of Tragedy]." *Bei Jing Da Xue Xue Bao (Ying Yu Yu Yan Wen xue Zhuan Kan 2) [Journal of Beijing University (Special Issue 2 on English Language and Literature)]*, (1992) 25-30. In Chinese

Yuan argues that Blake's sense of tragedy is the basis of his aesthetic mind; Blake thinks that "only human beings can save themselves from their own misery."

**Yuan, Xian-Jun.** "Wei Lian Bu Lai Ke de Ling Shi Shi Jie [William Blake's Visionary World]." *Wai Guo Wen Xue [Foreign Literature Studies]*, Issue 69; 1 (1998), 47-53. In Chinese

An interpretation of Blake's vision of the world along the line of Plato's spiritual world and the biblical world which suggests that Blake tries to liberate himself from the fetters of the material world.

**\*Yue, Hui.** "Qian Tan Wei Lian Bu Lai Ke 'Lun Dun' de Kong Jian Jie Gou [On the Spatial Structure of 'London' by William Blake]." *Ke Jiao Wen Hui [Essays on Science and Education]*, 11 (2013), 53-5. In Chinese

The structure of "London" is based on the two levels of space—"the thematic space" and "the static space", on which the poem accomplished the switch of the place as well as its

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emotional expressions. As a result, this poem could be taken as a combination of the arts of poetry and painting.

**Yuill, David.** "Artist to Return to Re-Paint Graffiti Mural." *Southwark News*, 14 April 2009.

About the 50' mural representing the tree with angels at Peckham Rye of Blake's vision painted by Stan Peskett on Goose Green, Rotherhithe.

**Yura, Kimiyoshi.** "Blake to kokujin ai [Blake and his Sympathy to Blacks]." *Gakuto: Gakuto [Lamplight of Learning]*, LXXX, 7 (1983), 16-19. B. Reprinted in his *Mimizuku eigaku juku* (1987). In Japanese <BBS>

**Yura, Kimiyoshi.** "Yanagi Shiso no Shihatsui Eki: *William Blake* [The Starting Station of the Philosophy of Yanagi: *William Blake*]." Vol. IV, pp. 679-708 of *Yanagi Muneyoshi Zenshu [The Complete Works of Yanagi Muneyoshi]* (1981) In Japanese B. "Yanagi Shiso no Shihatsu Eki: *William Blake* (1[-4]) [The Starting Station of Yanagi's Thought: His *William Blake* (1[-4])]." *Mingei: The Mingei*, No. 453 (1990) [Special issue:] Muneyoshi: Blake no deai [Muneyoshi's Encounter with Blake], 2-9 <BBS>; No. 454 (1990), 54-60; No. 455 (1990), 59-63; No. 456 (1990), 23-28. In Japanese <BSJ>

According to the first part, "Yanagi was inspired by Blake's philosophy of combining art, religion and imagination into one element."

The essay also appears in the catalogue of *William Blake* (Yanagi no Deai) (1990 September 1-October 28 under Catalogues).

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§**Yvonne** [tout court]. *Bumerang*. [Ilustraciones de William Blake](Medellin [Colombia]: Editorial El Propio Bolsillo, 1989) 21 cm, not paginated. In Spanish

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§**Zakai, Avihu**. "Religion and the Newtonian Universe." Chapter V of his *Jonathan Edwards' Philosophy of Nature: The Re-Enchantment of the World in the Age of Scientific Reasoning* (London: T. and T. Clark, 2010)

Reactions to Newtonian science by Jonathan Swift, John Edwards, George Berkeley, William Blake, and others.

**Zamir, Shamoan**. "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), 1205-35

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>

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**Bunsho Jugaku**, "Art of William Blake", pp. 14-17. <BB #1969>

**Zecchi, Stefano.** *La Magia dei Saggi: Blake, Goethe, Husserl, Lawrence* (Milano: Jaca Book, 1984) Di Fronte e Attraverso 125 In Italian

**Zeng, Fang-Rong.** "Bu Lai Ke Shi Ge Zhong de Lun Li Si Xiang [On the Ethical Thoughts in Blake's Poetry]." *Wai Guo Wen Xue Yan Jiu [Foreign Literature Studies]*, No. 6 (2005) 20-27. In Chinese

Blake pursues an ideal ethical world in his poems which consists of "freedom" and "happiness."

**\*Zeng, Jing.** "Sheng Ming De 'Tao Yi Xian' —Jing Shen Feng Lie Shi Ye Xia De Bu Lai Ke Shi Ge [Life's 'Line of Flight'—A Schizoanalysis of William Blake's Poetry]." Beijing Foreign Studies University Ph.D., 2015. In Chinese

An extended interpretation and analysis of the unconventionality of Blake's *Tiriel*, *The Four Zoas*, *Milton*, and *Jerusalem*, along with related shorter poems and engraved works, on the basis of Blake's schizophrenia.

**\*Zeng, Jing.** "Xian De Fan Pan Lun Wei Lian Bu Lai Ke De Yi Shu Tao Yi Xian [The Revolt of the 'Line'—On William Blake's Artistic 'Line of Flight']." *Wai Guo Yu Wen Yan Jiu [Foreign Language and Literature Research]*, No. 6 (2015), 9-15. In Chinese

**§Zgorzelski, Andrzej.** *Konstrukcja i sens szkice o angielskich tekstach poetycznych [Construction and Sense: Studies in English*

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*Poetic Texts*] (Gdansk: Gdansk University Press, 1990) 167 pp.  
In Polish

It is said to deal with Blake.

§**Zhan, Changjuan.** "William Blake and His Poem 'London'."  
*Theory and Practice in Language Studies*, III, 9 (September  
2013), 1610-14

**Zhang, Chi-Heng.** "Bu Lai Ke—Xian Dai Zhu Yi de Yu Yan  
Zhe [Blake: The Prophet of Modernism]." *Wai Guo Wen Xue  
Ping Lun* [*Foreign Literature Review*], No. 4 (1989), 103-6 In  
Chinese

A comment on Blake as an announcer of the arrival of  
modernism on the basis of the modernist elements in his poems.

**Zhang, De-Ming.** "Mo Gui de Zhi Hui [The Wisdom of the  
Devil: On Blake's Poems about Hell]." *Du Shu* [*Reading*], No. 8  
(1988), 108-13 In Chinese

A running commentary on several poems in *Songs of  
Innocence* and *Songs of Experience* but not distinguishing the  
different versions of the same-title poems.

**Zhang, Dong-Rui.** "Ren Lei Ling Hun de Jie Mi Zhe, Tan Suo  
Zhe he Ge Ming Zhe--Cong Shi Zhong Gan Shou Shi Ren Wei  
Lian Bu Lai Ke [William Blake: The Man Who Reveals,  
Explores, and Revolutionizes the Human Soul]." *Ping Yuan Da  
Xue Xue Bao* [*Journal of Pingyuan University*], No. 4 (2008), 50-  
51. In Chinese

A general comment on Blake as a poet.



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**Zhang, Guo-Shen.** “Wei Lian Bu Lai Ke Shi Ge zhong de Xian Dai Zhu Yi Chu Xing [The Embryo of Modernism in William Blake's Poems].” *An Qing Shi Fan Xue Yuan Xue Bao* (She Hui Ke Xue Ban) [*Journal of Anqing Teachers' Training College* (Social Sciences Edition)], XXVI, 1 (January 2007), 19-21. In Chinese

The essay argues that "Blake's poems are against religious traditions" and that he "eulogizes the liveliness and vigor of the original human spirit".

**Zhang, Hong, and Na Wang.** “Ren Lei Xin Ling de Liang Zhong Dui Li Zhuang Tai--Qian Xi Bu Lai Ke de *Tian Zhen zhi Ge* he *Jing Yan Zhi Ge* [‘Two Contrary States of the Human Soul’: An Analysis of Blake's *Songs of Innocence* and *Songs of Experience*].” *Cang Zhou Shi Fan Zhuan Ke Xue Xiao Xue Bao* [*Journal of Cangzhou Teachers' Training College*], XXIII, 3 (September 2007), 20-21. In Chinese

A sketchy comment on Blake's work.

**Zhang, Jing-Jun.** “Wei Lian Bu Lai Ke Shi Ge Zhong De Sheng Tai Si Xiang He Sheng Tai Yi Shi [Ecological Thought and Ecological Consciousness in William Blake's Poetry].” *Qing Chun Sui Yue* [*Youthful Days*], No. 15 (2015), 12-13. In Chinese

§**Zhang, Jing-Shuang.** "Shi Bi Jiao Shi Ge 'Lun Dun' yu "Wei Si Min Si Te Da Qiao You Gan" [A Comparison of 'London' and "Composed upon Westminster Bridge"].” *Ke Jiao Wen Hui* [*Essays on Science and Education*], No. 19 (2010), 71-72. in Chinese

A comment on the similarities and dissimilarities in Blake's poem and Wordsworth's.

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**Zhang, Jin, and Jing Wang.** “Bu Lai Ke Zao Qi Shi Ge Zhong Nǚ Xing Xing Yi Shi de Dui Li Xing [The Contradiction in Gender Consciousness in William Blake's Early Poems].” *Wai Guo Yu Wen: Foreign Language and Literature*, XXIX, 1 (February 2013), 51-55. In Chinese, with an abstract in English

In William Blake's poetry, female sexuality is presented as in a state of struggle between two contrary forces: liberation and submission. Women strive to liberate themselves from sexual repression; however, the liberating force comes up against the resistance of the submissive in this process. Women are forced to submit to male sexual aggression, and they are even subtly influenced by the doctrines of sexual oppression and introject submission. Submission results in the loss of female subjectivity, even self destruction of women. Meanwhile, the feminine wish for dominance is latent in both liberation and submission when they run to an extreme. Negation of the contrary forces is destructive because it is through the struggle between liberation and submission that female sexuality remains in a state of dynamic harmony.

\***Zhang, Mi.** “Yi Sha Yi Shi Jie [To See a World in a Grain of Sand].” *Zhong Xue Sheng Bai Ke: Wen Zong Li Zong* [Encyclopedia for Middle School Students: Humanities and Sciences], No. 12 (2009), 57-58. In Chinese

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A biographical sketch of Blake.

**Zhang, Si-Qi.** “Bu Lai Ke Shi Ge Chuang Zuo Zhong de Dong Fang Yin Su [On the Oriental Elements in Blake's Poetic Creations].” *Tian Jin Wai Guo Yu Xue Yuan Xue Bao* [*Journal of Tianjin Foreign Studies University*], XII, 1 (Jan. 2005), 21-27. In Chinese

A running commentary on elements of painting and mysticism in Blake's poems, but little discussion of the "Oriental Elements".

**Zhang, Lu-Ying.** “Shen Mi De Jing Shen Li Liang—Bu Lai Ke ‘Lao Hu’ Shi Jian Shang [Mystical Spiritual Strength: Appreciation of ‘The Tyger’].” *Xi An Wen Li Xue Yuan Xue Bao* (*She Hui Ke Xue Ban*) [*Journal of Xi'an University (Social Sciences Edition)*], No. 4 (2014), 13-15. In Chinese

Concerned with mysticism, symbolism, and romanticism.

**Zhang, Shen-Yan.** “Ying Guo Shi Ge Bing Mei Gui Shang Xi [An Analysis of 'The Sick Rose'].” *Bei Fang Wen Xue* [*Northern Literature*], No. 11 (2014), 46. In Chinese

**\*Zhang, Yan.** “Lun Bu Lai Ke Shi Hua He Ti Yi Shu Zhong De Duo Yuan Hu Dong Guan Xi —Yi Tian Zhen Yu Jing Yan Zhi Ge Wei Li [The Multiple Interactions in Blake's Art of Poetry and Painting—*Songs of Innocence and of Experience* as Example].” *Wen Yi Yan Jiu* [*Literature & Art Studies*], No. 9 (2014), 38-47. In Chinese

**Zhang, Min.** "'Lao Hu' de Gong Neng Wen Ti Xue Fen Xi [An

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Analysis of 'The Tyger' in Terms of Linguistic Function and Literary Style]." *Xian Dai Yu Wen* [*Modern Chinese*], No. 2 (2010), 1 9-22. In Chinese

**Zhang, Qiang, and Zhi -Yong Zhu.** "Bu Lai Ke Shi Ge Biao Xian Shou Fa Qian Xi [An Analysis of the Poetic Methods of Blake]." *Ming Zuo Xin Shang* [*Masterpieces Review*], No. 6 (2011), 135-36. In Chinese

A comment on Blake's use of contrast, repetition, and ambiguity in his poems.

**Zhang, Rui.** "'Bing Mei Gui': San Chong Yi Yun de Er Yuan Dui Li 'The Sick Rose': The Binary Opposition within the Triple Implications]." *Luoyang Li Gong Xue Yuan Xue Bao* [*Journal of Luoyang Institute of Science and Technology*], XXV, 5 (October 2010), 27-29 In Chinese

A reading of the poem; Blake "manifests three binary oppositions: life instinct versus death instinct, sick culture versus free fighter, and the world of innocence versus the world of experience". "In this imbalance of the binary opposition, the former is destined to be eroded, slaughtered, and replaced by the latter."

**Zhang, Su-Ping.** "Bu Lai Ke 'The Tyger' Yi Shi de Yin Yu Jie Du [An Interpretation of Blake's Metaphor in 'The Tyger']." *Xin Zhou Shi Fan Xue Yuan Xue Bao* [*Journal of Xinzhou Teachers' Training University*], XXIII, 4 (August 2007) 49-50. In Chinese

A reading of the political, religious, and social meanings in Blake's metaphor in the poem.

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**Zhang, Xiao-Ni.** “Wei Lian Bu Lai Ke Shi Ge de She Hui Pi Pan Xing Tan Xi [A Comment on the Social Criticism in William Blake's Poetry].” *Shan Hua [Mountain flowers] Shu Cheng [Book City]*, 4 (2013), 88-90. In Chinese

**Zhang, Xiao-Ning.** “Bu Lai Ke Shi Ge Fan Ying de She Hui Xian Shi [On the Social Reality Reflected in Blake's Poems].” *Xin Xiang Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Xinxiang University (Philosophy and Social Sciences Edition)]*, XXII, 3 (June 2008), 108-10. In Chinese

A comment on how Blake's poems "reflect the social reality" in two respects: "poor people's miserable lives, the church's cruelty".

**Zhang, Yang-Li.** “Lun Bu Lai Ke ‘Lao Hu’ de Xiu Ci Yi Shu Xiao Guo [On the Rhetorical and Artistic Effects of Blake's Poem ‘The Tyger’].” *Gui Gu [Silicon Valley]*, No. 10 (2008), 193-94, 191. In Chinese

An analysis of Blake's use of rhyme, imagery, allusion, and rhetorical questions in "The Tyger".

**\*Zhao, Hui.** “Wei Lian Bu Lai Ke Chuang Zuo Wan Qi de ‘Shi Hua Xi Ju’ [William Blake's Poetic Drama in His Late Work].” *Mei Shu [Art]*, 1 (2013), 124-28. In Chinese

An analysis of the dramatic quality in Blake's late poems.

**Zhang, Xun.** “Lun Bu Lai Ke ‘Tian Zhen Zhi Ge’ de Tian Zhen [On Innocence in Blake's *Songs of Innocence*].” *Xi An Wai Guo Yu Xue Yuan Xue Bao [Journal of Xi'an International Studies University]*, XIII, 2 (June 2005), 90-92. In Chinese

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The essay suggests that Blake reveals through the songs that innocence is exactly the way to the essence of the universe, that innocence is wisdom, and that it commands a profound power.

**Zhao, Jian-Fen, and Guo-Yan Yang.** "Shi Lun 'Tian Zhen zhi Ge' zhong Bu Lai Ke de Si Xiang Yan Bian [On the Spiral Development of Blake's Thinking]." *Shijiazhuang Xue Yuan Xue Bao* [*Journal of Shijiazhuang University*], IX, 2 (March 2007), 70-73. In Chinese

A comment on Blake's changes from idealism to realism as reflected in his poems.

**Zhao, Li-Hong.** "Tan Bu Lai Ke Shi Ge Xiang Zheng Shou Fa De Miao Yong [On the Perfect Use of Symbolism in Blake's Poetry]." *Shan Xi Guang Bo Dian Shi Da Xue Xue Bao* [*Shanxi Radio and TV University Journal*], VII, 4 (December 2005), 93-94. In Chinese

A brief discussion of imagination, imagery, and religion in Blake's poems.

**Zhao, Li-Hong, and Gui-E Yan.** "Bu Lai Ke Zuo Pin zhong Zong Jiao de Shen Ke Ying Xiang [The Religious Impact on William Blake's Poetry]." *Hu Nan Guang Bo Dian Shi Da Xue Xue Bao* [*Journal of Hunan Radio and TV University*], No. 2 (2008), 61-62. In Chinese

An attempt to show how Blake's thoughts change "from religious fantasy to religious criticism".

**Zhao, Wei.** "Wei Lian Bu Lai Ke Shi Ge Wen Ti Shi X [On the Style of William Blake's Poems]." *Ji Nan Da Xue Xue Bao*

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[*Journal of Jinan University*], IX, 6 (1999), 63-66. In Chinese

An analysis of "The Fly" and "The Sick Rose", focusing on the diction, vocabulary, and grammar of the poems.

**\*Zhao, Zhi-Fang.** "Huo Zhi Hu: Xi Fang Yi Dai Shen Hua [Fire Tiger: a Western Myth]." *Du Shu Yu Xie Zuo [Reading and Writing]*, 11 (2000), 10-12. In Chinese

A brief analysis of "The Tyger."

**Zheng, An-Wen.** "Ai zhi Guo [The Garden of Love]." *Ying Yu Zhi Shi [Knowledge of English]*, No. 4 (2008), 13. In Chinese

A translation and running commentary on Blake's poem.

**Zheng, Ling-Fu.** "Bu Lai Ke Shi Ge 'Lao Hu' de Yong Heng Mei Li yu Qi Yu Yan de Han Hun [On the Linguistic Ambiguity in and Lasting Charm of Blake's Poem 'The Tyger']." *Yi Bin Xue Yuan Xue Bao [Journal of Yibin University]*, X, 4 (April 2010), 70-73. In Chinese

A discussion of how Blake's "linguistic ambiguity stimulates the reader's interest and imagination" in "The Tyger".

**Zheng, Xiao-Dong.** "Yin Ying Ban Bo de 'Tian Zhen' zhi Jing [Shaded 'Innocence'--An Analysis of the Multiple Meanings of 'Innocence' in Blake's *Songs of Innocence*]." *Hua Nan Shi Fan Da Xue Xue Bao (She Hui Ke Xue Ban) [Journal of South China Normal University (Social Sciences Edition)]*, No. 3 (June 2010), 88-92. In Chinese

The essay argues that "Innocence" is a word of "multiple meanings" and that "the poet has a self-contradictory attitude toward 'Innocence'".

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**\*Zheng, Ya-Hong.** "Li Tian Zhen You Duo Yuan, Li Jing Yan You Duo Jin?—Du Wei Lian Bu Lai Ke Shi Ji *Tian Zhen Yu Jing Yan Zhi Ge* [How Far Is It from Innocence and How Close Is It to Experience: A Reading of William Blake's *Songs of Innocence and of Experience*]." *Shu Cheng [Book Town]*, 4 (2013), 88-90. In Chinese.

§**Zhirmunski, V.M.** "Vil'yam Bleik." Pp. 175-87 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), 157-67 <BBS> **B.** *Bleik V. Isbrannnoe perevodakh Marshaka* [*Blake in Marshak's Translations*] (Moskva, 1965) In Russian

**Zhou, Biao.** "Yong Ren Zhi Yin Yu Shi Du Wei Lian Bu Lai Ke de Shi Ge 'Lao Hu' [Unscrambling William Blake's 'The Tyger' from the Perspective of Metaphor and Cognition]." *Nanjing Cai Jing Da Xue Xue Bao* [*Journal of Nanjing University of Finance and Economics*], No. 2 (February 2010), 106-8. in Chinese

The essay attempts "to interpret the diverse meanings of the word 'tiger' from the perspectives of metaphor and cognition".

**Zhou, Li.** "Qian Xi Wei Lian Bu Lai Ke Shi Ge de Wen Hua Yi Jing--Kan Wen Hua Shi Ying Xing Yuan Ze zai She Ge Fan Yi zhong de Yun Yong [An Analysis of the Cultural Imagination in Blake's Poems and the Use of the Principle of Cultural Understanding in Translation of Poems]." *Sui Yue [Years]*, No. 1



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(2010), 31, 36. In Chinese

A brief discussion of the importance of "a translator's understanding of the original work's cultural background and significance".

**Zhou, Rong.** "Bu Lai Ke 'Si Tian Shen' He Qu Yuan 'Yuan You' Zhong De Shen Hua Yi Xiang Bi Jiao [A Comparison of Mythical Images in Blake's *Vala* or *The Four Zoas* and Qu Yuan's *Yuan You*]." *Hai Wai Ying Yu [Overseas English]*, No. 11 (2015), 186-89. In Chinese

**Zhou, Rong.** "Tian Zhen Yu Xiang Xiang Wei Lian Bu Lai Ke Shi Ge Zhong De Tong Zhen Su Qiu [Innocence and Imagination—Appeals of Children's Innocence in William Blake's Poetry]." *Hai Wai Ying Yu [Overseas English]*, No. 15 (2015), 183-86. In Chinese

**Zhu, Fang.** "Shi Xi Wei Lian Bu Lai Ke de 'Lao Hu' de Yi Xiang Te Se [An Analysis of the Characteristics of Imagery in William Blake's Poem 'The Tyger']." *Liao Ning Jiao Yu Xing Zheng Xue Yuan Xue Bao [Journal of Liaoning Educational Administration Institute]*, No. 3 (2009), 161-62. In Chinese

An interpretation of the meanings transmitted by the images in "The Tyger".

**Zhu, Gui-Cheng.** "Shi Lun Tian Zhen Yu Jing Yan Zhi Ge zhong Yi Xiang—Xiang Zheng de Yun Yong [On the Use of Images and Symbols in *Songs of Innocence and of Experience*]." *Si Chuan Wai Guo Yu Xue Yuan Xue Bao [Journal of Sichuan International Studies University]*, XVII, 1 (2001), 45-47. In Chinese

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Many of the symbols in Blake's *Song of Innocence and of Experience* are implicit and elusive, but most are drawn from the Bible and the Greek myths. And they can also be observed as a whole or a system, in which Blake employs a major or a central group of related symbols to form a dominant symbolic pattern.  
[Author's abstract]

**Zhu, Xiang-Jun.** "Cong Bu Lai Ke de 'Lun Dun' Tan Ying Yu Shi Ge de Shang Xi [From Blake's 'London' to Appreciation of English Poetry]." *Huai Hua Shi Zhuan Xue Bao* [*Journal of Huaihua University*], X, 4 (1991) 91-93. In Chinese

The essay uses Blake's "London" to explain the use of imagery, figurative language, rhythm, and sound in poetry.

**Zhu, Zhi-Yong.** "Bai Tuo Li Xing de Zhi Ku, Hui Gui Xiang Xiang yu Ji Qing-Xiang Xiang zai Bu Lai Ke Shi Ge zhong de Zuo Yong [Get Rid of the Shackles of Reason and Return to Imagination and Passion--The Role of Imagination in Blake's Poetry]." *He Bei Bei Fang Xue Yuan Xue Bao* (She Hui Ke Xue Gan) [*Journal of Hebei North University* (Social Sciences Edition)], XXVI, 1 (February 2010), 17-19. in Chinese

A commentary on "Blake's supernatural and magnificent imaginative world".

**Zhu, Zhi-Yong, and Xiao-Juan Ning.** "Qian Xi Wei Lian Bu Lai Ke Shi Ge de Zhu Ti [A Brief Analysis of the Themes of William Blake's Poetry]." *Da Jia* [*Great Masters*], No. 3 (2010), 228. In Chinese

A brief comment on the connection between Blake's themes and the change of times.

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**Zhu, Zhi-Yong, and Ying-Yan Zhang.** "Wei Lian Bu Lai Ke Shi Ge de Xiang Zheng Yi Xiang Qian Xi [An Analysis of Symbolic Imagery in William Blake's Poems]." *Da Jia* [*Great Masters*], No. 9 (2010), 19. In Chinese

§**Zimbaro, Valerie P.** "William Blake." In her *Encyclopedia of Apocalyptic Literature* (Santa Barbara [California]: ABC Clio, 1996)

§**Zimmerman, Sarah M.** "Charlotte Smith's Lessons." Pp. 121-28 of *Approaches to Teaching British Women Poets of the Romantic Period*. Ed. Stephen C. Berendt and Harriet Kramer Linken (N.Y.: Modern Language Association, 1997)  
Blake and Wordsworth are compared with Charlotte Smith.

**Zinoman, Jason.** "Musings on Life and Death, Guided by William Blake." *New York Times*, 25 April 2005

Review of "Time Is the Mercy of Eternity: A Meditation in Four Acts", four one-act plays.

§**Ziolkowski.** "Great Code or Great Codex? Northrop Frye, William Blake, and Construals of the Bible." *Journal of the Bible and its Reception*, I, i (June 2014), 3-18

**Zou, Guang-Sheng.** "Lun Bu Lai Ke Shi Ge de Chao Yue Xing [On the Transcendental Quality in Blake's Poems]." *Xu Zhou Shi Fan Da Xue Xue Bao* (Zhe She Ban) [*Journal of Xuzhou Normal University* (Philosophy and Social Sciences Edition)], XXIV, 2 (1998), 117-20. In Chinese

The essay comments on the romantic urges in Blake's *Songs*

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*of Innocence* and *Songs of Experience* and suggests that Blake transcends the ethical confinement of the time and dreams of an ideal world.

**Zuber, Devin.** "Hieroglyphics of nature: Swedenborg, ecology and romantic aesthetics." City University of New York Ph.D., 2010. On ProQuest.

Chapters 4 is about Blake.

**§Zukovic, Brad.** "Reflexive FiguralitY In The Poetry of Blake, Wordsworth, Ashbery And A.R. Ammons." Cornell Ph.D., 2014.

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Note that Essick's "Blake in the Marketplace" regularly lists sales of pictures &c, by Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Richmond, Romney, and Stothard.

### CATALOGUES

**1989 June 15-September 24**

§*Narrative Image--Book Illustrations in the 19th Century*.  
**Tochigi Prefectural Museum of Fine Arts**, Utsonomiya, 15  
June-30 July 1989, and **Machida City Museum of Graphic Arts**,  
13 August-24 September 1989.

It includes prints after Flaxman and Fuseli, one of them  
engraved by Blake.

**1991**

*The Painted Word: British History Painting, 1750-1830*, ed. **Peter  
Canon-Brookes** (1991)

### REVIEW

**G.E. Bentley, Jr**, *Blake*, XXVII, 3 (Winter 1993-94), 79-80  
(an important visual and verbal "record of what Blake  
and his leading contemporaries ... thought was the  
noblest form of visual art" [p. 79])

**1992 November 11-December 3**



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*English Romantic Landscape: John Linnell and Contemporaries.* Autumn 1992 Catalogue 60 [of] Martyn Gregory (London: **Martyn Gregory Gallery**, 1992)

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

**1993 January 15-April 12, May 9-July 25**

**Andrew Wilton and Anne Lyles.** *The Great Age of British Watercolours 1750-1880.* [Exhibited 15 January-12 April 1993 at the] **Royal Academy of Arts** [London] and [9 May-25 July 1993 at] **The National Gallery of Art** [Washington, D.C.] (Munich: Prestel-Verlag, 1993)

It consists mostly of 226 fine colour reproductions. In a Blake context, the most important works are the Blakes (lots 9-11, including the Arlington Court Picture), Constable (lots 26-35), John Linnell (lots 203-8), John Martin (lots 210-11), Samuel Palmer (lots 223-30, including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond (Lots 236), Cornelius Varley (lots 311-15), John Varley (Lots 316-19), James Ward (lots 320-21), and especially J.M.W. Turner (lots 277-306).

**1993 January 23-February 21**

**David Alexander.** *Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800.* [Catalogue of an exhibition at the **University of York** 23 January-21 February 1993 and elsewhere.] (York: University of York

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[sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993) 72 pp., 52 reproductions, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from \**Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

**1993 July 22-1994 April 3**

\**Visions of Antiquity: Neoclassical Figure Drawings*. [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: **Los Angeles County Museum of Art**; Minneapolis: **The Minneapolis Institute of Arts** 1993)

The British Drawings include George Romney (lots 1-2), Benjamin West (Lots 3-4), John Hamilton Mortimer (lot 5), Angelica Kauffmann (lot 6), John Flaxman (lots 8-10), and William Blake (lot 11, "A Breach in a City, the Morning After the Battle").

**1993**

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§*British Prints 18th-20th Century*: Catalogue 4 (London: [Michael J.] **Campbell Fine Arts**, 1993)

Blake and his followers are lots 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including as lot 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

**Frühjahr 1995**

*Katalog Drei* of **Moirandat Company AG** of Basel

For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see R.N. Essick, "Blake in the Marketplace, 1995".

**1995 July 17-27**

**Paul F. Betz.** *Romantic Archaeologies: Comprehending Some Images of the Age and Selected Women Writers*. [An exhibition 17-27 July 1995 at the] Albin O. Kuhn Library and Gallery, The **University of Maryland** Baltimore County, 1995

Catalogue by Mr Betz of works from his collection, including as lots 7-10 three prints by Blake and a copy by W.B. Scott of Blake's "St Matthew".

**BOOKS AND ESSAYS**

**Donald, Diane.** *The Age of Caricature: Satirical Prints in the Reign of George III* (New Haven: Paul Mellon Centre for Studies in British Art, 1996)

**REVIEW**

**Alexander S. Gourlay,** *Blake*, XXXII (1998-99), 74-75  
(because "the topic is simply too large and too complex



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to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74])

**McCalman, Iain, Jon Mee, Gillian Russell, Clara Tuite, Kate Fullagar, Patsy Hardy**, ed. *An Oxford Companion to the Romantic Age: British Culture 1776-1832* (Oxford: Oxford University Press, 1999) 4<sup>o</sup>, 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. 187-97, by Suzanne Matheson), "Prints" (pp. 207-14, by David Bindman), and "Poetry" (pp. 220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).

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**BARRY, James (1741-1806)**  
**Painter**

**2005 October 22-1806 March 4**

*James Barry 1741-1806: "The Great Historical Painter"*. Ed. Tom Dunne with contributions by William L. Pressly, Fintan Cullen, Michael Phillips, Peter Murray, Tom Dunne, Elmarie Nagle, Margaret Lind, Dawn Williams, Colleen O'Sullivan (Cork: Crawford Art Gallery and Gandon Editions, 2005) 4<sup>o</sup>; ISBN: 0948037253

To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 1806, lavishly illustrated.

REVIEW

**Christin Leach**, "Art: James Barry ...", *Sunday Times*  
[London], **22 January 2006**

§**Allan, David G.C.** *The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or "Great Room" of the RSA in London* (London: Calder Walker Associates, 2005)

§**Anon.** "Books and Arts – Gothic Romance – James Barry and Henry Fuseli." *Economist*, CCCLXXVIII (2006), 70, 90

§**Bennett, Susan**, ed. *Cultivating the Human Faculties: James Barry (1741-1806) and the Society of Arts* (Bethlehem, Pennsylvania: Lehigh University Press, 2008) 162 pp.; ISBN: 9780934223966

**Susan Bennett**, "Prologue."

**Helen Clifford**, "Introduction."

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**David G.C. Allan**, "James Barry (1741-1806): A Biographical Outline."

**Anne Puetz**, "The Society and the 'Polite Arts' 1754-1778: 'best drawings', 'High' Art and the Design for the Manufactures."

**Martin Myrone**, "Patriotism, Virtue, and the Problem of the Hero: The Society's Promotion of High Art in the 1760s."

**Charlotte Grant**, "Arts and Commerce Promoted: 'female excellence' and the Society of Arts' 'patriotic and truly noble purposes'."

**Andrea MacKean**, "Making a Place for Ornament: The Social Spaces of the Society of Arts."

**David G.C. Allan**, "The Olympic Victors: The Third Painting in Barry's Series, The Progress of Human Knowledge and Culture."

**William L. Pressly**, "Elysium's Elite: Barry's Continuing Meditations on the Society of Arts Murals."

**John Manning**, "'This Slip of Copper': Barry's Engraved Detail of Queen Isabella, Las Casas and Magellan."

**William L. Pressly**, "A Preparatory Drawing for Barry's Glorious Sextumvirate Rediscovered: The Search for the Seventh Man."

**William L. Pressly**, "Barry's Medal for the Society of Arts: A Celebration of the Three Kingdoms."

**David G.C. Allan**, "Epilogue: Barry's Death and Funeral."

**§Crookshank, Anne**. "The Genius of James Barry." In her *Ireland's Painters* (New Haven: Yale University Press, 2002)

**Dunne, Tom**, and **William Pressley**, ed. *James Barry, 1741-1806: History Painter* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

**William L. Pressly**. "Foreword: Barry Studies from a Bicentennial Perspective."

**Tom Dunne**. "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain."

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**David H. Solkin.** "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66."

**Martin Myrone.** "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770."

**Fionnuala McManamon.** "James Barry: A History Painter in Paris in the 1760s."

**Margaret W. Lind.** "'Glowing Thoughts on Glowing Canvas': James Barry's Venus Rising from the Sea."

**Martin Postle.** "Barry, Reynolds, and the British School."

**Asia Haut.** "Barry and Fuseli: Exile and Expulsion."

**David Bindman.** "The Politics of Envy: Blake and Barry."

**John Barrell.** "Reform and Revolution: James Barry's Writings in the 1790s."

**Liam Lenihan.** "History Painting and Aesthetics: Barry and the Politics of Friendship."

**Michael Phillips.** "No 36 Castle Street East: A Reconstruction of James Barry's House, Painting and Printmaking Studio, and the Making of The Birth of Pandora."

**William L. Pressly.** "Crowning the Victors at Olympia: The Great Room's Primary Focus."

**Daniel R. Guernsey.** "Barry's Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s."

**David G.C. Allan.** "'A Monument to Perpetuate His Memory': James Barry's Adelphi Cycle Revisited."

§**Bindman, Catherine.** *"A genius of first rank, lost to the world": Prints by James Barry from the Collection of William L. Pressly* ([N.Y.:] C.G. Boerner, 2014)

**Dunne, Tom, and William Pressley, ed.** *James Barry, 1741-*

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*1806: History Painter* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

**William L. Pressly.** "Foreword: Barry Studies from a Bicentennial Perspective."

**Tom Dunne.** "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain."

**David H. Solkin.** "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66."

**Martin Myrone.** "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770."

**Fionnuala McManamon.** "James Barry: A History Painter in Paris in the 1760s."

**Margaret W. Lind.** "'Glowing Thoughts on Glowing Canvas': James Barry's *Venus Rising from the Sea*."

**Martin Postle.** "Barry, Reynolds, and the British School."

**Asia Haut.** "Barry and Fuseli: Exile and Expulsion."

**David Bindman.** "The Politics of Envy: Blake and Barry."

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**William L. Pressly.** "Crowning the Victors at Olympia: The Great Room's Primary Focus."

**Daniel R. Guernsey.** "Barry's Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s."

**David G.C. Allan.** "'A Monument to Perpetuate His Memory': James Barry's *Adelphi Cycle* Revisited."

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**Dennis M. Read**, *Blake*, XLVI,3 (Winter 2012-2013), 28-29  
("Its scholarship is impressive, its writing stimulating,  
and its approaches engaging")

**§Gordon, Scott Paul.** "Reading Patriot Art: James Barry's King Lear." *Eighteenth-Century Studies*, XXXVI (2003), 491-509.

**§Howard, Jeremy.** "'Into the Cyclops Eye' – James Barry, Historical Portraiture and Colonial Ireland." In *A Shared Legacy: Essays in Irish and Scottish Art and Visual Culture*. Ed. Frinten Cullen and John Morrison (Aldershot and Burlington, Vermont: Ashgate, 2005)

**§Lenihan, Liam.** *The Writings of James Barry and the Genre of History Painting, 1775-1809* (Burlington, Vermont: Ashgate, 2014) 202 pp.; ISBN: 9781409467526

**§Myrone, Martin.** "James Barry." Review [of what?] in *Print Quarterly*, XXIV (2007), 68

**§Pressley, William L.** "James Barry and the Print Market: A Painter-Etcher avant la lettre." In *Art and Collecting in the Eighteenth Century: New Dimensions and Multiple Perspectives*. Ed. Elise Goodman (Newark: University of Delaware Press, 2001)

**§Pressly, William, L.** *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art* (Togher [Ireland]: Cork University Press, 2014) xviii, 395 pp; ISBN: 978172051084

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**BARTON, Bernard (1784-1849)**  
**Quaker Poet**

**Bullen, A.H.**, rev. **James Edgar Barcus, Jr.** "Barton, Bernard (1784-1849), poet ...." *Oxford Dictionary of National Biography*, IV (2004), 191-92.

**BASIRE, James (1730-1802)**  
**Engraver, Blake's master**

**Peltz, Lucy.** "Basire, Isaac (1704-1768)" (includes James Basire). *Oxford Dictionary of National Biography*, IV (2004), 234-37.

**BOWYER, Robert (1758-1834)**  
**Print Impresario**

**§Arnold, Dana.** "Robert Bowyer's Historic Gallery and the Feminization of the 'Nation'." In *Cultural Identities and the Aesthetics of Britishness*. Ed. Dana Arnold (Manchester and N.Y.: Manchester University Press, 2004)

**§Hutton, R.W.** "Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent Work to Promote the Arts in England." Chicago Ph.D., 1992

**§Roman, C.** "Pictures for Private Purses: Robert Bowyer's Historic Gallery and Illustrated Edition of David Hume's *History of England*." *DAI*, LVIII (1997), 2429A. Brown Ph.D., 1997

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**BOYDELL, John**  
**(1719-1804)**  
**Print-Impresario and employer of Blake**

*The Boydell Shakespeare [sic] Gallery.* Ed. Walter Pape and Frederick Burwick in collaboration with the German Shakespeare Society (Essen and Bochum [Germany]: Peter Pomp, 1996) 4<sup>o</sup> 312 pp., 169 reproductions in various sizes

Published to accompany an exhibition 25 April-27 May 1996 (**Museum Bochum** [Germany]), and 12 January-9 March 1997 (**Armand Hammer Museum and Cultural Center, University of California at Los Angeles**).

A Collection of essays, including Petra Maisak, "Henry Fuseli (Johann Heinrich Füssli) – Shakespeare's Painter." Pp. 57-74.

§**Dias, Rosie.** *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (New Haven: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press, 2013) viii, 274 pp.

There is a section on "'The Shakespeare of the Canvas': Fuseli and the Construction of English Artistic Genius."

**Dias, Rosemarie Angelique.** "John Boydell's Shakespeare [sic] Gallery and the Promotion of a National Aesthetic (England)." *DAI*, LXVII (2004), 469C. York [England] Ph.D., 2004

**Hamlyn, Robin.** "The Shakespeare [sic] Galleries of John Boydell and James Woodmason." Pp. 97-113 of *Shakespeare in*



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*Art.* Ed. Jane Martineau and Desmond Shawe-Taylor (London and N.Y.: Merrell, 2003)

**Sillars, Stuart.** “‘A Magnificent Scheme (If It Can But Be Effected)’: Boydell, Criticism and Appropriation.” Chapter 9 (pp. 254-99) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Whitefield, Peter.** "The Boydell Experiment." Pp. 48-53 of his *Illustrating Shakespeare* (London: The British Library, 2013)

**BUTTS, Elizabeth (1770-1851)**  
**Wife of Thomas, Blake's Patron**

Mrs Elizabeth Butts, Grafton Street, Fitzroy Square, subscribed to Guido Sorelli, *Isabella degli Aldobrandi, Tragedia* (London: Presse l'Autore, 18, Piccadilly; P. Rolandi, Dikese Cooper, E. Miller, 1838) <Harvard>.

**BUTTS, Thomas (1757-1845)**  
**Clerk in the office of the Commissary General of Musters,**  
**Patron, and Friend of Blake**

**Elizabeth Mary Cooper** (1754-1825), whom Thomas Butts married on 21 December 1782, was the daughter of Joseph Cooper, a carver and gilder (like the father of John Linnell), and his wife Elizabeth (daughter of George Yardley, a silversmith, and his wife Winifred, née Nash).

"Eliz. Cooper" was apprenticed on 7 September 1767 to Mary Blackstone "of S<sup>t</sup> Mary Islington, Midd<sup>x</sup> School Mistress" for seven years for a premium of £75.10.0.

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On 18 July 1782 "Eliz<sup>th</sup> Cooper[,] South Moulton St Co of Middlesex School Mistress" took as an apprentice her sister Elyn for £70. (2) Her next recorded apprentice was Augusta Johnson on 6 September 1784 for £71, for which "Eliz<sup>th</sup> & Tho<sup>s</sup> Butts[,] South Molton S.<sup>t</sup> C.<sup>o</sup> of Middx" paid the tax of £1.1.0 on 16 July 1789. (3) On 23 July 1785, "Eliz<sup>th</sup> Butts[,] S<sup>t</sup> George Hanover Square School Mistress" paid £1.5.0 as the duty on £50 for the three-year apprenticeship of Margaret Barker. (4) On 28 September 1787 Elizabeth Butts of St George, Hanover Square paid the apprenticeship tax of 15s on the fee of £30 for Elizabeth Parker for a seven-year apprenticeship beginning 13 August 1786. (5) On 9 June 1789 "Elizth Butts[,] St Jame's ... School Mistress" paid 15s duty on £30 for Lydia Pitman for a seven-year apprenticeship (16 May 1788-May 1795).

The two known pupils at the school happen to be daughters of unmarried parents. (1) According to the will (1790) of Captain James Denty, his "natural Daughter Elizabeth Denty ... about seven years of age now at Mrs. Butts Boarding School in South Molton Street" was to inherit £600 on her twenty-first birthday. (2) And in a codicil (1801) to his will (1796), Benjamin Charles Collins (d. 1808) named as sole beneficiary of his estate "Maria Castle (so called) at M<sup>rs</sup> Butts Ladies School, Great Marlbro Street, Carnaby Market the said Maria to be a ward of Chancery".

In 1783-88 **Thomas Butts** worked as a clerk to George Hesse, Chief Clerk of the Commission of Musters. On 2 June 1788 Hesse shot himself, probably in despair over gambling debts. William Woodman and Thomas Butts were immediately appointed jointly as Chief Clerk. They therefore formed a private co-partnership, which was dissolved on 3 July 1802 when Woodman retired.

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When the Musters office was abolished on 25 September 1818, Thomas Butts was given a pension of £430 for 35 years service (1783-1818). His son Joseph Edwards Butts, "1st Senior Clerk", appointed in 1799, was given a pension of £140, and his son Thomas Butts, "3rd" clerk (and Blake's pupil), appointed in 1803, received a pension of £99.

In 1799, the first year of an income-tax levy, "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4], but his wife Elizabeth filed no tax return, presumably because her adjusted income was less than the £60 minimum taxable income.

Thomas Butts was repeatedly identified, for instance on his Fire Office insurance documents, as a "Coal Merchant". He apparently belonged to the "class of middle-men called in the trade '*Brass-plate Coal-Merchants*,' ... who have no wharfs of their own, but merely give their orders to some true coal merchant".

"Thos. Butts, No. 63, South Molton-street", advertised on 23 March 1786 a reward of £1.1.0 for the return of a "Note of Hand" for £150.

On 24 September 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" (for "Fifteen hundred pounds"), and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" ("Two hundred pounds"), and on 21 July 1796 he insured his "Household Goods" (£450), his "Printed Books, Plate, &c Pictures" (£150, "Fifty pounds on each"), his "Wearing Apparel" (£100), and his "Prints Drawings & Needle Work" (£50).

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having

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claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.<sup>952</sup>

Mary Lynn Johnson discovered in the online records of the Sun Life Assurance Office entries for **24 September 1792**:

Thomas Butts No 9 Great Marlborough Street Coal Merchant On his now dwelling House only Brick situate as aforesaid not exceeding Fifteen hundred pounds | Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick not exceeding Two hundred pounds

And for 21 July 1796:

Thomas Butts No 9 Marlborough Street Coal Merchant On his Household Goods in his now Dwelling House only Brick situate as aforesaid not exceeding Four hundred & Fifty Pounds | Printed Books, Plate, & Pictures therein only not exceeding Fifty Pounds on each | Wearing Apparel therein only not exceeding one hundred Pounds | Prints Drawings & Needle Work therein only not exceeding Fifty Pounds

**Blake's student, son of his patron**

Two copies of a previously unrecorded engraving inscribed "Man on a Drinking Horse", "T Butts: sc", "22 Jany 1806", are reported in R.N. Essick, "Blake in the Marketplace, 2002", *Blake*,

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<sup>952</sup> Eighteenth Century Collections-on-line, Gale Group.

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XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City, Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake's pupil; Blake's first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (*BR* (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

**CALVERT, Edward (1799-1883)**  
**Artist, Disciple of Blake**

**D.W. Dörrbecker.** "Calvert, Edward." Band 15, pp. 623-25 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. 579-81, of *Oxford Dictionary of National Biography* (2004)

**COSWAY, Maria (1760-1838)**  
**Painter**  
**COSWAY, Richard (1740-1821)**  
**Miniaturist, Acquaintance of Blake**

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**1995 August 11-1996 February 18**

**Stephen Lloyd.** *Richard & Maria Cosway: Regency Artists of Taste and Fashion.* [Catalogue of an exhibition held at the **Scottish National Portrait Gallery**, Edinburgh from 11 August to 22 October 1995 and at the **National Portrait Gallery**, London from 17 November 1995 to 18 February 1996]. With Essays by Roy Porter and Aileen Ribeiro (Edinburgh: Scottish National Portrait Gallery, 1995) 4°, 144 pp., 135 reproductions; ISBN: 0903598531

An impressive catalogue of the exhibits plus a detailed life of the Cosways' careers.

"Richard Cosway." Pp. 72-75 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)

**Gerald Barnett.** *Richard and Maria Cosway: A Biography.* With a Foreword by Daphne Foskett (Tiverton, Devon: West Country Books, 1995) 8°, 288 pp.; ISBN: 0718829411

See 1995 August 11-1996 February 18

**Lloyd, Stephen.** "The Cosway Inventory of 1820 Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London." *Walpole Society*, LXVI (2004), 163-217, pl. 61-130

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The inventory is at Fondazio Cosway at Lodi (Italy).

**Lloyd, Stephen.** "Cosway, Richard (*bap.* 1742, d. 1831), artist and collector ...." Vol. XIII, pp. 557-63, of *Oxford Dictionary of National Biography* (2004)

See also Stephen Lloyd, "Baroness Maria Catherine Cecilia (*née* Hadfield)", pp. 554-57.

**Reynolds, Graham.** "Late Eighteenth-Century Miniatures by Richard Cosway and Andrew Plimer." Pp. 115-24 of *British Art 1740-1820: Essays in Honor of Robert R. Wark* (San Marino: Huntington Library, 1992)

Especially about the 25 Cosway miniatures in the Huntington.

**CROMEK, Robert Hartley(1770-1812)**  
**Entrepreneur, Engraver, Friend-Enemy of Blake**

See the CromeK Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to **William Hayley** (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

CromeK's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley", 2 March 1885, lot 17 (together with Blake's letter).

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The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek's *Reliques of Robert Burns* (December 1808) (Pforzheimer Collection, New York Public Library).

**David Alexander.** "Cromek, Robert Hartley." Vol. VIII, p. 186 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Read, Dennis M.** "Cromek, Robert Hartley (1770-1812), engraver and literary entrepreneur ...." Vol. XIV, pp. 293-94, of *Oxford Dictionary of National Biography* (2004)

See also Michael Warrington, life of the entrepreneur's son "Cromek, Thomas Hartley (1805-1873), painter ....", pp. 294-95, who went to the Moravian school at Fulneck in 1820.

**CUMBERLAND, George**  
**(1754-1848)**  
**Dilettante, polymath, friend of Blake**

1989 July 11

**Christie,** *Fine British Drawings and Watercolours* (London, 1989)

22-48 George Cumberland, 26 watercolours (1815, 1818, 1821, 1822, and n.d.), with explanatory inscriptions on the versos, plus 12 "coloured etchings" by "George Cumberland (1754-1848)" from *Views in Spain and Portugal* [1818?], 2 plates on paper watermarked



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Whatman 1818, wrapper inscribed "only 30 copies Printed", from an album entitled "Drawings by the late G. Cumberland", "The Property of a Gentleman" [sold for £396-£2,200, though lots 22-23, 26-30, 33,38, 40, 43, 45-47 were not sold]

**George Cumberland.** *The Captive of the Castle of Sennaar: An African Tale in Two Parts: Part 1 THE SOPHIANS (Printed in 1798 and 1810), Part 2 THE REFORMED (Manuscript of c. 1800).* Ed. G.E. Bentley, Jr (Montreal, Kingston [Ontario], London, Buffalo: McGill-Queen's University Press, 1991)

"Introduction" (pp. xiii-xli), "The History of *The Captive* Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of *The Captive* Part 2" (pp. 323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

REVIEWS

*University Press Book News* (**March 1992**), 38

**A.D. Harvey**, *Eighteenth Century Fiction*, LII (**1992**), 193-94 ("to be welcomed", with reservations)

**Pamela Clemit**, *Notes and Queries*, CCXXXVIII [NS XL] (**June 1993**), 253-54 (this "lavish edition ... is of special interest as a fictional commentary on changing notions of social reform")

**Robert Kiely**, *Blake*, XXVII, 3 (**Winter 1993-94**), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84])

*Lewina The Maid of Snowdon, A Tale*

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(1793)

***A Poem on the Landscapes of Great-Britain***

(1793)

REVIEW

**Anon.**, "Domestic Literature, For the Year 1793", *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

**Manuscript Geological Commonplace Book**

**DESCRIPTION:** Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol

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Library collections of cuttings<sup>953</sup> on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

HISTORY:(1) Sold by Cumberland with his other geological manuscripts (apparently including a MS catalogue of his Fossil Collection and MSS on Fossil Crinoids now not traced) to (2)The philanthropist James Heywood (1810-97) who gave these MSS in 1842 to (3)The Manchester Geological Society,<sup>954</sup> to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his *Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinites* (Bristol: J.M. Gutch; London: Harding, Lepard, and Co, 1826); the fossil collection and *Reliquæ Conservatæ* went to the university's Manchester Museum, but the Society's Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5)Professor Hugh Torrens<sup>955</sup> of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland apparently of Catherine Blake reading (c. 1783-85) on wove paper 23.1 x 17.8 cm pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm inscribed in pencil on the verso "64", loose in an old mat inscribed "Mrs. Blake by George Cumberland" and "10", was sold by William Drummond in 2005

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<sup>953</sup> G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. and London: Garland, 1975), 45; the geology commonplace book is not listed here.

<sup>954</sup> It is listed in J. Plant's catalogue of the Manchester Geological Society library (1875), 14.

<sup>955</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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to R.N. Essick. (Cumberland's hand is almost certain, the subject somewhat less so, but it is very like Cumberland's portrait of Catherine in the Fitzwilliam Museum.) N.B. Catherine, who signed her marriage register with an X in 1782 (*BR* (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, "Blake in the Marketplace, 2005", *Blake*. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: "Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.",<sup>956</sup> 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>957</sup> and only six copies have been traced today. Curiously, however, an anonymous review appeared in *The European Magazine*, XXXV (March 1799), 183-84:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca,<sup>958</sup> have been given to the public, and received

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<sup>956</sup> Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by DrHugh Torrens.

<sup>957</sup> MS note in the Bodley copy of *The Captive*.

<sup>958</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 Gaudentio di Lucca", pp. xxvii-xxxvi of George Cumberland, *The Captive of the Castle of Sennaar*, ed. G.E.

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with various success, according to the abilities of the inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devoured. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),<sup>959</sup> manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard,

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Bentley, Jr (1991).

<sup>959</sup> John Field Highmore, Cumberland's intimate friend, was an artist and Cumberland's fellow-employee at the Royal Exchange Assurance Office. In the Essick Collection is a small etched portrait, entitled "M<sup>r</sup>. John Highmore—from nature" in ink on the facing verso in the hand of George Cumberland, Jr.

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22-26 May 1779, 90 pp., inscribed "A Highmore" (Anthony Highmore [1758/9-1829], brother of John). It bears no reference to Blake's tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (*BR*(2) 22-24). On 24 May 1779 Cumberland and Stothard crossed "over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views"; Stothard's pencil drawing (in the Tate) of the castle inscribed "1779" must have been made during this tour,<sup>960</sup> not on that with Blake and Cumberland.

**Anon.** "Living Authors, Natives of Bristol, or Residing in That City and Its Vicinity." Pp. 58-63 of *The Bristol Memorialist* (Bristol: William Tyson, **1823**) Pp. 62-63 <Bodley>

The bibliography of George Cumberland (pp. 622-63), which must be derived from Cumberland himself, includes his *Thoughts on Outline* (1796): "Half the [24] designs engraved by the author, the other half [8] by Mr Blake".

His *Captive of the Castle of Sennaar* (1798) was "published gratis". The second edition of it in *Original Tales* (1810) was "altered, but not terminated as the author intended".

**Bentley, G.E., Jr.** "George Cumberland's Sketchbook Discovered." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 39-43

The Sketchbook was recently acquired by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

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<sup>960</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.

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**Bentley, G.E., Jr.** "The Suppression of George Cumberland's *Captive of the Castle of Sennaar* (1798): Liberty vs Commerce." *Yale University Library Gazette*, LXXI (1997), 155-58.

**§Dörrbecker, D.W.** "Cumberland, George." Vol. XXIII, pp. 76-78, of *Allgemeines Künstlerlexikon* (Munich and Leipzig: K.G. Saur, 1999) In German

**Greenacre, Francis.** "Cumberland, George (1754-1848), writer on art and watercolour painter ...." Vol. XIV, pp. 614-15, of *Oxford Dictionary of National Biography* (2004)

**Johnes, Thomas.** *A Land of Pure Delight: Selections from the Letters of Thomas Johnes of Hafod, Cardiganshire (1748-1816)*. Ed. Richard J. Moore-Colyer (Llandysul: Gomer Press, 1992)

An account of "George Cumberland" (pp. 62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin's *Father's Memoirs of His Child* (1806) "You will see an account of Blake and an eulogium of your humble servant. Blake is certainly verging on the extravaganza" (p. 230).

**Rodgers, David.** "Cumberland, George." Vol. VIII, p. 264, of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Yerburgh, David S.** *An Attempt to Depict Hafod in Cardiganshire The seat of Thomas Johnes, Esq. M.P. from 1783-1813. A Pictorial Journey Around the Estate of Hafod Illustrated with a variety of artistic skills* [No imprint, Preface dated 2000]

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8°, iv, 80 pp.; ISBN: 9780953563517

The book is "based upon George Cumberland's book entitled 'An Attempt to Describe Hafod'" and is designed as a "complement" to it (p. 5).

The images are enchanting, including Johnes's pictorial chinaware.

A remarkably excellent web-site for the Cumberland family ([http://www.manfamily.org/cumberland\\_familyhtm](http://www.manfamily.org/cumberland_familyhtm)), maintained by David Man, reproduces the volume of 19 watercolours entitled on the handsome gilt front cover VIEWS | IN | SPAIN AND PORTUGAL | TAKEN DURING THE CAMPAIGNS OF HIS GRACE | THE DUKE OF WELLINGTON | - | BY G. CUMBERLAND J<sup>NR</sup>, with a printed "DESCRIPTION OF THE VIEWS. ... No 6, King's Road. Sloane Square | London: Printed by William Nicol, Cleveland-row, St. James's", signed in old brown ink "Geo Cumberland J.<sup>r</sup>". These were printed as VIEWS | IN | SPAIN and PORTUGAL | Taken during the Campaign of His Grace the Duke | of Wellington | By George Cumberland J.<sup>r</sup>. | only 30 copies Printed | = [watermark 1818] with 12 prints (copies in The British Library and The British Museum Print Room).

This is a parallel to G. Cumberland Jr, *Scenes Chiefly Italian* (1821).

The web-site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (*Thoughts on Outline* [1796] and *An Attempt to Describe Hafod* [1796]), one that Blake owned (*The Captive of the Castle of Sennaar* [1798]), and Cumberland's contributions to the *Monthly Magazine*.



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A volume of "DRAWINGS | BY THE | LATE | G. CUMBERLAND" (as it was described on the binding) was acquired in 2012 by the E.J. Pratt Library of Victoria University in the University of Toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in Italy (Florence, Venice, Pompei, Gondolfo Lake, Frascati, Naples) and later in England ("Bishopsgate near Windsor", where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffeld where his brother Richard was Vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for *Paradise Lost* and *Don Quixote*.

Cumberland's *Paradise Lost* watercolours are particularly exciting because Blake was profoundly interested in Milton (he was "of the Devils party without knowing it" [*Marriage of Heaven and Hell*, pl. 6]). Blake made scores of illustrations for Milton's works, particularly *L'Allegro* (6 in 1816-20), *Comus* (8 in 1801, 8 in 1815), *On the Morning of Christ's Nativity* (6 in 1809, 6 in 1815), *Paradise Lost* (12 in 1807, 12 in 1808, 3 in 1822), *Paradise Regained* (12 in 1816-20), *Il Penseroso* (6 in 1816-20).

Cumberland made a drawing of "The Captive" probably to illustrate Sterne's *Sentimental Journey* (1768)

Cumberland's watercolours for *Paradise Lost* are for Adam and Eve in the Garden of Eden, Adam and Eve listening to the angel, The expulsion from the Garden called "Forsake me not

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Adam", "Satan Sin & Death".

Cumberland's family also formed (1) an album of 13 small Cumberland prints bound in roan-backed marble boards with a cover-label inscribed by George Cumberland, Jr, "Etchings by George Cumberland For Wm. Gutch 1848" (Robert N. Essick);<sup>961</sup> (2) A small volume with 11 mounted prints marked on the cover "Etchings | by | George Cumberland" (Bristol City Art Gallery); (3) "A similar volume, similarly entitled and dated by E.M. Cumberland 1 Jan 1849" with 27 prints (Collection of Sir Geoffrey Keynes).<sup>962</sup>

**Essays, in Chronological Order**

**G. Cumberland.** *Monthly Magazine* (1 April 1807), 233-34.<sup>963</sup>

Quotations from the translation of Baptista Porta's *Natural Magic* (1658) in folio about extracting salt from salt water.

**G. Cumberland,** Bristol, 4 November 1807. "Painting in Transparent Colours on Transparent Bodies." *Monthly Magazine* (1 December 1807), 430-31.

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<sup>961</sup> My information about this album comes chiefly from an e-mail to me of 26 Nov 2012 from Professor Essick, who bought it in 1999; see also R.N. Essick, "Blake in the Marketplace 2005", *Blake*, XXXIX (2006).

<sup>962</sup> For No. 2-3 here, see Bentley, *A Bibliography of George Cumberland* (1975), 117, 119.

<sup>963</sup> Cumberland's contributions to the *Monthly Magazine* here derive from the reproductions of them in [http://www.manfamily.org/cumberland\\_family.htm](http://www.manfamily.org/cumberland_family.htm). None is recorded in Bentley, *A Bibliography of George Cumberland* (1975). Most are untitled letters "To the Editor of the *Monthly Magazine*". The titles here derive from the running heads.

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**George Cumberland.** "Appeal in Favour of Milliner's [sic] Apprentices." *Monthly Magazine* (1 April 1808), 196-98.

**G. Cumberland.** "Remarks on the Bishop of London's Address." *Monthly Magazine* (1 July 1808), 493-95.

**G. Cumberland.** "Lord Elgin's Collection of Antiques from Athens." *Monthly Magazine* (1 July 1808), 519-20.

**G. Cumberland,** Bristol, 14 June 1808. "Education of the Poor." *Monthly Magazine* (1 August 1808), 27

Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the Sheriffs of London [and publisher of the *Monthly Magazine*].<sup>964</sup>

**G. Cumberland,** Bristol, 4 January 1809. "On the Prevention and Cure of Consumption." *Monthly Magazine* (1 April 1809), 226-28.

About the literacy of prisoners in Newgate

**G. Cumberland,** Culver-street, Bristol, 10 April 1809. "Vindication of Chatterton, from a Mis-statement in an Essay, by Dr. Sherwin." *Monthly Magazine* (1 June 1809), 436-38.

**G. Cumberland.** *Monthly Magazine* (November 1809), 377-79.

An addendum and corrigenda to his account of Charles Grignion (January and November 1809) about his "*Rules for executing Caricatures*".

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<sup>964</sup> Recorded from a clipping without identification of the *Monthly Magazine* in Bentley, *A Bibliography of George Cumberland* (1975), 59.

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**G. Cumberland.** "Account of Dr. Fox's Asylum for Lunatics." *Monthly Magazine* (1 December 1809), 477-79.

**G. Cumberland,** Bristol, 10 January 1811. "Abraham Taylor, the Musical Boy." *Monthly Magazine* (1 February 1812), 7-8.

**G. Cumberland,** Bristol, 23 August 1811. "Description of an Alligator from Jamaica." *Monthly Magazine* (1 November 1811), 327-28.

**G. Cumberland,** 10 October 1811. "Inefficacy of the Act for Regulating Stage-Coaches." *Monthly Magazine* (1 November 1811), 376.

**G. Cumberland,** 10 January 1812. "*Edinburgh Institute.*" *Monthly Magazine* (1 March 1812), 110-11.

**G. Cumberland,** Bristol, 4 April 1812. "Mr. Cumberland on Lancaster's School." *Monthly Magazine* (1 May 1812), 322.

**George Cumberland,** Bristol, 1 May 1812. "Mr. Cumberland, on Female Prostitution" or "Mr. Cumberland on the Reformation of Females." *Monthly Magazine* (1 June 1812), 417-19.

Cumberland deals with the same subject in *The Captive of the Castle of Sennaar* (1798), in "Mr Cumberland's Plan for the Protection and Restoration of Females", *Monthly Magazine*, XXXVII (1 April 1814), 199-203, and *Monthly Magazine*, XXXVIII (1 October 1814), 210.

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**Mr. G. Cumberland.** "PLACED UNDER MR. BANK'S FINE BUST OF JOHN HORNE TOOKE, ESQ. ON HIS BIRTH DAY IN MDCCCX." *Monthly Magazine* (1 June 1812), 450-51, under "Original Poetry".

The poem, extracted from Cumberland's manuscript poem "Happiness", leaves 573-614, was "printed [in] only 25 copies" (according to his inscription in the copy in Victoria University in the University of Toronto).<sup>965</sup>

**G. Cumberland,** Bristol, 13 October 1814. "Neglect of Foot-paths." *Monthly Magazine* (1 April 1815), 221-22.

**G. Cumberland,** Bristol, 29 April. "Mr. Cumberland's Schemes for Preserving the Lives of Persons Shipwrecked." *Monthly Magazine* (1 June 1815), 402-3.

**G. Cumberland.** "Mr. Cumberland on proper Objects of Geology" and "Mr. Cumberland on the Effects, &c. of the Deluge." *Monthly Magazine* (1 September 1815), 130-33.

**G. Cumberland.** "Mr. Cumberland on the Reformation of Stage Coaches." *Monthly Magazine*, XL (1 November 1815), 289-91.<sup>966</sup>

For replies, see John Farey, Sen, "*Improvements of Stage Travelling*", *Monthly Magazine* (1 December 1815), 384-86, and E., "*Stage-Coach Travelling*", *Monthly Magazine* (1815), 406-7.

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<sup>965</sup> See Bentley, *A Bibliography of George Cumberland* (1975), 29.

<sup>966</sup> See Bentley, *A Bibliography of George Cumberland* (1975), 64.

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**G. Cumberland**, Bristol, 4 October 1815. "Mr. Cumberland on the Mosaic System." *Monthly Magazine* (1 December 1815), 404-5.

"P.S. I have nearly finished my collection of all the parts of *Bradford Encrinata* and made very correct drawings of them. When I see an opportunity, I mean to publish them as it will give a key to the system of nearly all of the species." Probably this is his *Reliquae Conservatae* (1826).

**G. Cumberland**. "On the neglect of a most useful servant of God and mankind. SONNET." *Monthly Magazine* (1821), 439.

It begins: "IMMORTAL *Lancaster!*"

"Mr. GEORGE CUMBERLAND has prepared for the press a work on the Commencement and Progress of the Art of Engraving, as far as relates to the advantages to be derived from the productions of the Italian School", according to "Intelligence in Literature and the Arts and Sciences", *Monthly Magazine* (1 December 1816), 431. No such work is recorded in Bentley, *A Bibliography of George Cumberland* (1975).

**G. Cumberland**, Esq. "Sketch of the Strata of the Vicinity of Bristol, Presented to the Author of this Tract, as a Guide to Collectors." Pp. 51-55 of the Rev. John Evans, *The New Guide, or, Picture of Bristol: with the Beauties of Clifton: with a Descriptive Arrangement of Excursions in their Vicinities, and An Appendix on their Geology, Botany, &c. &c., Illustrated with a Plan of the City, a Map, &c. Fourth Edition* (Bristol: Aitkens, Clifton ... 1828)

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**Cumberland Books, in Alphabetical Order by title**

*The Captive of the Castle of Sennaar*  
(1798)

The British Library copy is reproduced on Google Books.

REVIEW

Anon., *European Magazine* (**March 1799**), 183-84:

[The novel] is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principles in morals, in religion, and in politics. ... The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future disposition. Such works are intitled to no commendation, either from the subjects or the manner of treating them.

*The Emigrants or A Trip to the Ohio, A Theatrical Farce (1817): A Comedic Portrayal of English Emigrants Who Never Get to America.*<sup>967</sup> Edited, with an Introduction and Notes by **Elizabeth B. Bentley**. With a Preface by **Angus Whitehead** (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: The Edwin Mellen Press, 2013) 8°, [12], xvi, 190 pp.; ISBN: 9780773440883

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<sup>967</sup> The title page was invented by the publisher.

**William Blake and His Circle**  
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The work consists of Angus Whitehead, "Preface" (pp. v-xvi), "Introduction: George Cumberland, a Polymath" (pp. 1-15), text of *The Emigrants* (pp. 17-87) with end-notes (pp. 89-94), reproductions (poor) of the manuscript of the farce [in the E.J. Pratt Library of Victoria University in the University of Toronto] (pp. 95-148), "Characters in the Dramatis Personae" (pp. 149-69) with "The Date of the Farce" (p. 157), "Notes on the Manuscript" (pp. 157-69), and Bibliography (pp. 171-75).

*An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by A Critical Catalogue, ... of Rare and Valuable Prints ... Now Deposited in the British Museum and Royal Academy, in London* (1827)

According to the online catalogue of the British Museum Print Room, most of Cumberland's print collection in the Royal Academy was sold in the 1950s.

***Lewina The Maid of Snowdon, A Tale***  
(1793)

***A Poem on the Landscapes of Great-Britain***  
(1793)

REVIEW

**Anon.**, "Domestic Literature, For the Year 1793", *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits. The former is simple and occasionally pathetic, but



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frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

***Original Tales* (1810)**

*Original Tales* was listed at 10s in *Belfast Monthly Magazine*, XXVI (September 1810), 222.

*A Poem on the Landscapes of Great-Britain ... with Etchings by the Author* (1793)

The copy in the Yale Center for British Art is, according to the catalogue, "Extra-illustrated, probably by the author, for a proposed illustrated edition".

***A Sermon* (1804)**

= | A | SERMON, | FOR A | GENERAL FAST, |  
SUITABLE TO CHRISTIANS OF ALL DENOMINATIONS  
AND CALCULATED TO REVIVE THE GENUINE SPIRIT  
OF OUR HOLY RELIGION. | = | BY A LAYMAN. | =  
*Confess your faults one to another and pray one for another,*  
*that ye may be healed.* JAMES. v. 16. | = | LONDON:  
PRINTED FOR LONGMAN, HURST, REES, AND | ORME,  
PATERNOSTER-ROW; AND B. BARRY, BRISTOL. | *Price*  
*One Shilling.* | Lane and Co. Printers, Bristol [1807].

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LOCATION: Mr David Man, the only copy known to World Catalogue, COPAC, Google, and me.

SIZE: 14 x 21.6 cm, untrimmed.

WATERMARK: Vertical chain lines.

BINDING: Stitched but not bound.

This previously-untraced work was described in the posthumous "List of [Cumberland's] Works" as "A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol." In his letter to the *Monthly Magazine*, XXXIII (1 April 1812), 212, Cumberland called it "a Sermon without any signature". The authoritative list of Cumberland's works in Anon., *The Bristol Memorialist* (Bristol: Printed for and Published by William Tyson, 1823), 63, describes it as "A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804." However, the date should probably be February 1807, for it is listed at 1s. among "Books Published February 1807" in *Universal Magazine of Knowledge and Pleasure*, N.S., VII, xxxix (February 1807), 1

***Some Anecdotes of the Life of Julio Bonasone (1793)***

REVIEWS

*Monthly Review* (**August 1793**), 406-10 ("3s. Boards", mostly quotation from the "Plan for the improvement of the Arts in England"; "All this seems rational")

*Scots Magazine*, LV (**1793**), 389 (listed at "3 s, boards" under Catalogue of New Books)

**Anon.** [John Ireland?], *Monthly Catalogue Critical*

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*Review*,<sup>968</sup> 360 ("2s 6d. Boards" About the Plan for a National Gallery)

George Cumberland Jr, *Views in Spain and Portugal taken During the Campaigns of his Grace the Duke of Wellington*  
NEWLY RECORDED COPY: Biblioteca Nacional de Portugal.

**CUNNINGHAM, Allan (1784-1842)**  
**Biographer**

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

**Anon.** *The Life of Allan Cunningham* ([No place given:] Gardners Books, 2007)

**Greene, Richard.** "Allan Cunningham (1784-1842)." Pp. 46-52 of *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin. (Detroit, Washington [D.C.], London Gale Research, 1994) Dictionary of Literary Biography Volume One Hundred Fifty-Four

**Stephen, Leslie, rev. Hamish Whyte.** "Cunningham, Allan [*pseud.* Hidellana] (1784-1842), poet and song-writer ...." Vol. XIV, pp. 669-70, of *Oxford Dictionary of National Biography* (2004)

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<sup>968</sup> See Bentley, *A Bibliography of George Cumberland* (1975), 12.

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It says that manuscript "lives of painters and related corresp." including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does *not* have the MS of Cunningham's *Lives*, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton's edition of Cunningham [1879-1880]) plus correspondence connected with the *Lives*.]

**THE EDWARDSSES OF HALIFAX**  
**Bookbinders, publishers, antiquarian booksellers**  
**1749-1826**

**G.E. Bentley, Jr.** *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826* [2 vols.] (Toronto, Buffalo, London: University of Toronto Press, 2015) Vol. I, 4<sup>o</sup>, xxiv, 283 pp [plus 5 blank pages] including index for Vol. I-II; Vol. II (available only on-line ([http://www.utppublishing.com.pdf/Bentley\\_EdwardsesofHalifaxVol.2.pdf](http://www.utppublishing.com.pdf/Bentley_EdwardsesofHalifaxVol.2.pdf)) 396 pp.; 38 reproductions in Vol. I-II; ISBN: 9781442645189

**ENSOM, William (1796-1832)**  
**Engraver**

**Hunnisett, B.** "Ensom, William (*bap*, 1796, *d.* 1832), engraver ...." Vol. XVIII, 464, of *Oxford Dictionary of National Biography* (2004).

**FINCH, Francis Oliver (1802-62)**

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**Artist, disciple of Blake**

**Lister, Raymond.** "Finch, Francis Oliver (1802-1862), watercolour painter ...." Vol. XIX, pp. 559-60, of *Oxford Dictionary of National Biography* (2004).

§**Schoenherr, Douglas E.** *Francis Oliver Finch* (Ottawa: Musée des beaux arts du Canada, 2005)

**FLAXMAN, John (1756-1826)**  
**Sculptor, Lifelong Friend of Blake**

Eight letters, 1783-1805, 21 pp., to William Hayley, with "numerous references to Blake, Romney, the engraving of Cowper's portrait, etc.", sold at Sotheby's, 3-4 June 1907, lot 387 [£5.5.0 to Pearson].

In 2014 VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO acquired an undated card of Flaxman's lecture at the Royal Academy.

*Monday Day of 18*  
*Admit to the Lecture this Evening*  
[Rev.<sup>d</sup> M.<sup>r</sup> Agutter]  
[Red seal of  
"ROYAL [John Flaxman.] R.A.  
ACADEMY  
LONDON"]

*The Lecture will begin at 8 oClock*

William Agutter (1758-1825) was chaplain and secretary of the Asylum for Female Orphans (London in 1797) and fellow of Magdalen College (Oxford).

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POPULAR | ENGLISH SPECIMENS | OF THE | GREEK  
DRAMATIC POETS; | WITH INTRODUCTORY ESSAYS, |  
AND EXPLANATORY NOTES. [Tr. Robert Potter (1721-  
1804)] | - | ÆSCHYLUS. | - | LONDON | JOHN MURRAY,  
ALBEMARLE STREET. | MDCCCXXXI [1831] 291 pp., 6" tall

| <b>Prints [by Flaxman]</b> | <b>Play</b>                     |
|----------------------------|---------------------------------|
| <b>facing pp.</b>          |                                 |
| 78, 103                    | <i>The Agamemnon</i>            |
| 142, 144                   | <i>Coephoræ</i>                 |
| 147, 154, 173              | <i>The Eumenides</i>            |
| 178, 202                   | <i>The Seven Chiefs Against</i> |
| <i>Thebes</i>              |                                 |
| 230                        | <i>Prometheus Chained</i>       |
| 244, 249                   | <i>The Persians</i>             |
| 270                        | <i>The Suppliants</i>           |

The thirteen Flaxman designs, printed sideways, are the same as those first printed (1795) by Flaxman's aunt Jane Matthews and reprinted (15 April 1831) by [his half-sister] Miss [Maria Ann] Flaxman and [his sister-in-law] Miss [Maria] Denman. John Murray is not known to have had any other connection with publishing Flaxman's classical designs.

Homer, *Ilias und Odysee: Die Zeichnungen von John Flaxman*. Ed. Elke Austerhmühle (Wissenschaftliche Buchgesellschaft, 2014) 160 pp.; ISBN: 9783650729613

Homer, *Odisia con Illustraciones de John Flaxman* (e-artnow, 2013)

Probably reproduced from a copy in the Library of Congress -- see *The Complete Illustrated Books of William Blake*.

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1918

**Scott and Fowles Gallery** exhibition (1918)

Drawings from the Hope collection at Deepdene. Apparently there was no catalogue.

REVIEW

§**Anon.**, "Drawings, Sculpture and Miniatures: Art at Home and Abroad", *New York Times*, **24 November 1918**

1996

*Flaxman: La difusión del modelo clásico: Homero, Esquilo, Hesiodo, Dante.* [An exhibition at] Bilbao: **Museo de Bellas Artes de Bilbao**, Calcografía Nacional, Real Academia de Bellas Artes de San Francisco (Bilbao: 1996) Oblong 8°, 135 pp., many reproductions; no ISBN In Spanish

**José Manuel Matilla y Elvira Villena.** "Flaxman y la Difusión del Modelo Clásico." Pp. 11-30 (Includes bibliographical details of the publication of Flaxman's classical designs.)

**María Victoria Martín, Glora Solache, Jose Luis Turón, Mónica Valverde.** "Joaquín Pi y Margall (Barcelona, 1830-Madrid, 1899)." Pp. 31-33. (Margall engraved Flaxman's *Iliad*, *Odyssey*, Aeschylus, Dante, and Hesiod.)

**Clemente Barrena Fernández.** "Los Ediciones Españolas de las Obras Completas de Flaxman." Pp. 35-39.

**Javiar Blas Benito.** "De la Estampa a la Reproducción Fotomecánica: Consideraciones Técnicas sobre los Composiciones de Flaxman." Pp. 41-46.

**Clemente Barrena Fernández, María Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde.** "Catálogo." Pp. 47-133.

2003 April 24-June 14

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**David Bindman**, ed. *John Flaxman, 1756-1826, Master of the Purest Line. Sir John Soane's Museum and University College London 2003*. ([London: Sir John Soane's Museum and University College, London, 2003]) 4°, 64 pp.; ISBN: 0954228421

**Deanne Petherbridge**. "Constructing the Language of the Line." Pp. 6-13)

**Anna Schultz**. "From Student to Professor of Sculpture: John Flaxman and the Royal Academy." Pp. 14-16.

**Alison Wright**. "'In the Spirit': Flaxman and Swedenborg." Pp. 17-18.

**Bethan Stevens**. "'Putting to rights some of the wrecks': Nancy Flaxman's Contribution to the Italian Journey." Pp. 19-24.

**Helen Dorey**. "Flaxman and Soane." Pp. 25-35.

**Eckart Marchand**. "The Flaxman Gallery at University College." Pp. 37-43.

Catalogue[s]: The Exhibition at the Strang Print Room University College London; John Flaxman and the Process of Sculpture." Pp. 44-50.

"The Exhibition at Sir John Soane's Museum: John Flaxman: The Possibilities of Outline." Pp. 51-60.

"Other Exhibits at University College, London: Display Cases, Flaxman Gallery and Strang Print Room: The Flaxman Gallery From 1847 to the Present Day." Pp. 61-67

REVIEWS

*Architect's Journal* (27 April 2003)

**John Russell Taylor**, "Thomas Jones / John Flaxman",  
*Times* [London], 4 June 2003

**2009 February 24-June 28**



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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**

§**Sylvie Tritz and Hans-Ulrich Kessler.** *John Flaxman und die Renaissance: ein Meister der Klassizismus im Dialog mit Masaccio und Donatello. John Flaxman and the Renaissance: A Master of Neo-Classicism in Dialogue with Masaccio and Donatello.* (Berlin: Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen, 2009) 84 pp.; ISBN: 3886096637 In German and English

REVIEW

**Eckart Marchand**, "John Flaxman", *Burlington Magazine*, CLI, 2175 (July 2009)

**2010 July 27-October 29**

**Annette Wickham.** *The Language of Line: John Flaxman's Illustrations to the Works of Homer and Aeschylus.* (London: Royal Academy, 2010) 23 cm., 12 pp.

**2013 February 13-April 21**

[**David Bindman.**] *John Flaxman: Line to Contour.* ([Birmingham:] Ikon [2013]) 4°, 112 pp; ISBN: 9781904864813

Catalogue of an exhibition at Ikon Gallery, Birmingham.

**David Bindman**, "Life into Contour: Flaxman's Drawings in Practice and Theory." Pp. 9-16.

**David Bindman.** "The Consolation of the Afterlife: Flaxman's Church Monuments." Pp. 75-78.

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**David Bindman.** "Flaxman and UCL." Pp. 103-5.  
23 cm, 12 pp.

**4 September 2014**

**Christie** (South Kensington), Catalogue (London, 2014)

Framed pen and ink drawings (c. 19.0 x 15.0 cm) based on Flaxman's Dante designs, attributed to Thomas Piroli and thus possibly part of the production of Flaxman's Dante engraved by Piroli in 1792 and on different copperplates in 1802, with inscriptions in Italian <none sold>

- 18 Eight drawings (ESTIMATE: £800-£1,000)
- 19 Eight drawings (ESTIMATE: £800-£1,000)
- 20 Nine drawings (ESTIMATE: £800-£1,200)
- 21 Ten drawings (ESTIMATE: £750<sup>969</sup>)

2015 January 13

**Laurences Auctioneers of Crewkerne** (Crewkerne, Somerset, 2015)

- 1823 John Flaxman, "A Folio of Small Pencil Studies", collection of Alfred de Pass, "Deaccessioned from The Royal Cornwall Museum, Truro (ESTIMATE: £300-£400)

**FLAXMAN LETTERS**

| <b>DATE</b> | <b>RECIPIENT</b>               | <b>ARCHIVE</b>                       |
|-------------|--------------------------------|--------------------------------------|
| 2 Feb 1794  | William Gunn NF <sup>970</sup> | Norfolk Record Office <sup>971</sup> |

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<sup>969</sup> Robert N. Essick, "Blake in the Marketplace, 2014", *Blake*, XLVIII, 4 (Spring 2015), 27.

<sup>970</sup> "the Drawings from Aeschylus which delight all who see them are compleat

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|               |                             |  |
|---------------|-----------------------------|--|
| 29 March 1799 | ?? <sup>972</sup>           | §Argosy Book Store May 2009 online catalogue |
| 1 July 1800   | William Gunn <sup>973</sup> | Norfolk Record Office                        |
| 5 Jan 1802    | William Gunn NF             | Norfolk Record Office                        |
| 10 July 1802  | ?? <sup>974</sup>           | §A.R. Heath catalogue [Feb 2009], lot 20)    |
| 17 Oct 1802   | William Gunn <sup>975</sup> | Norfolk Record Office                        |
| 11 April 1807 | John Hawkins                | Cornwall Record Office <sup>976</sup>        |
| 11 April 1820 | John Hawkins                | Cornwall Record Office                       |
| 14 Nov 1803   | John Hawkins <sup>977</sup> | Cornwall Record Office                       |
| 29 Dec 1805   | William Gunn                | Norfolk Record Office                        |

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save one .... I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for"

<sup>971</sup> 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<sup>m</sup> Blake" of Swanton Abbots [about 4 miles North West of Irstead] about a curacy for Blake's son.

<sup>972</sup> Regarding the inscription on a monument, 3 pp.

<sup>973</sup> "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 ...."

<sup>974</sup> About a subscription to commission a monument to Captain Miller, 1½ pp.

<sup>975</sup> About working with granite and basalt.

<sup>976</sup> According to the online abstracts, none of the Cornwall Record Office Flaxman letters is related to William Blake.

The Cornwall Record Office also has the Marriage Settlement of William Blake and Elizabeth Harwood (1793), letter of William Blake of St Mawes to William Chapel, Merchant, Plymouth Dock, 27 Aug 1786; Will of William Blake, Merchant of St Mawes (1816), Will of William Blake, Labourer of Cuby (1822), and a letter of William Blake to William Hawkin, Yeoman, husbandry (10 Oct 1791).

<sup>977</sup> About Hawkins's statue of Mercury.

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|                 |                                |                       |
|-----------------|--------------------------------|-----------------------|
| 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 year] | William Gunn NF <sup>978</sup> | Norfolk Record Office |
| 9 Dec 1812      | William Gunn                   | Norfolk Record Office |
| 6 April 1813    | William Gunn NF <sup>979</sup> | Norfolk Record Office |
| 25 May 1813     | Mrs Yarborough <sup>980</sup>  | Doncaster Archives    |
| n.d.            | William Gunn NF                | Norfolk Record Office |
| 17 Feb 1814     | William Gunn                   | Norfolk Record Office |
| 22 Feb 1814     | William Gunn                   | Norfolk Record Office |
| 11 June [1814]  | William Gunn                   | Norfolk Record Office |
| 30 Sept 1814    | William Gunn                   | Norfolk Record Office |
| 1 Oct 1814      | William Gunn <sup>981</sup>    | Norfolk Record Office |
| 5 Dec 1814      | William Gunn                   | Norfolk Record Office |
| 5 Dec 1814 bis  | William Gunn                   | Norfolk Record Office |
| 16 Dec 1814     | William Gunn +NF               | Norfolk Record Office |
| 27 June 1815    | William Gunn                   | Norfolk Record Office |
| 28 Jan 1815     | William Gunn +NF               | Norfolk Record Office |
| 18 April 1815   | William Gunn MF                | Norfolk Record Office |

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<sup>978</sup> Gives a plot summary of a long poem by Flaxman being sent separately. "Our war with America is a very bad thing".

<sup>979</sup> Copy of a poem by Flaxman called "The Complaint".

<sup>980</sup> Apparently about the Yarborough monument in St Mary's Church, Campsall, Yorkshire.

<sup>981</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.

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|               |                                |  |
|---------------|--------------------------------|--|
| 12 Sept 1815  | William Gunn                   | Norfolk Record Office                              |
| 15 Jan 1816   | William Gunn NF                | Norfolk Record Office                              |
| 15 March 1816 | William Gunn NF <sup>982</sup> | Norfolk Record Office                              |
| 28 Dec 1816   | William Gunn                   | Norfolk Record Office                              |
| 29 July 1817  | William Gunn NF <sup>983</sup> | Norfolk Record Office                              |
| 14 Sept 1818  | ?? <sup>984</sup>              | §Julian Browning Auto-<br>graphs, May 2009, online |
| 28 April 1819 | William Gunn                   | Norfolk Record Office                              |
| 16 March 1820 | William Gunn                   | Norfolk Record Office                              |
| 16 Oct 1820   | William Gunn                   | Norfolk Record Office                              |
| n.d.          | William Gunn                   | Norfolk Record Office                              |
| n.d.          | William Gunn                   | Norfolk Record Office                              |
| 22 Jan 1822   | William Gunn                   | Norfolk Record Office                              |
| 5 Feb 1822    | John Hawkins                   | Cornwall Record Office                             |
| 9 Sept 1822   | William Gunn MAF               | Norfolk Record Office                              |
| 8 Oct [1822]  | William Gunn                   | Norfolk Record Office                              |
| 15 Oct 1822   | William Gunn                   | Norfolk Record Office                              |
| 15 Nov 1822   | John Hawkins                   | Cornwall Record Office                             |
| n.d.          | William Gunn MD                | Norfolk Record Office                              |
| Jan 1823      | William Gunn MAF               | Norfolk Record Office                              |
| 23 Jan 1823   | John Hawkins                   | Cornwall Record Office                             |
| 7 March 1823  | John Hawkins                   | Cornwall Record Office                             |
| 31 March 1823 | John Hawkins                   | Cornwall Record Office                             |
| 5 Aug [?1823] | William Gunn MD <sup>985</sup> | Norfolk Record Office                              |
| 24 Oct 1823   | William Gunn MAF               | Norfolk Record Office                              |

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<sup>982</sup> About Flaxman's designs for "The Shield of Achilles".

<sup>983</sup> "the beautiful Hesiod" engravings were published in March.

<sup>984</sup> About the inscription on a monument to Sir John Moore, 1 p.

<sup>985</sup> "M.<sup>rs</sup> Blake has received her Shakespeare and I hope is pleased with it – the Bookseller has not yet sent me a bill". The context suggests that Mary Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.

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|             |                              |                          |
|-------------|------------------------------|--------------------------|
| 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>986</sup> | Brotherton Library       |
| 27 Jan 1827 | William Gunn MAF             | Norfolk Record Office    |
| 23 May 1826 | Benjamin Gott <sup>987</sup> | Brotherton Library       |
| n.d.        | ?? <sup>988</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

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<sup>986</sup> 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.

<sup>987</sup> 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.

<sup>988</sup> Five letters, with his bills about the monument to Sir Rowland Winn.

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bill for models to him are in the West Sussex Record Office.

A Document about a message on the North side of the Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham's auction, London, 27 November 2008, #143 (ESTIMATE: £800-£1,200 [sold for £3,360]).<sup>989</sup>

**Flaxman in the Wedgewood Museum**  
**Barlaston, Stoke-on-Trent**  
**Electronic Index of Manuscripts**  
**under Flaxman, John**

| <b>Date</b>      | <b>Subject</b>   | <b>Box</b> |
|------------------|--|------------|
| <b>Documents</b> |  |            |
| 1775-1816        | Bills for Models, Monument to J W &c                             | 1 204-25   |
| 1781-1876        | Bills for Models, Sale of his Works &c                           | 2 1330-46  |
| 1786-1787        | Seals for Due [?Duc] de Bouillon, Box of Books & Clothing        | 1 26272-3  |
| 1781-90          | Bills for Models<br><b>under Flaxman, William</b> <sup>990</sup> | 2 30186-97 |
| 1786-1802        | Bills for Frames & Medals  | 17 3267-72 |
| 1785             | Bill for frames  | 2 30198    |

Aeschylus and *Iliad*, advertisement in the *Times* [London], **23 March 1795.**

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<sup>989</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

<sup>990</sup> Flaxman's brother William (1753?-1795?) exhibited models in wood and wax.

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§*Dante La Divina Commedia illustrata da Flaxman.* Ed. Francesca Salvadori (Milano: Electa, 2004) In Italian B. §*John Flaxman: The Illustrations for Dante's Divine Comedy* (London: **Royal Academy of Arts**, 2005)

Essays by Carlo Ossola, David Bindman, and Salvadori.

§*Flaxman's Illustrations for Dante's Divine Comedy* (Mineola, N.Y.: Dover Publications, 2007) Oblong 8°; ISBN: 0486455580

A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow's translation of Dante on versos.

OMHPOY ΤΕΙΗ. | - | HOMERI ET HOMERIDARUM | OPERA  
ET RELIQUIAE. | EX RECENSIONE | FRID. AUG. WOLFII. | -  
| NOVA RECOGNITIO. | MULTIS LOCIS EMENDATIOR. |  
VOL. I[-II]. | - | IN USUM SCHOLARUM. | - | LIPSIAE, | APUD  
BIBLIOPOLAM G.I.GÖSCHEN. 1817 <Victoria University in  
the University of Toronto<sup>991</sup>>

Text in Greek; leaf size 12.0 x 17.4 cm; plate sizes vary. The prints are apparently from the plates for *Flaxman's Umrisse zu Homers Iliade* (Leipzig: G.J. Göschen, 1804), signed with various forms of "Ludov. Schnorr v K. del" and "V.H. Schnorr v K aquafort. fec[it]."

There are copies of Flaxman's designs for *The Iliad* with no indication on the plates or in the text of his authorship. There are two frontispiece illustrations and designs numbered 1-34 signed

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<sup>991</sup> In the Victoria University copy, there are many learned pencil notes and a couple of small portraits, and the imposition of Vol. I, pp. 130-50 has gone wonderfully astray.



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"Ludov Schnorr del", "V.H. Schnorr v K. aqua fort fecit" (or portions thereof; some have no signature) in Vol. I at pp. 17, 19, 31, 85, 86, 91, 133, 135, 151, 170, 192, 219, 221, 237, 283, 287, 328; Vol. II, at pp. 51, 95, 126, 148, 177, 185, 187, 188, 199, 220, 256, 290, 296, 336, 342, 367.

The 1817 work is not mentioned in G.E. Bentley, Jr, *The Early Engravings of Flaxman's Classical Designs: A Bibliographical Study* (N.Y.: The New York Public Library, 1964).

§**Achim Lipp.** *Superflax Zorrrrrrrrn* (Hamburg: Kunsthalle, 1979)

A comic book with reproductions of Flaxman's *Iliad* designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.

\***Anon.** "Early Academy Pictures: Flaxman Drawings." *Times* [London], 29 March 1955, p. 10.

On the exhibition at the Royal Academy.

**Anon.** "Flaxman and Legros: Exhibition at York Art Gallery." *Times* [London], 29 May 1914, p. 12.

**Anon.** "Flaxman Bi-Centenary." *Times* [London], 21 March 1955, p. 8.

**Anon.** "Flaxman Casts and Drawings: Exhibition at University College." *Times* [London], 17 April 1923, p. 8.

**Anon.** "The Flaxman Centenary Memorial: Progress of the Fund." *Times* [London], 19 May 1928, p. 7.

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**Anon.** "The Flaxman Gallery at University College." *Times* [London], **9 April 1851**, p. 8 plus an advertisement for an exhibition, **16 March 1861**, p. 8.

**Anon.** "John Flaxman: A Centenary Estimate." *Times* [London], 7 December 1926, p. 19.

**Anon.** "Life and Character of John Flaxman: Mr. W.G. Constable's Lecture." *Times* [London], 8 December 1926, p. 19.

**Anon.** "Mr. Flaxman." *Times* [London], **25 June 1827**, p. 7.  
An appreciation.

**Anon.** "A Sculptor's Models: Aspects of Flaxman's Art." *Times* [London], 7 December 1955, p. 3.

**Anon.** "Works of Flaxman." *Times* [London], **16 March 1861**, p. 8.

An advertisement to raise money to purchased works of Flaxman from the collection of the late "Miss Denman, the adopted daughter of Flaxman" for The Flaxman Gallery in University College London.

**Ashton, Algernon.** "Flaxman's Grave." *Times* [London], 12 December 1907, p. 10.

Flaxman's tomb is in a sad state.

**Baines, Peter.** "Flaxman, John 1755-1826." Vol. I, pp. 358-60, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

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§**Bassett, Mark T.** *John Flaxman Designs at Roseville Pottery* (Cleveland: Cleveland Public Library, 2001) No ISBN

§**Bell, Daniel.** *A Pious Bacchanal: Affinities Between the Lives and Works of John Flaxman and Aubrey Beardsley* (Frankfurt-am-Main and N.Y.: Peter Lang, 2000) Studies in Interdisciplinarity Vol. X ISBN: 0820423181

**Bentley, G.E., Jr.** "The Unrecognized First Printing of Flaxman's *Iliad* (1793)." *A & B: Analytical & Enumerative Bibliography*, NS IX (1995 [i.e., Spring 1998]), 102-20.

"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. 161-63, of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

§**Bindman, David.** "John Flaxman's 'Adoration of the Magi' Rediscovered." *Apollo*, No. 526 (2005), 40-45

§**Bonfatti, Rossella.** "Palinsesti dantesqui di primo Ottocento, l'Atlante' di Flaxman nell' edizioni Stelle-Pistrucci." *Studi e*

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*problemi di critica testuale*, No. 82 (2011), 107-32 In Italian

§**Brigstocke, Eckhart Marchand, and Alison Wright.** *John Flaxman and William Young Ottley in Italy* (Wakefield: Produced for the Walpole Society by the Charlesworthy Group, 2010). Walpole Society No. 72

**Church, Rev. Alfred J.** *Stories from the Greek Tragedians, With Twenty-Four Illustrations from Designs by Flaxman and Others* ([London:] Seeley, Jackson, and Halliday, 1880) 4<sup>o</sup>

§**Flaxman, John.** "John Flaxman in Italy." Ed. Hugh Brigstocke, Eckart Marchand, and Alison Wright. *Walpole Society*, LXXII (2010).

An edition of his journal.

§**Gyllenhaal, Martha.** "John Flaxman's Illustrations to Emanuel Swedenborg's *Arcana Coelestia*." *Studia Swedenborgiana*, 9/4 (1996), 1-71.

**Hendriks, Ella.** "The first patron of John Flaxman." *Burlington Magazine*, CXXVI (1984), 618-22, 625.

Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

**Jones, Mark.** "William Wyon as a Pupil and Follower of Flaxman." Chapter 9 (pp. 89-97) of *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch,

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and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)

**King, James.** "Flaxman, Kemble, and Talma: A New Anecdote." *Notes and Queries*, CCXIX (NS XXI) (1974), 175.

The anecdote of 1817 is from the commonplace book of W.G. Meredith.

**Lemonedes, Heather.** "'Graceful in the Extreme': A neoclassical drawing by John Flaxman." *Nineteenth-Century Worldwide*, XI, 2 (Summer 2012)

She says that Flaxman's "The Judgment of Paris" in the Cleveland Museum of Art illustrates "Paris and Oenone".

**§Lines, Richard.** "John Flaxman, Sculptor of Eternity." *Things Seen and Heard: Newsletter of the Swedenborgian Society*, No. 3 (2000), <http://swedenborg.org.uk/new/winter2000.html>

**Mcevangsoneya, Philip.** "Lord Egremont and Flaxman's 'St Michael overcoming Satan'." *Burlington Magazine*, CXLIII (June 2001), 351-59.

It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).

**Miller, Charlotte.** "John Flaxman's Working Copy of Dante's *Divina Commedia*." *Italian Studies*, LVIII (2003), 75-87.

"Flaxman" is written by Nancy Flaxman on the title pages of *Divina Commedia*, ed. Andrea Rubbi, 3 vols. (Venice: Antonio Zutta and Figli, 1784), which is Vol. III-V of *Parnaso Italiana* in the Harold Acton Library in the British Institute of Florence.

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**Petherbridge, Deanna.** "Some Thoughts on Flaxman and the Engraved Outline." *Print Quarterly*, XXVIII, 4 (December 2011), 385-91.

Discusses Flaxman's engravers Blake, Neagle, Parker, and Piroli.

**Simpson, Ian.** *Anatomy of Humans: Including Works by Leonardo da Vinci, John Flaxman, Henry Gray and Others* (N.Y.: Crescent Books, 1991) ISBN: 9780517053942 B. *Anatomie člověka: Leonardo da Vinci, John Flaxman, Henry Gray a další* ([Praha: Rebo [1994]) ISBN: 9788085815115 In Czech

A drawing-instruction book.

**Stoker, Mark.** "John Flaxman 1755-1826." Vol. I, pp. 565-67, of *The Encyclopedia of Sculpture*. Ed. Antonia Boström (N.Y. and London: Fitzroy Dearborn, 2004)

**Symmons, Sarah.** "John Flaxman and Francisco Goya: Infernos Transcribed." *Burlington Magazine*, CXIII, 822 (September 1971), 506-13

Sometimes Goya copied Flaxman "with astonishingly careful precision."

**Symmons, Sarah.** "Flaxman, John (1755-1826), sculptor, decorative designer, and illustrator ...." Vol. XXI, pp. 4-10, of *Oxford Dictionary of National Biography* (2004)

**Young, John.** "Flaxman home ruling defended." *Times* [London], 18 June 1981, p. 3.

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About the proposed destruction of 7 Greenwell Street.

**FROST, William Edward**  
**(1810-77)**  
**Painter, collector of Stothard and Blake**

Frost's peculiar importance for Blake studies is that he provides the only evidence for Blake's "To the Public" (1793).

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to Edward B. Jupp, 17 May 1861, to say:

I am exceedingly gratified by your Kind offer of the "Calisto" [Stothard-Blake] -- and shall be happy if I can supply you with a Bartolozzi or any other master that will afford you half the gratification tha[t] possession of the "Calisto" will give me -- I am endeavouring to make as complete a collection of the engraved works of Stothard <sup>as possible</sup> and hope and intend to print a list of his works -- my collection is not arranged at present but my bookbinder is now making ten folio volumes in which to insert them. I have a volume containing a few drawings and a number of slight sketches, I do not propose to collect his drawings.

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to F.S. Ellis (bookseller), 9 November 1861, saying "I had much pleasure in looking through your Catalogue. I regret the names of Stothard and Blake do not occur more frequently -- I beg to enclose a list of a few works I am seeking and shall feel

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greatly obliged if by any means you could procure them for me."

The twelve-volume collection in the Royal Academy entitled *Engravings, from the Works of Thomas Stothard, R.A.* ... Collected by W.E. Frost, A.R.A., ... together with selections from those of I. Rogers, W. Pickering, R. Cook, H. Burke, DuRoveray, C.R. Leslie, C. Price, E.V. Utterson, C. Heath, etc. London, 1861

**FUSELI, John Henry**  
**(1741-1825)**  
**Swiss-born Painter, Friend of Blake**

*Henry Fuseli: 80 Drawings.* Ed. Narim Bender (Osmora Inc., 2014) 85 pp.; ISBN: 9782897284756

**1954**

*"Fuseli Drawings". A Loan Exhibition Organized by The Pro Helvetia Foundation And Circulated by The Smithsonian Institution* ([No place: No publisher], 1954) 8°, not paginated, 68 works

**1991**

*Füssli Nationalmuseum Stockholm, 1990* (1991) In Swedish

**1992 April 14**

§**Christie's** sale of [57] *Drawings by Henry Fuseli, R.A.* (1992)

**1994**

\***Weinglass, D.H.** *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné* (Aldershot, Hampshire:



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Scolar Press, 1994) 4°; 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),  
571-75 ("One is very grateful for access to information  
painstakingly culled from prints housed in British,  
American, and Swiss collections" [p. 575])

**1995 June 25-September 19**

**Waldkirch, Bernhard von.** *Füssli und Shakespeare: Gemälde, Zeichnungen und Druckgraphik 25. Juni-19. September* [1999]. In German

A 2-page flyer for the exhibition at the **Zurich Kunsthaus**.

REVIEW

**Matthias Vogel**, "Gefühlstrunkenheit in bescheidenem  
Rahmen – J.F. Füssli im Kunsthaus", *Neue Zürcher  
Zeitung*, **14 July 1999**, p. 38, in German

**1997 September 7-December 7**

*Füssli pittore di Shakespeare: pittura e teatro, 1775-1825*. [an  
exhibition 7 September-7 December 1997 at **Fondazione  
Magnani Rocca**, Mamiano di Traversetolo (Parma).] Ed. Fred  
Licht, Simona Tosini Pizzetti, David H. Weinglass (Milano:  
Electa, 1997) 239 pp. In Italian

**Simona Tosini Pizzetti**. "Biografia."

**Anna Ottani Cavini**. "Fuga delle tenebre."

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**Florens Deuchler.** "Johann Heinrich Füssli, 'Tempesta e uragano'."

**Fred Licht.** "Füssli, luci e fosforescenze."

**Concetto Nicosia.** "Lo spazio, il corpo, l'espressione."

**David H. Weinglass.** "Le gallerie pittoresque a Londra tra il 1780 e il 1800."

**1998 April 4-November 29**

**Sieveking, Heinrich.** *Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection* (Munich and N.Y.: Prestel, 1998)

It is the catalogue of an exhibition shown at the **Busch-Reisinger Museum**, Cambridge (4 April-7 June 1998), the **Frick Collection**, N.Y. (23 June-30 August 1998), and the **J. Paul Getty Museum**, Los Angeles (15 September-29 November 1998). The collector is Alfred Winterstin. "Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe" is on pp. 13-35; the Fuseli entries are No. 10-11.

**2001 October 15-2002 January 14**

§**Régis Michel.** *La peinture comme crime: ou, la part maudite de la modernité.* **Musée du Louvre**, Hall Napoléon (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 271843084 In French

There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

§*Johann Heinrich Füssli: Aforismer.* Ed. and tr. **Mikkel Bogh.** (Copenhagen: Statens Museum for Kunst, 1988) In Danish

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**2005 October 14-2006 January 8**

**Lentzsch, Franziska, Christoph Becker, Christian Klemm, Bernhard von Waldkirch.** *Fuseli The Wild Swiss*. Tr. Suzanne Walters and Carol Escow (Zurich: Verlag Scheidegger & Spiess AG, 2005) 4<sup>o</sup>, 271 pp.; ISBN: 9783858817037 "Museum edition"

To accompany an exhibition 14 October 2005-8 January 2006 at **Kunsthhaus, Zurich**.

"The Night Mare", "*Painted by H. Fusley*", "*Engraved by A. Zaffanato*", "Publish'd November 30.<sup>th</sup> 1795 by A. Suntach" [no address]

The design is reversed, with the horse at the right and the incubus at the left.

**Johann Heinrich Füssli.** *Aphorismes, principalement relatifs aux beaux-arts*. Tr. Patrick Hersant, préface de Jean-Félix Guilloteau conservateur de Patrimoine, édition établi par Vanier Carrère. (Toulouse: Éditions Ombres, 1996) Petite Bibliothèque Ombres 71 12<sup>o</sup> In French

§**Albertini, Maurizio** [et al]. *Intorno a "L'incubo" di J.H. Fuseli* (Padova [Italy]: F. Pavan, 2000) Chimera No. 2 30 cm, 142 pp. In Italian

**Andres, Sophia.** "Narrative Challenges to Verbal, Gendered Boundaries: Mary Shelley and Henry Fuseli." *Journal of Narrative Theory*, XXXI, 3 (2001), 257-82.

**Balmanno, Mrs. [Mary].** "Henry Fuseli, Esq., R.A." Pp. 193-209 of her *Pen and Pencil* (N.Y.: D. Appleton and Co, 1858)

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§**Baskcomb, C., and Ute Larsen.** "Henry Fuseli: Necessity or Frugality? The Artist's Selection of Drawing Papers." *Journal of the Institute of Conservation*, XXXII, 1 (2009), 15-29

§**Bätschmann, Marie Therese.** "Neuendechte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825)." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 131-48 In German

Four drawings at Berne were made by Fuseli as an adolescent.

§\***Becker, Christoph, with contributions by Claudia Hattendorf.** *Johann Heinrich Füssli: Das verlorene Paradies.* [Catalogue of the exhibition at the **Staatsgalerie, Stuttgart.**] (Stuttgart: Gerd Hatje for the Staatsgalerie Stuttgart, 1997) ISBN: 3775706658 In German

A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.

**Brenneman, David A.** "Self-Promotion and the Sublime: Fuseli's *Dido on the Funeral Pyre*." *Huntington Library Quarterly*, LX (1999 [copyright 2000]), 68-87.

About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (p. 74).

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**Brown, David Blayney.** "Henry Fuseli [Johann Heinrich Füssli]." Vol. XI, p. 862 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Calè, Luisa.** *Fuseli's Milton Gallery: "Turning Readers into Spectators"* (Oxford: Clarendon Press, 2006) Oxford English Monographs xiv, 259 pp. plus 8 blank leaves at end; ISBN: 9780199267385

"My case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading, and ways of reading and viewing" (p. 5).

This is a "metamorphosis" of her Oxford dissertation.

REVIEW

§**Neil Forsyth**, *Romanticism and Victorianism on the Net*, No. 49 (February 2008)

§**Calè, Luisa.** "'Lapland Orgies: The Hell Hounds Round Sin': Réécriture et invention dans la galerie miltonienne de J.H. Füssli." Pp. 231-46 in *Dénouement des lumières et invention romantique: actes du colloque de Genève 24-25 novembre 2000*. Ed. G. Bardazzi and A. Grosrichard (Geneva: Droz, 2003) In French

§**Calè, Luisa.** "Turning Readers into Spectators: Fuseli's Milton Gallery." Oxford D.Phil., 2002

Her *Fuseli's Milton Gallery* (2006) is a "metamorphosis" of the dissertation.

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§**Cass, J.** "Fuseli's Milton Gallery: *Satan's First Address to Eve* as a Source for Maria Edgeworth's *Belinda*." *ANQ*, XIV, 2 (Spring 2001), 15-23.

§**Deuchler, Florens.** "'Windsturm und Ungewitter': Zu einem Bild von Johann Heinrich Füssli in der Fondazione Magnani Rocca." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 129-36. In German

The picture demonstrates Fuseli's close reading of Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste*.

§**Dias, Rosie.** "'The Shakespeare of the canvas': Fuseli and the Construction of English Artistic Genius." In her *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (New Haven: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press, 2013)

**Elmes, James,** *The Arts and Artists, or Anecdotes and Relics, of the Schools of Painting, Sculpture & Architecture*. [3 vols.] (London: John Knight and Henry Lacry, 1825) 12<sup>o</sup>

A collections of brief anecdotes, some acknowledged to be from Pilkington's *Dictionary* [ed. Fuseli], including "A Royal Academician and Professor Fuseli" (I, 26), "Professor Fuseli and the Portrait Painters" (I, 115), "Haydon, Northcote, and Fuseli" (I, 115-16), "Fuseli's Character of Albert Durer" (II, 26-28), "Fuseli's Opinion of Albert Durer" (II, 57-59), "Professor Fuseli's Definition of the Style of Rubens" (II, 165-66), and "Fuseli's Character of Michel Angelo" (III, 142-43).

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**\*Frommert, Christian.** "Johann Heinrich Füsslis 'Milton-Gallery' und ein Apptraum." Pp. 100-67 of his Chapter 3.2 (pp. 100-67) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes* (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp.; ISBN: 3860735624 In German

A thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

§**\*Furman-Adams, Wendy.** "Visual Arts." Chapter 16 (pp. 180-209) of *Milton in Context*. Ed. Stephen B. Dobranski (Cambridge: Cambridge University Press, 2010) Pp. 189-95

**\*Furman-Adams, Wendy, and Virginia James Tufte.** "Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God." *Milton Quarterly*, XXXV (2001), 258-74

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), 202-3.

A walk-on part in [James Boaden], *A Man of Two Lives* (1828).

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**Haycock, David.** "Fuseli, Henry 1741-1825." Vol. I, pp. 392-93, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

**Herrmann, Luke.** "Henry Fuseli, RA (1741-1825)." Pp. 8-12 of his *Nineteenth Century British Painters* (London: DLM [Giles de la Mare Publishers Limited], 2000)

**Junod, Karen.** "Henry Fuseli's pragmatic use of aesthetics: his epic illustrations of *Macbeth*." *Word & Image*, XIX (2003), 138-50

§[?Knowles, John.] *The Life and Writings of Henry Fuseli* [1831]. B. ([No place given: Gardners Books, 2007)

§**Liberto, F.** "Shakespeare, Fuseli, and Problems of Visual Representation in Romantic Culture." *Textus*, XXIV, 1 (2011), 131-52

§**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. 163-90, 343-48) and Chapter 9 (pp. 227-51, 353-58) of his *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (New Haven: Yale University Press, 2005)



**William Blake and His Circle**  
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**O'Dell, Ilse.** "Füssli 'Fakes'?" *Print Quarterly*, X (1993), 37-42

About "Füssli's borrowing from prints by Jost Amman in his early drawings ... some drawings that are attributed to Amman are in fact by Füssli" (p. 37).

**Padilla, Nathalie.** *L'esthétique du sublime dans les peintures shakespeariennes d'Henry Füssli (1741-1825)* (Paris: L'Harmattan, 2009) 4<sup>o</sup>, 428 pp.; ISBN: 9782296066540, with 14 murky black-and-white reproductions In French

**§Patz, Kristine.** "Representing Satan/Lucifer as Anthropological and Aesthetic Paradox: Henry Fuseli's Milton Gallery (1791-1799)." *Southern Arts Journal*[Taiwan], II(2011), 187-202

**§Perl, J.** "Henry Fuseli – Troubled Classicism." *Modern Painters*, (July-August 2006), 80-85

**§Pop, Andrei.** *Antiquity, Theatre, and the Painting of Henry Fuseli* (Oxford: Oxford University Press, 2015)

**§Pop, Andrei.** "Henry Fuseli: Greek Tragedy and Cultural Pluralism." *Art Bulletin*, XCIV, 1 (March 2012), 78-98.

**§Pop, Andrei Octavian.** "Neopaganism: Henry Fuseli, Theatre, and the Cultural Politics of Antiquity, 1765-1825." Harvard Ph.D. (2010). 398 pp. Full text in ProQuest.

**§Pop, Andrei.** "Sympathetic Spectators: Henry Fuseli's *Nightmare* and Emma Hamilton's Attitudes." *Art History*, XXXIV, 5 (November 2011), 934-57.

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**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. 115-73 of *Shakespeare in Art*. Ed. Jane Martin "et al." (London and N.Y.: Merrell, 2003)

**Shestakov, Viacheslav Pavlovich.** *Ganri Fiuzeli: denevnye mechty I nochnye koshmary* (Moskva: Progress-Traditsiia, 2002) 270 pp., 21 cm. In Russian

**Sillars, Stuart.** "Fuseli and the Uses of Iconography", Chapter 4 (pp. 98-132) and "Fuseli: Nature and Supernature", Chapter 8 (pp. 219-53) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Smith, Hester Camilla.** "Artist as Educator? Assessing the Pedagogic Role of Folly in the Early Work of the Anglo-Swiss Artist Henry Fuseli (1741-1825)." *Paedagogica Historica*, XLVI, 5 (2010), 559-83.

§**Smith, Camilla.** "Between Fantasy and Angst: Assessing the Subject and Meaning of Henry Fuseli's late Pornographic Drawings, 1800-25." *Art History*, XXXIII, 3 (2010), 420-47.

**William Blake and His Circle**  
DIVISION II: Blake's Circle

§**Stubblefield, Jay.** "The Choreography of Passion: Henry Fuseli's Milton Gallery, 1799/1998." In *Reassembling Truth: Twenty-First Century Milton*. Ed. Charles W. Durham and Kristin A. Pruitt (Selinsgrove [Pennsylvania]: Susquehanna University Press; London and Cranbury [N.J.]: Associated University Presses, 2003)

**§Vernissage: Die Zeitschrift zur Ausstellung**  
**Volume V, Number 9**  
**([Sept] 1997)**  
**Fuseli issue, in German**

**Claudia Hattendorff.** "Johann Heinrich Füsslis Milton-Galerie: Ein Schoepfungsmythos der Kunst." Pp. 6-15

**Christofer Conrad.** "Im Elysium der Phantasie: Die Bildwelten des Johann Heinrich Füssli." Pp. 16-31

**Christofer Conrad.** "Aufklaererisches Verachten 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), 283-85.

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), 502-13. In German

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§**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. 207-15, of *Oxford Dictionary of National Biography* (2004)

**Welch, Dennis M.** "Essence, Gender, Race: William Blake's *Visions of the Daughters of Albion*." *Studies in Romanticism*, XLIX, 1 (Spring 2010), 105-31

§**Whitefield, Peter.** "Henry Fuseli." Pp. 42-45 of his *Illustrating Shakespeare* (London: The British Library, 2013)

§**Young, Richard A.** "'Verano,' de Julio Cortázar, 'The Nightmare,' de John Henry Fuseli, y 'the judicious adoption of figures in art'." *Revista Canadiense de Estudios Hispánicos*, XVII, 2 (1993), 373-82 In Spanish

§**Zeri, Federica.** *Fuseli: Titania and Bottom with the Head of an Ass.* Tr. Susan Scott (Richmond Hill, Ontario: NDE Publishing, 2001) ISBN: 1553210247

The Italian edition was published in Milan: RCS Libri, 1998.

**GIBSON, John**  
(1790-1866)

**William Blake and His Circle**  
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**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. 108-16 of *Dictionary of Literary Biography* Volume One Hundred Forty-Four: *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin (Detroit, Washington, London: Gale Research, 1994)

Primarily an appreciation and criticism of Gilchrist (1863).

**GILCHRIST, Anne**  
**(1828-85)**  
**Wife of Alexander**

Eleven letters to her about Blake are in the Collection of Robert N. Essick. They are from (1) **John Fullerton** (20 July 1884), to Mr Gilchrist about seeing his mother's Blake prints), (2) **John Linnell** (19 November 1863), (3) **William Linnell** (17 March, 13 April, 18 May 1880), (4) **George Richmond** (15 July

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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. 215-17, 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. 929-30, of *Oxford Dictionary of National Biography* (2004).

**HAYLEY, Thomas Alphonso**  
**(1780-1800)**

**Natural son of William**

**Cust, L.H., rev. Jason Edwards.** “Hayley, Thomas Alphonso (1780-1800), sculptor ....” Vol. XXVI, p. 46, of *Oxford Dictionary of National Biography* (2004).

**HAYLEY, William**  
**(1745-1820)**  
**Poet, Patron, Employer of Blake**

William Hayley, *The Life of Milton ...* (Charleston [South Carolina]: BiblioLife, 2014) 360 pp.; ISBN: 9781293597590

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Letters **from Hayley** to Cadell and Davies, Lady Hesketh (including those of 18 July and 2 August 1805 with references to Blake), William Huskisson,<sup>992</sup> and Robert Wolsley<sup>993</sup> and letters **to Hayley** from Charles Dunster, Lady Hesketh (including 1 February 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

Hayley's manuscript poem on Wellington's birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A "List of the Portraits of English Poets" (1 sheet folded to make 2 leaves) by Hayley annotated by George Steevens (1736-1800) was offered in 2009 to R.N. Essick ("Blake in the Marketplace, 2009", *Blake*, XLIII [2010], 129). This was a precursor to Blake's 18 "Heads of the Poets" commissioned by Hayley in 1800.

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<sup>992</sup> The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottageris returned & speaks with due gratitude of Kindness shewn to her in London". Gentlemen, who lived in houses, weren't often on social terms with cottagers – the Blake's are an exception. Nancy Flaxman sent "love to the good Cottagers" on 10 Dec 1802, and John Carr asked on 29 Jan 1803 to be remembered to the "owner of the little white-faced Cottage on the sea shore" (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

<sup>993</sup> Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire: I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh. Perhaps Blake had copied the design, as he had those sent with Hayley's letters of 21, 25 Feb, 7, 13, and 24 March 1802.

**William Blake and His Circle**  
DIVISION II: Blake's Circle

§**Hayley, William**, *Poems on Serious and Sacred Subjects* ([no place given]: Gardners Books, 2007)

*William Hayley (1745-1820): Selected Poetry*, ed. Paul Foster with Diana Barsham (Chichester: University of Chichester, 2013)

Review

**Joseph Wittreich**, "Review Article", *Blake*, XLVIII, 4  
(Spring 2015), [49-55]

**Allen, Reggie**, "The Sonnets of William Hayley and Gift Exchange." *European Romantic Review*, XIII (2002), 383-93

**Anon.** "City poet being reclaimed by University." *Chichester Observer*, 8 April 2013

A plaque to Hayley was unveiled at his Eartham House.

§**Barsham, Diana**, ed. *William Hayley (1745-1820): England's Lost Laureate--Selected Poetry* (Chichester: University of Chichester Press, 2013) 96 pp.; ISBN: 9781907852206

\***Dörrbecker, D.W.** "The Reader Viewing the Reader Reading: Romneys Serena liest in Hayleys *The Triumphs of Temper*." Pp. 162-250 of *Entree aus Schrift und Bild: Titelblatt und Frontispiz im England der Neuzeit*. Ed. Werner Busch, Hubertus Fischer, Joachim Möller (Munster, Hamburg, Berlin, Wien, London: Lit Verlag, 2008) Literatur: Forschung und Wissenschaft Bd. 14 In German Generously illustrated

§**Foster, Paul**, ed. *William Hayley (1745-1820)--Poet Biographer*



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*and Libertarian: A Reassessment* (Chichester: University of Chichester Press, 2013)

Essays by Diana Barsham, Tracey Carr, Janet Carter, Anthony Crane, Mark Crosby, Paul Foster, Lisa Gee, "William Hayley and the Culture of Sensibility", Susan Matthews, Suzanne E. May, "The Jupiter of Sussex: William Hayley and His Portraits", and John Wyatt.

**Herbison, Vida.** "Felpham: fit for Immortals, Vida Herbison visits the Sussex village of Felpham, home of the late writer, poet and patron of the arts William Hayley." *Sussex Life*, September [after 1980], 36-37.

**Hogg, James.** "William Hayley's *Marcella* and Thomas Middleton and William Rowley's *The Changeling*: A Watered-Down Jacobean Masterpiece." Pp. 319-61 of *Jacobean Drama as Social Criticism*. Ed. James Hogg (Lewiston [N.Y.] and Salzburg: Edwin Mellen Press, 1995) Salzburg University Series

**Holmes, John R.** "William Hayley (29 October 1745-12 November 1820)." Pp. 165-74 of *British Romantic Poets, 1789-1832: First Series*. Ed. John R. Greenfield (Detroit, N.Y., London: A Brucoli Clark Layman Book, Gale Research Inc., 1990) Dictionary of Literary Biography Volume Ninety-Three

A standard account, with reproductions of Blake prints, including *Little Tom the Sailor*(Princeton copy).

§**Lucas, T.** "Editing Milton during the French Revolution: Cowper and Hayley as 'brother Editor[s]'." *Review of English Studies*, N.S. LXV, 272 (Autumn/Winter 2015), 866-67

**William Blake and His Circle**  
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**Mertner, Edgar.** "The 'Horrid Penance': William Hayley and Swift." *Swift Studies*, VII (1992), 101-5.

In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.<sup>994</sup>

**\*Nisse, Neville.** "Felpham Provided Help, Vision and Inspiration." *The Post* [Bognor Regis], 29 September 1979.

Hayley's Turret House was demolished in 1961 for a block of flats.

**O'Sullivan, Margaret.** "For Derby Museums and Art Gallery: [Nine] Letters from Joseph Wright of Derby to William Hayley and William Long, c. 1782-89. Bought for £15,000 with the aid of a grant of £1,500 from the Friends of the National Libraries." *Friends of the National Libraries Annual Report for 2010(2011)*, 19-23.

The letters, generously transcribed for me by Lucy Salt, Keeper of Art, Derby Museums and Art Gallery, contain no reference to Blake or to the copy of *Poetical Sketches* (S) which Flaxman gave Hayley on 26 April 1784.

**Painting, Vivienne W.** "Hayley, William (1745-1820), poet and biographer ...." Vol. XXVI, pp. 46-49 of *Oxford Dictionary of National Biography* (2004).

*William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment*, ed. Paul Foster with Diana Barsham (Chichester:

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<sup>994</sup> This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

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University of Chichester, 2013)

A collection of essays.

Review

**Joseph Wittreich**, "Review Article", *Blake*, XLVIII, 4  
(**Spring 2015**), [49-55] (both Chichester volumes suffer  
from "botched printing" [p. 49]; "What we may learn ...  
is that, if in life Hayley illustrated the Blakean adage ...  
'Corporeal Friends are Spiritual Enemies,' in the  
aftermath of his death a forgiving Blake ... may have  
found in their erstwhile friendship grounds for  
accommodation" [55])

**HEATH, James**

(1757-1834)

Engraver

**HEATH, Charles**

(1785-1848)

Engraver

**HEATH, Frederick**

(1810-78)

Engraver

**HEATH, Alfred**

(1812-96)

Engraver

**Heath, John.** *The Heath Family of Engravers 1779-1878.*  
Volume 1: *James Heath A.R.A. (1757-1848)* [Volume 2: *Charles*  
*Heath (1785-1848), Frederick Heath (1810-78), Alfred Heath*  
*(1812-96)*] (Aldershot [U.K.]: Scolar Press, 1993) ISBN:  
085967908 X (two volume set); 085967956X (Vol. 1); 085967957  
(Vol. 2) Vol. I: pp. 7-242; Volume II: pp. 7-351. *The Heath*

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*Family Engravers, 1779 to 1878: Supplement Volume 3* (York: Quacks Books, 1999) 4<sup>o</sup>, 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. 224-88) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

REVIEWS

**Robert N. Essick**, *Blake*, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69])

§**David Alexander**, *Print Quarterly*, XIX (2002), 87-92 (critical)

In 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately-issued prints)

**Heath, John.** *John Heath's Catalogue of Illustrated Books and Prints engraved by the Heath Family 1779-1878* ([Bath: John Heath, 1999]) 4<sup>o</sup>, 80 pp. (plus 1 leaf of "Additions to Book Catalogue"); no ISBN

The "Introduction" (p. 1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."

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**HESKETH, Harriet Lady**  
**(1733-1807)**

**Cousin of William Cowper, reluctant patron of Blake**

**Kelly, James William.** "Hesketh [*née* Cowper], Harriet Lady Hesketh [*bap.* 1733, *d.* 1807], cousin and intimate friend of the poet William Cowper ...." Vol. XXVI, pp. 876-77, of *Oxford Dictionary of National Biography* (2004)

**HUMPHRY, Ozias**  
**(1742-1810)**

**Miniaturist, patron of Blake**

§**Bindman, David.** "Thomas Banks's 'Caractacus before Claudius': New Letters to and from Ozias Humphry." *mcluhan*, CXLII (2006), 769.

**Remington, V.** "Humphry, Ozias (1742-1810), miniature and portrait painter ...." Vol. XXVII, pp. 812-14, 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.

**William Blake and His Circle**  
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**Macve, Jennifer.** *The Hafod Landscape: An illustrated history and guide* (Ymddiriedolaeth yr Hafod: The Hafod Trust, 2004) 4<sup>o</sup>, 52 pp.; ISBN: 095279411X

An account of the famous grounds (not the house which “was demolished with explosives” in 1958). Malkin's biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland's *Attempt to describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

**JOHNSON, Dr John**  
(1769-1833)

**Relative of Cowper, friend of Hayley and Blake**

**Cooper, Thompson, and Rebecca Mills.** “Johnson, John (1769-1833), writer ....” Vol. XXX, p. 279, of *Oxford Dictionary of National Biography* (2004).

**JOHNSON, Joseph**  
(1738-1809)

**Bookseller, Employer of Blake**

**Barfoot, C.C.** "In the Churchyard and Under the Full Moon: The Radical Publisher and his Clients and Guests." Pp. 9-22 of *The Literary Utopias of Cultural Communities 1790-1910*. Ed. Margurite Corporal and Evert Jan Van Leewwen (Amsterdam and N.Y.: Rodopi, 2010)

At the end of the *Analytical Review* (printed for J. Johnson), XXVIII (October 1798), is an added list of "*Books printed for J. Johnson, in St. Paul's Church Yard*", including the *Ladies New*

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*and Polite Pocket-Memorandum Book For 1799", 1s.*

**Braithwaite, Helen.** *Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty* (Basingstoke and N.Y.: palgrave macmillan, 2003)

A worthy book, originally a Birmingham Ph.D. dissertation.

**Hall, Carol.** "Joseph Johnson ([Worked in] London: 1761-1809)." Pp. 159-63 of *Dictionary of Literary Biography* Volume One Hundred Fifty-Four: *The British Literary Book Trade, 1700-1820*. Ed. James K. Bracken and Joel Silver (Detroit, Washington, London: Gale Research, 1995)

A useful account.

**Hall, Carol.** "Johnson, Joseph (1738-1809), bookseller ...." Vol. XXX, pp. 282-84, 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<sup>o</sup>, 62 pp.; ISBN: 0904020010

It includes "Joseph Johnson and William Blake: with a Mention also of Fuseli", Chapter Five (pp. 15-27).

**§Lau, Beth.** "William Godwin and the Joseph Johnson Circle: The Evidence of the Diaries." *Wordsworth Circle*, XXXIII (2002), 104.

**Tomalin, Claire.** "Publisher in prison: Joseph Johnson and the book trade." *Times Literary Supplement*, No. 4783 (2 December 1994), 15-16.

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A previously-unknown notebook with transcripts of the firm's outgoing letters September 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's *Life ... of William Cowper* (1803)

**KER, Charles Henry Bellenden (c. 1785-1871)**  
**Dilettante, disgruntled patron of Blake**

**Cornish, W.R., and David J.A. Cairns.** “Ker, Charles Henry Bellenden (*formerly* Charles Henry Gawler) (c. 1785-1871), law reformer ....” Vol. XXXI, pp. 378-79, of *Oxford Dictionary of National Biography* (2004).

**KIRKUP, Seymour Stocker**  
**(1788-1880)**  
**Artist, friend of Blake**

§**Campbell, Ian.** “Dante ‘intra Tamisi ed Arno’ (and Halle-am-Salle): The Letters of Seymour Kirkup to H.C. Barlow.” In *Britain and Italy from Romanticism to Modernism. A Festschrift for Peter Brand.* Ed. M.L. McLaughlin (Oxford: Legenda; [London:] Modern Humanities Research Association, 2000)

**Cust, L.H., rev. David Robertson.** “Kirkup, Seymour Stocker (1788-1880), painter and antiquary ....” Vol. XXXI, pp. 816-17, of *Oxford Dictionary of National Biography* (2004).

**LAMB, Lady Caroline**  
**(1785-1828)**  
**Byron's bête noir, entertainer of Blake**



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§**Alderman, Nigel.** “Historically Speaking: Lady Caroline Lamb’s Glenarvon and Revolutionary Voice.” In *Romantic Generations: Essays in Honour of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (Lewisburg: Bucknell University Press; London and Cranberry [New Jersey]: Associated University Presses, 2001)

§**Dickson, Leigh Wetherall.** “Authority and Legitimacy: The Cultural Context of Lady Caroline Lamb’s Novels.” *Women’s Writing: Elizabethan to the Victorian Period*, XIII (2006), 369

§**Douglass, Paul.** “Lady Caroline Lamb Before Lord Byron: The Godfrey Vassal Webster Affair.” *Wordsworth Circle*, XXXVI (2005), 117

**Douglass, Paul.** “An Unpublished Letter from Lord Byron to Lady Caroline Lamb.” *Notes and Queries*, NS LIII (2006), 322-23

§**Douglass, Paul.** “What Lord Byron Learned from Lady Caroline Lamb.” *European Romantic Review*, XVI (2005), 273-81

**Franklin, Caroline.** “Lamb [*née* Ponsonby], Lady Caroline (1785-1828), novelist ....” Vol. XXXII, pp. 257-59, of *Oxford Dictionary of National Biography* (2004)

§**Gressor, Megan, and Kery Cook.** *An Affair to Remember: The Greatest Love Stories of All Time* (Gloucester, Massachusetts: Fair Words Press, 2005)

Includes Byron and Lady Caroline Lamb.

§**Hasler, John D.** *Memoirs – Lady Caroline Lamb* ([Philadelphia: Xlibris Corporation, 2005) 616 pp.

**William Blake and His Circle**  
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A fictional memoir based on Lady Caroline Lamb's letters.

§**Koretsky, Diana.** *Of Gods and Monsters: Byronic Idolatry and Literary Vampires in the Writings of Lady Caroline Lamb and Mikhail Yurevich Lermontov*

**March, Rosemary Helen.** "Lady Caroline Lamb and the Page Affair: Literary Life and Romantic Writing." Oxford D.Phil., 2007

§**Mills, Catriona.** *Infamous Imaginings: The Novels of Lady Caroline Lamb*

§**Normington, Susan.** *Lady Caroline Lamb: This Infernal Woman* (London: House of Stratus, 2001)

§**Soderholm, James.** "'An exaggerated woman': The Melodramas of Lady Caroline Lamb." In *Byromania: Portraits of the Artist in Nineteenth and Twentieth Century Culture*. Ed. Frances Wilson (N.Y.: St Martin's Press, 1999)

**LEIGH, James Matthew**  
**(1808-60)**  
**Art teacher and painter**

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**Postle, Martin.** "Leigh, James Matthews (1808-1860), art teacher and painter ...." Vol. XXXIII, pp. 237-38, of *Oxford Dictionary of National Biography* (2004).

**LINNELL, John**  
**(1792-1882)**  
**Painter and Engraver, Blake's Friend and Patron**

Letter to Bernard Barton, 3 April 1830, about Blake [*BR* (2) 526-28], sold at Sotheby's, 3-4 June 1907, lot 386 [£15.10.0 to B.F. Stevens].

The E.J. Pratt Library of Victoria University in the University of Toronto acquired in 2013 a newly discovered pretty little metal box (17.5 x 11.3 cm) shaped like a book with gilt edges, clasps, and decorated covers, the spine of tooled leather. The front cover has an octagonal mother of pearl surface decorated with flowers (some rust stains). The front and back inner boards are white watered silk with gilt dentelles with a white watered silk pull.

Inside the box is a white watered silk folder containing six leaves (the last two from a larger leaf folded in two) gilt on *all four* edges, watermarked "J WH | 18" on the folded leaf and "& SON | 0" on leaf 4

The leaves include

[1] A sketch inscribed in pencil at the bottom: "This shall be improved another time" and, on the verso in ink:

This Portrait of Robert Gooch. M.D. to accompany the account of his Dream. Drawn by John Linnell from the Picture painted by him from the life. for Sir W.<sup>m</sup>

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Knighton<sup>995</sup> to whose Daughter this scetch [sic] is sent as a token of thanks for the very patient sittings during the painting of her Portrait | April 1827 | 6. Cirencester Place | Fitzroy Sqr | --

[2] A very simple sketch of a bridge called "Bedgellert | an account of a Dream connected with the above view will be given at another period | J. Varley"

[3] On the double leaf is written:

A Dream

It is well known that the last Thought in the mind on going to Sleep often suggests the dream of the Night. From 15 to 21 years of age I lived with a Surgeon at Yarmouth on the Coast of Norfolk. My Bed Room was at the top of the House & over looked the Sea, only a quarter of a Mile distant. A Skeleton in a tall box hung at my Bed's foot, and in the Day when I had nothing else to do I used to go up to my bed Room -- take down the Skeleton[,] seat him in a chair & taking a seat near him with Cheselden's anatomy before me, learn the Bones. For some Time I used to approach this silent Personage with something very like Fear-- I liked to have a third Person in the Room with me -- it was a long time before I became perfectly indifferent about these silent tetes-a-tetes. -- One night in August I went up stairs to Bed at the usual hour. It was very sultry weather and bright moonlight, and after undreßsing I stood for a long time looking out of the chamber

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<sup>995</sup> On 20 June 1827 Linnell sent a copy of Blake's Job to the King for £10.10.0 by order of Dr Gooch and Sir William Knighton (*BR* (2) 801).

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window on the moon light Seda, watching the white Sails which every now & then passed. At length I got into Bed. The moon shone bright into my Room and was reflected from the white wall on the wainscoat Door which inclosed the mysterious companion of my daily studies, but at this moment the thought of him was not quite agreeable. I tried to forget him[,] I shut my Eyes, & endeavoured to go to Sleep. How long I had been doing this -- whether I was asleep or awake or between both I know not, but I distinctly felt -- distinctly as if it had been real -- a pair of cold, hard, bony hands grasp my ankles and pull me down the Bed. For a minute or two I became breathless almost senseless: when I came to myself sufficiently I began to observe the posture in which I was lying[.] The pull was so violent that if it had been real, it must have dragged me half out of bed, but I found myself lying with my head on my pillow just as I had laid myself down to sleep & this is now the only proof I have that it was not a reality but a Dream. Robert Gooch

Nelson

After the Battle of Copenhagen, Nelson sent his wounded Seamen to the naval Hospital at Yarmouth, and a week afterwards came into the Road himself. His arrival was soon known throughout the Town. The Military was drawn up in the market Place to receive the Hero, and when he landed on the Jetty he was met by the Populace with Shouts, but the first thing he did was to go straight to the Hospital. Happening to be there when Nelson arrived I went

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round the wards with him & was much struck by his behaviour to the Sailors. He stopped at every Bed & to every Man had something kind & cheering to say. One Man had lost his right arm close to the Shoulder -- the same arm which Nelson himself had lost. With this man he talked several minutes. "Well Jack what's the matter with you?" "Lost my right arm your Honour[.]" On hearing this Nelson paused -- looked down at his own empty sleeve -- then at the Sailor -- "Well Jack then you & I are in the same plight -- spoiled for Fishermen -- that's all -- cheer up my brave fellow:["] he hurried on to the next bed, but these few words had a magical effect, for as I turned away I saw the Sailor's face brighten up. It was by such things as these that Nelson gained the hearts as well as the confidence of his Crews. R G

Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, *Blake Studies* (Oxford: Clarendon Press, 1971), 184-85, was offered (but not sold) at Sotheby's (N.Y.), 22 June 1999.

**1994 July 12-22**

*§Lifting Veil from Nature, John Linnell, 1792-1882: An Exhibition to Mark the Publication of the Book BLAKE, PALMER, LINNELL & Co by David Linnell* (London: Martyn Gregory, 1994)

Essay by "P.R.M.C."

**2001 July 17-November 4**

**Fitzwilliam Museum** (Cambridge University) exhibition of the

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John Linnell Archive.

The only catalogue seems to be the one online.

See also Ivimy MSS.

**2004**

“John Linnell.” Pp. 256-63 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)

**2008 April 1-18**

§*Power & Poetry: The Art of John Linnell*. Catalogue of **Lowell Libson Ltd** and The Fine Art Society (London, 2008)

Huon Mallalieu, "Introduction: The Landscapes of John Linnell".

**Anon.** “Few living Londoners ever saw John Linnell.” *Times* [London], 23 January 1882, p. 9

An obituary, with later letters about it.

**Crosby, Mark.** “William Hayley’s Benevolent Gift: *The Triumphs of Temper*.” *Bodleian Library Record*, XXII (2009), 101-8

A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.

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**Firestone, Evan R.** "Lady Torrens and Her Family by John Linnell." *Elvehjem Museum of Art Bulletin* (1986-86), 11-21.

**Lawrence, Edwin.** "John Linnell." *Times* [London], 24 January 1882, p. 8.

On why Linnell refused to join the Royal Academy.

**Nicoll, Sir W. Robertson.** "The Literary Associations of Hampstead. III.--Collins' Farm, North End"." *Bookman*, VI (August 1894), 185-86, with a sketch.

Linnell lived there.

**Panayotova, Dr Stella D.** "For the Fitzwilliam Museum, Cambridge: The Archive of John Linnell (1792-1882). *Bought for £129,500 with the aid of a grant of £25,000 from the Friends of the National Libraries.*" *Friends of the National Libraries: Annual Report for 2000* (2001), 39-40.

The vendor is not identified; the materials include the Ivimy MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online in <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.

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<sup>996</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 111.



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**Payne, Christiana.** "John Linnell and Samuel Palmer in the 1820s." *Burlington Magazine*, CXXIV (1982), 131-36.

On what Samuel Palmer's art owes to John Linnell.

**Payne, Christiana.** "Linnell, John (ii)." Vol. XIV, pp. 426-28 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, 934-37, of *Oxford Dictionary of National Biography* (2004)

**Payne, Ernest A.** "John Linnell, the World of Artists, and the Baptists." *Baptist Quarterly*, LX, 1 (January 2003), 22-35

Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the Church "withdrew" itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

**LIZARS, William Hone (1788-1859)**

**Painter and engraver**

**Melville, Jennifer.** "Lizars, William Hone (1788-1859), painter and engraver ...." Vol. XXXIV, pp. 90-91, of *Oxford Dictionary of National Biography* (2004).

**MACKLIN, Thomas (1752/3-1800)**

**Print Impresario and employer of Blake**



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**§Higgins, Sean Joseph.** "Thomas Macklin's Poet's Gallery: Consuming the Sister Arts in Late Eighteenth Century London." Courtauld Institute, University of London dissertation (2003), 700 pp. (350 leaves), 36 illustrations

**MALKIN, Benjamin Heath (1769-1842)**  
**Biographer of Blake**

**Murphy, G. Martin.** "Malkin, Benjamin Heath (1769-1842), schoolmaster and antiquarian ...." Vol. XXXVI, pp. 323-24, 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:

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[Paul Foster] "Introduction." Pp. 11-13. (The focus is "on his music and on the record of his own activity in Chichester and elsewhere" [p. 11].)

**Alison McCann.** "John Marsh and the Intellectual Life of Chichester." Pp. 15-35.

**Ian Graham-Jones.** "Marsh and Music: John Marsh – the Composer." Pp. 36-48.

**Martin Renshaw.** "John Marsh and the Organ." Pp. 48-53.

**Alan Thurlow.** "John Marsh and Chichester Cathedral: Reflections by a twentyfirst-century organist of the cathedral." Pp. 55-61.

**Nicholas Plumley.** "John Marsh and Domestic Music-Making in Eighteenth and Early Nineteenth Century England." Pp. 62-71.

**Brian Robins.** "John Marsh and the Chichester Volunteers." Pp. 72-83.

**Timothy J. McCann.** "Marsh at Goodwood." Pp. 89-112. (On the Duke of Richmond.)

**Ron Iden and Emlyn Thomas.** "Marsh at the Seaside." Pp. 113-21.

**Patrick Moore.** "John Marsh – Astronomer." Pp. 122-24.

**Barry Fletcher.** "Much Pleased with Life." Pp. 125-43. (On Marsh's character and life. Appendix. Pp. 144-55. It consists of

[a] **Barry Fletcher.** "A Note on *Peregrine Project*." Pp. 146-49. (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. 150-55.

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§**Brewer, John.** ““The Harmony of Heaven’: John Marsh and Provincial Music.” In *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (N.Y.: Farrar Straus Giroux, 1997)

§**Renshaw, Martin.** *John Marsh: A Most Elegant & Beautiful Instrument, the Organ* (Chichester, 2002) iv, 135 pp.

**Robins, Brian.** “Marsh, John (1852-1828), musician and writer ....” Vol. XXXVI, 801-2, 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. 947-48, of *Oxford Dictionary of National Biography* (2004)

**MATHEW, Anthony Stephen**  
**(1733-1824)**

**Clergyman and Patron of William Blake**

The "last Will and Testament of me Anthony Stephen Mathew of Rufsell place in the parish of S.<sup>t</sup> pancras in the County of Middlesex Clerk"<sup>997</sup> was written on 28 January 1818, with Codicils of 23 February 1819 and 14 December 1822 and proved on 22 November 1824. In it he

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<sup>997</sup> "Clerk" is made explicit in the marginal note: "The Rev<sup>d</sup> Anthony Stephen Mathew".

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give[s] unto my Son William Henry the ground rents of four houses in upper Titchfield Street in the parish of Marybone Middlesex ... my ground rents on five houses in Howland Street & one house & workshop yard in Cleveland Street in the parish of Saint pancras Midd<sup>x</sup> ... [and] 5 houses in york Street Marybone ... and ... the residue of my substance ... in money or ... annuities or any other Government stock whether in ... Jewels plate books paintings & all other ... property "& after his decease to his wife Dorothea".<sup>998</sup> William Henry Mathew (born 1769) was a surgeon. The lack of reference to A.S. Mathew's wife Harriet suggests that she had died before 28 January 1818.

These fifteen houses plus a "workshop yard" suggest considerable prosperity. There is no indication as to whether his "books paintings" included any by his sometime protégé William Blake. None has ever been traced to him, not even the *Poetical Sketches* by W.B. (1783) the printing of which Anthony Stephen Mathew partly paid for.

**MONTGOMERY, James**  
**(1771-1854)**  
**Poet**

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<sup>998</sup> Prerogative Court of Canterbury, Prob 11/1692/230, in The National Archives of the Public Record Office. Note that the hand which transcribed the wills gives "e" for "&"; I have substituted "&" for this "e".

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**Tolley, G.** "Montgomery, James (1771-1854), hymn writer and poet ...." Vol. XXXVII, pp. 856-58 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<sup>o</sup>; 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 158-59, and 17 November 2004, lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

In 2007 the Bodleian Library acquired 132 letters from Samuel Palmer to **Richard Redgrave** (1804-88), his brother

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Samuel Redgrave (1802-76) and their families dated 1857-80, all but ten of them unpublished.

Those with Blake references<sup>999</sup> are to Samuel Redgrave, 5 November,<sup>1000</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), 281-82, and in *Letters of Samuel Palmer*, ed. Raymond Lister (1974), 747.

**1987**

*\*Printmaking in Britain 1775-1965: Two Centuries of the Art of the Print in Britain* [at the] *William Weston Gallery*. Catalogue No. 1 (1987, Year 20, Issue No. 203) (London: William Weston Gallery, 1987)

Palmer is 101-5.

**1991 February 14-1993 January 24**

*Samuel Palmer: visionary printmaker. A loan exhibition from the British Museum Department of Prints and Drawings* [at the **Holburne Museum and Crafts Study Centre, Bath, 14**

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<sup>999</sup> Bodley MS Eng c. 7385, ff. 125-30, 243, 270-71, generously transcribed for me by Jared Camins-Esakov.

<sup>1000</sup> Blake's painting of Pitt "is too pungent for us, + makes our eyes smart like a baby's in his first sea-bathing".

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February-30 April 1991; **Newport Museum and Art Gallery**, Newport, Gwent, 4 May-29 June 1991; **Inverness Museum and Art Gallery**, 3 October-14 November 1991; **Hatton Gallery**, University of Newcastle, 24 January-14 March 1992; [British Museum Print Room 3 December 1993-24 January 1993] ([London: British Museum Print Room, 1992])

The work consists of:

**Anon.** "The Life of Samuel Palmer." Pp. 1-2.

**Paul Goldman.** "Palmer the Etcher." P. 5.

**Anon.** "Catalogue [of 29 prints]." Pp. 6-16.

The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.

**1999 April 19-May 21, June 8-July 9**

*Samuel Palmer 1805-1881: The Complete Etchings.* [An exhibition] 19 April-21 May 1999 [at] **The Fine Art Society PLC** 148 New Bond Street London W1Y 0JT ... 8 June-9 July 1999 [at] **C G Boerner Inc**, 23 East 73rd Street New York NY 10021 ([London: The Fine Art Society, 1999]) 4°, 24 un-numbered pages; no ISBN

Gordon Cooke, [introduction] (pp. [3-5]). All 17 entries, most of them proofs, are reproduced.

**2003 June 11**

**Christie**, Important British and Irish Art, 11 June 2003

Samuel Palmer, "The Golden Valley", ESTIMATE: £500,000-£800,000 (made £587,650).



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Essays by Andrew Wilton, "The Golden Valley" (p. 37) and Colin Harrison, of the Ashmolean, "Palmer the Visionary" (pp. 38-46). The two essays are reprinted in the separate Christie publication *Samuel Palmer, "The Golden Valley"*, 11 June 2003, pp. 19 and 20-29, and Harrison's essay also appears as "Palmer's Earthly Paradise", *Christie's magazine* (May-June 2003), 62-65.

**2004 February 11-May 23**

§*The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Landscape: An Exhibition to Celebrate the Centenary of the Birth of Paul Drury, 11 February-23 May 2004* [at the] *Ashmolean Museum* ([Oxford:] The Ashmolean Museum, 2004) 8 pp.

**2004**

*Samuel Palmer 1805-1881 Visions of Landscape: Robin Tanner 1904-1998. The Fine Art Society, 2004* (2004)  
4°, 18 exhibits, 10 by Palmer.

**2005 February**

§*Samuel Palmer: 1860s Books. Adam Mills* catalogue (February 2005)

**2005 October 21- 2006 January 22; 6 March-18 May**

**William Vaughan, Elizabeth E. Barker, Colin Harrison** with contributions by **David Bindman, David Blayney Brown, Alexandra Greathead, Marjorie Shelley, and Scott Wilcox.** *Samuel Palmer 1805-1881: Vision and Landscape.* [catalogue ... to accompany an exhibition shown at the **British Museum** from 21 October 2005 to 22 January 2006 and at The **Metropolitan**

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**Museum of Art**, New York, from 7 March 2006 to 28 May 2006] (London: British Museum Press, 2005) 4°, 256 pp., 211 reproductions, mostly in glorious colour; ISBN: 9780714126418

"The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee" (p. 7). The book consists of **Neil MacGregor** and **Phillippe de Montebello**. "Directors' Foreword." P. 7

**William Vaughan**. "Introduction." Pp. 10-16.

**William Vaughan**. "'Brothers in art, brothers in love': The Ancients as an Artistic Community." Pp. 17-21.

**David Blayney Brown**. "'To fancy what is lost to sight': Palmer and Literature." Pp. 22-27.

**David Bindman**. "The Politics of Vision: Palmer's *Address to the Electors of West Kent*, 1832." Pp. 28-32.

**Alexandra Greathead**. "Samuel Palmer's Materials and Techniques: The Early Years." Pp. 33-35.

**Marjorie Shelley**. "Samuel Palmer's Materials and Techniques: The Later Years." Pp. 36-41.

**Scott Wilcox**. "Poetic Feeling and Chromatic Madness: Palmer and Victorian Watercolour Painting." Pp. 42-46.

**Elizabeth E. Barker**. "'The excitement of gambling, without its guilt and its ruin': Palmer and Printmaking." Pp. 47-54.

**Colin Harrison**. "The Artistic Rediscovery of Samuel Palmer." Pp. 55-61.

**The Catalogue**

**Part One**

**The Visionary**

**William Vaughan**. "Early Years (1805-23)." No. 1-8.

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**William Vaughan.** "The Primitive Vision (1823-5)." Pp. 75-104, No. 9a-q, 10-27.

**William Vaughan.** "Shoreham and the Ancients (1825-30)." Pp. 105-36, No. 28-64.

**Colin Harrison.** "Later Shoreham (1830-35)." Pp. 137-68, No. 65-94.

**Part Two**  
**The Victorian**

**Elizabeth E. Barker.** "The Traveller (1835-7)." Pp. 169-78, No. 96-103.

**Elizabeth E. Barker.** "Italy (1837-40)." Pp. 179-91, No. 104-13.

**Elizabeth E. Barker.** "Sketches and Idylls (1840-c.1865)." Pp. 192-223, No. 114-44.

**William Vaughan.** "The Lonely Tower (c.1865-81)." Pp. 224-44, No. 145-65.

The occasion was the 200th anniversary of Palmer's birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

**REVIEWS**

**Roberta Smith,** "A Tree-Hugger Ahead of His Time", *New York Times*, **17 March 2006**

**§Kathy Brewis,** "Burning Love", *Sunday Times Magazine* [London], **16 October 2006**, 38, 43

**Richard Dormant,** "The joyful visions of Britain's most loveable artist: Exhibition: Samuel Palmer's Vision and Landscape", *Daily Telegraph* [London], **18 October 2005**

**Simon Jenkins,** "Skip the secular rituals of the Turner prize for a real radical: The British Museum's exhibition of the painter Samuel Palmer is an exhilarating vision of

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archaic beauty", *Guardian* [London], **21 October 2005**, p. 32

**Souren Melikian**, "Samuel Palmer: a versatile visionary who lost his way", *International Herald Tribune*, **21 October 2005** ("The brilliant show" ranges from an early "true masterpiece" down to "insipid kitsch")

**Frances Wilson**, "Beauty with a pinch of sale: The strange and double flowering of Samuel Palmer", *Times Literary Supplement*, **4 November 2005**, pp. 16-17 ("a richly researched and deeply fair-minded exhibition"; the authoress has discovered a Blake proverb unknown to previous scholars: "'Talent thinks,' Blake said, 'Genius sees'" and a new "mentor, John Liddell")

**Adam Johns**, "Samuel Palmer", *Times Literary Supplement*, **18 November 2005**, p. 17 (deplores the mis-spelling and denigration of John Linnell in Frances Wilson's review)

**Brian Sewell**, "English eccentric who put poetry in pictures: The British Museum's Samuel Palmer exhibition shows him to be one of Europe's greatest romantic artists", *Evening Standard* [London], **4 November 2005**, pp. 36-37

**Robin Blake**, "Landscape ancient and modern: Samuel Palmer's unique, intensely felt vision of rural life is evident even in his earliest works", *Financial Times*, **7 November 2005**

**C.S. Matheson**, *Blake*, XL (2006), 42-43 ("This exhibition and catalogue are great achievements")

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**Trevor Winkfield**, "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85.

**2008 April 18-November 1**

§**Anne Anderson, Robert Meyrick, Peter Nahum**, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists* (Woodbridge [England]: ACC Editions, 2008)

An exhibition at the Southampton City Art Gallery (18 April-22 June), Victoria Art Gallery (Bath) (13 September-19 October), and Falmouth Art Gallery (20 September-1 November).

**2008 July 11-September 13**

§**Larkhill Fine Art Ltd**, *Samuel Palmer: His Friends and his Influence: An Exhibition of Pastoral Prints* (Bath, 2008)

The online catalogue of prints for sale includes Blake, Linnell, Calvert, Palmer, George Richmond, Welby Sherman ....

**Palmer, Samuel**. *Samuel Palmer's Sketch-Book: An Introduction and Commentary* by **Martin Butlin** with a preface by **Geoffrey Keynes** ([London?], 1962) <BB> **B**. *Samuel Palmer: The Sketchbook of 1824*. Edited with an Introduction and Commentary by **Martin Butlin** and with a Foreword by **William Vaughan** (London: Thames and Hudson in association with the William Blake Trust,<sup>1001</sup> 2005) Oblong 8°, 221 pp., including colour reproductions of the sketchbook; ISBN: 9780500976511

It consists of

**Anon**. "Preface: The William Blake Trust." P. 6.

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<sup>1001</sup> The book was "Edited, designed and produced by the William Blake Trust" (p. 5).

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**William Vaughan.** "Foreword: Palmer and the 'Revival of Art'." Pp. 7-16.

**Martin Butlin.** "Introduction: The 1824 Sketchbook." Pp. 17-31.  
Sketchbook reproductions. Pp. 34-199.

[**Butlin.**] "Commentary on the Sketchbook Pages." Pp. 201-19.

[**Butlin.**] "Appendix A: Leaves removed from the Sketchbook." P. 220. (The pages removed were pp. 3-4, 15-16, 19-22, 25-26, 31-32, 49-50, 125-26, 137-38, 179-82.)

[**Butlin.**] "Appendix B: Media use in the Sketchbook." P. 220

Butlin has made "extensive revision of his introduction and commentary of 1962" (p. 6).

REVIEW

§**Timothy Wilcox**, *Burlington Magazine*, CXLVIII (2006),  
45-47

**2012 May 30-June 22**

*Samuel Palmer, His Friends and His Followers: Edward Calvert, George Richmond, Frederick Griggs, Paul Drury, Graham Sutherland, Robin Tanner: Catalogue of an exhibition held at the Fine Art Society, London, May 30-June 22, 2012.* 27 cm, 87 pp.

§**Attlee, James.** "Extollagers in the Valley of Vision. Memory, Moonlight, and Samuel Palmer." Pp. 56-66 of his *Nocturne, A Journey in Search of Moonlight* (Chicago: University of Chicago Press, 2011)

§**Barringer, Tim.** "'I am a native, rooted here': Benjamin Britten, Samuel Palmer, and the Neo-Romantic Pastoral." *Art History*, XXXIV, 1 (February 2011), 126-65.

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**Brown, David Blayney.** "Palmer, Samuel." Vol. XXIII, pp. 884-47 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Campbell-Johnston, Rachel.** *Mysterious Wisdom: The Life and Work of Samuel Palmer* (London: Bloomsbury, 2011) 400 pp.; ISBN: 9780747595878

REVIEW

**Lisa Hilton**, "Beneficent Light", *Times Literary Supplement*,  
**12 August 2011**, p. 30 (correction by **Paul Goldman**,  
"Samuel Palmer", *Times Literary Supplement*, **19 and**  
**26 August 2011**[sic], 6)

§**Delaney, Peter.** "Samuel Palmer and Romanticism." In *The Artist and His Exploration into God*(London: All Hallows by the Tower, 1983)

§**Drury, Jolyon.** *Revelation to Revolution: The Legacy of Samuel Palmer: The Revival and Evolution of Pastoral Printmaking by Paul Drury and the Goldsmiths School in the 20th Century* (Ashford, Kent: Jolyon Drury, 2006) 254 pp.; ISBN: 0955214807

§**Ebony, David.** "Samuel Palmer's Luminous Garden: An Encounter with William Blake Transformed This English Romantic Painter." *Art in America*, XCIV, 9 (October 2006), 146-51

**F., C.** "Letters of Samuel Palmer." *Bodleian Library Record*, XXI, 2 (October 2008), 236-37

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On 132 letters to the Redgrave family acquired recently.

**Fletcher, Christopher.** "Samuel Palmer Letters." *Bodleian Library Friends' Newsletter*, Summer 2008 and Winter 2008-2009 [March 2009]), [2].

About the 132 letters from Palmer to Richard Redgrave just received.

§**Grigson, Geoffrey.** "Samuel Palmer's Friends." *Horizon: A Review of Literature and Art*, XIII (May 1946).

**Griselda Barton, with Michael Tong.** *Underriver: Samuel Palmer's Golden Valley: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision". Palmer often walked at night to the distant hills where he could see the sun rise over "the flower of Kentish scenery". Below the hills was his "Golden Valley"--the hamlet of Underriver.* Foreword by **Raymond Lister** (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp.; ISBN: 1872337457, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.

§**Harrison, Colin.** *Samuel Palmer* (Oxford: Ashmolean Museum, 1997) Ashmolean Handbooks



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§**Harrison, Colin.** "Samuel Palmer and the Pastoral Vision." *Architectural Design*, LXXXIII, 3 (May 2013), 20-25.

On Blake's influence on Palmer.

**Herrmann, Luke.** "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painting* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

**Keble, Brian.** "Samuel Palmer's Vision of Nature." Pp. 41-60 of his *Art for Whom and for What?* (Ipswich: Golgonooza Press, 1998)

Especially about six Shoreham works.

§**Lange, Oliver.** "Samuel Palmer – MASTERWORKS – Oliver Lange Studies the Ashmolean's Mystical Painting A Pastoral Scene." *Artist*, CXVII (2002), 34

**Lister, Raymond.** "Palmer, Samuel (1805-1881), landscape painter and etcher ...." Vol. XLII, pp. 530-35, of *Oxford Dictionary of National Biography* (2004)

**Lister, Raymond.** "Samuel Palmer's Copies of Spenser and Cowley." *Book Collector*, XLI (1992), 498-505

*The Works of that Famous English Poet, Mr Edmond Spenser* (London, 1679) and *The Works of Mr. Abraham Cowley* (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England".

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§**Mallalieu, Huon.** "Huon Mallalieu Considers the Legacy of the 19th Century Printmaker Samuel Palmer." *Country Life*, CXCVIII (6 May 2004), 130-31.

**Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant.** "Samuel Palmer's works: art values." *Times* [London], 24 August 1976.

Letters to the editor about Tom Keating's forgeries of Palmer.

§**Moore, Jerrold Northrop.** "Samuel Palmer." Pp. 20-73 of his *The Green Fuse: Pastoral Vision in English Art 1820-2000* (Woodbridge, Suffolk: Antique Collectors' Club, 2007)

§[?Palmer, A.H.] *The Life and Letters of Samuel Palmer* ([No place given:] Gardners Books, 2007)

**Palmer, S.M., A.H. Palmer, and F.G. Stephens.** *A Memoir of Samuel Palmer* with an introduction by **William Vaughan** (London: Pallas Athena, 2006) Square 12°, 96 pp.; ISBN: 9781843680147

It consists of

**William Vaughan.** "Introduction." Pp. 7-24.

**Samuel Palmer.** "Autobiographical letter to F.G. Stephens [1 November 1871]." Pp. 25-34.

**A.H. Palmer and F.G. Stephens.** "Life of Samuel Palmer [1881]." Pp. 35-50.

**F.G. Stephens.** "Notes on some Pictures, Drawings and Etchings by Samuel Palmer exhibited at the Fine Art Society." Pp. 51-94.

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§**Payne, Christiana.** "A mild, a grateful, an unearthly lustre': Samuel Palmer and the Moon." *Burlington Magazine*, CLIV, 1310 (May 2012), 330-36.

It includes references to Blake.

§**Sanesi, Roberto.** "La trasparenza dell'ombra: Su una poesia di Samuel Palmer." *Culture: Annali dell'Istituto di Lingue della Faculta di Scienze Politiche dell'Universita degli Studi di Milano* (1989), 7-10. In Italian

It deals, inter alia, with Palmer's relationship with Blake.

§**Sauvignon, Karine.** "Le Point du jour, par Samuel Palmer." *L'Estampille, l'Object d'art*, No. 452 (2009), 21-22.

§**Shaw-Miller, Simon, and Sam Smiles, ed.** *Samuel Palmer Revisited* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010)

**Sam Smiles and Simon Shaw-Miller.** "Preface."

**William Vaughan.** "Introduction."

**William Vaughan.** "Samuel Palmer's Houndsditch Days."

**Greg Smith.** "Ancients and Moderns: Samuel Palmer and the 'progress of watercolours', 1822-33."

**Martin Postle.** "'This very unstudent-like student': Palmer and the Education of the Artist."

**Christiana Payne.** "dreaming of the marriage of the land and sea': Samuel Palmer and the Coast."

**Paul Goldman.** "Samuel Palmer: Poetry, Printmaking, and Illustration."

**Sam Smiles.** "From the Valley of Vision to the M25: Samuel

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Palmer and Modern Culture.”

**Simon Shaw-Miller.** “Palmer and the Dark Pastoral in English Music of the Twentieth Century.”

REVIEW

§**Elizabeth E. Barker**, "Samuel Palmer Revisited",  
*Print Quarterly*, XXIX, 1 (March 2012), 92-95

**Vaughan, William.** *Samuel Palmer: Shadows on the Wall* (New Haven and London: Published by The Paul Mellon Center for Studies in British Art by Yale University Press, 2015) 4°, 412 pp.; ISBN: 9780300209853

\*"The Meeting with William Blake [in 1824]." Chapter 5 (pp. 71-86).

\*"The Return of Blake [in Gilchrist's book (1863)]." Chapter 22 (pp. 323-30).

§**Vaughan, William, and Elizabeth E. Barker.** “‘Mysterious wisdom won by toil’: new light on Samuel Palmer’s ‘Lonely tower’.” *Burlington Magazine*, CXLVII (2005), 590-97.

§**Vaughan, William, and Elizabeth E. Barker.** “‘Mysterious Wisdom Won by Toil’: New Light on Samuel Palmer’s ‘Lonely Tower’.” *Burlington Magazine*, CXLVII (2005), 590.

**Wilcox, Timothy.** *Samuel Palmer* (London: Tate Publishing, 2005) British Artists 4°, 80 pp.; ISBN: 18554375636

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**Wilson, Simon.** "Samuel Palmer and the Ancients." Chapter 9 (pp. 66-68) of *British Art from Holbein to the present day* (London: Tate Gallery and Barron's, 1999)

§**Winkfield, J.** "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85

**Woodcock, Peter.** "The Valley of Vision: The works of Samuel Palmer." Chapter Two (pp. 10-13) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries* (Glastonbury [Somerset]: Gothic Images Publications, 2000)

**Wootton, Sarah.** "Samuel Palmer 1805-1881." Vol. II, pp. 846-47 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

**See 1992 November 11-December 3** Martyn Gregory catalogue of *English Romantic Landscape*

**PARKER, James**  
**(1757-1805)**  
**Blake's fellow apprentice and**  
**print-shop partner(1784-85)**

**Newly Recorded Engravings by Parker<sup>1002</sup>**

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<sup>1002</sup> Not recorded in G.B. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231, mostly discovered by R.N. Essick.

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"Fainsolis, Borbar & Fingal" (1809) <Bentley records only Boydell, 1783>

**Akenside, Mark**, *Pleasures of Imagination* (1806, 1810) <Bentley records only 1795, 1796, 1803>

**Armstrong, John**, *The Art of Preserving Health* (1796. 1806) <Bentley records only 1795>

**Collins, William**, *Poetical Works* (Sharpe, 1804) <Bentley records only 1797, 1802>

**Falconer, William**, *The Shipwreck* (1802, 1806, 1811) <Bentley records only 1796, 1800>

**Lodge, Edmund**, *Portraits of Illustrious Personages of Great Britain*, 12 vols. (1823-35), 4 plates <N.B. Parker died in 1805>

**Macneil, Hector**, *Poetical Works*, 2 vols. (1801)

**Pope, Alexander**, *An Essay on Man* (1796)

**Robertson, William**, *History of Scotland During the Reigns of Queen Mary and of King James VI*, 3 vols. (1797)

**Rogers, Samuel**, *The Pleasures of Memory* (1803) <Bentley records only 1801, 1802, 1806>

**Shakespeare, William**, *The Plays of William Shakspeare*, ed. Manley Wood, 14 vols. (London: George Kearsley, 1806), includes 4 engravings by James Parker after Stothard (2), Philip De Loutherbourg (1), and Edward Burney (1).<sup>1003</sup> 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), 208-31.

**Shakespeare, William**, *Plays*, 12 vols. (1807)

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<sup>1003</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 139.

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For other newly recorded engravings by Parker, see Stothard below.

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**Anon.**, "Chalcographical Society, London", *Philosophical Magazine*, XVI, 62 (1803), 178-79.

A list of officers and committee members, including "'James Parker, esq.'"

**Anon.**, "Monthly Retrospect of the Fine Arts", *Monthly Magazine*, XIV, 6 (January 1803), 530-32.

Sir William Beechey painted a very characteristic and spirited portrait of the present Chancellor of the Exchequer, which ... is now engraving in stone, in a very capital style, by Mr. James Parker, for Messrs. Boydell, and will be published in about four or five weeks.<sup>1004</sup>

**Bryan, Michael**, *Dictionary of Painters and Engravers* (1886)

Richard Golding (b. 1775) was transferred as an apprentice in 1804 from [John] Pass [of 4, Chapel Street, Pentonville, fl. 1799-1805] to James Parker.<sup>1005</sup>

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<sup>1004</sup> In G.E. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 226, this is listed under 1800. The subject is the Right Hon. Henry Addington, Viscount Sidmouth, Prime Minister 1801-4.

<sup>1005</sup> There is no appropriate Golding or Pass in *Stationers' Company Apprentices 1701-1800*, ed. D.F. McKenzie (Oxford: Oxford Bibliographical Society, 1978); details of Pass come from Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977).

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**Painting, Vivienne W.** "Parker, James (1757-1805), printmaker ...." Vol. XLII, p. 689, of *Oxford Dictionary of National Biography* (2004).

**PARS, Henry**  
**(1734-1806)**  
**Drawing-school master**

**Monkhouse, W.C., rev. Mark Pottle.** "Pars, Henry (1734-1806), draughtsman and drawing-master ...." Vol. XLII, p. 904, of *Oxford Dictionary of National Biography* (2004).

**PUGHE, William Owen**  
**(1759-1835)**  
**Cambrian enthusiast, patron of Blake**

**Lloyd, J.E., rev. Glenda Carr.** "Pughe, William Owen [*pseud.* Idrisa] (1759-1835), antiquary and lexicographer ...." Vol. XLV, pp. 515-17, of *Oxford Dictionary of National Biography* (2004).

**RICHMOND, George**  
**(1809-96)**  
**Artist, Blake's Disciple**



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A watercolour "Recollection of William Blake" by George Richmond on wove paper watermarked [J WH]ATMAN | [TURKE]Y MILL | [18]36, 10¾ x 7¼", offered and reproduced in the Sotheby catalogue of 8 April 1998, lot 105, is clearly a sketch from the life-mask, with eyes closed and lips sealed <see the reproduction in Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999)>.

George Richmond's unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael's College, Colchester, Vermont.<sup>1006</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. 353-54 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Lister, Raymond.** "Richmond, George (1809-1896), portrait painter ...." Vol. XLVI, pp. 872-74, of *Oxford Dictionary of National Biography* (2004)

**ROBINSON, Henry Crabb**  
**(1775-1867)**  
**Lawyer, Journalist, Diarist, Friend of Blake**

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<sup>1006</sup> Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

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§**Doce, Jordi.** "Henry Crabb Robinson, el emigo perfecto." *Clarín*, XVII (September-October 1998), 57-62. In Spanish

§**Evans, Chris**, ed. *Youth and Revolution in the 1790s: Letters of William Pattison, Thomas Amyot, and Henry Crabb Robinson* (Far Thrupp, Stroud, Gloucestershire: A. Sutton, 1996) v, 200 pp.

§**Hensley, David C.** "Reviewing Kant's Early Reception in Britain: The Leading Role of Henry Crabb Robinson." In *Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature*. Ed. Gregory Maertz (Albany: State University of New York Press, 1998)

**Newey, Vincent.** "Robinson, Henry Crabb (1775-1867), diarist and journalist ...." Vol. XLVII, pp. 343-45, 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), 515-33

§**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), 354-74 In German

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§**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. 768-69, of *Oxford Dictionary of National Biography* (2004).

The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly *to* Rose.

**THE ROYAL ACADEMY**

**Matheson, C.S.** "The Royal Academy and the Annual Exhibition of the Viewing Public." Pp. 280-303 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner (Durham and London: Duke University Press, 1998)

A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

**RYLAND, William Wynn**  
**(1733-83)**  
**Engraver and forger**

**Clayton, Timothy.** "Ryland, William Wynne (*bap.* 1733, *d.* 1783), engraver ...." Vol. XLVIII, pp. 473-75, of *Oxford Dictionary of National Biography* (2004)

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**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. 217-18, 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), 189-99.

Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-99).

**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)

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**Engraver, Father of Blake's Patroness Eliza Aders**

**Ellen G. D'Oench**, *"Copper into Gold": Prints by John Raphael Smith 1751-1812* (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1999)

It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (pp. 185-241) and a reproduction, without title page, of *A Catalogue of Prints Published by J.R. Smith* (c. 1798), which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress".

**SMITH, John Thomas**  
**(1766-1833)**  
**Biographer of Blake**

Smith's collection of sale catalogues was bought by Fritz Lugt<sup>1007</sup> and is now in his Fondation Custodia in Paris.

**Peltz, Lucy**. "Smith, John Thomas (1766-1833), printmaker and draughtsman ...." Vol. LI, pp. 229-31, of *Oxford Dictionary of National Biography* (2004).

**STEDMAN, John Gabriel**  
**(1744-1797)**  
**Soldier of Fortune, Friend of Blake**

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<sup>1007</sup> J.F. Heijbroek, *Frits Lugt 1884-1970: Living for Art: A Biography* [tr. Lynne Richards] (Bussum [Holland], Thoth Publishers; Paris: Fondation Custodia, 2012), 253. Lugt's great *Répertoire des Catalogue de Ventes*, which includes the Smith catalogues, is accessible online.

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**Bohls, Elizabeth A.** "Stedman's Tropics: The Mercenary as Naturalist." Chapter 2 (pp. 16-53) of her *Slavery and the Politics of Place: Representing the Colonial Caribbean 1776-1833* (Cambridge: Cambridge University Press, 2014)

**Price, Richard and Sally.** *Stedman's Surinam: Life in Eighteenth-Century Slave Society* (Baltimore: Johns Hopkins University Press, 1992) 350 pp.

An abridgement of their 1988 edition of Stedman's manuscript.

**Gwilliam, Tassie.** "'Scenes of Horror', Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*." *ELH*, LXV (1998), 653-73.

"Stedman maintains the armature of sentiment long after its evisceration seems complete" (p. 669).

§**Iwanisziw, S.B.** "American Slave-Concubines and the Labor of Assimilation: The Example of John Gabriel Stedman's Joanne and Toussaint Charboneau's Sacagawea." *Topic*, LV (2007), 37-54.

§**\*Kim, Eun Ryung.** "[A Travel Writing as Cultural Translation: Focusing on Stedman's *Narrative of a Five Year's Expedition*]." [*English Language and Literature*], LI, 4 (2009), 157-73. In Korean

Stedman's "text ... is a representation itself of cultural

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hybridity of contact zone".

**\*Klarer, Mario.** "Humanitarian Pornography: John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolting [sic] Negroes of Surinam* (1796)." *New Literary History*, XXXVI (2005), 559-87.

"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. 344-45, of *Oxford Dictionary of National Biography* (2004).

**Senior, Emily.** "'Perfectly Whole': Skin and Text in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*." *Eighteenth-Century Studies*, XLIV, 1 (2010), 39-56.

A meticulous medical record.

**\*Thomas, Dr Helen.** "John Stedman's Redemption and the Dynamics of Miscegenation." Pp. 125-33 of Chapter Four (pp. 125-53, 297-303): "Cross-Cultural Contact: John Stedman, Thomas Jefferson and the slaves" in her *Romanticism and Slave Narratives: Transatlantic Testimonies* (Cambridge and N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

**STOTHARD, Thomas**  
**(1755-1834)**



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**Book illustrator, sometime friend of Blake**

A newly discovered pencil portrait by Stothard of Blake (c 1780), 4.5 x 4.0 cm on laid paper 21.2 x 19.0 cm inscribed in pencil probably by George Cumberland "Mr Blake Engraver by | Stothard", was bought from William Drummond in 2005 by R.N. Essick and reproduced and described in his "Blake in the Marketplace 2005", *Blake* (2006), XXXIX (2006), 178-79.

**Engravings after his Designs**

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

§The SELECTOR | CONTAINING THE POETICAL  
| *Works of* | Gray Falconer | Goldsmith Somerville |  
[vignette] | London | Publish'd by Suttaby, Evance &  
Fox, Stationers Court | and Baldwin, Cradock and Joy,  
Paternoster Row. | 1815[-1818]. | -

Each of the four sections has its own title page (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver  
Goldsmith, M.B. | - | WITH AN ACCOUNT OF  
| *THE LIFE AND WRITINGS* | OF | THE AUTHOR  
| = | LONDON: | PUBLISHED BY SUTTABY,  
EVANCE AND | FOX STATIONER'S COURT; |



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AND BALDWIN, CRADOCK, AND JOY. | 1818. |  
- | Ellerton and Henderson, Printers.

A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of *British Ladies in India*(?) (23.8 x 26.7 cm), was offered on E-Bay in January 2007;<sup>1008</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), 208-31.

**Kimber, Mr.** *The Life and Adventures of Joe Thompson. A Narrative Founded on Facts* (London: Harrison and Co., 1783)  
<Victoria University in the University of Toronto>

There are 5 prints after Stothard's designs. The format is that of Harrison's *Novelist's Magazine*.

*The Decameron or Ten Days' Entertainment of Boccaccio with Introduction by Thomas Wright, M.A., F.S.A. with Portrait After Raffaele, and Ten Designs by T. Stothard* (London: Chatto and Windus [1876]) <Victoria University in the University of Toronto>

The Stothard plates are from the Pickering edition (n.d. given).

§**Wyon, L.C.** A bronze medal (5.7 cm in diameter) representing Stothard, with his Canterbury Pilgrims design on the reverse, was designed by L.C. Wyon for the Art Union of London (1880)

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<sup>1008</sup> R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

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(British Historical Medals: BHM 3080)

**Books and Essays**

§**Allen, Regulus.** "'The Sable Venus' and Desire for the Undesirable." *Studies in English Literature*, LI, 3 (Summer 2011), 667-91.

About Stothard's engraved design.

**Balmanno, Mrs. [Mary].** "Thomas Stothard, Esq., R.A." Pp. 182-89 of her *Pen and Pencil* (N.Y.: D. Appleton and Co, 1858)

**Blewitt, David.** "The English Rediscovery of Defoe: Stothard." Chapter 2 (pp. 45-64) of his *The Illustration of ROBINSON CRUSOE 1719-1920* (Gerrard's Cross: Colin Smythe, 1995) Also pp. 196-98 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**

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Cadell for £12.12.0 “for four drawings for Armstrong art of health”

Mr Robinson for £39.10.0<sup>1009</sup> for “Lessons for each day of the year and painting from All's well theat [sic] ends Well”, **22 October 1794**

Cadell and Davies for £10.10.0 “for four Drawings to Shenstone's Poems”, **22 November 1797**

Cadell and Davies for £5.5.0 “for Two Drawings to Shenstone's Poems”, **9 December 1797**

Cadell and Davies for £10.10.0 “for five Drawings for Shenstone's Works”, **3 May 1798**

Cadell and Davies for £15.15.0 “for 6 Drawings to Gesner's Poem”, **26 July 1799**

Cadell and Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, **9 February 1802**

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake's letter of 26 August 1799, he was paid £1.1.0 each for “fifty small pictures” from the Bible for Thomas Butts.

A number of plates after Stothard by J. Parker (Blake's fellow-apprentice and partner) do not seem to be recorded in G.E. Bentley, Jr., “The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings”, *Studies in Bibliography*, XLIX (1996), 208-31:

*The Tempest* (30 April 1803) from *The Tempest*  
in *Plays of William Shakspeare*, ed. Manley  
Wood (London: George Kearsley, 1806), Vol.

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<sup>1009</sup> The MS gives “Thirty nine Pounds ~~ten~~ eighteen shillings”

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- I<sup>1010</sup> Vol. VI  
*Macbeth* (no imprint) probably from Woods'  
 Shakspeare, Vol. VI Vol. VI  
 "The Victim" (no imprint) from [William Giles],  
*The Victim, in Five Letters to Adolphus*  
 (London: Button and Son, 1819 [or an earlier  
 edition – the plate-imprint is dated 1800] Vol. VIII  
 "The Worthy", p. 146 (Longman, 1 June 1801)  
 perhaps from Hector Macneill, *Poetical*  
*Works*, 2 vols. (London: Longman, Rees, et  
 al, 1801) (a print in this volume by Parker  
 after Stothard is entitled "The Wee Thing"  
 above the design – not in Bentley) Vol. VIII  
 "Page 149", David playing, with a quotation about  
 Saul, perhaps from an edition of *The Book of*  
*Common Prayer* Vol. X  
 A proof before all letters of Blake's plate for *The Poetical*  
*Works of Geoff. Chaucer*, Vol. XIII in Bell's Edition of the Poets  
 of Great Britain in 109 volumes is in Bray Vol. X (X)

§**Eimer, Christopher.** "Thomas Stothard and the British Neo-Classical Medal." In *Designs on Posterity: Drawings for Medals: Papers Read at FIDEM 1992, the 23rd Congress of the Fédération internationale de la Médaille held in London, 16-19 September 1992* (London: British Art Medal Trust, 1999)

§**Finlay, Nancy.** "Thomas Stothard's Illustrations for Parnell's

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<sup>1010</sup> The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.

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'Hermit'." *Princeton University Library Chronicle*, XLV, 2 (1984), 174-77

§**Finlay, Nancy.** "Thomas Stothard's Illustrations of Thomson's *Seasons* for the *Royal Engagement Pocket Atlas*." *Princeton University Library Chronicle*, XLII, 3 (1981), 165-77

§**Jung, Sandro.** "Print Culture, Marketing, and Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas*, 1779-1826." *Studies in Eighteenth-Century Culture*, XLI (2012), 27-53

**Jung, Sandro.** "Thomas Stothard, Milton and the Illustrative Vignette: The Houghton Library Designs for *The Royal Engagement Pocket Atlas*." *Yearbook of English Studies*, XLV (2015): *The History of the Book*, 137-58

§**Jung, Sandro.** "Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas*, 1779-1826", *Library*, XII, 1 (2011), 3-22

**Reed, Dennis M.** "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (pp. 211-31) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003)

The contemporary popularity of the picture is probably due chiefly to "the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromeek" (p. 211).

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Part IV (pp. 221-23) deals somewhat summarily with Blake's claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: "There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek's claim of the painting's origin, as elaborated in the 'Biographical Sketch of Robert Hartley Cromek' in the 1813 *Grave* is, to say the least, fanciful", for, among other things, it dates Cromek's conception of "the idea of embodying the whole procession in a picture" to a time "some ten months after Cromek began exhibiting the painting in his home" (p. 222).

**Sullivan, M.G.** "Stothard, Thomas (1755-1834), painter and book illustrator ...." Vol. LII, pp. 964-66, 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. 818-22, of *Oxford Dictionary of National Biography* (2004)

**TATHAM, Frederick**

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**(1805-78)**

**Sculptor and painter, Blake's disciple and Judas Sculptor and painter, Blake's disciple and Judas**

A remarkably detailed and excellent web-site of Tathamfamilyhistory: "The Tathams of County Durham" [conducted by Robert Collingwood] gives a great deal of information about Frederick Tatham and his family, much of it new to students of Blake.

Frederick Tatham married by banns **Louisa Keen Viney** of the parish of St Mary Stratford, Bow, in the County of Middlesex, Spinster, on 25 April 1831. Their children were

**Herbert Tatham** (b. 28 February 1838, Middlesex Hospital, Marylebone, d. 25 October 1900, London, Ontario, age 62) He married first Emily Evans Springer on 23 December 1868 at St Paul's Cathedral [London, Ontario] and second Marion Bates, 18 September 1899, London, Ontario.

**Gertrude Tatham** (b. c. November 1840, Winchester, d. c. Nov 1905, Kensington, age 65)

**Frederica Tatham** (b. c. November 1842, Winchester, d. c. February 1918, Barnet, age 75)

**Cyril Ambrose Tatham** (b. c. November 1845, Marylebone, d. c. March 1848, Upper Berkeley Street, Marlebone, age 2, buried 14 March 1848, Paddington Churchyard)

**Beatrice Tatham** (b. c. May 1848, Marylebone, married Archibald Campbell, 6 April 1881, Niagara Falls, N.Y., d. c. 1886, in Canada?, age 37)

When Frederick Tatham died on 12 July 1878, Administration of his Personal Estate was granted to his son Herbert Tatham, corporal, Royal Artillery, with personal effects

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under £200 [National Probate Calendar]. A notice of his death appeared in *The Standard*, 22 July 1878.

His residences included

**Southgate Street**, Winchester (c. 1840-42)

**Upper Berkely Street**, Marylebone (March 1848)

**144½ High Street**, Guildford (March 1851 [census])

**2 Maria Terrace**, Odessa Road, West Ham (April 1861 [census])

**45 Oak Village**, Kentish Town (April 1871 [census], 13 July 1878)

The Tatham family Bible is in the possession of Heathcote Tatham, and a copy of Tatham's life of Blake "is in possession of George Tatham, Ladysmith [South Africa]."

Frederick Tatham (1805-1878) wrote a letter to his much younger brother Robert Bristow Tatham (1824-1881) in South Africa:

45 Oak  
Village  
N.W. London,  
England  
March 31, 1877

My dear Robert,

Here you get a letter from your big, fat brother, now in his 72nd year -- fresh looking without being red -- with no double chin, not quite bald & not quite gray but beard or rather whiskers getting white, weighing just upon 17 stone though not more in height than 5 feet 7. He is still supposed to be an Evangelist to the flock within, having the call of Angel upon him to which he is not yet ordained, said to be a powerful writer, writes racy learned and piquant ministries & is still fiery, animated & extremely cheerful especially when he has got the gout, which seems always to do



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him good, when he lays in bed and laughs & says very funny things -- loves a joke yet writes what is extremely touching & grave -- loves poetry -- loves Shakespeare & Milton but, much more than them, the Holy Scriptures -- eats heartily; a teetotler -- the strongest fluid he takes being milk from cows fed on Highgate Hill near which he lives.

He has got 3 daughters -- one of which went to Japan being so fascinated with a friend, a lady after 10 years intimacy, a member of Bishops ..... with her husband who was a Captain in the P.N.O. service. Frederica was determined to go with them to Tokio in Japan beyond China [sic] & there remains since somewhere about this time last year -- quite happy and fond of her friends & they of her, & she intensely fond of [their] children because she loved their mother before they was born & before her friend married this tall manly Captain a Scotchman fervid straightforward & kind who was ordained a Deacon before he went.

Your big fat old brother has not got yet a wrinkle in his face & is generally taken for 60, walks rather lame from incipient attacks of former gout, has left off dress coats for 8 or 9 years & frock coats about 3 years but wears a large coat that covers him all over which he gets well made rather longer than the common frock coat. He lives in a little 6 roomed house a short way out of Town between Hampstead & Highgate being principally occupied at a Church in Kentish Town -- but goes now a good deal to Gordon Square now poor Heath is dead: with whom he never did agree. Your sisters are now elderly women. Your sister Julia has lately been ill & looks older. Harriet who lives with me having lost all her teeth & refusing to have any in looks older than she is but is still active & has taken to lay on fat lately having always

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been as thin as a needle.

I was at the monthly meeting at Gordon Square last Tuesday & when I got into our Vestry to unvest who should come to me after hastily shaking hands looked serious & somewhat cross at me saying How dye do Tatham? I want your brother Roberts address. I said I did not know it but would get it, so I wrote to Julia & she sent to me the address on this saying she would write to you soon.

So I shall aim this shot at you & hope you will get it. It is Mr. Seton who was enquiring after you & murmured that they never got any replies to their kind letters addressed to you at Natal. You ought to answer them, you stand in a bona fide relationship, you put yourself under pastoral charge & they continue their responsibility by taking as much kind care of you as they can do with so many hundred miles lying between you and them. The faithfulness is one thing, the love is one thing to grateful for & the care taking another. A kind reply from you would quite gladden their hearts as you are always every Sunday of your life represented (?) at that Altar as having a claim upon your Lord & Master who is also your Saviour & Redeemer: nothing can be more beautiful and full of the deepest interest than are the things enacted at that Altar where God is besought continually for you & yours. They claim you to bless you & be a channell of good to you, that you may be made to be a channel of good to those given to you, namely your wife & children who you represent before God as you are their head. I do ask you as a favour to me to reply pleasantly, graciously & favourably to the letters you receive from your pastor. It is a great responsibility on their part & on yours too. We are called to do our best in every position in which we are placed in this short life -- old as I am it

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appears to be a dream & much as I have passed through.

I am sitting and writing this in my little parlour at Gospel Oak Village, a village called so because many many years ago the great Wicliffe the preacher came & preached under an oak here before London had come up to it.

Yours seems to be a life of vicissitudes. I hope you will yet be peaceful and happy. I heard of Mrs Robert & your dear children from some quarter that made the news come fresh & pleasant to me -- not from Julia -- I think at Walter Williams last year.

I had a dreadful fit of the gout in 1872 from which I have been gradually recovering ever since. I then went to Bath & took the waters for 2 months but I have now a new recipe which much helps me. Poor Arthur's death was very sad & his sufferings great.

And now my dear Robert begging you to present my kindest love to your dear wife & kisses to your nice boys. I wish you every good & all the blessings Almighty God may see it good to put you in possession of that you may seek to your Redeemer & God who has bought you with the price of his inestimable Blood.

Believe me

Yr very

affectionate brother

Frederick Tatham

For portraits of Frederick and Harriet Tatham, see George Richmond above.

**Anon.**, *The Standard*: "July 13, after a short illness, at 45, Oak Village, N.W., Frederick Tatham, aged 73, oldest son of the late C. Heathcote Tatham".

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§**Curtis, Henry.** "Frederick Tatham's Wife." *Notes and Queries*, CLIII (1927), 9.

"Can any reader supply the dates of marriage and death, as also the parentage and maiden name of the wife of Frederick Tatham ...." None did so in *Notes and Queries*.

\***Jackson, Ruth.** "The man who lived in my house: Frederick Tatham (1805-1878)." *Camden History Review*, XXX (2006), 7-9.

Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

**TAYLOR, Thomas**  
**(1758-1835)**  
**Platonist, Blake's acquaintance**

§**Aristotle.** *Aristotle on the Parts & Progressive Motion of Animals, the Problems, on Divisible Lines.* [tr. **Thomas Taylor.**] *To Which Is Added Thomas Taylor's The Elements of the True Arithmetic of Infinites.* (Somerset: Prometheus Press, 2004)

§**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)

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§**Aristotle.** *The Treatises of Aristotle, on the Heavens, On Generation & Corruption, and on Meteors* [1807]. Tr. **Thomas Taylor** (Somerset: Prometheus Trust, 2004)

§**Iamblichus.** *On the Mysteries of the Egyptians, Chaldeans, and Assyrians.* Tr. **Thomas Taylor** (Miami: Cruzian Mystic Books, 2006)

§**Pausanias' Guide to Greece: In Two Volumes, To Which the Translator Has Added Extensive Notes Concerning the Theological and Philosophical Significance of Pausanias' Descriptions.** Tr. **Thomas Taylor** (Sturminster Newton [Dorset]: Prometheus Trust, 2006)

§**Plato.** *The Timaeas, and the Critias; or Atlanticus.* Tr. **Thomas Taylor** ([Whitefish, Mt]: Kessinger Publishing, [?2006])

\***Porphyry.** *On the Cave of Nymphs.* Tr. Thomas Taylor. Introduction by **Kathleen Raine** (Grand Rapids, Michigan: Phanes Press, 1991) ISBN: 0933999607 (cloth)

The "Introduction" (pp. 7-19) mentions Blake and his  
\*Arlington Court picture (pp. 15-16).

§**Thomas Taylor, tr.** *Against the Christians and Other Writings: Translations of the Emperor Julian Celsus, Porphyry and Others of Antiquity, To Which Is Added Various Short Works by the Translator* (Sturminster-Newton [Dorset]: Prometheus Trust, 2006)

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§**Thomas Taylor.** *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. 273-98 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. 640-41, of *Oxford Dictionary of National Biography* (2004).

**TILLOCH, John**  
(1759-1825)

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**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. 470-71, of *Oxford Dictionary of National Biography* (2004).

**TULK, Charles Augustus**  
**(1786-1849)**  
**Swedenborgian and politician**  
**Tulk Album of Drawings**

DESCRIPTION:<sup>1011</sup> The album contained 90 pp., old master drawings, drawings by Flaxman, and two leaves with drawings by Blake.

One of the Blake drawings is a watercolour of an aged couple at the left embracing a boy and a girl<sup>1012</sup> in front of Gothic

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<sup>1011</sup> The details here derive from Robert N. Essick, "William Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), and from Lowell Libson Limited, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), pp. 44-55, where the Blake drawings are reproduced and described.

<sup>1012</sup> Lowell Libson called it "The meeting of a family in heaven", the title of a design (1805) for Blair's *Grave* (1808), but the two designs are dissimilar, and Essick points out that the setting is distinctly terrestrial. The leaf in the album to which the drawing was attached was inscribed in pencil "Parents meeting" (Essick). It is based on

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columns, with a very rough pencil sketch on the verso called by Lowell Libson "Sisyphus rolling the stone uphill".

The other Blake leaf is of a seated middle-aged couple playing harps.<sup>1013</sup> To their left is a naked young man leaning on a shovel who is "almost identical" to the grave-digger on the general title page for his water colours (1795-97) for Edward Young, *Night Thoughts* <Butlin #330.2> (as Essick points out), and above them are two floating figures<sup>1014</sup> who seem to be pouring out something.

On the verso is a series of 15 disparate studies (reversed) including for *America* (1793) pl. 5 (fleeing figures at bottom right), *America* pl. 7 (a falling figure and snake, a crouching figure, the figure with scales, a female with a sword), *America* pl. d, known as "A Dream of Thiralatha" (the nude girl holding up a naked child), *Europe* (1794) pl. 4 (the falling figure with a heavy weight), and *Urizen* (1794) pl. 14 (upside down male seen from behind supporting himself on his hands).

**SIZES:** The album mounts are 27 x 22 cm; Blake's drawings are 9.2 x 14.3 cm (the aged couple) and 24.6 x 20.4 cm (sketches for *America* etc.).

**WATERMARK:** Whatman paper mounts in the album.

a drawing (1790-92) in Blake's Notebook, p. 41 (as Essick points out).

<sup>1013</sup> Lowell Libson (2013) relates them to the harpers in *Job* (1826) pl. "21", but the Tatham figures are much younger and the rest of the design seems to be unrelated to Job. Essick dates the Tulk design 1790-92. On the composition, see also Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), illus. 9, and Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

<sup>1014</sup> They are similar to the flying angels at the top of the title page of *Night I* (water colour, Butlin #330.6) engraved in Young's *Night Thoughts* (1797), as Essick points out.



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**BINDING:** Bound in calf.

**HISTORY:** (1) The Blake drawings (c. 1792-93) were acquired by Charles Augustus Tulk (1786-1849), perhaps about June 1816,<sup>1015</sup> and assembled much later into an album with other works from his collection by his daughter (2) Louisa Susanna Ley (1819-48); the album passed to her husband (3) James Peard Ley (1807-85), their son (4) James Verchild Ley, and thence to his son (5) James Richard Ley (d. February 2010), from whom it passed to (6) Judith Penelope Ley; it was sold in spring or early summer of 2012 to (7) Lowell Libson Ltd (London),<sup>1016</sup> who removed the Blake drawings and offered them for sale in Lowell Libson Limited, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), 44-55.

**Gordon, Alexander, rev. Timothy C.P. Stunt.** "Tulk, Charles Augustus (1786-1849), Swedenborgian writer and politician ...." Vol. LV, p. 538, of *Oxford Dictionary of National Biography* (2004).

**UPCOTT, William**  
**(1779-1845)**  
**Autograph collector**

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<sup>1015</sup> Nancy Flaxman wrote to her husband in July 1816 about a conversation with "our Friend [apparently C.A. Tulk] about Blakes book & the little drawings ... he bought a drawing of him" (*BR* (2) 326).

<sup>1016</sup> According to Essick, "Parental Affection" was "advertised by Libson and reproduced in *Art Newspaper* no. 236 (June 2012); see also brief comments and illus. in Anon., 'Forthcoming Events,' *British Art Journal*, 13. 1 (spring 2012): 96, Huon Mallalieu, "Drawn to Success," *Country Life* 206.26 (27 June 2012): 112-13, Richard Green, 'Master Drawings,' *Burlington Magazine* 154 (Sept. 2012): 651, and Mallalieu, 'From the Zoo to the Big Apple,' *Country Life* 206.40 (2 Oct. 2012): 114-15".

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**Freeman, Janet Ivy.** "Upcott, William (1779-1845), antiquary and autograph collector ...." Vol. LV, pp. 921-23, of *Oxford Dictionary of National Biography* (2004).

**VARLEY, John**  
**(1778-1842)**

**Painter, Astrologer, Friend of Blake**

Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), lot 203 (£2,200)

**Curry, Patrick.** "John Varley, Magus." Chapter I (pp. 18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy* (London: Collins and Brown, 1992)

**Herrmann, Luke.** "John Varley, David Cox, Peter de Wint, and their Followers." Pp. 54-65 of his *Nineteenth Century British Painting* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

**Kauffman, C.M.** "Varley, John (1778-1842), water colour painter and art teacher ...." Vol. LVI, pp. 146-49, of *Oxford Dictionary of National Biography* (2004)

**Lyles, Anne.** "John Varley." Vol. XXXI, pp. 908-9 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

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**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 and Pierre, 1999)

Through the mouth of a 20th-Century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainewright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainewright's wife Eliza, "At one party – unrecorded in any of the life records – William Blake in 1823 pinched my bottom" (p. 114).

**Motion, Andrew.** *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 August 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. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*. Ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001)

In particular, he records the sales of Wainewright's Blakes in Benjamin Wheatley's sales of

**4-11 August 1831**, property of George Edward Griffiths, lot 395: *Marriage* (I); lot 424: *Blair, Grave* (1808); lot 426, *America* (G), *Europe* (B), and *Jerusalem* (B); lot 1726: Young, *Night Thoughts* (1797);

**20 December 1832**, lot 1313: *Job* (1826) proofs;

**2 May 1835**, property of Joseph Earle, lot 883: *Songs* (X);

**4 August 1837**, lot 665: *Descriptive Catalogue* (?F);

John Fletcher and [the late Benjamin Wheatley's son] Benjamin Robert Wheatley sale, **12 December 1837**, lot 363: *For Children: The Gates of Paradise* (B).

**WARD, James**

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**(1769-1859)**

**Painter**

**See 1992 November 11-December 3** Martyn Gregory  
catalogue of *English Romantic Landscape*

**WATSON, Caroline**

**(1761?-1814)**

**Engraver**

**2014 September 23-2015 January 4**

**David Alexander.** *Caroline Watson and Female Printmaking in late Georgian England.* Fitzwilliam Museum (Cambridge: Fitzwilliam Museum, 2014) 126 pp., ISBN: 9780957443464

It includes a catalogue of over 100 prints by Caroline Watson and sixteen letters from her to William Hayley. Among the letters printed is one of 30 October 1805 from Caroline Watson to William Hayley which mentions that on 3 July 1805 Richard Phillips (the publisher of Hayley's *Ballads* [1805] with Blake's engravings) sent a copy to "M.<sup>r</sup> Blake" (p. 109).

**WOLLSTONECRAFT, Mary**

**(1759-97)**

**Author, Feminist, Radical, known in Blake's Circle**

**Crafton, Lisa Plummer.** "'Insidious Decency': Modesty and Female Sexuality in Wollstonecraft." *European Romantic Review*, XI, 3 (Summer 2000), 277-79

**Kelly, Gary.** *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992)

REVIEW

**Ann Mellor,** *Blake*, XXVII, 3 (Winter 1993-94), 78-79  
(Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78])

BACKGROUND

**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. 125-43 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>1017</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>1018</sup> and the Will and family of his wife's brother-in-law Henry Banes after his death.<sup>1019</sup>

See also the apprenticeship of Thomas Owen to William Blake in June 1788.

P. xii  
For "Lisson Grove, west of the map" and "No. 20 (1828-130)" READ:

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<sup>1017</sup> The information about Walkeringham and the Moravians in these Addenda was first recorded in Keri Davies, "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England", Surrey Ph.D., 2003, of which he generously sent me a copy. The discovery of the Blake connection with the Moravians was made by Dr Keith Schuchard in June 2001 and published in Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43 – apparently omitting the references below dated 6 Feb, 13 Aug 1750, 12, 28 Sept, 20, 23 Nov, 4, 11, 18 Dec 1751. (When I examined the Archive in the 1960s, we did not know that Blake's mother had first married Thomas Armitage, and the connection with Blake was therefore invisible.) For wonderfully generous help when my wife and I worked in the Moravian Church Archives in 5-7 Muswell Hill, London, in May 2004 I am deeply indebted to the archivist Lorraine Parsons.

<sup>1018</sup> Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43.

<sup>1019</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.

**Queen Street, Mayfair, to the right of the map  
and**

No. 1 (1828-29)

**P. xii**

**For "1785-90" READ:**

1785-91

**P. xii**

**For "Upper Charlotte Street" and "1828-31" READ:  
Upper Charlton Street ... (1829-31)**

**P. xiv**

**for "1790-1800" READ:**

1791-1800

**P. xix**

## **Owners and Repositories of Unique Materials**

**Cowper and Newton Museum** (Olney, Buckinghamshire), since  
1996 on deposit in the Buckinghamshire County Record Office

**Fitzwilliam Museum** (including the MS "Autobiography of John  
Linnell" formerly in the collection of John S. Linnell)

**Moravian Church Archives** (London)

**Murray (John) Archive** (National Library of Scotland)

**Nottinghamshire County Archives** (Walkeringham Church  
Register)

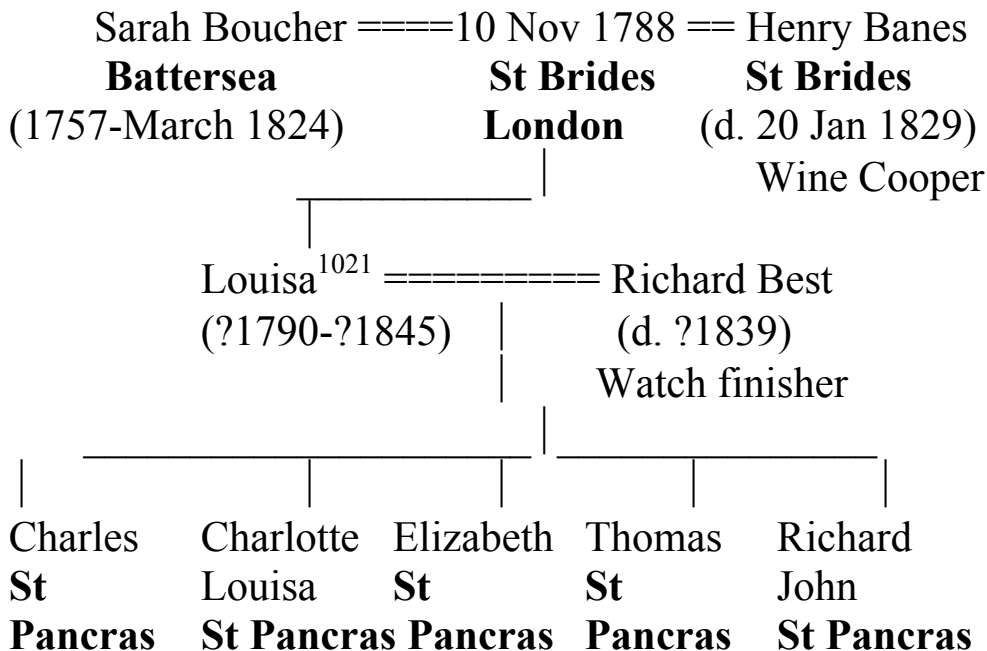
**Princeton University Library**, Cromek Archive (formerly David  
Warrington)



**Universitätsarchiv** (Herrnhut, Germany)

## DELETE “David Warrington”

**to the Boucher-Butcher genealogy substitute for Catherine's  
sister Sarah<sup>1020</sup>**



<sup>1021</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.

|                      |                     |                     |   |                       |
|----------------------|---------------------|---------------------|---|-----------------------|
| (b. 1 April<br>1805) | (b. 16 Aug<br>1807) | (b. 19 Dec<br>1809) | (b. 4 Dec<br>1813)  | (b. 20 March<br>1815) |
|                      |                     |                     | print co-<br>lourer &<br>artist (ex-<br>hibited<br>1834-39) | artist                |

## P. 2

The christening of the baby who was to become the mother of William Blake was recorded in the church of St Mary Magdalen in the village of Walkeringham, Nottinghamshire: “Catherine y<sup>e</sup> Daughter of Gervase Wright & Mary his [wife was] Bapt. **Novem. 21<sup>st</sup>” 1725.**<sup>1022</sup>

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>1023</sup> She had six brothers and sisters, two of whom died before she was born:

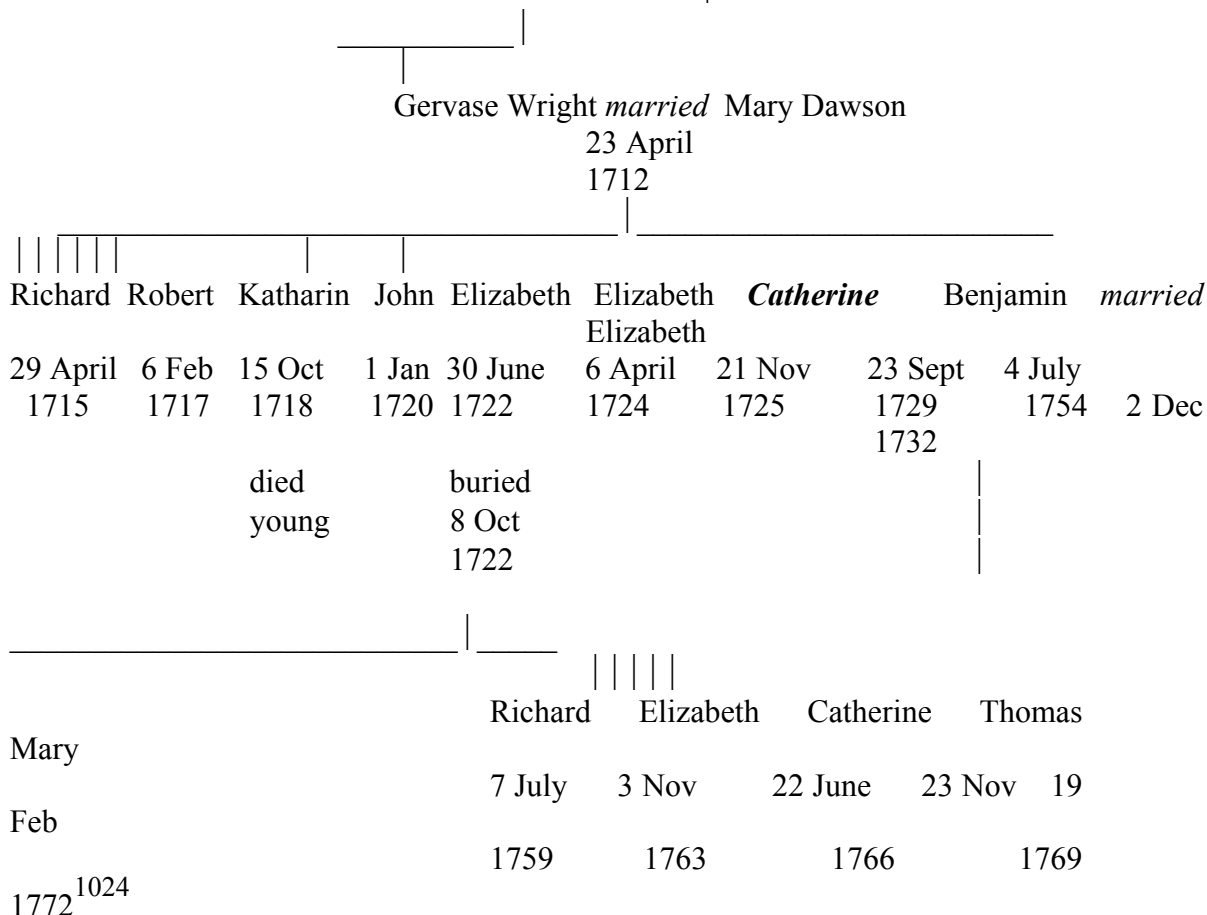
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<sup>1022</sup> Walkeringham Parish Church Register, Nottinghamshire County Archives, transcribed from a photograph reproduced in *Blake*, XXXVIII (2004), 42. *BR* (2) xxxii, said she was born in London 28 Sept 1723.

<sup>1023</sup> 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.

## William Blake and His Circle

Gervase Wright  
Maltster and Yeoman Farmer  
of Walkeringham, Nottinghamshire  
Will of 7 Oct 1700|



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

<sup>1024</sup> The dates are of christenings, in Walkeringham for Gervase Wright and his children, in Sutton Cum Lound for Elizabeth Whitehead Wright and her children. The information comes from the Nottinghamshire Record Office via Davies.

Walkeringham ... between the hours of twelve and one till her body be bloody”.<sup>1025</sup>

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,<sup>1026</sup> whose records show: “**Munday 13.<sup>th</sup> August 1750** ... Armitage desires to come nearer to y<sup>e</sup> Br<sup>n</sup> also his Wife in the Society & Mr<sup>s</sup> Clarke”.<sup>1027</sup>

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,<sup>1028</sup> 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

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<sup>1025</sup> K. Tweedale Meaby, *Nottingham: Extracts from the County Records of the Eighteenth Century* (Nottingham [?1948]), 207.

<sup>1026</sup> According to Colin Podmore, *The Moravian Church in England, 1728-1760* (Oxford: Clarendon Press 1998), 170, “the first English [Moravian] congregation [was formed] on 15 May 1742” in Fetter Lane. In 1749 an Act of Parliament recognized the Moravian Church as “an antient Protestant Episcopal Church”, a sister church of the Church of England (Podmore 228).

<sup>1027</sup> Moravian Church Archives: Society Labourers’ Conference Minutes. The dates are from the Old Style (Julian) calendar; in the English-speaking world, the last day of the Old Style Calendar was 2 Sept 1752.

<sup>1028</sup> “The lovefeast is primarily a song service, opened with prayer ... the presiding minister often says a few words, explaining the purpose of the service, just before the congregation partakes of the bun and coffee, or whatever is served. ... There is no rule as to the food to be offered, except that it be very simple and easily distributed” (Adelaide L. Fries, *Customs and Practices of the Moravian Church*, Revised Edition [Bethlehem, Pennsylvania: Moravian Church in North America, 2003], 78).

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joy, and many fell to the ground.” This “sudden effusion of the Holy Ghost”<sup>1029</sup>

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.<sup>1030</sup>

Though licensed as Dissenters, the Moravians did not wish to separate their members from their birth-churches (usually Anglican) or to form a new sect.<sup>1031</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”.<sup>1032</sup> Much of this expansion was in Yorkshire, led by Benjamin Ingham.<sup>1033</sup>

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

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<sup>1029</sup> William Holland, “An Extract or Short Account of some few Matters relating to the Work of the Lord in England” (1748) (Podmore 48).

<sup>1030</sup> Podmore 48.

<sup>1031</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>1032</sup> Podmore 120.

<sup>1033</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).

also a society in Nottingham by 1744.<sup>1034</sup> Of these the most important was Pudsey, about seventy miles North-West of Walkeringham and twenty miles North-West of Cudworth. Here in 1742 the Moravians built an independent colony of piety called Fulneck.

One of the most remarked aspects of Moravian piety before 1753 was its emotional fervor. When the German Moravian minister and composer Philipp Heinrich Molther visited the Fetter Lane Congregation in 1739, he was “frightened by ‘their sighing, groaning, whimpering and howling’” and shocked by their “contortions, and strange gestures ... which they saw as proof of the presence of the ‘Spirit and power of God’” and which Molther said was “enough to bring one out in a cold sweat”.<sup>1035</sup>

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”.<sup>1036</sup>

They were systematically anti-rationalist, and Zinzendorf’s Litany of the Wounds prays to “Make us to hate reason”.<sup>1037</sup>

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<sup>1034</sup> Podmore 98.

<sup>1035</sup> Podmore 59-60.

<sup>1036</sup> Podmore 135.

<sup>1037</sup> Podmore 127.

### William Blake and His Circle

The Moravians held that God accepts people as they are – as sinners, and that one should not struggle to achieve holiness through one's own efforts (that would be both unnecessary and impossible), but “become a sinner”, that is, accept one's sinfulness, simply believe, and await the salvation which is the gift of God's grace and cannot be earned by works or merit.<sup>1038</sup>

The most sensational aspect of Moravianism was the explicit sexual imagery for piety. For Count Zinzendorf, the begetter or midwife of modern Moravianism,

both the Church and the individual Christian were brides of Christ, and thus essentially female. [In] Earthly marriage ... the husband represented Christ as his “procurator” .... Marriage and its consummation could therefore be described as *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” ....<sup>1039</sup>

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<sup>1038</sup> Podmore 31.

<sup>1039</sup> Podmore 129-30, 135. In the Twelfth Appendix of the *Herrnhuter Gesangbuch* [hymnbook] is a husband's prayer:

May thy, (*viz.* Saviour's) first holy Wound anoint me for the conjugal Business upon that Member of my Body, which is for the Benefit of my wife; and the Purple red Oil flow upon my Priest's hole, and make it rightly fitted for the Procurator-Business; that I may embrace my precious Rib with the same Tenderness, that thou didst embrace thy Wife, when it went out of thy Side.

This was “completely unknown to English readers” before it was displayed in the attack by Henry Rimius in his *Candid Narrative of the Rise and Progress of the*

Beginning in 1750, a flood of pamphlets attacked the Moravians, written either by Anglicans deploring Wesley's association with the Moravians or by Wesleyans distinguishing themselves from Moravians, and in them this sexual imagery was cited and deplored. John Thomas, the only bishop of the Church of England who remained sympathetic to the Moravians, wrote that he still believed Count Zinzendorf was "a very great and pious Man and the Brethren a sober industrious and religious People, but what has greatly shocked me and many others above all things is the Calling the Holy Ghost the Mother and speaking of the Membrum Virile."<sup>1040</sup>

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.<sup>1041</sup>

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*Herrnhuters commonly called Moravians or Unitas Fratrum, with a short account of their doctrines, drawn from their own writings* (London, 9 April 1753) (Podmore 269). The *Collection of Hymns of the Children of God in all Ages*, ed. John Gambold (1754) omitted the controversial hymns (Podmore 286-287).

<sup>1040</sup> Podmore 284.

<sup>1041</sup> Podmore 143. Bishop Thomas asked "whether it was true that



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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).<sup>1042</sup>

Peter Böhler (1712-75) founded in 1738 the London Congregation of Moravians which shortly established itself in Fetter Lane.<sup>1043</sup> 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.<sup>1044</sup>

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”.<sup>1045</sup>

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the

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marriages were consummated in the presence of the elders” (Podmore 284).

<sup>1042</sup> Podmore 130.

<sup>1043</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>1044</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>1045</sup> Moravian Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

Moravian Congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian Congregation in Fetter Lane 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>1046</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.<sup>th</sup> 1750** London

My Dear Brethren

My Dear Saviour has maid me Love you in Such a degree, as I never did Experience before to any Set of People; and I believe it is ^his^ will that I should come amongst you; because he has done it himself, for I could not bear the doctrin of his Bloody Corps, till; very lately, till non but my Dr Saviour could show me; perfectly, & he over came me so sweetly that I shall never forget, when I only went out of curiosity to hear 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

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<sup>1046</sup> Moravian Archives C/36/14/2: in Davies, 1305.

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Seeking Something else besides him; nor could I  
^then^ bear the thought of hearing any thing Else;  
but of him being Crucified & of his Bleeding  
wounds, which I Experienced very Sweet & the  
only food for my Soul then; I am but very poor in  
my Self & weak and find my Love very cool  
sometimes toward him, for all hes done for me so  
much, but when my Loveing Saviour comes again  
and kindles that Spark, then I feel I can love him  
dearly; so he makes me love him or Else I should  
not love him at all; & I can feel my saviour,  
forgive me all my base acctions [sic] from time to  
time; for all that my D.<sup>r</sup> 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>1047</sup>

Probably about the same time his wife wrote in a plain  
clear hand, tactfully quoting a Moravian hymn:

My Dear Bretheren & Sistors

I have very littell to say of my self for I  
am a pore crature and full of wants but  
my Dear Sav<sup>^</sup>i<sup>^</sup>our will sat[i]sfy them  
all[.] I Should be glad if I could  
allways lay at the Cross full as I do  
^know^[i.e. now] thanks be to him last  
Friday at the love feast Our Saviour was

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<sup>1047</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.

pleased to make me Suck his wounds  
 and hug the Cross more than Ever and I  
 trust will more and more till my frale  
 nature can hould no more[.] at your  
 request I have rit but I am not worthy of  
 the blessing it is desired for I do not  
 Love our ^Dear^ Saviour halfe enough  
 but if it is [his] will to bring me among  
 his hapy flock in closer connection I  
 shall be very thanku [sic.] I would tell  
 you more of my self but itt is nothing  
 thats good so now I will rite of my  
 Saviour that is all Love  
 Here let me drink for ever drink  
 nor never once depart  
 for what I tast makes me to cry  
 fix at this Spring My h^e^art  
 Dear Saviour thou hast seen how oft  
 I've turnd away from thee  
 O let thy work renewd to day  
 Remain eternally<sup>1048</sup> Catherine Armitage<sup>1049</sup>

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<sup>1048</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>1049</sup> Moravian Church Archives: MS C/36/2/159. Photographs of both letters are reproduced in *Blake*, XXXVIII (2004), 41-42.

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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."<sup>1050</sup>

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]".<sup>1051</sup> Their reception is recorded on separate pages for women and men:

| Name, Religion<br>& Profession             | <sup>1052</sup> From where<br>& when | Received   | Confirmed | First Ad-<br>mitted to<br>the Sacre-<br>ment | Other Circum-<br>stances of Life                               |
|--|--------------------------------------|--|-----------|--|--|
| Catherine<br>Armitage<br>M. S <sup>r</sup> | Walkingham<br>Nottingham-<br>shire   | <b>1750<br/>Nov. 26<br/>Nov: 21<sup>st</sup></b> | [Blank]   | [Blank]                                      | Became a Wi-<br>dow & left the<br>Congregation <sup>1053</sup> |

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<sup>1050</sup> Podmore 122.

<sup>1051</sup> 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>1052</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 to Religion or Profession. In 1749, two applicants were identified as from Rotherhithe, as Blake's father and paternal grandfather were.

<sup>1053</sup> 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

## 1725

| Name, Religion<br>& Profession   | Born where<br>and when  | Received                      | Confirmed | First Ad-<br>Circum-<br>mitted to<br>the Sacre-<br>ment       | Other<br>stances of Life                            |
|--|---|-------------------------------|-----------|---|---|
| Thomas Armitage<br>Hosier Ch: of Eng. <sup>d</sup><br>M B <sup>r</sup> | at Cudworth<br>in the Parish<br>of Royson in<br>Yorkshire in<br><b>May 1723</b> <sup>1054</sup> | <b>1750</b><br><b>Nov. 26</b> | [Blank]   | on his sick<br>Bed <b>Sep.</b><br><b>28<sup>th</sup> 1751</b> | Departed this<br>Life <b>Nov: 19</b><br><b>1751</b> |

According to the Fetter Lane records, “Thomas Son of Thomas and Catherine Armitage, departed **Febr ..... 1751**, and buried **March 1.** at Bloomsbury.”<sup>1055</sup> This is recorded with a few more details in the account of “Kinder sind in London heim gegangen in der Zeit als ich da war” (children in London returning home [dying] in the time I was there) by a Moravian returning to Herrnhut: “**1751 26 Febr.** Thom.

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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>1054</sup> *BR* (2) xxxii, says Thomas was christened 21 June 1722 in Royston.

<sup>1055</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 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).

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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.<sup>1056</sup>

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.<sup>1057</sup>

The Moravian Brethren frequently helped each other in business matters, and a note of **12 September 1751** reports that “Br Armitage wanted some one to lend him 20l to pay a Note which was done a year ago but as the Brethn are scanty of money it was thought he might propose the Person to give him an other Year for the payment thereof.”<sup>1058</sup>

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.”<sup>1059</sup>

His illness was mortal, and on **19 November 1751** he died, apparently in some disfavour with the brethren. Next day

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<sup>1056</sup> 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>1057</sup> Moravian Archives C/36/11/6: Helpers Conference Minute Book Vol. VI, in Davies, 1306.

<sup>1058</sup> Helpers Conference Minutes Vol. VI.

<sup>1059</sup> Moravian Church Archive: Church Diary, Vol. V (1751), 61.

Bror Boehler took notice of Bror Armitage not being in so good Condition in his heart the latter end of his Life as the Brn co.<sup>d</sup> wish— He observed that such things did not please the Brn & that they sh.<sup>d</sup> be very Cautious of what they did in Receiving[?] Persons to fellowship & especially to the Lord[‘s] Supper. Further said [word illeg] of what has happened w<sup>th</sup> Bro Armitage he could not mention him in the Liturgy as being uncertain ab.<sup>t</sup> his Estate &c. He also Lamented the Want of a Nurse to be always with the Sick Bro. or Sister day & night ....<sup>1060</sup>

According to an “Obituary” in the Congregation Diary:<sup>1061</sup>

**Sat. 23 [Nov. 1751]** Sabb. L.F. was at Westminster. Today was buried at Bloomsbury-Ground the Body of Thomas Armitage a Married Br He was born in the Parish of Royson in Yorkshire, in **May 1723**, married at London, & was by trade a Hosier. He was receiv’d into the 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

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<sup>1060</sup> Helpers Conference Minutes Vol. VI.

<sup>1061</sup> Congregation Diary Vol. V, p. 80.



### William Blake and His Circle

desired they would forgive him this, & took a cordial Leave afterwards of his wife.<sup>1062</sup>

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 Sistr Armitage affairs, Bro: Mason & J. Syms will do it. Bro. Boehler observed Bro. Armitage had made a very unequitable will obliging his Wido to pay £80 to his Bro. in case She Marrys again & it is thot she has little more if any left her & Bro. Boehler wish<sup>d</sup> the Brn would be advised by the Brn when they made their wills[.]<sup>1063</sup>

**Wednesday Decr. 11<sup>th</sup> 1751** ... The Brethren have been with Sistr Armitage and will go again to morrow

Brothers Mason and Syms discovered that Catherine Armitage was better off than had been thought: **“Wednesday Dec. 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.

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<sup>1062</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>1063</sup> Helpers Conference Minutes Vol. VI, like the records for 11 and 18 Dec 1751.

Among Moravians, marriage outside the community was not permitted. “The *Elders* have the sole Right of making Matches. No promise of Marriage is of any Validity without their consent.”<sup>1064</sup> Catherine Armitage may have left the Fetter Lane Congregation for these reasons when she married James Blake in 1752.

In the earliest Congregation List of the Moravian Fetter Lane Society, **1 March 1743**, appears “Blake & She [i.e., Mrs Blake]. Butchers in Pear Street near Mount Hill Goswell Street.”<sup>1065</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 1<sup>st</sup> coming to England [7 February 1737] w<sup>ch</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”.<sup>1066</sup> His wife was also a member of the congregation, and perhaps his sister as well.<sup>1067</sup>

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<sup>1064</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).

<sup>1065</sup> Moravian Church Archive and Library C/36/5/3, Catalogue p. 1, cited in Keri Davies, “The Lost Moravian History of William Blake’s Family: Snapshots from the Archive”, *Literature Compass* [online] 3/6 (2006), 1303.

<sup>1066</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

## William Blake and His Circle

In the year that Catherine and Thomas Armitage joined the Fetter Lane Congregation, a great outcry began in the press against the enthusiasm of the Moravians, led by the erstwhile Moravian sympathisers John Wesley and George Whitefield, whose *Expostulatory Letter* (1753) “did the most damage”, though his most damaging evidence was silently

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an account of Married Men in London, “Blake feels & confesses his slavery & hopes soon to receive the Blessing of kn.eri.ng [?knowing] our Savior & beeing made quite Free.” (Herrnhut: R.27.3653.1)

Joshua Armitage, listed among the Single Men, Youths, and Great Boys in the Moravian centre of Pudsey (Herrnhut: R.27.363.42), may be the son of Sarah (b. 1719 in Brownhill [?Aberdeenshire], d. 1766 in Bristol) who was married in 1719 to Joshua Armitage (Herrnhut: R.22.140.49). However, they are not known to be related to the husband of Catherine Wright Armitage.

<sup>1067</sup> “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 (Herrnhut: R.27.363.9).

On the basis of no more evidence than this, it has been suggested that the Moravian Blakes were the poet’s grandparents – Thomas Wright, *The Life of William Blake* (Olney, Bucks: Thomas Wright, 1929), I, 2, Margaret Ruth Lowery, *Windows of the Morning* (1940), 15, Marsha Keith Schuchard, “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (1999) <<http://www.esoteric.mus.edu/>>, and others (there is an Appendix on “The Moravians or United Brethren” but no biographical fact in Jack Lindsay, *William Blake: His Life and Work* [N.Y.: George Braziller, 1979], 275-276). “Blake” is, of course, a dispiritingly common name (*BR* (2) 829-46 provides evidence of scores of men named “‘William Blake’ in London 1740-1820”), and the likelihood is very faint that these Moravian Blakes were related to the poet. The poet’s paternal grandfather James almost certainly lived across the river in Rotherhithe. However, a John Blake paid the rates on a house in Glasshouse Street in 1743 which was occupied in 1744-53 by James Blake the poet’s father (*BR* (2) 734-35), and he could be both the Moravian and the elder brother of the poet’s father.

quoted from German pamphlets in Rimius' *Candid Narrative* (1753). There was a financial collapse in 1753, and

The accelerating growth in membership came to a sudden halt. ... It was as if the music had suddenly stopped. ... 1755 saw the beginning in England of the Moravian retreat into the world of the "quiet in the land", so contrary to the inspired, adventurous exuberance of the Zinzendorf era.<sup>1068</sup>

### **P. 8**

**For** "some fifteen years" (James Blake lived "in cautious gentility for some fifteen years" in Cirencester Place")

**READ:**

ten years

### **P. 12**

**After** "settled in Southwark" **ADD:**

The family hosiery shop at 28 Broad Street, Golden Square probably had an emblematic sign identifying it as the Woolpack & Peacock. The shop-title may be seen in the elegant engraved bill-head<sup>1069</sup> made out by James Blake, the

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<sup>1068</sup> Podmore 273, 274, 275, 283.

<sup>1069</sup> This is the only known evidence of the name of the shop. Many Peacocks and Woolsacks, some of them for hosiers, but no Woolsack & Peacock are reported by Ambrose Heal, *The Sign-boards of Old London Shops: A Review of the Shop Signs employed by the London Tradesmen during the XVIIth and XVIIIth Centuries, Compiled from the author's collection of contemporary trade-cards and billheads* (N.Y.: Benjamin Blom, 1972), Bryant Lillywhite, *London Signs: A Reference Book of London Signs from Earliest Times to About the Mid-Nineteenth Century* (London: Allen and Unwin, 1972), and Ambrose Heal, *London Tradesmen's Cards of the XVIII Centuries: An Account of their Origin and Use* (London: B.T. Batsford, 1925).

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poet's father, to the prodigious botanist Joseph Banks who was about to sail with Captain Cook<sup>1070</sup> on his second circumnavigation of the world.

[Ribbons

[M.<sup>r</sup> Banks]

London [July 9. 1772]

*Bought of Ja.<sup>s</sup> Blake,*

HOSIER & HABERDASHER

*At the Woolpack & Peacock the upper End of*

Broad Street Carnaby Market ;

*Who Sells all kinds of Baizes, Flannels, &c. &c.*

[ 3 Pieces brod figd<sup>1071</sup> Rib<sup>n</sup> -- -- -- 22/63.. 7..6

26 yds --- D<sup>o</sup> ----- 7½ --0..16..3

16 Col<sup>rd</sup> Silk Hfs<sup>1072</sup> ----- 4/33. 18..0

7..11..9

3 Cold Silk Hfs -- -- -- -- 4/3 - 12..9

£ 8. 4..6

Recd July. 10. 1772 the Contents in full of all Demands

James Blake

M.<sup>r</sup> Banks new Burlington Street]<sup>1073</sup>

The Woolsack and Peacock was an uncommon name--at

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<sup>1070</sup> He who Chased a Chook All around Australia.

<sup>1071</sup> "figd" is showy, as in "full fig" or perhaps "figured".

<sup>1072</sup> This hard-to-read word perhaps represents "Handkerchiefs".

<sup>1073</sup> The bill is among the Papers of Sir Joseph Banks, State Library of New South Wales, Sydney, Australia (Series 06.029 Section 3). The verso is endorsed "M.<sup>r</sup> Blake" and, vertically, "Blake". Cunningham ¶2 says that as a child Blake "drew designs on the backs of all the shop-bills", but he did not do so on this one.

The bill is mentioned in *The Indian and Pacific Correspondence of Sir Joseph Banks, 1768-1820: Letters 1768-1782*, ed. Neil Chambers (London: Pickering and Chatto, 2009), 143, 354, but not in G.E. Bentley, Jr, "Trade Cards and the Blake Connection", *Book Collector*, XXXVII (1988), 127-133. Sir Joseph's only sister Sarah Sophia Banks (1744-1818) collected over 4,000 trade cards and shop bills, which were given after her death by her brother to the British Museum Print Room, but James Blake's bill is not among them.

any rate I have found no other instance of its use--and it must have been memorable to the young poet. However, he did not make much use of the terms in his surviving writings. He does not use the word "woolsack" at all, and his references to peacocks<sup>1074</sup> seem entirely conventional.

The whole document is written in the same hand (note the formation of the capital letter "C"), though the additions to the bill of receipt and address are written a good deal more casually than the bill itself. The handwriting is the only surviving example of the handwriting of Blake's father. It is quite distinct from that of William Blake.

The social ambition of the bill-head is a good deal more than might have been associated with the firm that sold goods wholesale to the Parish Workhouse. On the other hand, it seems quite appropriate for a firm selling fancy "figd Rib<sup>s</sup>" and silk handkerchiefs to the munificent Joseph Banks.

The dimensions of a "piece" of cloth depend upon the material. For muslin it was 10 yards long, for Irish linen 25 yards, for calico 28 yards, for cotton cloth 24-47 yards long by 28" to 46" wide, and for Hanoverian linen 128 yards.<sup>1075</sup>

At any rate, the quantity Banks bought was enormous. He seems to have ordered three "pieces" of broad figged or figured ribbon the size in which it was manufactured, perhaps 26 yards by 1 yard (234 square feet), and 26 yards of tailored ribbon which was perhaps the length as manufactured.

Perhaps William Blake was in the shop when the purchase was made--his own apprenticeship indentures were

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<sup>1074</sup> *Marriage of Heaven and Hell* pl. 8, *Jerusalem* pl. 98, l. 14, *Vala* p. 94, l. 51 (Night 7[b]), "Vision of the Last Judgment" (Notebook p. 93).

<sup>1075</sup> *Oxford English Dictionary*, sive "piece" sense 4a.

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dated four weeks later, 4 August 1772. He probably did not himself wait upon such a distinguished gentleman unless his father happened not to be in the shop. If William was the salesman, he probably remembered Banks as vividly as he did Oliver Goldsmith who may have been in the shop the same year.<sup>1076</sup>

The sum was enormous, the equivalent of six weeks of goods sold by James Blake father and son to the St James Parish Workhouse and Schoolhouse in 1782-84 (£8.3.19).<sup>1077</sup>

Probably these fancy goods were intended as gifts to the friendly women of the South Pacific. The erotic possibilities of South Pacific voyaging were of course known to Blake. His picture of "The Goats" (?1799) depicts an incident in the voyage of the ship *Duff* to the Marquesas. Seven girls clad only in vine leaves swam out to the ship, where "some goats on board the missionary ship stripped them [the vines] off presently".<sup>1078</sup>

The dates of the bill (Thursday 9 July 1772) and of the receipt (Friday 10 July) and Banks' address suggest that the goods were delivered and paid for the day after they were ordered.

This quantity of cloth could scarcely be carried by one man. It would have required a cart.

Delivery of the goods to Banks was a heavy responsibility, requiring both strength to handle them and firmness of character to receive such a large sum of money. James Blake had four eligible sons: James (age 19), William (14), John (12), and Robert (9). James was serving his

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<sup>1076</sup> *BR* (2) 16.

<sup>1077</sup> *BR* (2) 36. The receipts are known only from the Parish records. No other example of this bill-head, or indeed any James Blake bill-head, is known.

<sup>1078</sup> Blake, *Descriptive Catalogue* (1809) 52.

apprenticeship as a needle-maker in Southwark, and John and Robert were surely too young for such a responsibility. It seems likely that William delivered the goods and collected the money, perhaps supported by his younger brothers.

The fancy haberdashery was sold to Joseph Banks as he was collecting materials to take with him on Captain Cook's second circumnavigation in the Endeavour. Cook sailed four days later, on 13 July 1772, but he sailed without Joseph Banks, who decided that the accommodation was not sufficient for his entourage of fifteen persons.

Joseph Banks may have chosen The Woolsack and Peacock hosiery and haberdashery shop in Broad Street at least in part because it was nearby; New Burlington Street, the address on the receipt, is just three rather circuitous streets from Broad Street.

Instead of sailing to the South Pacific, Banks sailed in August to Iceland.

One wonders what became of those twenty-six yards of figged ribbon presumably intended for gifts to the agreeably friendly young female islanders in the South Pacific. They were scarcely appropriate for the ice storms of Mount Hecla.<sup>1079</sup>

**p. 12 fn ‡**  
**for "reads ... ffather[.]'" READ:**<sup>1080</sup>

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<sup>1079</sup> This section on the Woolsack & Peacock will be printed in G.E. Bentley, Jr, "William Blake of the Woolsack & Peacock", *Blake*.

<sup>1080</sup> Stationers' Company Apprentice Register (1 Feb 1763-5 Dec 1786), p. 15) reads:

*Ja.<sup>s</sup> Basire William Blake* Son of James   }  
of Broad Street Carnaby Market   }  
Hosier to James Basire of Great   } £52..10.0  
Queen Street Lincolns Inn ffields }



William Blake and His Circle

P. 15

**“James Parker (1750-1805)” should be  
“(1757-1805)”**

pp. 18-19

**for "Gosse", "Admission", "Pres" READ:  
"Gosf", "Admisfion", "Pref"**

P. 22

**In the footnote \* for the paragraph “Stothard  
made a drawing ... Oct. 1780.” READ:**

Cumberland’s friend John Highmore (1750-84) records a sketching tour in Kent on 22-26 May 1779 with Cumberland and Thomas Stothard.<sup>1081</sup> 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.<sup>1082</sup>

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seven years Cons.<sup>n</sup> £52.10.-- paid }  
by his ffather ----- }

The information is summarised (MS Register of Duties, National Archives, Kew [Ref. 1R 1/27, reproduced in the 2014-15 Ashmolean catalogue, pp. 28-29]): "18 James Basire Citizen and Stationer of London William Blake Ind. 1 4 August 1772 7 from date 52 10 2 12 6", signifying that James Basire took as an apprentice William Blake in Industry [not in "Arts", as the entry above him reads] for a fee of £52.10.0 and duty thereon of £2.12.6.

<sup>1081</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>1082</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.

**P. 30, ADD:**

**Anon.**, "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der frehen Künste* (Leipzig) XXVIII Bandes, 1 Stüd (1783), 337 ("Robin Hood and Clorinda,<sup>1083</sup> sich auf der Jago beegnend, nach J. Meheux, von W. Blake, in punktirter Manier. In der Runde zu 8 zoll Durchschnitt, und 4 Schillinge im Preise.")<sup>1084</sup>

**P. 30**

To "in the Gothic manner" **ADD FOOTNOTE:**<sup>1085</sup>

**P. 32**

**To "*Poetical Sketches*" ADD**

Probably about the same time Blake or Flaxman gave *Poetical Sketches* (Y, now in the Essick Collection) to John Hawkins, who inscribed the title page under "W.B." (extended to "W. Blake") "at M<sup>r</sup> Taylors Green St Leicester fields", where Blake lived in 1782-84.

Below this he wrote:

Paulum sepulta distatinertiæ  
celate virtus<sup>1086</sup>

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<sup>1083</sup> "Robin Hood & Clorinda" ("London Pub.<sup>d</sup> March 30, 1783 by T. Macklin N.<sup>o</sup> 39 Fleet Street") (platemark 23 x 27.7 cm). Five copies are known (3 untraced) in brown and red-brown. The Macklin auction by Peter Coxe, Burrell, and Foster, 7 May 1800, lot 3, listed 7 plain impressions and 23 "in colours".

<sup>1084</sup> The text of the entry and the one in 1785 is in fraktur except for the quotations in English, which are in conventional European font.

For these revised readings I am grateful to my friend Bob Essick.

<sup>1085</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).

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Of course in 1782-84 when he lived in Green Street, Blake had scarcely any fame--or Latin either for that matter. He had exhibited a few pictures at the Royal Academy in 1780 (1) and 1784 (2), and he had signed 58 commercial engravings (none invented by him).<sup>1087</sup> In 1782-84 only an enthusiastic admirer could have called him undeservedly obscure, and only a scholar would have done so in Latin.

**p. 33**  
**To fn † ADD:**<sup>1088</sup>

**P. 33 and footnote, p. 34**  
**Omit the references to James Parker's wife.**<sup>1089</sup>

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<sup>1086</sup> The passage is from Horace, Odes, Book 4, Ode 9, ll. 29-30. The context is that brave men are unknown unless their deeds are celebrated by poets. "When courage lies hidden, it is little better than shame hushed up in the grave".

<sup>1087</sup> See *BR* (2) 813-16.

<sup>1088</sup> Blake's press may have been made by ""BUMSTED, Rolling-press-maker, 13, Old Bailey", the only rolling-press-maker listed in John Pendred, *The London and Country Booksellers and Stationers VADE MECUM* ... (1785). The bed of the press was large enough to accommodate Blake's Colour Prints (76 to 77 cm wide <Butlin #294, 306, 316, 320, 223>) and his Canterbury Pilgrims plate (94.9 cm wide). It may have weighed 700 lb (318 kg), the weight of the 18th Century rolling press in the Science Museum (London), according to Michael Phillips, Ashmolean catalogue (2014-2015), *William Blake: Apprentice & Master*, 118.

<sup>1089</sup> "The Journeyman and the Genius: James Parker and his Partner William Blake ...", *Studies in Bibliography*, XLIX (1996), 210, says that on 17 Aug 1782 James Parker (aged 25 and up [the engraver was 25 then]), Stationer of the Parish of St Dunstan in the West, contracted to marry Ann Serjeantson in the County of York (Allegation in Lambeth Palace Library; transcript at 1, The Sanctuary, Westminster). As my friend Keri Davies points out to me, this is probably not James Parker, engraver, of the Stationers' Company, but the James Parker, stationer of 36, Chancery Lane in 1782-97 (see Ian Maxted, *The London Book Trades 1775-1800* [Folkestone: William Dawson and Sons Ltd, 1977], 170).

**P. 39**

**To the footnote about Blake entries in the catalogue of the  
Royal Academy exhibition (1785) ADD;**

In the copy owned by Sir John Soane (1753-1837) were "some items marked in pencil (e.g. works by William Blake)", according to the Soane Museum online catalogue.

**P. 43**

**ADD:**

A subscription (?1785) to enable "Mrs. RYLAND and her [6] CHILDREN" "to purchase some of his Plates at the ensuing auction" was contributed to by about eighty individuals, including Alderman Boydell (£5.5.0), J. Johnson (£1.1.0), Gainsborough (£1.1.0), and "Mr. Blake" (10s 6d), who may be the poet.<sup>1090</sup>

**P. 43, ADD:**

**Anon.**, "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der frehen Künste* (Leipzig) XXX, 20 Stüd (1785), 162 ("Zwey angenehme Blätter, nach Watteau, aus der Sammlung des Hrn. A. Maskins; Morning Amusement und Evening Amusement,<sup>1091</sup> von W. Blake in

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<sup>1090</sup> Victoria and Albert Museum Presscuttings, Vol. I, f. 251. Mrs Ryland was the widow of William Wynne Ryland, to whom it was proposed that William Blake should be apprenticed (*BR* (2) 665 fn).

<sup>1091</sup> "Morning Amusement" and "Evening Amusement", each from "From an Original Picture in the Collection of M.<sup>r</sup> A. Maskins") (platemarks 35.8 x 32.9 and 35.9 x 33.1 cm); 17 copies of "Morning Amusement" are known (9 untraced) and 7 of "Evening Amusement" (plus untraced copies), printed in sanguine, brown, red, and black. They were offered at Macklin's Poet's Gallery (1794) for "7s. Plain

**William Blake and His Circle**

Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge.")

**P. 48**

**Add footnote to Tatham's statement that in his colour-prints, Blake "painted roughly and quickly, so that no colour would have time to dry."<sup>1092</sup>**

**P. 48**

**Footnote to Tatham's statement that Blake made his colour "prints in oil"<sup>1093</sup>**

**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>1094</sup> The fee is the same as that paid by

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and 15s. in Colours".

<sup>1092</sup> 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>1093</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.

<sup>1094</sup> David Alexander, "William Blake, graveur d'interprétation", pp. 79-81, 210-211 of Michael Phillips, *William Blake (1757-1827): Le Génie visionnaire du romantisme anglais*, exhibition 2 April-28 June 2009 (Paris: Petit Palais, 2009). Alexander's information derives from the Apprenticeship Books 1710-1811 (1R 1) in the National Register of Archives. A fee of £2.12.6 was payable (6d per pound for up to £50 and 1s per pound thereafter).

The poet-engraver William Blake (1757-1827) is the only engraver named William Blake in St James Parish in 1788. (William Staden Blake [1748-?1817], engraver and print-publisher, was in 1784-1817 at 'Change Alley, Cornhill, City of

Blake's father for his son's apprenticeship in 1772 to James Basire and was Basire's standard charge.<sup>1095</sup> 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".<sup>1096</sup> 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.

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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).

He may be the Thomas, son of William and Mary Owen, who was born on 11 Nov 1775 and christened on 1 Dec 1775 at St Botolph Without Aldersgate. A note on RootsChat.com, which I have not been able to verify, says that this Thomas Owen was an historical engraver who died in 1851. In June 1788 he would have been 12½, somewhat young to begin his apprenticeship.

R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), suggests that the hand of Thomas Owen may be found in the anonymous prints dated October 1790 to March 1791 in C.G. Salzmann's *Elements of Morality* [tr. Mary Wollstonecraft] (1791):

They are technically quite simple, in comparison with Blake's other etchings/engravings of the period, and contain awkward patches ....

Perhaps the basic similarities in graphic syntax, but differences in the skilfulness of its execution, between Blake's pls. for Mary Wollstonecraft's *Original Stories from Real Life* (1791) and Salzmann pls. reveal the distinction between master and apprentice.

<sup>1095</sup> 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>1096</sup> BR (2) 15.

### William Blake and His Circle

During the time of Thomas Owen's apprenticeship, June 1788-June 1795, Blake was particularly busy with commercial engravings. He made 104 engravings during this period, including those for Salzmann's *Elements of Morality* (1791), Mary Wollstonecraft's *Original Stories* (1791), Darwin's *Botanic Garden* (1791, 1795), Gay's *Fables* (1793), and Stedman's *Narrative* (1796). Thomas Owen must have become increasingly useful to him, polishing plates, mixing ink, laying in the outlines, and pulling proofs. Of course Blake's name as the master appeared on the prints with which Owen helped, just as Basire's name appeared on the prints Blake helped to engrave when he was an apprentice.

Owen's work may perhaps be found among the unsophisticated anonymous engravings in C.G. Salzmann, *Elements of Morality, for the Use of Children* (1791),<sup>1097</sup> which have been attributed to Blake on very little evidence.

Owen's assistance with commercial engravings must have contributed to free Blake to pursue his newly-invented technique of relief etching. Most of Blake's own writings in Illuminated Printing were created during the period of Owen's apprenticeship: *All Religions are One* (?1788), *There is No Natural Religion* (?1788), *The Book of Thel* (1789), *Songs of Innocence* (1789), *Marriage of Heaven and Hell* (?1790), *Visions of the Daughters of Albion* (1793), *For Children: The Gates of Paradise* (1793), *Songs of Experience* (1794), *Europe* (1794), *The First Book of Urizen* (1794), *Song of Los* (1795), *Book of Los* (1795), *Book of Ahania* (1795), and 16 books with 114 commercial engravings. Of his own etched works, only *Milton* (1804[-11?]), *Jerusalem* (1804[-20?]), *On Homer's Poetry [and] On Virgil* (1820?), *The Ghost of*

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<sup>1097</sup> R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 142.

*Abel* (1822) and three plate of *For the Sexes: The Gates of Paradise* (?1826) were produced after Owen's time.

Blake had never become a Freeman of the Stationers' Company, which would have qualified him to set up in business and take apprentices in the City of London. However, Blake's print-selling business with James Parker in 1784-85 and his training of his apprentice Thomas Owen in 1788-95 were in Westminster rather than the City of London, and apparently they were not governed by the guild statutes.<sup>1098</sup> Consequently the apprenticeship of Thomas Owens to William Blake was not registered in the Registers of the Stationers' Company, though Blake's own apprenticeship had been recorded there.

**p. 49**

**ADD:**

On 10 July 1788 an official record<sup>1099</sup> was made: "Thursday 10 July 88": "W.<sup>m</sup> Blake St Jame's [sic] Westminster C.<sup>o</sup> of d.<sup>o</sup> Engraver Tho.<sup>s</sup> Owen 23 June 88 7 d<sup>o</sup> - - 52 10 - 2 12 6", which may be interpreted as "W.<sup>m</sup> Blake of St James, Westminster, County of M.<sup>x</sup> [i.e., Middlesex], Engraver, took as apprentice Tho.<sup>s</sup> Owen on 23 June 1788 for 7 years, fee £52.10.0, duty £2.10.0".

**P. 57 footnote**

After "in the BMPR." **ADD:**

Blake's "large collection of works of the mystical writers"

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<sup>1098</sup> BR(2) 17.

<sup>1099</sup> Apprenticeship Books, City Registers, February 1786-August 1788, National Archives, UK, "ref. IR1/33", pp. 218-219 (registers outside the City of London), reproduced in the 2014-15 Ashmolean Blake catalogue, pp. 84-85.



## William Blake and His Circle

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,<sup>1100</sup> and his sometime partner “James Parker N.<sup>o</sup> 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.<sup>1101</sup>

**Pp. 62fn, 741, 816, 894**

**For “Callisto” read**

Calisto

### P. 62

**After the prospectus of January 1792 about Bowyer’s edition of Hume’s *History of England* “in conjunction with Mr. FITTLER”, ADD:**

Notices (paid advertisements) in the same terms appeared in *The Oracle* for 13-14, 30 January 1792<sup>1102</sup> specifying 18 paintings by “the most celebrated [English] Artists” (including

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<sup>1100</sup> *BR* (2) 736, 742.

<sup>1101</sup> London Lives 1690-1800 ([www.londonlives.org](http://www.londonlives.org)). I am sorry to have to report that *BR* (2) 736 says: “The poet himself never voted”. There are two manuscript St James Parish poll books for 1790 in Middlesex County Record Office; according to my notes, one is mildewed, and most of the names have vanished entirely. The William Blake of Poland Street must have been recorded in the mildewed book and printed in a poll book I have not seen.

<sup>1102</sup> The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.

Fuseli, Stothard, and West) and “Historic Prints” by 19 named engravers, including “W. Byrne T. Bromley W. Blake ... W. Sharp”. These painters and engravers “are actually engaged”. *The Oracle* for **6 February 1792** with the same information adds that the text will be “unmangled and unmutilated by notes”.

### **P. 62**

For the prospectuses for *Hume’s History of England* in the *Oracle* for 13 and 14 January 1792 **READ:**  
13-14, 30 January 1792<sup>1103</sup>

### **P. 63**

According to Fuseli’s letter of 29 May 1792, the paintings for

the Second Number [of prints for his Milton Gallery] Adam & Eve observed by Satan; and Satan taking his flight upward from chaos which is ... [13' high by 10' wide] intended for Blake, are much advanced.

The first three Numbers were noticed in *The Oracle* for **13 January 1792**; “PICTURE II – SATAN journeying ... directs his winged speed ... ‘upward like a pyramid of Fire... BLAKE is to grave this fine Picture.”

### **P. 71**

**For "the Blakes moved into Hercules Buildings (in 1790)"  
READ:**

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<sup>1103</sup> The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.

the Blakes moved into Hercules Buildings (in 1791)

**P. 73**

According to an advertisement in the *Morning Chronicle* for **21 July 1796**,

In a few days will be published, in two vols. large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

**N**ARRATIVE 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.<sup>1104</sup>

The advertisement abbreviates and paraphrases the title to “*drawings made by the Author*”, it adds, after “*made*”, “*on the spot*”; the engravers are not named on the title page, but they are so listed in the advertisement in Johnson’s *Analytical*

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<sup>1104</sup> Quoted from a reproduction of the page generously sent me by Angus Whitehead.

*Review*, XXIV (February 1796). Johnson deposited the statutory nine copies in Stationers' Hall on 25 July 1796 (*BBS* 256), and the book was reviewed in the *Analytical Review*, XXIV (September 1796), 237, suggesting that it was indeed published "within a few days" of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

### P. 75

#### After "by the author." ADD:

The *Edinburgh Magazine* for **December 1796** announced

A splendid edition of Young's Night Thoughts, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas.<sup>1105</sup>

The terms are very similar to those in the undated prospectus (?Spring 1797) ("a splendid edition" in each, "large quarto" vs "atlas-sized quarto", "150 etchings" vs "one hundred fifty engravings"). It adds "frontispieces to each book" and the price to non-subscribers" of £6.6.0 vs "considerably advanced" beyond £5.5.0.

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<sup>1105</sup> Anon., "Varieties, Literary and Philosophical; Including Notices of Works in Hand. From the Same [Monthly Magazine]", *Edinburgh Magazine*, NS, VIII (Dec 1796), 447-450.

P. 78

**For the Tilloch document READ:**

In the Spring of 1797 Alexander Tilloch invented a form of bank-note which, he claimed, could not be effectively forged. His purpose was in part to mitigate the savagery of the ineffectual laws against uttering false banknotes; mere possession of a forged bill, however inadvertent, could be a hanging offense.

Tilloch printed a sample of his £5 Bank of England note, signed "A. Tilloch fecit.", and below it he wrote a manuscript testimonial for it which was signed by twelve eminent engravers:

London 5th April

1797

M.<sup>r</sup> Alex.<sup>r</sup> Tilloch of Carey Street, London, having submitted to our inspection the above Specimen of an Art invented by him, for the purpose of producing checks to prevent the forgery of Bank Notes, Bills of Exchange, Drafts &c. &c. &c. we have examined the same with care and attention; and we declare, each of us for ourselves, that we could not make a copy of it, nor do we believe it can be copied by any of the known arts of Engraving. It therefore appears to us to be highly deserving of the notice of the Bank of England & Private Bankers as an art of great merit and ingenuity, calculated, not merely to detect, but, to prevent the possibility of forging Bank and other circulating bills.

James Fittler Engraver James Heath, Engraver to His

Majesty

James Basire

John Puke

Fran.<sup>i s</sup> Haward

W<sup>m</sup> Stad<sup>en</sup> Blake

Will<sup>m</sup> Skelton

William Byrne

Will<sup>m</sup> Blake

JLandseer

J.R. Smith

Rob.<sup>t</sup> Dunkarton<sup>1106</sup>

Blake signed in his copperplate hand with a pointed nib opposite the name of his old master James Basire.

This document, with trifling normalizations,<sup>1107</sup> with the addition of the names of seven engravers who were apparently not present on 5 April 1797 (Anderson, Austin, Bartolozzi, Bovi, Holloway, Lowry, and Sharp), and with honorific titles for the engravers, was printed for submission to the Bank of England:

...

FRANCESCO BARTOLOZZI, R.A. Engraver to His Majesty, &c. &c.

JAMES HEATH, Engraver to His Majesty and to the Prince of Wales.

JAMES FITTLER, Engraver to His Majesty.

J. LANDSEER, Engraver to His Majesty.

J.R. SMITH, Engraver to the Prince of Wales.

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<sup>1106</sup> The manuscript document, in an un-named private collection, was published, with the original lineation, by Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", *University of Toronto Quarterly*, LXXX (2011), 823; the banknote, but not the MS, is reproduced on p. 824.

<sup>1107</sup> "M.<sup>r</sup> Alex.<sup>r</sup>" becomes "Mr Alexander", "a Specimen" becomes "the above Specimen", "declare", "detect", and "prevent" become "DECLARE", "DETECT", and "PREVENT".

**William Blake and His Circle**

FRANCIS HAYWARD, Engraver to the Prince of Wales.

JAMES BASIRE, Engraver to the Royal Society and to the Society of Antiquaries.

WILLIAM SHARP.

WILLIAM BYRNE.

THOMAS HOLLOWAY.

W.S. BLAKE. (Writing Engraver.)

JOHN PUKE. (Writing Engraver.)

WILLIAM BLAKE.

WILLIAM SKELTON.

MARIANO BOVI.

ROBERT DUNKARTON.

WILSON LOWRY.

JOHN ANDERSON. (Engraver on Wood.)

RICHARD AUSTIN. (Steel Letter Cutter and Engraver on Wood.)<sup>1108</sup>

**P. 78**

In footnote, after “were reported in”, **ADD:**  
*European Magazine and London Review*, LXXIII, xl (March

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<sup>1108</sup> McMaster University Library (formerly in the possession of Mrs George Galt, whose late husband was the great-great-grandson of Tilloch). After the poet's name is written "The Visionary Artist"(see *Blake Records* (1969), 58, and *BR* (2) 78).The rejection of the plan by the bankers was indignantly protested by J. Landseer, *Monthly Magazine*, V (Jan 1798), 4-5, and others.

In the context of a new spate of bank note forgeries, Tilloch's proposal of 1797 was summarized in [Tilloch, Alexander],*Star* [London, ed. Alexander Tilloch], 29 April 1800; the proposal was said to have been “recommended by almost every eminent artist in the Kingdom”, including Blake.The testimonial and signatures were reprinted in Anon. [?Alexander Tilloch], "Forged Bank-Notes", *London Magazine*, LXXIII, xl (March 1818), 237,and [Alexander Tilloch], *Philosophical Magazine*, LVI (July 1820), 63-66, in an effort to enforce Tilloch's long-ignored claims upon the Bank of England.

1818), 237-38, *Literary Panorama and National Register*, NS, VIII (August 1819), column 715, and

**P. 79**

**15 August 1797**

**James Curry to Ozias Humphry**

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints ...

The “prints” may be a set of the Large of Small Book of Designs similar to the ones Blake had created for Humphry

**For the last sentence substitute:**

The “prints” might be proofs or an early copy of Blake’s *Night Thoughts* engravings (apparently published in November 1797), perhaps one of the sets Blake coloured.<sup>1109</sup>

**P. 79**

**After “Oriental Scenery.”, ADD:**

It was perhaps in the **autumn of 1797** that Flaxman acquired from Blake copies of *America* (S), *Thel* (S), *Europe* (S), *Visions of the Daughters of Albion* (S), and *Urizen* (K)

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<sup>1109</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.



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bound together.<sup>1110</sup> At the prices listed in his prospectus To the Public (1793), the costs would have been

|                               |             |
|-------------------------------|-------------|
| <i>America</i>                | 10 6        |
| <i>Thel</i>                   | 3           |
| <i>Visions</i>                | 7 6         |
| <i>Europe</i>                 | 10 6        |
| <i>Urizen</i> <sup>1111</sup> | <u>10 6</u> |
|                               | £2 2 0      |

The £2.2.0 Flaxman paid Blake in early October 1797 (see Accounts below) may be for these works.

**P. 80**

**ADD:**

*The True Briton*, No. 1644 (31 March 1798), carried an advertisement for a

SPLENDID EDITION OF YOUNG's NIGHT  
THOUGHTS.

With 150 Engravings from original Designs.

This Day is published; Price One Guinea to Subscribers.

PART I. containing FOUR BOOKS of

YOUNG's NIGHT THOUGHTS, illustrated with  
43 very spirited Etchings, from the Designs of Mr.  
BLAKE.

The novelty of the style in which these  
Engravings are introduced, surrounding the Text

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<sup>1110</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>1111</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).

they illustrate, and the masterly hand with which they are executed, must, it is presumed, command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist.

The Paper and Type will be found correspondent with the elegance of such an Undertaking; and it is hoped that, from the extremely low price which the Editor has fixed upon the Work to Subscribers, it will meet with that liberal encouragement which its intrinsic merit, as well as its novelty, may justly claim from this enlightened and literary Age.

The Subscription for the whole Work is Five Guineas: one to be paid at the time of subscribing, and one on the delivery of each Part. The Book will be completed in Four Parts, with all the expedition consistent with the nature of a Work of such magnitude.

The Price will be considerably advanced to Non-Subscribers, on the publication of the Second Part, which is in forwardness.

London: Sold by Mr. Edwards, Pall-Mall; Mr. Robson and Mr. Faulder, New Bond-street; Mr. Payne,<sup>1112</sup> Mews Gate; Mr. White, Fleet-street; Messrs. Robinsons, Paternoster-row; Mr. Clarke, Bond-street; Mr. Bell, Oxford-street; and Mr.

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<sup>1112</sup> Note Thomas Payne, *Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article* ... (London, 1799): "Young's Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards,--1797 & 98".

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Harding, Pall-Mall.<sup>1113</sup>

Substantially the same announcement appeared in the *Times*, No. 4225 and 4227 (9, 11 July 1798):

YOUNG'S NIGHT THOUGHTS, splendid Edition, with 150 Engravings from original Designs.--This Day is published, price One Guinea to Subscribers, Part the First, containing Four Books, of

YOUNG'S NIGHT THOUGHTS; illustrated ...<sup>1114</sup>

No second part was published, though an **untraced** engraved proof of "the only extant leaf of Night 5" has been recorded.<sup>1115</sup>

The 1798 advertisements echo the Prospectus of June 1797, correct its "forty" engravings to "43", and add nine new

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<sup>1113</sup> The advertisements in the *True Briton* of 31 March 1798 and the *Times* of 9, 11 July 1798 were first recorded in Wayne C. Ripley, "In Great Forwardness?": 1798 Advertisements for Volume Two of William Blake's *Night Thoughts*", *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 57-58; I have made minute adjustments on the basis of the originals. The booksellers are James Edwards, 77 Pall-Mall; James Robson, 27 New Bond Street; Robert Faulder, 42 New Bond-street; Thomas Payne, Mews Gate; John White, 63 Fleet-street; George, George, and John Robinsons, 25 Paternoster-row; William Clarke, 38 Bond-street; Joseph Bell, 148 Oxford-street; and Edward Harding, 98 Pall-Mall.

<sup>1114</sup> The *Times* version differs from that in the *True Briton* in (1) using the old fashioned long "s" (ſ), (2) reducing the central four paragraphs to one paragraph, (3) changing "whole is" to "complete is", (4) extending "Amateur" to "Amateurs", (5) altering "Five", "Four", and "Second" to "5", "4", and "2nd"; (6) changing "in forwardness" to "in great forwardness", the only substantial change; (7) omitting "London:" before the list of booksellers, (8) reducing the initial capital letters to lower case in "Paper" and "Type", and (9) replacing "Mr." in "Mr. Edwards" with "Messrs" and omitting the succeeding "Mr."s and "Messrs."

<sup>1115</sup> *William Blake: Original Drawings, Engraved Work, Poetical Works, Books about Blake, Etc. Mainly from the Collection of Dr. Greville Macdonald* (London: Francis Edwards [?1930]) (Princeton), lot 44.

booksellers while omitting Richard Edwards. The author of the 1798 advertisements (?James Edwards) is notably more emphatic about Blake's plates--"a masterly hand" which will "command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist"--than the author (?Richard Edwards) of the "Advertisement" in the 1797 edition, who conceived "it to be unnecessary to speak" of "the merits of Mr. Blake".<sup>1116</sup>

Richard Edwards, the originator of Blake's *Night Thoughts*, is strikingly absent from the 1798 list of booksellers. For some time he had been withdrawing from business;<sup>1117</sup> perhaps he did not publish *Night Thoughts* at all. The only known sale in 1797 is by his brother James Edwards on 6 November 1797.<sup>1118</sup>

## 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>1119</sup> during Blake's lifetime are in the catalogues of second-hand dealers:

**1798 John White, *A Catalogue of Rare, Splendid and***

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<sup>1116</sup> BR (2) 78-79, 76.

<sup>1117</sup> See G.E. Bentley, Jr, *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax by William, John, Richard, Thomas, and Especially James Edwards, The Medician Bookseller* (Toronto: University of Toronto Press, t 2015).

<sup>1118</sup> BR (2) 79.

<sup>1119</sup> 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.

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*Valuable Books, in Every Branch of Polite Literature, Including the Entire Libraries of the Rev. Harvey-Spragg ... also of the Rev. Henry Putman ... Comprehending a Large Assortment of Learned Theological Books ... The Sale Will Begin on February 19, 1798 ... (London, 1798): “Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake. 5l 5s to subscribers, when completed, boards -- -- -- 1797”*

**1798** *Englische Blätter*, ed. L[udwig] Schubart (Erlangen, 1798): “Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake, Part I.”

**1799** **Thomas Payne**, *Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ... (London, 1799): “Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, -- 1797 & 98”*<sup>1120</sup>

**1801** **John White**, *A Catalogue of Books, in Every Department of Literature, Now on Sale (London, March 1801): “Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 5l 5s – 1797”*

**1808** **William Gardiner**, *A List of Books, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: J. Barker, 1808): lot ”860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”*

**1809** **William Gardiner**, *A Catalogue of Books ... for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: J. Barker, 1809): lot “860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”*

**1810** **William Gardiner**, *A Catalogue of a Small Collection*

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<sup>1120</sup> Only the first Number of 1797 is known.

*of Ancient and Modern Books ... for Sale of W. Gardiner's, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: J. Barker, 1810) lot "691 Young's Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796" and lot "1213 Young's Night Thoughts, with Engravings by Mr. Blake, fol. Boards, £1 5s -- -- 1797" "This is one of the most singular and eccentric works that ever appeared."

**1811 W[illiam] Ford**, *A Catalogue of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature. ... Part the First for 1810* (Manchester, 1811): "Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf cleg. [?i.e., eleg.] ib"

**1811 W[illiam] Ford**, *A Catalogue (Part the Second for 1810-11) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature* (Manchester, 1811): "Young's Complaint, and the Consolation; or Night thoughts with Blake's singular designs round the text. ib. 1797.<sup>1121</sup> — Blair's Grave, with engravings from the designs of Blake. LARGE PAPER, eleg. bd. in blue mor. &c. 8l 8s ib 1808."

**1819 British Museum** *Librorum Impressorum, Qui in Museo Britannico Adservantur, Catalogus*. Vol. 7 (London, 1819): "The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797."

**1820 E. and A. Evans**, *Bookseller's and Printseller's Catalogue* (London, 1820): lot "421. Blake (Wm.)

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<sup>1121</sup> 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).

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Illustrations of Young's *Night Thoughts*. 4to. Bds. 30s. – 1797” and lot “566. Young's *Night Thoughts*, with numerous fine plates by William Blake, fol. Bds. 11.1s. -- -- 1797”. Lot “422--an additional plate to Young by this eminent genius, hitherto unpublished, engraved by Perry, 4to. 1s”.<sup>1122</sup> Lot 423 is Blair's *Grave* with Blake's designs.

### P. 80

**After “for my library—“ ADD:**

Blake's designs for Bürger's *Leonora* (1796) were described in *Lenore Ballade von Bürger in drei englischen Übersetzungen* [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, 1797), 5-6.

### P. 90

**For "1785-90" READ:**

1785-91

### P. 90

**To “strained his income” ADD footnote<sup>1123</sup>**

### P. 90

**To "Betsy [Butts] had a boarding school for girls at 9 Great Marlborough Street" ADD FOOTNOTE:**

Her school had previously been in South Molton Street,

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<sup>1122</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. Bürger's *Leonora A Tale*, tr. J.T. Stanley (1796).

<sup>1123</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>.

for the Will (March 1790, probated 1792) of Captain James Denty (d. April 1790 in Cawnpore India) of the East India Trading Company identified "my natural Daughter Elizabeth Denty a Girl of about seven years of age now at Mrs. Butts Boarding School in South Molton Street near Hanover Square" (Mary Lynn Johnson, "More on Blake's (and Bentley's) 'White Collar Maecenas': Thomas Butts, His Wife's Family of Artisans, and the Methodist Withams of St Bartholomew the Great", *Blake in Our Time: Essays in Honour of G.E. Bentley Jr*, ed. Karen Mulhallen [Toronto, Buffalo, London: University of Toronto Press, 2010], 148).

## **P. 99**

**For** "having had to shift their sixteen boxes and portfolios to seven different chaises during the course of the trip" **READ:**

On 21 September 1800, Blake wrote to Flaxman that "we had a great deal of luggage", including "sixteen heavy boxes & portfolios full of prints" which they had to shift "from Chaise to another for we had Seven Different Chaises". These heavy boxes probably included

### **His large Printing Press**

#### **Professional Tools**

Gravers, etching needles, knives, burnishers, hammers, oil stone for sharpening knives, magnifying glass, sand bag for supporting copperplates while engraving, solid ink and a marble slab for rolling it out, dabbers for inking, paper, unused copperplates, canvases,<sup>1124</sup> paint brushes, statues<sup>1125</sup>

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<sup>1124</sup> In his letter to Butts of 22 Nov 1802, Blake writes of the "Canvas which I brought down with me (for there were three)".



## William Blake and His Circle

(from his apprentice days)

### Copperplates

"The Accusers" (1793), weight 332 g.

"Albion Rose" (1793), 1 plate, 688 g.

*America* (1793), 18 plates, with *Europe* on the versos, weight 10,197 g.

"Approach of Doom" (1792), 1,014 g.

*Book of Thel* (1789), 8 plates, weight 1,496 g.

*Europe* (1794), mostly on the versos of *America*, 1 plate, weight 162 g.

*For Children* (1793), 18 plates, weight 1,065 g.

"Joseph of Arimathea Among the Rocks of Albion" (1773), weight 102 g.

*Marriage of Heaven and Hell* (?1790), 27 plates with *Urizen* on the versos, weight 5,444 g.

*Songs of Experience* (1793) (mostly on the versos of *Innocence*), 1 plate, weight 153 g.

*Songs of Innocence* (1789), 31 plates, weight 3,017 g.

*Visions of the Daughters of Albion* (1793), 11 plates, weight 2,709 g.

**total weight** 26,379 g. = 58 pounds.

Perhaps they did not include *All Religions are One* (1788), 10 plates, 241 g.; *No Natural Religion* (1788), 18 plates, weight 537 g.; *Book of Ahania* (1795), 6 plates, 844 g.; and *Song of Los* (1795), 8 plates, weight 3,584 g.--**total weight** 5,205 g. = 11½ pounds, which apparently disappeared after 1795

### Prints

Unsold copies of works in Illuminated Printing; separate

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<sup>1125</sup> "His father bought for him [casts of] the Gladiator, the Hercules, the Venus of Medicis, and various heads, hands, and feet", according to Malkin's *Memoirs* (1806) (BR (2) 562).

prints by Blake such as "Joseph of Arimathea Among the Rocks of Albion" (1773),<sup>1126</sup> "Job" (1793) and "Ezekiel" (1794);<sup>1127</sup> miscellaneous antiquarian prints<sup>1128</sup>

### **Drawings**

Hundreds (1774 ff.) including 3 sets of 12 Large Colour Prints (1795), one set bought by Thomas Butts (1805), one was offered but not sold to Dawson Turner (9 June 1818), and one was offered after Blake's death by Catherine to James Ferguson;<sup>1129</sup> 12 illustrations to *Tiriel* (1789)

### **Manuscripts**

Manuscripts including *Tiriel* (1789), *Vala* (1796 ff.), Blake's Notebook

### **Books**

Copies in stock of works in Illuminated Printing

*Poetical Sketches* (A, G-P, R, T-U, X)

Young, *Night Thoughts* (1797), multiple copies for colouring<sup>1130</sup>

### **The Blakes' Library including**

Aeschylus, *Tragedies* (1779)

Anon., *Life and Death of ... Richard Baxter* (1692)

[George Townshend], *A Political and Satirical History of the*

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<sup>1126</sup> "Joseph of Arimathea Among the Rocks of Albion"--Essick 2B.

<sup>1127</sup> "Job" (Essick 2B) and "Ezekiel" (Essick 2B) were sold together on 2 March 1830.

<sup>1128</sup> Blake bought prints after "Raphael and Michael Angelo, Martin Hemskerck and Albert Durer, Julio Romano, and the rest of the historic class, neglecting to buy any other prints", according to Malkin, *Memoirs* (1806) (*BR* (2) 562). Linnell wrote on 3 April 1830 that about 1821 Blake "sold all his collection of old prints to Mess Colnaghi & Co."

<sup>1129</sup> *BR* (2) 497.

<sup>1130</sup> Blake's prints for Young's *Night Thoughts* (1797) copies B, H, L, P, W., Z were coloured about 1805.

William Blake and His Circle

- Years 1756 and 1757 In ... Prints* (?1757)  
Bacon, *Essays* (1798)  
Bacon, *Two Books* (1605)  
Barry, *An Account of a Series of Pictures* (1783)  
Berkeley, *Siris* (1744)  
The Bible (date not known)  
Burke, *Sublime and Beautiful* (date not known)  
Bysshe, *Art of Poetry* (date not known)  
[Chatterton], Rowley, *Poems* (1778)  
Chevrier, *The Political Testament of the Marshal Duke of Belleisle* (1762)  
[Jean Claude], *Persecution and Oppression of the French Protestants* (1686)  
Cumberland, *The Captive of the Castle of Sennaar* (1798)  
Cumberland, *Julio Bonasone* (1793)  
Cumberland, *Thoughts on Outline* (1796)  
Dante, *Inferno*, tr. Henry Boyd (1785)  
Dryden, *Annis Mirabilis* (1668)  
Duché, *Discourses* (1779)  
Gay, *Fables* (1793)  
Gordon, *The History ... of the United States of America* (1788)  
Hallett, *A Free and Impartial Study of the Holy Scriptures*, 3 vols. (1729, 1732, 1736)  
Homer, *The Iliad*, tr. George Chapman (1611)  
Homer, *The Iliad and Odyssey*, tr. W. Cowper (1791)  
Homer, *The Odyssey*, tr. George Chapman (?1614)  
Lavater, *Aphorisms*, tr. Henry Fuseli (1788)  
Locke, *Essay Concerning Human Understanding* (date not known)  
Milton, *Paradise Lost* (1732)  
Bishop Percy, *Reliques of Ancient English Poetry*, 3 vols. (1765)

Peter Pindar, *Works* (date not known)  
 John Quincy, *Pharmacopœia* (1733)  
 Raphael, *Historia del Testamento Vecchio*, prints (1698)  
 Reynolds, *Discourses*, 3 vols. (1798)  
 Shenstone, *Poetical Works* (1795)  
 Stedman, *Narrative*, 2 vols. (1796)  
 Swedenborg, *Heaven and Hell* (1784)  
 Swedenborg, *Divine Love and Divine Wisdom* (1788)  
 Swedenborg, *Divine Providence* (1790)  
 C.H. Tatham, *Etchings* (1799)  
 Walpole, *A Catalogue of the Royal and Noble Authors of England*, 2 vols. (1792)  
 Watson, *An Apology for the Bible* (1797)  
 [John and Charles Wesley], *Hymns for the National Fast* (1782)  
 Winkelmann, *Reflections on the Painting and Sculpture of the Greeks*, tr. Henry Fuseli (1765)  
 Young, *Night Thoughts* (1796)

### **Household Goods**

clothing, blankets, towels, kitchen implements

Of course most of these materials had previously been laboriously moved from 23 Green Street (1782-84) to 27 Broad Street (1784-85) and thence to 28 Poland Street (1785-91), 13 Hercules Buildings (1791-1800), and later they were carried from Felpham (1800-3) to 17 South Molton Street (1803-21) and thence to 3 Fountain Court (1821-27).

### **P. 103**

After “used to admire—”, **ADD:**

A coloured copy of *Little Tom* was probably sent also to John

Flaxman.<sup>1131</sup>

P. 108

**To John Marsh's account for 26 June 1801 of drinking tea with Hayley, Blake, and "young Mr Chetwynd" ADD:** "young Mr Chetwynd" is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea-bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her,<sup>1132</sup> and to Blake, for while he was still in Felpham she bought two sets of his *Designs to a Series of Ballads* by Hayley (Blake's letter of 30 January 1803), and the Blakes in London had "a call from M<sup>rs</sup> Chetwynd & her Brother, a Giant in body mild & polite in Soul" (Blake's letter of 28 September 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.<sup>1133</sup>

Blake apparently taught John Chetwynd painting (see 9 Sept 1801).

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<sup>1131</sup> The coloured copy of *Little Tom* in the Willis and Sotheran sale catalogue of 25 Dec 1862, lot 118, follows six works from Flaxman's library (lots 116-117) and may, like them, have belonged to Flaxman.

<sup>1132</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>1133</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.

**P. 109**

**DELETE:**

**“whom Blake later (28 September 1804) described as ‘a Giant in body mild & polite in Soul as I have in general found great bodies to be’.”**

**P. 115**

**To “a second [copy of the book] in Germany” ADD**

**footnote:**<sup>1134</sup>

**p. 117**

**ADD:**

On 10 January 1802 Blake wrote to Butts that he would rather have his pictures "preserved in your Green House (not as you call it dung hill) than in the cold gallery of fashion." Butts's Gallery may have been in the former stables on Blenheim Mews, just behind his residence at 9 Great Marlborough Street<sup>1135</sup> (see Horwood's map on p. xiii)

**P. 134**

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<sup>1134</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>1135</sup> On 24 Sept 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" for "Fifteen hundred pounds", and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" for "Two hundred pounds", and on 21 July 1796 he insured his "Household Goods" for £450, his "Printed Books, Plate, &c Pictures" for £150 ("Fifty pounds on each"), his "Wearing Apparel" for £100, and his "Prints Drawings & Needle Work" for £50 (Mary Lynn Johnson, "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1802", *Blake*, XLVII, 4 (Spring 2014)). In 1796, the only Blakes which Butts may have owned were *Poetical Sketches* (B) and "Pity" <Butlin #310, colour print>.

**Add footnote to the animal painter “by the name of  
Spilsbury”<sup>1136</sup>**

**P. 139**

**After "the bookseller in Pall Mall" add Footnote:**

The 15 Numbers of Hayley's *Designs to a Series of Ballads* sold by Evans of Pall Mall (Blake's letter of 26 Oct 1803) must have included 5 copies each of #3-4 (**10 in all**) for Lady Hesketh, "my Sist<sup>r</sup> [Theodora] and some other friends" (*BR* (2) 146) (probably Lord and Lady Harcourt, Richard Hurd, and Dr Randolph who took #1 through her [*BR* (2) 132]), 1 copy of #1-3 (**3 in all**) which Anna Seward took through the booksellers (*BR* (2) 150), and **1 copy** through Conder's in Bucklesbury (*BR* (2) 145-46). This means that Evans may have sold only one copy or none through the three Bath libraries which displayed copies (*BR* (2) 132) or the "long list of Cowpers" whom Lady Hesketh had required to subscribe (*BR* (2) 135).

**P. 144**

**Add footnote to “portrait of the beloved bard by  
Abbot”<sup>1137</sup>**

**P. 147**

**ADD:**

Charlotte Smith wrote to the booksellers Cadell and

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<sup>1136</sup> This is the animal painter Edgar Ashe Spilsbury (1780-?1828), a protégé of Hayley; he is also referred to in letters to Hayley of Flaxman (21 March 1802) and E.G. Marsh (14 Oct 1806), as is demonstrated by Keri Davies, "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family", *Blake*, XL (2006-7), 100-101.

<sup>1137</sup> Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.

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>1138</sup>

**P. 167**

**For "In September ... though the two men" READ:**

When the Blakes returned from Felpham in September, they may have stayed for a time with his brother in Broad Street, but by 26 October Blake was writing from 17 South Molton Street. Here they stayed for eighteen years, probably in diminishing circumstances.

Even after his return to London, away from Hayley's protection and interference, Hayley and Blake

**P. 179**

**In "Blake seems to have felt that two of the magistrates were prejudiced against him", for "two" READ "three" and after "71 of *Jerusalem*" ADD:**

, and the ruthless, bellicose Hand in *Jerusalem* is probably the bellicose, ruthless Duke of Richmond,<sup>1139</sup> who, according to

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<sup>1138</sup> *Collected Letters of Charlotte Smith*, ed. Judith Phillips Stanton (Bloomington and Indianapolis: Indiana University Press, 2003), 503. The reference was pointed out by Angus Whitehead, "A Further Reference to William Blake in the Letters of Charlotte Smith", *Blake*, XLIII, 2 (Fall 2009), 78.

<sup>1139</sup> See the persuasive argument in Susanne Sklar, "'In the Mouth of a True Orator': (*Jerusalem's* Operating Instructions)", *University of Toronto Quarterly*,



Hayley, "was bitterly prejudiced against Blake."<sup>1140</sup>

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,<sup>1141</sup> 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.<sup>1142</sup>

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

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LXXX (2011), 837-57.

<sup>1140</sup> BR(2) 183.

<sup>1141</sup> 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.

<sup>1142</sup> See Mark Crosby, “‘A Fabricated Perjury’: The [Mis]Trial of William Blake”, *Huntington Library Quarterly*, LXXII (2009), 29-47. One of the accused was freed for lack of witnesses, three were convicted, two of whom were sentenced to three months in prison, and the sentence of the fourth was not recorded. In all four cases, the evidence was first exhibited to the Home Office, which judged a conviction likely and provided funds for the prosecution. No such application to the Home Office was made in Blake’s case.

battalion of Chichester Volunteers.<sup>1143</sup> Blake wrote on 16 August 1803 that

The Lawyer who wrote down the Accusations told me in private [that they] are compell'd by the Military to suffer a prosecution to be 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.

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<sup>1143</sup> See G.E. Bentley, Jr., "Rex v. Blake: Sussex Attitudes toward the Military and Blake's Trial for Sedition in 1804", *Huntington Library Quarterly*, LVI (1993), 83-89.

**P. 203**

**footnote to letter from Hayley to Lady Hesketh of 18 July 1805, for “Cowper Museum, Olney” READ:**

Cowper Newton Museum (Olney), on deposit since 1996 in Buckinghamshire County Record Office.

**P. 204**

To “Mr. Weller,” **ADD FOOTNOTE:**<sup>1144</sup>

**P. 208, ADD:**

In her letter to Hayley of 30 October 1805, Caroline Watson referred to Hayley's commission to her to order copies of his *Ballads* (1805) to be sent by the bookseller Richard Phillips to Hayley's friends.<sup>1145</sup>

My Aunt ... received from them [Phillips] the following statement to be sent to you

1805

July 3.<sup>d</sup> 6 Ballads M.<sup>r</sup> Huskisson

5 6 Do Do

3 Do M.<sup>r</sup> Blake<sup>1146</sup>

21 Do To Feltham<sup>1147</sup>

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<sup>1144</sup> John Weller, cabinet-maker, wood-carver, and auctioneer of 92 East Street, Chichester (Morton D. Paley, “William Blake and Chichester”, p. 217 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010)).

<sup>1145</sup> David Alexander, *Caroline Watson and Female Printmaking in Late Georgian England* (Cambridge [England]: The Fitzwilliam Museum, 2014), catalogue of an exhibition 23 Sept 2014-4 Jan 215, p. 109. Caroline Watson's letter is in the Fitzwilliam Museum.

<sup>1146</sup> One copy was sent on 18 July 1805 to Lady Hesketh by Hayley for Blake, and another copy was given with an inscription to “Mr Weller, | with grateful Rememranc[e,] from |William Blake” (Pierpont Morgan Library). Doubtless Blake kept a copy for himself.

|          |       |                                 |
|----------|-------|---------------------------------|
| 17       | 1 Do  | M <sup>r</sup> Carr             |
| August 3 | 3 Do  | M <sup>r</sup> Huskisson        |
| 5        | 12 Do | 6 sewed blds <sup>1148</sup> Do |
| Sept 14  | 4 Do  | Do <sup>1149</sup>              |

**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.<sup>1150</sup>

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<sup>1147</sup> Recte "Felpham."

<sup>1148</sup> "blds" presumably should be "bds", i.e., "boards". Normally copies not in boards were stitched in sheets.

<sup>1149</sup> These 56 copies presumably included the "30 Copies to present to my particular Friends" which Hayley had stipulated in his letter to Phillips of 28 Feb 1805 that he should receive in lieu of royalties. The sale price of the *Ballads* was 10s 6d.

<sup>1150</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

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Probably later in the same month he placed a very similar puff in the *Universal Magazine*<sup>1151</sup> which added (1) after “etched”: “in a very superior style of engraving”; (2) after “patronage”: “the principal members of the Royal Academy, and”; and (3) before “the most distinguished amateurs”: “upwards of 300 of”. This suggests that Cromek’s exhibition of the Blair watercolours at the Royal Academy and the subscriptions of the members of the Royal Academy took place in July 1806, and that the favourable new publicity increased the number of subscribers to “upwards of 300”.

**P. 234**  
**to “rapt poetic expression” ADD footnote<sup>1152</sup>**

**P. 234**  
**ADD:**  
The engraver John Pye (1782-1874) about 1863

showed me [T.H. Cromek] a fine proof of Blake’s portrait [from Blair’s *Grave*], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in

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“in a very superior style of excellence” and, after “subscriptions of”: “upwards of 250 of”.

<sup>1151</sup> 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.

<sup>1152</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).

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."<sup>1153</sup>

### 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<sup>e</sup> 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<sup>e</sup> Edinbro' Papers. The Engraving is exceedingly admired<sup>1154</sup> ...

[Postscript:] I am quite busy preparing my

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<sup>1153</sup> Quoted from the sale catalogue (see 2008) of the Cromek Archive (Vol. VI) now in Princeton University Library.

<sup>1154</sup> 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."

new Prospectus &c.<sup>1155</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.<sup>1156</sup>

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

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<sup>1155</sup> 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>1156</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.

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



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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,<sup>1157</sup> to do) “on the earth beneath, or in the waters under the earth.”—Thus prohibited from copying *created* nature, some of these *print designers* have a fair plea for substituting their *own creations* of fancy; and as these have no natural prototype, they baffle all criticism. Hence, *some designs* are *called* historical, and according to the boastful remarks of the drawer, are *inimitable illustrations* of the subject .... Indeed, gentlemen, *Designers*, Engravers and Publishers, these things “cry aloud” for reformation!!<sup>1158</sup>

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”.<sup>1159</sup> Britton may have learned of Blake from his

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<sup>1157</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 anonymous [sic] adversary. An account of this rencontre may be seen in the Monthly Magazine, where the said Mr. B. endeavours to prove that the picture by Mr. F. is not only superior to that of Sir Joshua, but is, indeed, *superlatively excellent!!!* [Britton’s note]

<sup>1158</sup> John Britton, *The Pleasures of Human Life* (Boston, 1807), x-xii, indexed under “Fuseli; and his flatterer”. There was also an edition of London, 1807. The Blake reference was first pointed out by Wayne C. Ripley, “An Unrecorded Attack on William Blake”, *Notes and Queries*, CCLIII (2008), 418-420.

<sup>1159</sup> “Public Address” (*Notebook* p. 53).

friend Thomas Phillips, who painted Blake's portrait in April 1807 and whom Britton described as his "valued friend".<sup>1160</sup>

**P. 252**

**ADD:**

Cromek advertised *The Grave* in curiously different ways at the same time. In the *Leeds Mercury* for 4 June 1808 appeared his advertisement for

**BLAIR'S GRAVE**

MR. CROMEK begs to inform the Subscribers at Wakefield and its Vicinity to the New and Splendid Edition of this POEM, that it will be published in London, on the First Day of July next, and that it will be delivered to them with all possible Speed.

Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Mr. CROMEK will receive Names till the First of July at the Original Subscription Price. No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style by BENSLEY, in Imperial Quarto, and illustrated by 13 Engravings, executed from the original Designs of WILLIAM BLAKE.<sup>1161</sup>

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<sup>1160</sup> Britton, *Autobiography* (1814), 316-317, cited from Ripley.

<sup>1161</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.

## William Blake and His Circle

Comparing it with the advertisement published next day in *The Bristol Gazette*, the date of publication of *The Grave* is said to be “the First Day of July” rather than “about six weeks”, Schiavonetti and the Royal Academy subscribers are not mentioned, nor are there Impressions to be seen in Leeds as there were in Bristol.

### P. 257

**To footnote ending “‘touched the infinite in expression’.” ADD paragraph:**

An anonymous review of David Scott's *Of Man, Six Monograms* (1831) in the *London Literary Gazette*, No. 736 (26 February 1831), 139, made “a comparison not to his [Scott's] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo”.

### P. 258

**After “W.B.S.”, ADD:**

On 11 July 1808, C. Griffith of Sarum wrote to Ozias Humphry at the Prince of Wales Hotel, Sloane Street, Knightsbridge, saying that she cannot deal with the newspapers and suggesting that Humphry give them to Blake[?] to care for.<sup>1162</sup>

### P. 259

**Add to footnote about Phillips's portrait of Blake:**

There was a chorus of praise for Schiavonetti's

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<sup>1162</sup> Royal Academy Archives HU/7/17, summarized as above in the Archives catalogue. I know nothing of the context and strongly suspect that the individual is not Humphry's friend the poet-painter William Blake.

engraving: Anon., “Monthly Retrospect of the Fine Arts.” *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-78, a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Phil[l]ips’s picture; are wonders in the style he adopted” (p. 577); Anon., “Exhibition at the Gallery (in Pall Mall) of the British Institution ... 1816”, *New Monthly Magazine*, V, 26 (1 March 1816), 154: The “Portrait of Thomas Bewick” engraved by Thomas Ranson after William Nicholson is a “brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[L]IPS”; Anon., “Fine Arts. Wilkie’s Blind Man’s Buff”, *Manchester Iris*, I, 22 (29 January 1822), 170: Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.

## P. 262

### To letter of 13 August 1808ADD:

|   |   |         |
|---|---|---------|
| Money to receive.                                       | £ |         |
| Mr Thos Bewick -----                                    |   | 0. 0. 0 |
| John Davidson, Esqr <u>Rec'd 6 Feb<sup>y</sup></u> ---- |   | 2. 2. 0 |
| Thos Davidson, Esqr <u>Paid 7 Jan<sup>y</sup></u> ----  |   | 2. 2. 0 |
| Middleton Hewitson Esqr <u>returned the Book</u>        |   | 2. 2. 0 |
| Mr Mitchell Printer -----                               |   | 1.11. 6 |
| Mr Richard Miller, Books -----                          |   | 3. 3. 0 |
| Mr Miller Mr Hewitson's Book <u>returnd</u>             |   | 1.11.6  |

One of the Davidson's paid me a Guinea & having lost or mislaid my Memorandum Book I cannot tell which; nor am I quite certain that Mr Redhead paid me but I

William Blake and His Circle

think he did.<sup>1163</sup>

**P. 262**

**Footnote: for “Mr Wilfred Warrington” READ:**  
in Princeton University Library

**P. 262**

For “’Grave’”, “amongst”, “and I hope” **READ:**  
Grave ... among ... & I hope

**P. 262**

**After** “approbation.”, **the next sentence does not begin a paragraph.**

**P. 262**

**To footnote 714ADD:**

The Blair subscription list includes under Newcastle-upon-Tyne “Mr. William Redhead, jun.”

**P. 264**

In **September 1808**, an advertisement appeared among a list of “New Works Published in Edinburgh” in the *Scots Magazine*, LXX (1808), 683: “Illustrations of Blair’s Grave, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions of William Blake, 4to. 2l. 12s.6d.” And a long, generous review appeared in *The Scots Magazine* for November 1808 (*BR* (2) 274-75).

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<sup>1163</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No 4, in Princeton University Library.

**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 Recueil extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76.

**P. 281**

**ADD:**

On 25 June 1810 Cromeck wrote to Bewick:

I thank you very kindly for your exertions relative to my publication of The Grave: and if I could serve you here, tenfold, be assured I should feel most happy to do it. ...

[Postscript:] A Cap.<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>1164</sup>

**P. 281**

**To the footnote about the author of**

*Letters from an Irish Student* **ADD:**

The review in the *Eclectic Review*, I (Oct 1809), 965-67, provides evidence "to doubt the genuineness of these 'Letters'"

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<sup>1164</sup> Transcript by T.H. Cromeck 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.”

## William Blake and His Circle

and notes the number of adulatory references to Richard Phillips (e.g., "Amongst the most enterprising booksellers of the day, I am informed that *Mr. Sheriff Phillips takes the lead*"), "though the name of Richard Phillips is *not* on the title-page", and the review in the *Universal Magazine* (reprinted in *Select Reviews, and Spirit of The Foreign Magazines* [Philadelphia], III, xiv (1810), 85-87) says of the *Letters*, "Their origin is to be found in the wish of the bookseller and written to make a saleable commodity".

The "Irish" student had good information, for Blake had defended Fuseli in the context of Michael Angelo in his letter to the editor (Richard Phillips) of the *Monthly Magazine*, XXI (1 July 1806), 520-21.

### P. 281 1809

"William Blake, Esq." appears in

PROPOSALS | FOR PUBLISHING BY  
SUBSCRIPTION, | A Series of Engravings on  
Wood, | FROM | SCRIPTURAL SUBJECTS, |  
IN THE MANNER OF | *QUARLES'S EMBLEMS*,  
| AFTER THE | DESIGNS OF J. THURSTON,  
ESQ. | AND EXECUTED BY | THE MOST  
EMINENT ENGRAVERS ON WOOD. | THE  
SUBJECTS WILL BE SELECTED, AND THE  
DESCRIPTIONS WRITTEN, BY | *THE REV. J.*  
*THOMAS, A.M.* | DESIROUS that my Friend Mr.  
THURSTON'S Talents, with which the World have  
long been | partially acquainted, should be more

fully known, I thought *Divine Emblems* particularly suited | to his Genius, the Subjects for which might be selected from Quotations of Scripture, as in | QUARLES'S celebrated Work on the same Subject: taking care to choose such only as were | best adapted to the Wants and Comforts of Man in his present State, and most likely to suggest | and enforce the due Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy, and presuming, with many respec- | table and distinguished Artists, that it is capable of producing Effects infinitely superior to what | has hitherto been seen, the Object of this Work is to present to the Public the most perfect Spe- | cimen that has ever yet been executed.

J. THOMAS. | - |

#### CONDITIONS.

1. The Work will consist of Twenty Engravings, with a Head and Tail-piece, and will be printed in Royal | Quarto, on India Paper, by T. BENSLEY, in his best Style.
2. The Price to SUBSCRIBERS will be TWO GUINEAS .... | ... The Price will be considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all due Dispatch. | Subscriptions are received by ROBINSON and SON, Paternoster Row; MILLER, Albemarle Street; WILLIAMS, | Strand; COLNAGHI, Cockspur Street;



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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>1165</sup>

#### **P. 287**

##### **ADD:**

Cromek wrote to Thomas Bewick on **20 December 1809** saying that having paid Schiavonetti 300 guineas (part of the

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<sup>1165</sup> The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

### William Blake and His Circle

total payment of 800 guineas for engraving Stothard's Canterbury Pilgrims), he found himself in a state of penury and asked if Bewick has "a few guineas about your town" from the subscriptions for Blair's Grave.<sup>1166</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. 301

##### to "etching of Mr. Blake's portrait" **ADD FOOTNOTE:**

In a letter apparently post-marked 1810, Schiavonetti wrote: "I wish to know whether it would make any material difference was I to execute it [a portrait of Lord Grey] in a free line manner similar to Blake's Portrait for Mr Cromek ..." (one of three letters watermarked 1803-1810 offered in the auction catalogue of Bonhams (London), 29 March 2011, lot 326, no recipient identified).

#### Pp. 302-303

In an undated letter to George Cumberland, Charles Henry Bellenden Ker wrote that his commission to Blake for two drawings, for which Ker did not wish to pay, was given "2 years ago" when he "was not of age". As Ker was christened on 18 February 1787,<sup>1167</sup> the commission was

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<sup>1166</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 6, in Princeton University Library.

<sup>1167</sup> According to W.R. Cornish, and David J.A. Cairns, "Ker, Charles Henry

presumably given in late 1807 or very early 1808 when he came of age, and the present letter may be of 1809 or 1810.

**P. 304**

**To "Mr. Clark as Filch" ADD Footnote:**

The information about Blake and *The Beggars' Opera* is also given by Juninus, "Conversations on the Arts", *Repository of Arts*, No. 57 (**Aug 1813**), 60.

**P. 306**

**ADD:**

Cromek wrote to Thomas Bewick in Newcastle on 24 December 1810:

I must now make my most grateful acknowledgements for your exertions in collecting the money for Blair's Grave. I am really ashamed that your fellow Townsmen should have trespassed so much on your patience and time.<sup>1168</sup> ...

[Postscript] The Plate of the Canterbury Pilgrimage is advancing & will be ready for Publication next winter. M.<sup>r</sup> Schiavonetti's Etching will be finished by M.<sup>r</sup> Bromley & myself. I think you have one Book of The Grave left. If you have pray present it to your Son with my Respects. —

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Bellenden(*formerly* Charles Henry Gawler] (c. 1785-1871), law reformer ...", Vol. XXXI, p. 379, of *Oxford Dictionary of National Biography* (2004), Ker was "Baptized at St Andrews, Holborn, London, on 18 February 1787"; *BR* (2) 302fn, says Ker's "birth year is not known (?1785 ...)".

<sup>1168</sup> Of course the trespasser was Cromek.

**P. 306**

**ADD:**

Leigh Hunt returned to the attack on Blake in **October 1810** in the context of "the abuses of the Cabala – of the Great Secret", of the Rosicrucians, Zoroaster ....

Monsieur, the Count de Gabalis, may have had the power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian and Corregio, both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure;-but to be out of sight can as little benefit mankind as to be out of nature.<sup>1170</sup>

**P. 306, ADD:**

Blake's great engraving of "Chaucers Canterbury Pilgrims" was "Published October 8. 1810", and at least one copy was coloured by Blake but not sold. It is inscribed:

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<sup>1169</sup> Manuscript transcript by T.H. Cromeck in Princeton University Library.

<sup>1170</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**), 90 (the whole essay is on pp 86-99). It is reprinted in *Analecta Magazine* [Philadelphia], N.S., IV (**Oct 1814**), 313-316 (the Blake reference is on p. 315), with minor changes such as "showing" for "shewing". When the essay was again reprinted as "The Nightmare" in Leigh Hunt's *The Seer, or, Common-Places Refreshed*, Part 2 (London: Edward Moxon, **1841**), 44-49, the first three paragraphs including the Blake passage were omitted.

In his review of Blake's exhibition in *The Examiner* for 17 Sept 1809, Leigh Hunt's brother Robert wrote of Blake's "egregious vanity" and his opinion of Titian and Corregio.

"This print was colored by the artist W. Blake, and given by Mrs Blake to F. Tatham Esq<sup>r.</sup>".<sup>1171</sup>

### P. 309

#### After "the Chimney Sweeper." ADD:

Ariel,<sup>1172</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* (January 1811) (pp. 589-90 below), which it cites.

### P. 310

#### After the first paragraph ADD:

In his essay in *Vaterländisches Museum*, Crabb Robinson had written that "we wish to make our author as well known as possible".<sup>1173</sup> His wish was partly fulfilled in an essay, apparently by Ariel,<sup>1174</sup> called "Zeichen der Zeit in Blicken auf die englische Literatur: | Blake, Dichter, Schwärmer und Mahler zugleich", *Morgenblatt für gebildete Stände* [Tübingen], No. 86 (10 April 1811), 341-343. The essay contains nothing about Blake beyond what Robinson had written save for occasionally relevant references to Fisher Ames, Johann Daniel Falk, Schelling, and Ludwig Tieck, who were not elsewhere mentioned in connection with Blake

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<sup>1171</sup> R.N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1982), 62 (copy 2C, in a private collection).

<sup>1172</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>1173</sup> BR (2) 601.

<sup>1174</sup> It is not clear to me whether "Ariel" at the very end is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose. Ariel does not recur in *Morgenblatt*.

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during his lifetime. The most interesting novelty of the essay is its imitation in German of "The Tyger", which is quite distinct from that in *Vaterländisches Museum*.

Signs of the Times\* Seen in English Literature.

Blake, Poet, Enthusiast and Painter<sup>1175</sup>

Whoever would like more detailed information about this outstanding visionary of genius, will find it in the most recent piece in the unfortunately prematurely closed *Vaterländisches Museum*,<sup>1176</sup> edited by Perthes in Hamburg. What people in Germany lightly attribute to the influence of a new school, comes unaffectedly in England, and in Blake fully proclaims itself as a phenomenon of the times. There too people began to look once again at the old songs and popular poetry; it can certainly not be overlooked, that critics are still in love with the polished style of the Popish school; but a few Nature poets of outstanding genius, among whom the Scottish peasant Robert Burns<sup>\*\*</sup> deserves a leading place, through their living example shook the old theory that the essence of the art of poetry was a flowing metre far more than the critics with their dead one were in a position to shore it up. From North America there recently arose the voice of a novelist with the name of Fischer Ames,<sup>\*\*\*</sup>

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<sup>1175</sup> The translation here is by Alan Kahan and John Koster, with occasional twitches by GEB, chiefly to bring it into conformity with the translation of *Vaterländisches Museum* in *BR* (2). Note that the starred footnotes are in *Morgenblatt*, the numbered ones are by GEB.

<sup>1176</sup> [Henry Crabb Robinson], "William Blake, Künstler, Dichter und religiöser Schwärmer" [tr. Dr Nicolaus Heinrich Julius], *Vaterländisches Museum*, II (1811), 107-31 (see *BR* (2) 573-93 in German, 594-603 in English).

who in a manly tone zealously opposed the introduction of many children's books, for example von Berquin's sentimental fables<sup>1177</sup> and the like, into education, and against it recommended a return to the old Bible-based national instruction; to a book, that for this reason too deserves to be preferred to any other, "because it is written in the best, most classical and purest English". If people rightly are astonished at this unplanned encounter of two nations and their leading writers on this one and the same ground,\*\*\*\* produced simply based on the demands of a great period, so will this astonishment only increase, if now one finds again in Blake (who incidentally is said to be over 50 years old,<sup>1178</sup> and has hardly ever been heard of or read by the modern German school), the same results as in Ludwig Tieck and others, to whom the majority of our critics have been so offensive. "The great and golden rule of art--these are Blake's own words--is, that the more distinct, sharp, and wirey the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling. Great inventors, in all ages, knew this. Protogenes and Apelles knew each other by this line. Rafael, Michel Angelo, and Albert Dürer are

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<sup>1177</sup> For instance, [Berquin, Arnaud] *The Blossoms of Morality Intended for the Amusement and Instruction of Young Ladies and Gentlemen by the Editor of the Looking-Glass for the Mind, with Forty-Seven Cuts, Designed and Engraved by I. Bewick* (London: E. Newbery, 1796).

<sup>1178</sup> *Vaterländisches Museum* (1811) ¶2 (BR (2) 574, 594).



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known by this and this alone. The want of this determinate and bounding form evidences the idea of want in the artist's mind, and the pretence of the plagiary in all its branches. How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline? How do we distinguish one face or countenance from another, but by the bounding line and its infinite inflexions and movements? What is it that builds a house and plants a garden, but the definite and determinate?"<sup>1179</sup> (Character. Cf. Goethe's Collector<sup>1180</sup> and Falk's Treatise on Poetry and Art of 1803) in which character receives its complete due as the foundation of all art: consider also Schelling's speech at the Munich Academy<sup>1181</sup> which does not hesitate to propose the principle that, without the completion of that which we call character, no acts of artistic or natural creation would be possible.\*) "What is it that distinguishes honesty from knavery, but the hard and wirey line of rectitude and certainty in the actions and intentions? Leave out this line and you leave out life itself; all is chaos again, and the line of the Almighty must be drawn out upon it before man or beast can exist. Talk no more then of Correggio or Rembrandt, or any other of those plagiaries of Venice and Flanders. They were but the lame

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<sup>1179</sup> *Descriptive Catalogue* ¶110 is quoted from *Vaterländisches Museum* (1811) (*BR* (2)578 [in German] and 596 [in English]).

<sup>1180</sup> "Der Sammler und die Seinigen", *Propyläen* [Herausgegeben von Goethe], Vol. II, Part 2 (1799), 26-122..

<sup>1181</sup> Probably *Über das Verhältniß der bildenden Künste zu der Natur* (1807).

imitators of lines drawn by their predecessors."<sup>1182</sup>

He calls Rubens a most outrageous demon,<sup>1183</sup> and elsewhere Blake says: "If losing and obliterating the outline constitutes a Picture, Blake will never be so foolish as to do one. There is no difference between Rafael's Pictures, except that the fresco-pictures are more finished than the cartoons."<sup>1184</sup>

For Blair's Grave, a well-loved English poem, Blake produced twelve drawings in addition to an excellent head.<sup>1185</sup> The famous Fuseli said of this work: "The groups and single figures on their own basis, abstracted from the general composition, and considered without attention to the plan, frequently exhibit those genuine and unaffected attitudes, those simple graces, which nature and the heart alone can dictate, and only an eye inspired by both, discover. Every class of artists, in every stage of their progress or attainments, from the student to the finished master, and from the contriver of ornament to the painter of history, will find here materials of art and hints of improvement."<sup>1186</sup> This is the first work that brought attention to Blake in London. ["]Even as a boy, he passionately admired

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<sup>1182</sup> *Descriptive Catalogue* ¶110.

<sup>1183</sup> *Descriptive Catalogue* ¶97 somewhat approximated.

<sup>1184</sup> *Descriptive Catalogue* ¶109, where the second sentence precedes the first and has been somewhat adjusted in German.

<sup>1185</sup> The portrait of Blake is by Thomas Phillips.

<sup>1186</sup> Fuseli's puff (Nov 1805) for *The Grave* with Blake's 15 designs and engravings (*BR* (2) 211) is quoted from *Vaterländisches Museum* (1811).

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Gothic architecture, and passed whole days in drawing the monuments in Westminster Abbey.["]<sup>1187</sup> ["]The newer fashions in drawing and engraving (the points) he straightforwardly declares to be sins against art; and so he has preferred, in his phrase, to be a martyr for his religion, i.e., his art, to debasing his talents by a weak submission to the prevailing fashion of art."<sup>1188</sup> Chiaroscuro he simply calls a hellish tool in the hands of Venetian and Flemish demons. ["]Like Swedenborg, Blake finds himself among a community of angels. He told someone, from whose mouth we have the story, that once when he was carrying home a picture which he had done for a lady of rank and was wanting to rest in an inn, the angel Gabriel touched him on the shoulder and said: 'Blake, why are you tarrying here? Walk on, thou shouldst not be tired!' He arose and went on unwearied.["]<sup>1189</sup>

Blake's fiery poetic talent may be seen in the following truly sublime little lyrical piece, which carries the title "The Tyger" and which we follow with a free German imitation.

The Tyger.

1190  
....

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<sup>1187</sup> Paraphrased from *Vaterländisches Museum* (1811) (BR(2) 574, 595.

<sup>1188</sup> Slightly adapted from *Vaterländisches Museum* (1811) (BR (2) 574-575, 595.

<sup>1189</sup> The anecdote of the angel Gabriel comes entirely from *Vaterländisches Museum* (1811) (BR (2) 583-4 [in German], 599 [in English]).

<sup>1190</sup> Transcriptions of "The Tyger" in English, ignoring variants in punctuation.

**Blake**

*Vaterländisches Museum*      *Morgenblatt*

|                               |   |  |  |
|-------------------------------|---|--|--|
|                               | [Version in <i>Vaterländisches Museum</i> |  |  |
| Tiger, Tiger, Flammenpracht,  | Tiger, Tiger, Flammenpracht,              |  |  |
| In des Waldesdunkler Nacht,   | In den Wälderndüstrer Nacht!              |  |  |
| Wo die tühne Meisterhand,     | Sprich, wes Gottes Aug und Hand,          |  |  |
| Die sich dieses unterstaub?   | Dich so furchtbarschönverband?            |  |  |
| Dass die Gimtsieangefasst,    | Stammt von Himmel, aus der Hüll',         |  |  |
| Die du in den Augen hast;     | Dir der Augen Feuerquell?                 |  |  |
| Ward aus Himmel, oder hell'   | Welche Flügelträgt du kühn?               |  |  |
| Ausgeschöpft ihr Feuerquell?  | Wer wagt wohl zu nah'ndem Glühn?          |  |  |
| Alles, wie aus einem Guss!    | Welche Stärke, welche Kunst,              |  |  |
| Welche Hand und welcher Fuss! | Wobssinnreich      Herzensbrunst?         |  |  |
| Aller Wesenlesster Tag, fand, | Als dein Herz den Pulsempfand,            |  |  |

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|       |                   |                     |                     |
|-------|-------------------|---------------------|---------------------|
| l. 8  | dare sieze the    | dares seize the     | dares seize de      |
| l. 9  | & what art        | and what art        | and what art        |
| l. 12 | & what dread feet | and what dread feet | and what dread feet |
| l. 16 | its               | it's                | it's                |
| l. 20 | Lamb              | lamb                | lamb                |
| l. 24 | dare              | could               | [ll. 21-24 omitted] |

William Blake and His Circle

|  |  |
|--|--|
| Tiger, ist dein herzensschlag.           | Welch ein Fuss? und welche Hand?   |
| Wo die Esse, die so stolz                | Was ist Hammer? Ketten klirrn?   |
| Dieses Hirnaus Erzdirschmolz?            | Welche Esseschmolz dein Hirn?  |
| Was du aufass'st--das ist roth:          | Was ist Amboss? Welcher Held   |
| Was du aufgefasst —ist todt!             | Muth in deinem Arm behält?   |
| Pfeile schoss das Sternenbeer;           | Aus den Sternen flog der Speer,  |
| Engel zitterten umber;                   | Thränendwarb der Himmel Meer:  |
| Tiger, wild und füchterlich,             | Schaut' erlächelnd da auf dich?  |
| Der 'das kammschuf--schufer schuferdich? | Der das Lammschuf, dich?   |
| [ll. 21-24 omitted]                      | Tiger, Tiger, Flammenpracht<br>In den Wälderndüstrer Nacht!<br>Sprich, wess Gottes Aug und Hand,<br>Dich so furchtbar schönverband?] |

\* We see this essay itself as a sign of the times, and offer it as such; but remain behind the times. Editor

\*\* The Works of Robert Burns with an account of his life etc. in 4 volumes, 4. Edition. London 1803.

\*\*\* Works of Fisher Ames. Boston, 1809.

\*\*\*\* One compares this North American statement to the following view,

expressed by Goethe in the second part of his theory of colours, that the historical contains, sometimes with fewer, but extremely meaningful words, has laid down, and which we here append to this essay. "Whoever knows the human heart", it says there on p. 138 "the way individuals are formed, will agree that an excellent man could be brought up and competently educated without recourse to any other book besides, say, Tschudi's *Schweizer Chronik* [*Chronicon Helveticum*] or Aventinus' *Bayerische Chronik*. How much better then must the Bible lend itself to this purpose, since it was the model of those first-named books: and since the people, as whose chronicle it presents itself, have exercised and indeed still do exercise, so great an influence on world events." After expressing some wishes for concise historical supplements to this book, Goethe continues on page 139: if this were to happen, "this work would deserve to be restored straight away to its former status, not only as a universal book but also as part foundation, part pedagogical tool, for the use, of course, not of charlatans, but of the truly wise."

### **P. 312**

**Wordsworth thought that Blake had “the elements of poetry – a thousand times more than ... Byron”, ADD**

**FOOTNOTE<sup>1191</sup>**

### **P. 314**

**about the Associated Painters in Water Colour exhibition**

**“The landlord seized the contents of the gallery in**

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<sup>1191</sup> According to Sidney Colvin, *Memoirs & Notes of Persons & Places 1852-1912* (N.Y.: Charles Scribners & Places 1912), 51:

Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist's *Life* and Rossetti's reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake's poem "London" from the *Songs of Experience*:—

In every cry of every man

In every infant's cry of fear,

In every voice, in every ban,

The mind-forged manacles I hear,--

and so forth.

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distrainment of rent”,<sup>1192</sup> including Blake’s Chaucer’s Pilgrims (lot 254), “The Spiritual Form of Pitt” (lot 279), “The Spiritual Form of Nelson” (lot 280), and “Detached Specimens of ... *Jerusalem*”<sup>1193</sup> (lot 324). Thomas Butts, who apparently owned “Nelson” and Chaucer,<sup>1194</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>1195</sup> However, Blake’s name was rarely associated with it, and his responsibility for it was

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<sup>1192</sup> J.L. Rogers, *History of the Old Water Colour Society* (1891), I, 271, noted in *BBunder Jerusalem* but not under the 1812 catalogue, nor in Butlin (1981), No. 649, 651, 653, and *BR* (2) (mea culpa).

<sup>1193</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB* 262-263).

<sup>1194</sup> 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.

<sup>1195</sup> There were representations of the Tabard/Talbot Inn showing Blake’s sign by George H. Shepherd in 1810, in *Gentleman’s Magazine* (Sept 1812), *Circulator of Useful Knowledge* (19 Feb 1825), *Mirror of Literature* (26 Oct 1826), *London and Its Environs in the Nineteenth Century*, Illustrated by Thomas H. Shepherd (1831), *Mirror of Literature* (21 Sept 1833), *London*, ed. Charles Knight (1841), and *Once a Week* (26 Jan 1867). The building, and presumably the much-weathered sign, were demolished in 1873.

scarcely known before 2010.

**P. 321**

**Add footnote**

Gilchrist says he "was wont to affirm: 'First thoughts are best in art, second thoughts in other matters'."

He held that nature should be learned by heart, and remembered by the painter, as the poet remembers language. "To learn the language of art, copy for ever, is my rule," said he. But he never painted his pictures from models. "Models are difficult – enslave one – efface from one's mind a conception or reminiscence which was better."<sup>1196</sup>

**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>1197</sup>

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<sup>1196</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.

<sup>1197</sup> Anon., "Richard Bean, Esq.", *Gentleman's Magazine*, LXXXII (**Oct 1817**), 368-369. In the National Portrait Gallery is an undated engraving by



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**P. 344 fn**

**Before “Gilbert Dyer” ADD:**

Gilbert Dyer [Jr] (b. 1776), the son of

**and after “1788”) ADD:**

(see J.B. Mertz, “Gilbert Dyer: An Early Blake Vendor?”, *Blake*, XL [2007], 147-49)

**P. 363**

**footnote to “Blake-Varley Sketchbook”:**

This cumulation of Blake’s Visionary Heads also appeared in “Blake’s Visionary Heads: Lost Drawings and a Lost Book”, Chapter 12 (pp. 183-205) of *Romanticism and Millenarianism*, ed. Tim Fulford (N.Y. and Basingstoke: palgrave, 2002).

**P. 370**

**ADD:**

In his pocket-book for Saturday 3 June 1820, George Cumberland wrote that his son “Sydney came 12 oclock [illeg.] Went to see Blake – also to Surgeons college to introduce [?him] to Mr [William] Clift –“ the distinguished curator of the Hunterian Museum at the Royal College of Surgeons in Lincoln’s Inn Fields and to discuss Clift’s purchase of a fossil.<sup>1198</sup>

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Richard Bean of Joseph Goupy (reproduced online). Charles George Dyer, *Biographical Sketches of the Lives and Characters of Illustrious and Eminent Men Illustrated with Whole Length Portraits* (London: C.G. Dyer and H. Setchel and Son, 1819) is dedicated “To the Memory of My Most Excellent and Accomplished Friend, Richard Bean”. Dyer was with Bean when he drowned at Hastings on 24 June 1817.

<sup>1198</sup> The information about this Cumberland pocket book entry derives from

**P. 374**

**After** "Henry Richter, Constable, and John Varley." **ADD:**

In 1821 the Blakes moved to two rooms in the cul de sac of 3 Fountain Court Strand, which they rented from Catherine's brother-in-law Henry Banes. Here they remained until Blake's death in 1827.

**P. 378**

**In the footnote to "Dyer", for "Lamb's friend George Dyer" READ:**

Charles George Dyer (1787-1840), whose intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired "the sublime compositions of Blake" (*Gentleman's Magazine*, LXXXII [Oct 1817], 369) and who dedicated to Bean his *Biographical Sketches of ... Eminent Men* (1819). Another possibility is Gilbert Dyer [Jr] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344 fn).

**P. 385**

**After "gentle manliness", ADD:**

An enigmatic reference to the English Poet Blake appeared in **October 1822**: "Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of

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Angus Whitehead, "'Went to see Blake – also to Surgeons college': Blake and George Cumberland's Pocketbooks", pp. 172-186 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, and London, 2010). It seems likely to me that the person being introduced to Mr Clift was not Blake (pace Whitehead) but Cumberland's son Sydney, who often acted as his father's agent in London.

Cove [?love] Griechenlands in Amerika wieder aufblühende Cultur.”<sup>1199</sup>

**P. 386**

**After “£49.6.6 in 1825” ADD:**

Under the terms of the “Memorandum of Agreement between William Blake and John Linnell. March 25<sup>th</sup> 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.<sup>1200</sup> The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates originally used for Pl. II-III of Henri Louis Duhamel du

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<sup>1199</sup> Anon., “Was den Greichen noch übrig bleibt?”, *Politiches Journal nebst Anzeige von gelehrten und andern Sachen* [Hamburg], Jahrgang 1822 Ersten Band (**October 1822**), 886. I know of no reference in Blake to a Temple of Cove or Love (though “loves temple” is in his “Everlasting Gospel” [Notebook p. 50, l. 65]) or to Greece in America.

<sup>1200</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, generously sent to me.

Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762) which differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel copperplates was at the rate of 8.6 g for a penny, doubtless reduced in cost because they had already been used.

The two copperplates not included in Linnell's "Account of Expenses of the Book of Job" are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 copperplates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | N<sup>o</sup> 31<sup>1201</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

In **September 1823** William Hazlitt published an essay "On the Old Age of Artists" in which he remarked in passing:

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<sup>1201</sup> Not "No 3", as in *BB* 518.

## William Blake and His Circle

Flaxman is ... a profound mystic. This last is a character common to many other artists in our days – Loutherbourn, 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>1202</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,<sup>1203</sup> 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>1204</sup>

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<sup>1202</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>1203</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>1204</sup> Information about the death of Sarah Banes derives from the authentication (6 Feb 1829) of the will (9 Dec 1826) of Henry Banes reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2006), 84-85.

**P. 388**

**ADD:**

In 1823 an essay entitled “The Juvenile Artist” appeared in *The Percy Anecdotes Original and Select* By Sholto and Reuben Percy [i.e., Joseph Clinton Robertson and Thomas Byerley], Brothers of the Benedictine Monastery, Mont Bengier (London: T. Boys, **1823**), III, 159-61. The essay was silently lifted, with adjustments,<sup>1205</sup> from Malkin’s account (1806) of Blake’s youthful studies (“Mr. William Blake ... Gothicised imagination”, *BR* (2) 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

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<sup>1205</sup> 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*

**P. 398**

**Under 4 August 1824, omit "Perhaps Blake brought ... C Blake" and most of the footnote ("The engraving ... own copy") but leave the last paragraph of the footnote after deleting "also".**

**P. 399**

**After "Purgatorio and Paradiso" ADD:**

There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for *Job* (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante copperplates (11,209 g) was more than that of the 22 copperplates for *Job* (10,516 g), the cost is likely to have been more than that for *Job* (£3.11.7, not counting two copperplates whose prices are unknown).

**P. 418**

**Footnote to "he fetched the porter for dinner himself from the house at the corner of the Strand"<sup>1206</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

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<sup>1206</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).

Printer whether our own Kitchen would not be equally or even more convenient as the Press being already there would Save a good deal of time & trouble in taking down & putting up which is no slight job. Also the light is better in our Kitchen if there is but room enough.

I am yours Sincerely

Will Blake

Henry Banes, the husband of Catherine Blake's sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27. The Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes' exhibition room, which was 19' x 13' 6". Anthony Dyson estimates that a star-wheel press like Blake's would require a clear space "at least" 14' x 14'.<sup>1207</sup> After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

Probably the work referred to is Blake's *Job*; the first commercial proofs were pulled on 4-5 March 1825, and on 10 February 1826 Mary Ann Linnell wrote to her husband about "the Job ... from all I can learn the printing is going on well [at Lahee's shop] by a man of the name of Freeman". The work was published in March 1826.

**P. 419 footnote:  
For "[1790-1800]" READ:**

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<sup>1207</sup> Angus Whitehead, "William Blake's last residence ...", *British Art Journal*, VI [2005], 30.



William Blake and His Circle

[1791-1800]

**P. 421**

To “we are all partakers of the divine nature’ – In this by the bye Bl: has but adopted an ancient Greek idea—Q<sup>y</sup> of Plato?”

**ADD FOOTNOTE:**<sup>1208</sup>

**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.<sup>d</sup>”<sup>1209</sup>**

**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**

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<sup>1208</sup> Note Blake’s underlining of the passage in *The Mystical Initiations; or, Hymns of Orpheus*, tr. Thomas Taylor (1787), 14-15: “the deity is an immense and perpetually exuberant fountain; whose streams originally filled and continually replenish the world with life.”

<sup>1209</sup> George Richmond wrote in his copy of Gilchrist (I, 326):

He said to me that all children saw “Visions” and the substance of that [?i.e., what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye.

GR

Richmond’s annotations in Gilchrist Vol. I were quoted in “William Blake, Samuel Palmer and George Richmond,” *Blake Studies*, II, 2 (1970), 43-50, those in Vol. II in Angus Whitehead, “But, Kitty, I better love thee: George Richmond’s Annotation to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863)”, *Blake Journal*, No. 9 (2005), 87-97. Vol. I, the only one I saw, was in 1969 in the collection of Anthony W. Richmond; both volumes now belong to Stephen Keynes. Neither was included in *Blake Records* (1969, 2004).

**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>1210</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:**

The lodger on the floor above was John George Lohr, whose carving and gilding shop was above the Blakes’ flat.<sup>1211</sup>

**P. 439 footnote \***

**After the first paragraph, ADD:**

The lodgers on the floor above were John George Lohr, carver and gilder, his wife Letitia Lohr, their 7 children (b. 1802-20), and their lodgers William Burbidge, Clerk in the Excise Office, his wife Rachel, and their two sons (b. 1821, 1821 (Angus Whitehead, "'humble but respectable'...". *University of Toronto Quarterly*, LXXX (2011), 864-65).

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<sup>1210</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.

<sup>1211</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 Lohr’s wedding. All this new information comes from Angus Whitehead, *Blake*, XLII (2008-2009), 93-95.

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**Pp. 446-47**

<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 ^I also beg Mr Blakes acceptance of my wearing apparel^ – I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate<sup>1212</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 whole and sole use or disposal I also constitute and appoint the said

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<sup>1212</sup> The clerical transcription of the will dutifully reproduces as an interlineation the phrase "I also beg Mr Blakes acceptance of my wearing apparel", but the phrase "& silver plate" is not so distinguished, though the authenticating document remarks "the interlineation of the words 'I also beg M<sup>r</sup>. 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".

Louiza Best my sole Executrix of this my last Will  
and Testament – H. Banes Decr 9<sup>th</sup> 1826 Witness  
John Barrow<sup>1213</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>1214</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 pass to the control of her husband, as they would otherwise have done by law and convention.

The bequest to Blake of Banes’ “wearing apparel” suggests that they were similar in size (Blake was 5' 6" tall and sturdy) and that for reasons of size or affection Banes preferred that his clothes should go to Blake rather than to his son-in-law Richard Best.

#### **P. 456**

**In the phrase** "James ... retired to a house on Cirencester Place", **for** "on Cirencester Place" **READ:**  
at 9 Buckingham Street presumably with his sister

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<sup>1213</sup> The will is reproduced in Angus Whitehead, ““I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2006), 84-85.

<sup>1214</sup> 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.

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**P. 457**

**ADD:**

Blake wrote on 15 March 1827, "M<sup>r</sup> Tatham Sen<sup>r</sup> yesterday ... sat with me above an hour". Perhaps on this occasion Catherine presented C.H. Tatham with a copy of Blake's engraved portrait of Robert Hawker inscribed:

Mr C Tatham

The humble is formed to adore;  
the loving to associate

with eternal Love  
C Blake<sup>1215</sup>

**P. 457 footnote**

**To the record of the burial of James Blake from Bunhill  
Fields Indexes in Somerset House ADD:**

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido's excellent "William Blake's final resting place" [2005], pp. 96, 98), "James Blake [Age] 71 years [*was Brought from*] 7 Cirencester Place [*and buried in a Grave*] 11 feet [deep] [E&W] 52..53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place

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<sup>1215</sup> The engraving with the note affixed to it is in the Rosenwald Collection of the U.S. National Gallery.

The plate is dated 1 May 1820. It might also have been given to C.H. Tatham when Catherine was living with his son in 1828-1829. The message is a quotation of ¶69 in Lavater's *Aphorisms* (1788) that Blake had underlined in his own copy.

**P. 457 footnote**  
**For "1790-1800" READ:**

1791-1800

**P. 461**  
**To footnote "to Keen\*\*" ADD:**

Can "Keen" be related to Louisa Keen Viney who married Frederick Tatham in 1831?

**P. 462 footnote \*\***

**For "I have no guesses to make about the preceding 'Dante Coppers Crack off." READ:**

William Bell Scott wrote on the verso of the tempera on copper of "The Nativity": "Don't place this picture in the sun or near the fire, or it will crack off the Copper W.B.S. 1865" <Butlin #401>.

**P. 464**  
**Add to footnote to George Richmond's letter to Samuel Palmer of 15 August 1827:**<sup>1216</sup>

**P. 467 footnote**  
**After "this obituary was reprinted in" ADD:**  
*Standard* [London], 18 Aug 1827

**P. 468**  
**To "Mr. Blake, in our hearing," ADD footnote**<sup>1217</sup>

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<sup>1216</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."

William Blake and His Circle

**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:<sup>1218</sup>**

**P. 485**

**After "the Lear and Cordelia." ADD:**

At the end of March, Catherine Blake apparently moved into the studio in 1 Queen Street, Mayfair, of Frederick Tatham, "whose domestic arrangements were entirely undertaken by her".<sup>1219</sup>

**P. 487**

**After "F. Tatham Esqr." ADD:**

Catherine also gave to Tatham's wife a copy of "The Man Sweeping the Interpreter's Parlour".<sup>1220</sup>

**P. 490**

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<sup>1217</sup> 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.

<sup>1218</sup> 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>1219</sup> Tatham's memoir of Blake (*BR* (2) 690). For details of 1 Queen Street, see Residences below.

<sup>1220</sup> A.E. Evans & Son catalogue ([1845]), lot 720: "a Stereotype design for Pilgrim's Progress, presented by Mrs. Blake to Mrs. Tatham, 1828".

On **19 November 1828**, William Twopenny, an antiquary and barrister, wrote to J.T. Smith:

My dear Sir,

Can you tell me where the Widow of Blake  
the artist lives.

Yours most truly

W.<sup>m</sup> Twopenny

Temple

19. Nov. 1828<sup>1221</sup>

The letter is almost certainly a response to the last paragraph of J.T. Smith's life of "Blake" in his *Nollekens and his Times* (1828), published in October 1828:

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<sup>1221</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.



### William Blake and His Circle

His beloved Kate survives him clear of even a sixpenny debt, and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband's works, which she will dispose of at the original price of publication ....<sup>1222</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>1223</sup>

#### P. 492

After "in this work.["] ADD footnote:<sup>1224</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.

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<sup>1222</sup> BR (2) 626.

<sup>1223</sup> BR (2) 490.

<sup>1224</sup> In his *On the Improvement of Society by the Diffusion of Knowledge ...* (N.Y.: J. and J. Harper, 1833), 421, Thomas Dick quotes the description of "the ghost of a flea" from Varley's *Zodiacal Physiognomy* (1828) and comments that, had he not seen Varley's book, "we should have deemed it almost impossible that amid the light of the present age, any man capable of writing a grammatical sentence would seriously give such a description as that quoted above, and attach his belief to such absurdity and nonsense". Dick's book was reprinted in 1838 (twice) and 1840.

A review of Edmund Lodge's *Portraits of Illustrious Personages of Great Britain* (London: William Smith, 1828) in *The Times* for **3 Jan 1829** went out of its way to discuss Blake's Visionary Heads:

Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external appearance, and the fashion of the human form they wore. Nothing is more natural than to covet the power of calling them up

“In their shapes and state majestic,

“That we may wonder at their excellence,”<sup>1225</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

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<sup>748</sup> Marlowe, *Doctor Faustus*, IV, 2, where Alexander the Great is conjured up for the German emperor.

### William Blake and His Circle

acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.<sup>1226</sup>

Not long after the publication of Varley's *Zodiacal Physiognomy* in January 1829, Charles Lamb wrote an unpublished "Analytical Disquisition on Punch and Judy" in which he silently paraphrased Varley's strange book:

As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions.<sup>1227</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.<sup>1228</sup> 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 &

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<sup>1226</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.

<sup>1227</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>1228</sup> The will and its proving (Public Record Office: PRO B11/1751, Liverpool Quire 51-100) are reproduced in Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 84-85.

crookery & £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,<sup>1229</sup> as she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street<sup>1230</sup> the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Baines in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake's "The Characters of Spenser's *Fairie Queene*" in August 1829<sup>1231</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,<sup>1232</sup> and some time "after Blake's death" she returned the "gift of £100" sent her by Princess Sophia.<sup>1233</sup>

#### **P. 494**

**for "an unnamed patron" SUBSTITUTE:**  
John Pye, an engraver and antiquarian<sup>1234</sup>

#### **P. 495**

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<sup>1229</sup> Linnell paid her £1.10.0 in April 1828 for "Furniture sold" (*BR* (2) 808).

<sup>1230</sup> *BR* (2) 755.

<sup>1231</sup> *BR* (2) 498.

<sup>1232</sup> *BR* (2) 501-502.

<sup>1233</sup> Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-463.

<sup>1234</sup> On 18 Jan 1828 E.J. Chance wrote to Linnell that "Mr Pye & Mr Field called".

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for “the patron” **SUBSTITUTE:**

Pye

**P. 495**

The date of Frederick Tatham’s letter offering Blake’s works for sale is **11 April 1829**, as in *BRS*, 90, not 1 April 1829.

**P. 495**

**For** “ingenious”, “transcendent”, “Charlotte St” **READ:**  
ingenuous ... transcendant ... Charlotte S.<sup>t</sup>

**P. 496**

**for** “the patron to whom Tatham was writing”  
**SUBSTITUTE:**

Blake had other patrons such as James Ferguson\* and  
**and ADD:**

Pye apparently bought nothing from Catherine Blake, for when T.H. Cromeck was shown his *collection the only Blake he had was Varley’s Zodiacal Physiognomy* (1829). According to T.H. Cromeck,

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.”<sup>1235</sup>

**Add footnote to** “when the patron wrote to Catherine”<sup>1236</sup>,

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<sup>1235</sup> T.H. Cromeck Archive Vol. VI, T.H. Cromeck, Manuscript Journal and Conversations with John Pye, in Princeton University Library.

<sup>1236</sup> The patron, unnamed in *BR* (2), is plausibly identified in the 2008

**P. 496**

**After the letter signed "Frederick Tatham" ADD:**

Tatham wrote here that "in consequence of M.<sup>rs</sup> Blake's removal from Fountain Court to N.<sup>o</sup> 17. Upper Charlotte St Fitzroy Square, a wrong address was put on the letter at Fountain Court". However, 17 Upper Charlotte Street is also a "wrong address". Catherine was at 17 Upper Charlton Street, as Tatham wrote in his letter of 18 October 1831. If Catherine's unknown potential patron wrote to her at 17 Upper Charlotte Street, his letter could not have been delivered to her.

**P. 496**

**For "has produced" READ:**

produced

**Pp. 496-497**

**Delete "the patron ... at any rate" and for "a few" READ:**  
A few

**P. 497**

**For "the Earl" READ:**

the Earl of Egremont

**P. 497**

**After "James Ferguson of Tynemouth"**  
**ADDFOOTNOTE:**<sup>1237</sup>

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Catalogue of the Cromek Archive, p. [45], as John Pye.

<sup>1237</sup> See "The Peripatetic Painter and the Stroke of Genius: James Ferguson

**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>1238</sup>

**P. 503**

**For “The publication of Cunningham ... appeared in *The Athenaeum*” READ:**

The publication of Cunningham’s life of Blake provoked a spate of comment upon Blake in the winter and spring of 1830. The first, which appeared in *The Times* for 27 Jan 1830, merely quoted the first three sentences of Cunningham ¶37 about Blake’s Visionary Heads of William Wallace and Edward I.<sup>1239</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*

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(1790-1871) as a Patron of William Blake”, *Blake Journal*, No. 8 (2000), 7-22.

<sup>1238</sup> *Memoir, Journal, and Correspondence of Thomas Moore*, ed. Lord John Russell (London: Longman, Brown, Green, and Longmans, 1854), VI, 57.

<sup>1239</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”.

*psychische und physiologische Erscheinungen und Probleme aus dem Gebiete der Pneumatologie Für Religionsphilosophen, Psychologen, und denkende Aerzte eine nothige Beilage zur Dämonomage, wie zur Zauber – Bibliothek von Georg Conrad Horst ....* Vol. I (Frankfurt am Main: Heinrich Wilmans, **1830**), I, 163-167.

**P. 504**

A review of Cunningham's *Lives* in the *Sheffield Iris* for **9 February 1830** concentrated on the account of Blake:

NUMBER X. of this interesting work ... is just published, and comprises the lives of seven painters – West, Barry, Blake, Opie, Morland, Bird, and Fuseli .... What a singular being was William Blake! A painter, an engraver, a poet, and a visionary, – in the last character perhaps little less singular than Swedenberg [i.e., Swedenborg] himself. “To describe” says the biographer “the conversations which Blake held in prose with demons, and in verse with angels, would fill volumes, and an ordinary gallery could not contain all the heads which he drew of his visionary visitants. That all this was real, he himself most sincerely believed; nay, so infectious was his enthusiasm, that some acute and sensible persons who heard him expatiate, shook their heads, and hinted that he was an extraordinary man, and that there might be something in the matter.” The spirits, however, who thus obeyed the artists's bidding, came not to reveal any secrets, save the



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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>1240</sup>

It is striking that the same two paragraphs about Blake’s courtship and marriage are quoted in the *Athenaeum* (6 February 1830), *London Literary Gazette* (6 February 1830), *Sheffield Iris* (9 February 1830), *Edinburgh Literary Gazette* (13 February 1830), *Edinburgh Literary Journal* (20 February 1830), *Fraser’s Magazine* (March 1830), and *New Jerusalem Magazine* (Jan 1832).

### P. 504

#### After the entry for 12 February 1830, ADD:

On 12 February 1830 the painter and engraver John Martin wrote to Bernard Barton that he was pleased to discover that Barton’s opinion of Blake as displayed in Cunningham’s *Lives* coincided with his own: “I had no conception that he would prove so especially interesting, he was indeed a most important

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<sup>1240</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 “worshipped”, and before “indulging” is added “by”.

character ...". Blake's illustrations of Young's *Night Thoughts* are "exceedingly good, indeed I like them better than any of his works that I have seen ...".<sup>1241</sup>

### **P. 506**

**After “is his best” ADD:**

A note on Cunningham's book appeared in the *Dublin Literary Gazette*, I, 7 (**13 February 1830**), 99-102: "Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining" (p. 102).

### **P. 507**

**After the paragraph about “the loss of Blake” ADD:**

The editor of the *Literary Gazette* replied on **20 February 1830** to a correspondent:

We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.<sup>1242</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).

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<sup>1241</sup> Quoted from the manuscript in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. Martin writes from 30 Allsop Terrace, New Road, London, to "Bernard Barton Esqr Woodbridge Suffolk", with Martin's seal of a bust.

<sup>1242</sup> Anon., "To Correspondents", "To Clericus", *Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c.*, No. 603 (**20 Feb 1830**), 121, 125.

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**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 ....<sup>1243</sup>

Many a time have we ourselves seen these portraits; and we may add, that the “artist of some note,” alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil [i.e., brush], of Cunningham, is nearly as graphic as that of Blake. Some other capital stories of the worthy pair, are given; but, for these, we must refer the reader to the work.<sup>1244</sup>

**P. 527**

**To the footnote † about Blake's print-collection sold to Colnaghi at the end ADD:**

I found no Colnaghi shop-catalogues of 1820-1840 in COPAC, GoogleBooks, Google Scholar, or WorldCat in 2011.

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<sup>1243</sup> Cunningham ¶36-37 (*BR* (2) 648-49).

<sup>1244</sup> Anon., “Monthly View of New Publications ...”, *Belle Assemblée, or, Court and Fashionable Magazine*, N.S., XI, 63 (**March 1830**), 120-123 (the Blake is on pp. 121-22. Anon. quotes Cunningham ¶36-37. The “artist of some note” is Varley, but the anonymous reviewer is unknown.

**P. 532**

**ADD:**

On 25 May 1830 was published Anon., "Artistes anglais.--William Blake", *Gazette littéraire: Revue française et étrangère de la Littérature, des Sciences et des Beaux-Arts*, 1<sup>re</sup> Année--Tome I<sup>er</sup> [Paris], N<sup>o</sup> 17 (**25 May 1830**), 265-68, with an adjusted translation<sup>1245</sup> of Cunningham's ¶2-3, 8-12, 14-29, 36-39, 41-42, 45, 44, 46-47, 49 (¶39, 44-47, 49 much contracted). A footnote says: "Nous avons emprunté les détails contenus dans cette notice à l'ouvrage intitulé: *Lives of English artists*, par M. Allan Cunningham, qui a été récemment publié à Londres."<sup>1246</sup>

**P. 532**

**For** "In the meanwhile ... Barton replied" **READ:**

Linnell wrote from Bayswater to Barnard Barton on 30 May 1830:

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<sup>1245</sup> Cunningham's "hosier" (¶2) becomes a "bonnetier"; "became ... a poet" (¶3) becomes "montré quelques symptômes de métromanie"; "Basire" (¶2) becomes "Bazire"; "Strong Wicked Man" (¶27) becomes "*mauvais riche*"; "The Spiritual Form of Pitt" (¶29) becomes "*la forme spirituelle de Seth*"; "Voici le géant Goliath" in the midst of the account of Visionary Heads in ¶38 has no authority in Cunningham; "answered Blake haughtily" (¶41) becomes "répondit Blake en riant"; "Lot" (¶41) becomes "Loth"; "the Man of Uz" (¶42) becomes "l'homme de huis"; "Prophecies ... concerning America ... [and] Europe" (¶45) become "*Prophéties sur l'avenir de l'Europe et de l'Amerique*". Anon. omits all Cunningham's transcriptions of Blake's poems.

<sup>1246</sup> The account in the *Gazette littéraire* (1830) was the acknowledged source for the further digests in Anon., "Blake, peintre, graveur, et poète anglais", *Le bric-à-brac* [Vol. I] (Paris, 1853), 293-301, and François Grillé, "Blake, Peintre, Graveur et Poète anglais", *Revue universelle des arts*, IV (1861), 272-275.

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I take this opportunity of sending you a proof of one of the late Mr. Blake's engravings from Dante in the unfinished state it was left after his death. ... I gladly avail myself of your kindness to beg that you will give me your thoughts and advice upon the subject.<sup>1247</sup>

Barton replied on Tuesday 15 June:

#### P. 534

**After** "a good subject for him." **ADD:**

The first French review of Cunningham's life of Blake, by L. Sw.-Belloc (Louise Swanton Belloc) for the *Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, la Littérature, les Arts industriels, et les Beaux-arts*; par un Réunion de Membres de l'Institut et d'autres Hommes de Lettres [Paris], XLVI (**juin 1830**), 664-667, gave sympathetic paraphrases of Cunningham; "De tous les personnages qui figurent dans la dernière partie de la galerie ... le plus curieux et le plus attrayant" in Cunningham's account of Blake is "les fantasies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé" and "les funérailles d'un fée", with quotations about the Visionary Heads; "Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent intelligible, et cependant empreints de poésie" (pp. 666-667).

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<sup>1247</sup> James Tregaskis, *Caxton Head Catalogue 1027* (London, [1935?]), lot 11. The Tregaskis catalogue was discovered by Robert N. Essick, who wrote to me about it on 7 Aug 2013.

**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.**<sup>1248</sup>

**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>1249</sup> but they might with

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<sup>1248</sup> The entry is correctly dated but only approximately transcribed by John Linnell Jr as given in *Blake Records* (1969), 401. In Linnell's original journal, discovered by GEB in 1970, the dates are mostly implied rather than explicit, and I misinterpreted the implied month as August in *BR* (2). In 1830, 3 Aug was a Tuesday and 3 Sept a Friday.

The error was pointed out by Angus Whitehead, "'I beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 88 fn.

<sup>1249</sup> 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* ...

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far more truth have called the world mad.<sup>1250</sup>

**P. 540**

To "my children to make any tracing of the Drawings" **ADD**

**FOOTNOTE:**

Probably in the 1830s, Linnell's children made "charmingly juvenile watercolor copies of plates from Blake's *Songs of Innocence*, *The Marriage of Heaven and Hell*, and *For the Sexes: The Gates of Paradise*, the coloring of the children's own invention" in an album acquired in 2011 by a British private collector, according to R.N. Essick. Linnell owned *For the Sexes* (A-B, K), *Marriage* (H, L-M), *Songs of Innocence* (I), and *Songs of Innocence and of Experience* (R).

**P. 544**

**After** "imitate the latter" **ADD:**

German accounts of "Blake's visionen" appeared in Anon., *Allgemeines 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 Verkerher 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.

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(London, 1830) and was physician to the Lunatic Asylum near Nottingham in 1833.

<sup>1250</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. 545**

**ADD footnote to "Mr. and Mrs. Tatham":**

The name of Frederick Tatham's wife to whom Catherine Blake was deeply devoted had not been recorded before Angus Whitehead identified her. Their marriage was inscribed in the register of the church of St Mary, Stratford, Bow, Middlesex:

[Frederick Tatham] of [this] Parish [bachelor] and [Louisa Keen Viney] of [this] Parish [Spinster] were married in this [Church] by [banns] with Consent of [blank] this [Twenty Fifth] Day of [April] in the Year One Thousand Eight Hundred and [Thirty One] By me [John Stock]. This Marriage was solemnized between us: [Frederick Tatham, Louisa Keen Viney] In the presence of: [Henry Brooke Marriott, James Harris]

A reproduction of this form (1831, p. 179, No. 79) was seen online (19 November 2011) under "Tatham Family History". The names of the bride, groom, and witnesses are in their own hands--or at any rate in different hands from the rest of the document. The manuscript additions to the printed form are given within square brackets.

Frederick and Louisa were married about six months before Catherine died. The census of 1851 for 74 Upper Berkeley Street, London, records Louisa Tatham, age 39 [born 1812], as the head of the household in the absence of her husband Frederick. The 1861 census for 2 Maria Terrace, Oddessa Road, London, lists Louisa Tatham, age 48. Her death certificate records that she died on 19 Sept 1868 at 45



### William Blake and His Circle

Oak Village, Kentish Town, London, aged 56. Therefore she must have been born in 1812 before 19 September. The 1861 census was probably taken after her birthday in 1861. Her dates are therefore Autumn 1812-19 Sept 1868.

#### P. 545

##### After "Vol. II. P. 167." ADD:

Blake was severely characterized as "nervenkrank, melancholischer, hypochondrischer und hysterische Personen" in Johann Friedrich von Mayer, "Die Seheren von Preverts", pp. 302 ff. of his *Blätter für höhere Wahrheit aus Beyträgen von Gelehrten älten* (Berlin: Ludgwig Dehmte, 1831), 320-322, in the section "Aus dem Wunderbuchlein" (p. 284 ff.).

#### P. 547

##### At the end of "A Fading Shadow" ADD:

The expenses of Catherine's funeral, "with the same Funeral decorations as her husband",<sup>1251</sup> were probably paid to the undertaker Mr Balls<sup>1252</sup> by Frederick Tatham. Presumably the costs were similar to those for Blake's funeral on 13 August 1827 at Bunhill Fields, for which Linnell paid £10.18.0 on 28 January 1828.<sup>1253</sup>

#### 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).

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<sup>1251</sup> Tatham's memoir of Blake, *BR* (2) 690.

<sup>1252</sup> *BR* (2) 547.

<sup>1253</sup> *BR* (2) 791.

And an anonymous reviewer of Cunningham in the *Athenæum*, No. 226 (**25 Feb 1832**), 124-125, commented: “he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty”.

**P. 549**

An essay by P.M.C. on “British Artists. Thomas Stothard” in *Scrap Book of Literary Varieties*, II (**25 Feb 1832**), 79-80, says, inter alia, “Satan summoning his legions is an awful production; it reminds us very much of Blake”.<sup>1254</sup> The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-62), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

**P. 558**

**After “1831 and 1832.” ADD:**

Thirty years after Catherine’s death, a critic wrote:

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with

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<sup>1254</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.

**William Blake and His Circle**

waste paper ...”<sup>1255</sup>

**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.<sup>1256</sup>

**P. 570**

**Footnote to “Kitty, I better love thee”<sup>1257</sup>**

**P. 572**

**Appendix 1B**

**Crabb Robinson’s essay  
To “107-31” ADD footnote<sup>1258</sup>**

**P. 622**

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<sup>1255</sup> Anon., *Crossthwaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthwaite and Co., 1860), 98.

<sup>1256</sup> 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>1257</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”.

<sup>1258</sup> Anon., *Bibliographie étrangère Année 1811* (Paris: Treuttel et Würtz; Strasbourg: Chez les memes Libraires [?1812]), 253: The articles listed here from *Vaterländisches Museum*, II, include “6) sur William Blake, artiste, poète et visionnaire”.

**J.T. Smith**

“Blake preferred mixing his colours with carpenter’s glue, to gum”<sup>1259</sup>

**P. 625 footnote**

**For "1790-1800" READ:**

1791-1800

**P. 625**

**Footnote to J.T. Smith, “lighting the fire”<sup>1260</sup>**

**P. 625**

**For "This was only true of their last residence, at 3 Fountain Court, Strand (1821-27)" READ:**

This was only true of their last two residences, at 17 South Molton Street (1803-21) and 3 Fountain Court, Strand (1821-27). Of course the Blakes had another, larger room which held his printing press and displayed his pictures.

**P. 626**

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<sup>1259</sup> The phrase is echoed by Tatham (p. 671), but scientific “analysis of Blake’s tempera paints ... revealed the consistent presence of a mixture of gum Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum” (Bronwyn Ormsby, Joyce H. Townsend, Brian Singer, and John Dean, “Blake’s Use of Tempera in Context”, p. 138, in *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003]).

<sup>1260</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.

William Blake and His Circle

**Blake** “was buried in Bunhill-fields ... at the distance of about twenty-five feet from the north wall” **ADD footnote:**<sup>1261</sup>

**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

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<sup>1261</sup> “twenty-five feet” is a mistake for 25 yards or paces, as Luis and Carol Garridopoint out in “William Blake’s final resting place” (2005), 49.

**For** “, who commissioned the Blair designs” **SUBSTITUTE:**  
T.H. Cromek wrote of a visit to the British Museum Print Room:

I looked over Blake’s ‘Urizen’ a very mad work. It is the first part [i.e., Book] only, and does not contain the subject which I have by him and which I was told by Mr. Frost A.R.A. formed one of the illustrations.<sup>1262</sup>

**P. 652**

**After while Blake** "conceived, and drew, and engraved ... his ... Inventions for the Book of Job ... [he had] no larger income than some seventeen or eighteen shillings a week"

**ADD FOOTNOTE:**

Blake's recorded income for 1823-26, when he was creating *Job*, was £388.9.3 (see *BR* (2) 810-11) or £97 a year, not the £44.4.0 to £46.16.0 a year of Cunningham's estimate.

**P. 676**

**footnote † to Tatham’s story of theft from Blake 1796-1800, ADD:** The “Plate to the Value of 60 Pounds” can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake’s stock in trade. The copper cannot be his own works in Illuminated Printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic centimetre,

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<sup>1262</sup> T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye in Princeton University Library.

## William Blake and His Circle

the price of his plates for Flaxman's *Naval Pillar* [1799] – see p. 759 – and the thickness of the copper as 0.141 cm, as in his fragmentary surviving copperplate from *America* pl. a), and besides many of them were printed after his death. But the cost of Blake's 43 large copperplates for Young's *Night Thoughts* (1797) would have been sixty guineas (assuming the plates were 0.183 cm thick, as in Blake's Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young's *Night Thoughts*.

### P. 704

**Note to Crabb Robinson's report of 13 June 1826,**  
"He was as wild as ever"<sup>1263</sup>

### **Appendix VI: "My Name is Legion: for we are many": "William Blakes" in London 1740-1830.**

### P. 717

**Footnote for "No account of Blake in *The Times*  
is known before 1901" READ:**

The only known accounts of Blake in *The Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan 1829 and 27 Jan 1830.

### P. 734

### **Appendix II: Blake Residences, ADD: Walkeringham, Nottinghamshire 1725**

Gervase Wright, Maltster and Yeoman Farmer of Walkeringham, Nottinghamshire, left a will of 1700. He is

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<sup>1263</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 kindest one he could come to, if he believes his own journal."

probably the father of the Gervase Wright who married Mary Dawson on 23 April 1712 and whose children, born 1715-32, included Catherine (born 21 November 1725) who later became the poet's mother. Presumably Catherine grew up in Walkeringham, though she married in London in 1746.

Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine's future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

### **P. 735**

#### *28 Broad Street*

#### **To "28 Broad Street" ADD FOOTNOTE:**

The most notable event in Broad Street for posterity was the terrible outbreak of cholera there in 1854 from contaminated water.

#### **After "his eldest son James." ADD:**

The name of the shop, at least in 1772 (q.v.) was The Woolsack and Peacock.<sup>1264</sup>

### **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")

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<sup>1264</sup> According to Christine E. Jackson, *Peacock* (London: Reaktion Books, 2006), 117, "Sign boards with pictures of peacocks were ... hung in the street to advertise ... hosiers ...." I have no evidence of the truth of this statement.



**P. 735**

**Under “28 Broad Street” at the beginning of the bottom paragraph, ADD:**

“Blake, James, and Son, *Hosiers and Haberdashers*, Carnaby-market” appears in William *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1784* (1784), and next year, after the death of the elder James Blake, “Blake, James, *Haberdasher*, 28, Broad-str. Carnaby Market” appears in *Bailey’s* (1785).

**P. 735**

**under 28 Broad Street**

**for** “Stephen Blake is listed for this address in 1783 in *The New Complete Guide* and in 1784 in *Lowndes’s London Directory*” **READ:**

“Stephen Blake, Haberdasher, 28 Broad Street, Carnaby Market” is listed in *Lowndes London Directory for the Year 1782*<sup>1265</sup> and 1784 and in *The New Complete Guide* in 1783.

**P. 736, Residences**

**After** “James Blake continues by himself in” **ADD:**  
*Universal British Directory* (1797), 77

**P. 736, Residences**

**After** “from 1794 to 1800” **ADD:**

“Blake & Son, hosiers & haberdash. 28, Broad-str. Carnaby-mark” appears in *Boyle’s New London Guide* (London: P. Boyle, 1795).

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<sup>1265</sup> The reference in *Lowndes London Directory for the Year 1782* was pointed out to me by Dr Angus Whitehead.

**P. 737**

**To** “Regent’s Park (1825).” **ADD footnote:**<sup>1266</sup>

**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).<sup>1267</sup>

**P. 741**

**Under** “27 Broad Street ”**ADD at end:**

“Blake and Parker, *Print-sellers*, 27, Ditto [*i.e.*, Broad-str. Carnaby-Market]” are listed with James Blake, 28, Broad Street, in William Bailey, *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785* (London: dedication dated June 1785), 32.

**P. 741**

**To Residences, 23 Green Street, after** “27 Broad Street in 1784.”**ADD:**

Blake’s friend John Hawkins inscribed the title page of his copy of *Poetical Sketches*(Y) under “W.B.”

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<sup>1266</sup> Blake’s two pictures of “Dead Game” in the exhibition of the Suffolk Street Gallery in 1832 were described in Anon., “Winter Exhibition of Pictures, at the Suffolk Street Gallery”, *Mirror of Literature, Amusement, and Instruction*, XX, 576 (17 Nov 1832), 330-331, as “Among the finest compositions of their class” and illuminated by quotation of what J.T. Smith “tells us of Blake’s colour” (*BR* (2) 622). The critic has confused the landscape painter Benjamin Blake with the poet-artist William Blake.

<sup>1267</sup> London Lives 1690-1800 ([www.londonlives.org](http://www.londonlives.org)).

**William Blake and His Circle**

at M<sup>r</sup> Taylors  
Green St Liecisterfields

**P. 741 fn ‡**

**For “Townshend” READ:**

Townsend”

**P. 742**

**For "1785-1790" READ:**

1785-1791

**P. 742**

**footnote ‡ to Tatham’s story of theft from Blake 1796-  
1800, READ:**

“voted in 1784 for Fox and Hood and in 1788 for  
Townsend”

**To end of “29 Broad Street” ADD:**

“Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market” is listed in William *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785* (London: dedication dated June **1785**), 144; he may have been a sitting tenant when Blake’s brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-1788), 29, Broad Street (1779-1788); 85, New Bond Street (or New Broad Street) (1789-1799) but trading as William Horncastle (1794-99).<sup>1268</sup>

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<sup>1268</sup> Ian Maxted, *The London Book Trades 1775-1800: A Preliminary*

**P. 742**

**Under 28 Poland Street, for "1785-1790" READ:**  
1785-1791<sup>1269</sup>

**P. 744**

**Under Hercules Buildings, for "1790-1800" READ:**  
1791-1800

**P. 744**

**For "moved in the autumn of 1790" READ:**  
moved in late winter of 1790-1791

**P. 744**

**Delete "Certainly Blake left ... July 28: 1790'."**

**P. 746**

**For "1790-1800" READ:**  
1791-1800

**P. 746**

**DELETE "*Marriage of Heaven and Hell* (?1790)"**

**P. 746**

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*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).

<sup>1269</sup> Angus Whitehead, "Mr CLAY of Hercules Buildings", *Blake*, XLV, 4 (Spring 2012), 143-144, demonstrates that the Blakes moved from Poland Street to Hercules Buildings about February 1791.

William Blake and His Circle

**Residences, 13 Hercules Buildings**

**For "1790-1800" READ:**

1791-1800

**For "One of the few ... Carnaby-market "READ:**

Blake's name rarely appeared in directories, but in 1797 he was transmogrified or renominated "Blocke, William – 13 Hercules Buildings, Lambeth" and "William Blocke" under Lambeth, 13, Hercules Buildings (the poet's address) in Patrick *Boyle's New London Guide for the Year 1797* (London: P. Boyle, 1797), 34, and the entries were repeated without change in *Boyle's City Companion to the Court Guide, for the Year 1798* (1798). And in the spring of 1799 the following striking constellation appeared in [W.] *Holden's Triennial Directory* [Corrected to the end of April] 1799, p. 63:

Blake W.S. *Engraver and Printer* 16, 'Change-alley,  
Cornhill

Blake William *Engraver* Lambeth Green<sup>1270</sup>

...

Blake James *Hosier* 28, Broad-street, Carnaby market

**P. 748**

**17 South Molton Street; to "1803-1821" ADD**

**FOOTNOTE:**

For remarkably full details about 17 South Molton Street, see Angus Whitehead, "'I write in South Molton Street, what I both *see* and *hear*': Reconstructing William and Catherine

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<sup>1270</sup> "Lambeth Green" (omitted from *BR* (1969), 561, and *BR* (2) 746), is apparently the previous name of Carlisle Lane, which in Horwood's map (1792-99) is two streets West of Hercules Buildings.

Blake's residence and studio at 17 South Molton Street, Oxford Street", *British Art Journal*, XI, 2 (2011), 62-75. He plausibly attributes their choice of location to its proximity to fashionable clients and art exhibitions and to the quality of the light (p. 64).

### P. 748

**For** "Here, 'in their one apartment ... to use it." **READ:** 17 South Molton Street, built about 1750, consisted of three floors and a basement. It was a single-family dwelling until 1803, when the Blakes moved in and, in a process of degentrification, the ground floor was converted to a shop.<sup>1271</sup> Here they had two rooms. The smaller served as their bedroom and workroom; Catherine cooked at the bedroom fireplace. In the bedroom cum workroom were two large paintings. Over the bed hung "Alfred and the Danes",<sup>1272</sup> and "over a door" was the pencil sketch for Blake's "Canterbury Pilgrims".<sup>1273</sup>

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<sup>1271</sup> Whitehead, "I write in South Molton Street", p. 67. After 17 South Molton Street changed in 1803 from a single-family dwelling to commercial premises, with frequent strangers coming in the ground-floor shop, the six-panelled door to the apartment above the shop had "a delicately hinged middle panel" just above the door handle, presumably to permit the occupant to identify the caller before unbolting the door (Whitehead, 71, quoting Tim Heath). The panel may have been there in Blake's time.

<sup>1272</sup> See p. 281. "Alfred and the Danes" is now lost.

<sup>1273</sup> P. 229. If this sketch was the size of the Canterbury Pilgrims engraving, 95.8 x 35.4 cm, it would have fit above the door in the flat up one flight of stairs which had high ceilings but not above that up two flights of stairs (Whitehead, p. 65). This provides decisive evidence that the Blake's lived up only one flight of stairs, not two. Other evidence for the floor on which the Blakes lived is ambiguous. Linnell described it as both "the first floor" (p. 526) and the "second floor" (p. 341).

## William Blake and His Circle

The larger room probably served as a "reception room" "hung with *frescos*, *temperas*, and drawings of Blake's", as Gilchrist described the similar flat in Fountain Court (p. 751); Richmond called it "his show room" with "a good number" of pictures (p. 753). In the middle of the room was the great printing press on which

The Blakes' meager furniture probably was the same that they had in Fountain Court (1821-27): a bed, a dining table, two chairs (one of which was almost too rickety to use by 1825 [see p. 699]), a long engraver's table, and a cupboard.<sup>1274</sup>

### P. 748

**Before** "The artist Edward Bird was at 29 South Molton Street (1818)"**ADD:**

The painter-engraver William Haines sent works to the Royal Academy exhibition (1811) from 120 South Molton Street;

### P. 748

#### **Convert endnote 41 to footnote # reading:**

#*Milton* pl. 1, ll. 21-22, *Jerusalem*, pl. 62, l. 34. "Tyburn Brook is the covered watercourse running from Tyburn directly behind and below 17 South Molton Street on its way to join the river Westbourne (the Serpentine) in Hyde Park" (Whitehead p. 64).

### P. 749, Residences

**For** "The rates for 17 South Molton Street were paid by Mark Martin, who presumably was Blake's landlord

**"READ:**

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<sup>1274</sup> See pp. 751, 753. When the "furniture [was] sold" in 1828, it brought only £1.1.0 (p. 808).

The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named “Will<sup>m</sup> Enoch”<sup>1275</sup> and in March 1805-1821 by Mark Martin.

**P. 750, Residences**  
**Cirencester Place for James Blake**  
**For “Cirencester Place” three times READ:**  
7 Cirencester Place

**And at the end ADD:**  
John Linnell had a house at 6 Cirencester Place.<sup>1276</sup>

**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>1277</sup> and she knew Blake well enough to offer

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<sup>1275</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 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>1276</sup> *BR* (2) 477fn, 482.

<sup>1277</sup> Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XLII (2008-(2009), 84.



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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 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. 750

**Above "Cirencester Place" ADD:**

*9 Buckingham Street, Fitzroy Square  
1814-17*

**JAMES BLAKE** closed the family hosiery shop at 28 Broad

Street, Golden Square in 1812 and moved presumably with his sister Catherine Elizabeth and his business to 9 Buckingham Street, Fitzroy Square. Here he was recorded among Merchants and Traders in *The Post Office Annual Directory for 1814*, p. 365, as "Blake, James, *Hofier*, 9, Buckingham-street, Fitzroy-square". He was two doors away from John Flaxman, who was at 7 Buckingham Street from 1794 till his death in 1826.<sup>1278</sup> Just across Fitzroy Square in Grafton Street lived Thomas Butts in whose office of the Commissary General of Musters James Blake worked in 1814-1816.<sup>1279</sup>

## P. 750

### For the account of "*Cirencester Place*" SUBSTITUTE:

#### *Cirencester Place*

1818-1827

**JAMES BLAKE** retired with only "a scanty pittance"<sup>1280</sup> from the office of the Commissary General of Musters when it was abolished in 1817 and moved, presumably with his sister, to Cirencester Place. This was a new development which first appears in the Rate Books in 1818, and James's name is recorded there from 1818 to 1825.<sup>1281</sup> Nearby lived John

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<sup>1278</sup> John Flaxman died on 2 Dec 1826 "At his house, 7, Buckingham-street, Fitzroy-square" (*Gentleman's Magazine*, XCVII (1827), 273). William had asked his brother James on 20 January 1803 to deliver "5 Copies of N4 of the Ballads for M<sup>rs</sup> Flaxman".

<sup>1279</sup> G.E. Bentley, Jr, "Thomas Butts, White Collar Maecenas", *PMLA*, LXXI (1956), 1058-9. "Blake, Frederick, 9, Buckingham Street" is recorded in the *Legal Observer*, VIII (1834), 41.

<sup>1280</sup> Gilchrist, I, 227.

<sup>1281</sup> This information was kindly sent me by AnnCox Johnson, Librarian-in-Charge of the Local Collection, Public Library, St Marylebone, London, NW1. Blake's brother may be the haberdasher James Blake of Grafton Street from whom Edward Smith, age 16, stole a pair of shoes in Feb 1827 (trial of 15 Feb 1827

## William Blake and His Circle

Linnell at 6 Cirencester Place, with whom Catherine Blake lived in 1827-1828. On 2 March 1827 James Blake's body was brought from "Cirencester Place" to be buried in Bunhill Fields.

### P. 750

#### Residences

**After** “didn’t like it.” **ADD:**

In 1803-1804 Blake’s landlords and house-mates at 17 South Molton Street, a fashionable address, were Captain John Lytrott (1763-1809), his wife Ann (widow of Alexander MacDonald [d. 1786]), and perhaps her daughter Christian (who married a man named Hargreaves by 1809). They were succeeded in 1804-1805 by William Enoch, a tailor who went bankrupt in 1805, his wife Mary (née Naylor) and their son William (b. 1801). The Enochs were followed in 1805-21 by Mark Antony Martin, staymaker, who was married on 20 May 1806 at St George’s, Marylebone, to Eleanor Larché (anglicé Larchey in the marriage register). His trade card described him as “Martin | STAY MAKER, | (From Paris) | N. 17 South Molton Street, | Oxford Street, | LONDON. | Fait toutes sortes de Corps et de Corsets a la Francoise”. Martin retired to France in 1821 (the business became Martin and Stockham in 1821-25) but returned to 17 South Molton Street in 1826-1830.<sup>1282</sup>

### P. 751

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recorded in Proceedings of the Old Bailey, online).

<sup>1282</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.

**Fountain Court: For** “the rooms were small and dark”,  
**delete** “small and” **and after** “the radiance of the occupants  
**"ADD:**

The Blakes had “the most spacious rooms in the house”. The front room, which Blake used to exhibit his pictures and probably to house his press, was 19' x 13' 6", and the back room leading from it, where the Blakes slept, cooked, and worked, was 12' x 13' 9".

The Poor Rates were paid by Henry Ba[i]nes in 1803-22, 1826-28, by Mary Banes in 1823, and by both in 1824-25.<sup>1283</sup>

Richard Best paid the rates from 1829<sup>1284</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.

#### **P. 752**

**Footnote § describing Fountain Court, at the end**

**ADD:**

The building “was finally demolished c1902” (Angus Whitehead, “William Blake’s last residence ...”, *British Art Journal*, VI [2005], 29).

#### **P. 752**

**To "Blake's fellow lodgers were humble but respectable"**

**ADD FOOTNOTE:**

For extraordinarily rich details of residents of Fountain Court

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<sup>1283</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>1284</sup> BR (2) 751 fn.

### William Blake and His Circle

and their occupations, see Angus Whitehead, "'humble but respectable': Recovering the Neighbourhood Surrounding William and Catherine Blake's Last Residence, No. 3 Fountain Court, Strand, c. 1820-27", *University of Toronto Quarterly*, LXXX (2011), 858-79. Fountain Court included the shops of a draper, a letter-press printer, a carver and gilder, a carpenter, a tailor, a wine-merchant's cellar, and an entrance to the popular public house called The Coal Hole.

### P. 753

#### After "bar of gold" ADD:

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (I, 305) on the page where the description of Fountain Court begins "Blake's fellow lodgers [who] were humble but respectable"<sup>1285</sup> presumably include his wife's niece Louisa Best and her family. Louisa Best may well have been the "humble female neighbour" who was Catherine's "only other companion" when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said "That is heaven", may have been his wife's grand-nephews and grand-nieces. John Barrow the artist and printseller lived at 3 Fountain Court at least in 1831-1838.<sup>1286</sup> Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

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<sup>1285</sup> Gilchrist (1863), 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

<sup>1286</sup> 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 (b. 1815), artist, and (10) John Barrow (1757-1838), print-colourer, print-seller (e.g., of Blake's "Mrs Q" [1820]), and artist.

Banes, vintner, may have been at the Coal Hole public house at the corner of Fountain Court and the Strand where Blake got his porter.

Louisa and Thomas Best and John Barrow of 3 Fountain Court, Strand, were witnesses of the Will of Henry Banes when it was proved (6, 13 February 1829).

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.<sup>1287</sup>

### **P. 754**

**Replace the entry for "*17 Upper Charlotte or Charlton Street*" with**

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<sup>1287</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.

William Blake and His Circle

*17 Upper Charlton Street*<sup>1288</sup>  
*Spring 1829-October 1831*<sup>1289</sup>

CATHERINE BLAKE moved in the spring of 1829 from 1 Queen Street, Mayfair, to lodge above a baker named George Miller at 17 Upper Charlton Street, south-east of Fitzroy Square.<sup>1290</sup> "17 Charlton Street" is the address given in Catherine's letters of 1 and 4 August 1829, in Cumberland's note of "M<sup>rs</sup> Blake 17 [Upper] Charlton St Fitzroy Sq at a Bakers. 1830" on his copy of *For Children* (C), in Tatham's letter of 18 October 1831, and in Catherine's death register of 20 October 1831.

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<sup>1288</sup> The address is given erroneously as 17 Upper **Charlotte** Street in Tatham's letter of 11 April 1829 and in George Cumberland's notebook: "M.<sup>r</sup> Blake Wid.<sup>o</sup> 17 Charlotte St. Fitzroy Sq."; "Mr Blakes wid.<sup>o</sup> 17 Charlotte St. Fitzroy Sq." (British Library Add. MSS 36,521F, f. 362 (1831); G, f. 431 [1832]; H. f. 489 [1833]). The last two entries are irrelevant, because Catherine died in 1831. Gilchrist too calls it Upper Charlotte Street (I, 365). There is no Upper Charlotte Street in Horwood's great map, though there are lots of mere Charlotte Streets, Great and Little.

Much of the new information here about Catherine Blake's addresses was first recorded in print in Angus Whitehead's brilliant essay "'an excellent saleswoman': The Last Years of Catherine Blake", *Blake* (2011-2012), generously shown me in draft.

<sup>1289</sup> Pace *BR* (2) 755, Catherine did not live in 1828-30 at 20 Lisson Grove, which was a new development west of Regent's Park just round the corner from Alpha Road where Tatham's father lived. In 1828 the rate-payer there was Edward Sewell, in 1829 no rates were paid and presumably the house was empty, in 1830 "William Eales, Timber Merchant", is recorded at 20 Lisson Grove North in *Robson's London Trade*, and in 1831 *Robson's London Directory* lists "Frederick Tatham, Statuary & Marble works, 20 Lisson Grove" (Whitehead, "'an excellent saleswoman'").

Tatham wrote to Linnell on 1 March 1833 from 3 Grove Terrace, Lisson Grove, on 26 July 1833 Linnell went "to Lisson Grove to look at F. Tatham's effects on sale", and Lisson Grove North is the address Tatham gave on his manuscript memoir of Blake (*BR* (2) 691).

<sup>1290</sup> Her predecessors at 17 Upper Charlton Street, Thomas Mason, baker, and his landlord William Barlter, vacated the premises before the middle of 1829, according to the ratebooks cited by Whitehead, "'an excellent saleswoman'".

17 Upper Charlton Street, on the East side of the street, almost at the corner of Carburton Street, is just West of Fitzroy Square and near Grafton Street, Warren Street, and Paddington.

At 17 Upper Charlton Street Catherine probably had two rooms on an upper floor, as in Fountain Court, the larger front room 18' x 12'.<sup>1291</sup>

The "act of maternal loveliness" like that of "the fondest mother" while "she resided with the Author of this" (Frederick Tatham)<sup>1292</sup> probably included care for Tatham when he was ill.<sup>1293</sup> J.T. Smith said that "Tatham, ill as he was, travelled ninety miles [?from Shoreham] to attend the funeral"<sup>1294</sup> of William Blake in August 1827. It sounds like a chronic illness, perhaps in part psychological.

When Blake died, he seems to have left Catherine nothing in the way of debts or cash. Linnell paid for Blake's funeral, advanced Catherine cash and sold her furniture for her,<sup>1295</sup> and for the rest Catherine probably counted on the sale of Blake's drawings, prints, and books.

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<sup>1291</sup> Ordnance Survey map (18782) cited by Whitehead, "an excellent saleswoman".

<sup>1292</sup> Tatham's memoir of Blake (*BR* (2) 690).

<sup>1293</sup> On 12 May 1827 Samuel Palmer wrote to George Richmond, "Pray Sir bring a very particular account of Mr Tatham's health", and in October 1827 he wrote again: "I am rejoiced to hear that Mr Tatham is much better" (*The Letters of Samuel Palmer*, ed. Raymond Lister, I, 13, 142, cited by Whitehead). In early 1828 C.H. Tatham wrote of Dr Thornton's "unsuccessful and expensive experiments upon my poor son" (David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994), 113-14, cited by Whitehead).

<sup>1294</sup> *BR* (2) 626. All this evidence of Frederick Tatham's illness was assembled by Angus Whitehead, "an excellent saleswoman".

<sup>1295</sup> *BR* (2) 791.



### William Blake and His Circle

However, by the spring of 1829 her financial situation had changed entirely. In his will, Henry Banes (d. 20 Jan 1829), Catherine's brother-in-law and landlord at 3 Fountain Court, left "to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20 in lawful money of Great Britain".<sup>1296</sup> This would have provided the furnishings of her new dwelling and cash for rent.

Further, the munificent Lord Egremont paid Catherine £84<sup>1297</sup> for Blake's "Picture of Spenser's Fairy Queen" (as Catherine referred to it in her letter to him of 1 August 1829), which was delivered in August 1829. With this inheritance and sale, Catherine had over £100 to start her new life, enough to support her for several years.

The choice of 17 Upper Charlton Street was probably not random. William Mulready, Linnell's teacher and intimate friend, gave 17 Charlton Street as his address in the Royal Academy catalogue of 1807; this was probably his lodging and studio. It is possible that Catherine moved into his old rooms.

Catherine's new residence was probably socially more desirable than that at 3 Fountain Court. The Rate Book value of 17 Upper Charlton Street was £60, the highest in the street and more than twice that for Fountain Court.<sup>1298</sup>

Near her new residence lived a number of Catherine's old acquaintances. "M.<sup>r</sup> [Joseph] Denham Sculptor" (1803-

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<sup>1296</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*, XXXIV (2005), 83. The will was proved 14 Feb 1829.

<sup>1297</sup> Gilchrist I, 365 (*BR* (2) 498).

<sup>1298</sup> *BR* (2) 751 footnote.

54), who attended Catherine's funeral,<sup>1299</sup> was at 7 Cleveland Street which Upper Charlton Street almost touched,<sup>1300</sup> and "Mr [Isaac F.] Bird Painter", who also went to Catherine's funeral, lived at London Street, just south of Fitzroy Square and very close to Charlton Street. Thomas Butts was in Grafton Street across Fitzroy Square. John Flaxman's adopted daughter and heir Maria Denman and her brother Thomas, Flaxman's brother-in-law, lived in 7 Buckingham Street, one street north, and John Constable, who wrote about charity for Catherine on 14 August 1827, was at 35 Charlotte Street, four short streets west.

**P. 755**

**For the entry on "20 Lisson Grove 1828-1830"**

**SUBSTITUTE:**

***1 Queen Street, Mayfair***<sup>1301</sup>

***March 1828-Spring 1829***

**CATHERINE BLAKE** apparently lived for about a year, from early spring 1828 to spring 1829, at 1 Queen Street, Mayfair, the working studio of Charles Heathcote Tatham, the father of Frederick. Queen Street is short, from Curzon Street to Charles Street, just North of Piccadilly and Green Park.

C.H. Tatham lived at 34 Alpha Road,<sup>1302</sup> from which

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<sup>1299</sup> *BR* (2) 691. This information about Catherine's neighbours originates with Whitehead.

<sup>1300</sup> *BR* (2) 691. Denham worked in Francis Chantrey's studio. He is probably the Dinham who exhibited at the Royal Academy in 1830 the "bust of a daughter of C.H. Tatham". Dinham's bust of George Richmond is in the National Portrait Gallery, and his "bust in marble of Mrs Richmond" was exhibited at the Royal Academy in 1844.

<sup>1301</sup> Almost all the information here about 1 Queen Street derives from Whitehead, "an excellent saleswoman".

### William Blake and His Circle

Frederick wrote on 11 April 1829 "In behalf of the widow of the late William Blake" about works she had for sale. Frederick plainly lived in the family home; in *Clayton's Court Guide* for 1830 "F. Tatham Esq." is listed in Alpha Road.

C.H. Tatham also had a studio at 1 Queen Street, Mayfair, where he paid the rates at least in 1825-29, and his son Frederick plainly used it as well. This is the address given for Frederick when he won a prize at the Society of Arts in 1824 (when he was 18) and when he exhibited at the Royal Academy in 1825.

In his memoir of Blake, Frederick Tatham wrote somewhat inaccurately of Catherine's residences:

After the death of her husband she resided for some time with the Author of this,<sup>1303</sup> whose domestic arrangements were entirely undertaken by her, until such changes took place that rendered it impossible for her strength to continue in this voluntary office of sincere affection & regard.

She then returned to the lodging in which she had lived previously<sup>1304</sup> to this act of maternal loveliness--in which she continued till [she died.]<sup>1305</sup>

The "changes" Tatham mentions as a reason for Catherine to leave him may have been his approaching marriage to Louisa Keen Viney, who turned 18 in the autumn

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<sup>1302</sup> Alpha Road is a new development adjoining Regent's Park and a mile West of Fitzroy Square.

<sup>1303</sup> For almost a year Catherine lived as a housekeeper at Linnell's house; see 11 Sept 1827.

<sup>1304</sup> She had lived previously with Linnell, but she did not return there.

<sup>1305</sup> *BR* (2) 690.

of 1829.

While Catherine was with them, she made a sketch which Tatham inscribed: "A Drawing made by Mrs. Blake taken from something she saw in the Fire during her residence with me".<sup>1306</sup>

**P. 757 fn**

**To the record of the burial of James Blake from Bunhill  
Fields Indexes in Somerset House ADD:**

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido's excellent "William Blake's final resting place", pp. 96, 98), "James Blake [Age] 71 years [*was* Brought from] 7 Cirencester Place [*and buried in a Grave*] 11 feet [deep] [E&W] 52..53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

**P. 758**

**APPENDIX III**

**Blake Accounts**

**Separate Accounts**

**ADD:**

In **June 1788** Blake received fifty guineas for the apprenticeship of Thomas Owen.

**P. 758**

After "4[s] –<sup>3</sup>" **ADD:**

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<sup>1306</sup> Butlin #C2.

### William Blake and His Circle

Perhaps “Blake’s Engravings” at 4s were *For Children: The Gates of Paradise* (1793), priced at 3s in “To the Public” (10 October 1793). Flaxman owned *For Children* (F) with an extra print.

#### P. 758

##### After “October 1797” ADD:

Perhaps this paid for Flaxman’s copies of *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions of the Daughters of Albion* (S), bound together, which would have cost £2.2.0 at the prices of his 1793 Prospectus.

#### Page 765

##### To “Urizen, Heaven &c” ADD footnote:

In Blake's receipt for 12 Dec 1805, “Urizen, Heaven &c” probably represents *Marriage of Heaven and Hell* pl. 11 and *First Book of Urizen* pl. 2, 5, 10, with inscriptions, stabbed through 3 holes 3.8 and 4.3 cm apart, with 3 or 4 framing lines, which have been associated with the Small Book of Designs (BB p. 357).

#### P. 778

#### ACCOUNTS

Catherine Blake was bequeathed £20 in **February 1829** in the Will of her brother-in-law Henry Banes.

#### P. 800

**In the footnote, for “Pl. 14 from Sir Thomas**

**Lawrence’s collection was sold in 1981” READ:**

Sir Thomas Lawrence’s copy was sold in 1978

#### P. 804



**to footnote ‡ ADD:**

See 25 March 1823.

**P. 808**

**To "Furniture sold" ADD FOOTNOTE:**

For the "Furniture sold", see p. 748.

**p. 809**

**ADD footnote to "1799 from Flaxman £9.0.8"<sup>1307</sup>**

**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

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<sup>1307</sup> Blake never filed for income tax (instituted by Pitt in 1799 to finance the war with France), presumably because his net income was never above £60, the minimum taxable amount (as Mary Lynn Johnson tells me). In 1799 "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4] (Mary Lynn Johnson, 2014).

**William Blake and His Circle**

**Delete** “and as much again if they are successful”

**and for** “(see Blake’s letter of 25 April 1805)” **READ:**  
(see Blake’s letter of 22 March 1805)

**Total for 1800-1805 should be**  
£455.10.0

**P. 811**

|  |                    |
|--|--------------------|
| <b>Accounts: Payments to Catherine 1827-31</b> |                    |
| 1829 From Will of Henry Banes                  | £ 20. 0. 0         |
| <b>1827-1831</b>                               | <b>£ 224.15. 0</b> |
| <b>1782-1831</b>                               | <b>£2,043.19.5</b> |

**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**<sup>1308</sup>

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<sup>1308</sup> Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XXVIII, 1 (1782), 162: “Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskins; Morning Amusement und Evening Amusement [1782], von W. Blake in Röthel, Ovale, zu 9

**P. 815**

To “Robin Hood & Clorinda” **ADD footnote**<sup>1309</sup>  
To “The Fall of Rosamond” **ADD footnote**<sup>1310</sup>

**P. 821**

**ADD:**

1810 “Carfax Conduit” [?Blake] 1 Blake Blake  
Spring<sup>1311</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

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Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge.”

<sup>1309</sup> Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste* [Leipzig], XXX, 2 (1785), 332-49: “Robin Hood and Clorinda” after J. Meheux, engraved by “W. Blake, in punktirter Manier”, in the round, 8” in diameter, cost “4 Schillinge im Preis” (p. 337).

<sup>1310</sup> Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XXX, 2 (Leipzig: Dyckischer Buchhandlung, 1785), 342: “The Fall of Rosamond ... von Blake, in eben der Manier, gleichen Maasse und Preises”.

<sup>1311</sup> It was listed under (1) Anon., “Quarterly List of New Publications. From February to May, 1810. Arts (Fine)”, *Edinburgh Review*, XVI, xxxi (April 1810), 253: “A View of Carfax Conduits, Oxford. Drawn and engraved by Blake. 1s. 6d.”; (2) Anon., “Arts, Fine”, *Quarterly Review*, III (May 1810), 518: “A View of Carfax Conduits, Oxford, drawn and engraved by Blake. 1s. 6d.”; (3) Anon., “Fine Arts”, *Edinburgh Annual Register* for 1810, III, Part the Second (1812), cviii: “A View of Carfax Conduit, Oxford. Drawn and Engraved by Blake. 1s. 6d.”



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**Pp. 829-45**

**Appendix VI**

According to the Biography Database 1680-1830 (three CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet's circle which supplement the information in *BR* (2) particularly in Appendix VI: "'My Name is Legion: for we are many': 'William Blake' in London 1740-1830" (829-846, 879).

**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 1785-1814<sup>1312</sup>

**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.<sup>1313</sup>

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<sup>1312</sup> William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (London: Printing Historical Society, 1972), 20.

<sup>1313</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").

P. 839 ff.

**Appendix VI: “My Name is Legion: for we are many”  
Table III: Miscellaneous References to “William Blake” in  
London, 1740-1830**

Abbreviations

(ll) = [www.londonlives.org](http://www.londonlives.org), seen 5 September 2010

(PCC) = Prerogative Court of Canterbury

**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

## William Blake and His Circle

and Sharp.<sup>1314</sup>

“William Staden Blake” was a trustee for Richard Smith’s charity in the Parish of St Mary Woolnoth.<sup>1315</sup>

William Staden Blake not only “had a press with Charles and William Galabin at 1 Ingram Court, Fenchurch Street (1801)” but he published at least two editions of a work printed at the Galabin Press:

**Samuel Britchen**, *A Complete List of all the grand matches of cricket that have been played in the year 1799; with a correct state of each innings And the Articles of Cricket inserted* (London: Printed by H.L. Galabin, Ingram-Court, Fenchurch Street, for W.S. Blake, Change-Alley, Cornhill, 1799) 28 pp., 8°

*Ibid* (1800), 44 pp., 8°.

Editions of 1797-98, 1801-6 were produced by different printers and publishers.

### For “eight engravings by W.S. Blake (1798-1809) are known” READ:

twenty-six engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards. W.S. Blake signed two engravings (c. 1800-1810) of letterheads or stock certificates for the Albion Insurance Company (Corbould-W.S. Blake) (in the collection of R.N. Essick).

### Yeoman (1749)

“William Blake White-hart Yard Yeoman” is listed in *A*

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<sup>1314</sup> Anon., “Biographical Memoir of the late Mr Sharp”, *European Magazine and London Review*, LXXXVI (Sept 1824), 191-199 (p. 198).

<sup>1315</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).

William Blake, poulterer of St James, Middlesex, appears in St Botolph Aldgate Miscellaneous Parish Account Books for 13 November 1778 (British History Online).

### **Of His Majesty's Ship Phoenix (1757)**

The Will of "William Blake now belonging to his Majesty's Ship Phoenix" was proved on 13 March 1757 at the Prerogative Court of Canterbury (British History Online).

### **Of St Thomas Hospital (1758)**

William Blake was one of the Governors Takers-In of Patients in St Thomas Hospital, 24 June 1758 (11).

### **Gentleman, of Whitehall, Westminster (1759)**

The Will of William Blake, Gentleman, of Whitehall, Westminster, was proved on 1 February 1759 at the Prerogative Court of Canterbury (British History Online) (see *BR* (2) 840).

### **Juror (1764)**

William Blake served on the jury of 30 October 1764

### **William Blake and His Circle**

into the death of Peter Simon from arsenic poisoning.<sup>1316</sup>

#### **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).

#### **Juror (1765)**

William Blake served on the jury of 24 December 1765 into the death of Charles Till, bricklayer, who fell at work.

#### **Juror (1765-1798)**

William Blake was a juror at trials on 30 October, 24 December 1765, 1 September 1767, 30 July 1773, 30 December 1785, 13, 19 September 1796, 28 January, 26 May 1797, and 10 April 1798 (ll).

#### **Aldersgate Street (1765-1800)**

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<sup>1316</sup> City of Westminster Coroners' Inquests into Suspicious Deaths (seen in British History Online), the source of all the jury information here.



William Blake, of Aldersgate Street, appears in the *Transactions of the Society Instituted at London, for the Encouragement of Arts, Manufactures, and Commerce ...* (1783, 1786-1800) <Biography Database>. He is plainly the same as the Warehouseman (fl. 1765-1800) at this address. “Blake and Paxton *Warehousemen and Manufacturers of Morocco-Leather* 15, Aldersgate-street” and “Blake William *Barrister* 15, Aldersgate-street” are listed in *Holden’s Triennial Directory* (London, 1799), 63.

William Blake of 15 Aldersgate Street took out an insurance policy with the Sun Fire Office on 1 January 1778<sup>1317</sup> and another for £2,000 on 1 January 1785, the second recording him as a Morocco Leather Manufacturer (see *BR* (2) 840.)

William Blake and Christopher Paxton, 15 Aldersgate Street, Warehousemen and Morocco Leather Manufacturers, were insured by the Royal Sun Alliance Insurance Group 2 December 1788 and 10 January 1792.<sup>1318</sup>

### **Juror (1766)**

William Blake served on the jury of 1 December 1766 looking into suspicious deaths.<sup>1319</sup>

### **Juror (1767)**

William Blake served on the jury of 1 September 1767 looking into suspicious deaths.

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<sup>1317</sup> Fire Insurance Policy Register 1777-1786 (seen in British History Online), the authority for other fire insurance policies cited here..

<sup>1318</sup> London Metropolitan Archives.

<sup>1319</sup> Middlesex Sessions Papers, Justices Working Documents (seen in British History Online), the source also of the information about the jury of 1767.

## **William Blake and His Circle**

### **Sailor (1767)**

The will (PCC) of William Blake, steward and sail-maker of the Elizabeth Transport, was proved 2 December 1767 at the Prerogative Court of Canterbury.

### **Mercer (1767-70)**

William Blake, Mercer, at Bartholomew Close, is listed in *Kent's Directory for the Year 1767, ... 1768, ... 1769, ... 1770*. This may be William Staden Blake [engraver], who completed his apprenticeship as a Clothworker in 1767 and is listed as an engraver at Bartholomew Close in 1772. <Biography Database>

### **Watchmaker (1768-87)**

William Blake, Watchcase Maker, Grocer, and Haberdasher, of 28 Whitecross Street, Cripplegate, took out insurance for £500 with the Sun Fire Office on 1 January 1781 (see *BR* (2) 841).

### **Before "His son" ADD:**

A silver watch-case he made in 1786 is in the British Museum Print Room (1958,1201.874).

### **Stationer's Company Apprentice (1772)**

William Blake was apprenticed at the Stationer's Company on 8 April 1772 <Biography Database>. (The poet was apprenticed to the Stationer's Company on 4 August 1772.)

### **Juror (1773)**

William Blake served on the jury of 30 July 1773.

### **Victim of Theft (1773)**

Robert Kipling, porter, was convicted at the Old Bailey on 21 April 1773 of stealing books from William Blake and sentenced to **transportation**.<sup>1320</sup>

### **Voter (1774, 1784, 1788, 1790)**

William Blake of Berwick Street, St James, was appointed on 23 March 1783 as Receiver of the paternal estates in Soho, Middlesex, of the Third Duke of Portland.<sup>1321</sup>

William Blake, Gentleman, of 66 Berwick Street, Soho, insured his property for £400 with the Sun Fire Office on 4 April 1783 (see *BR* (2) 841).

### **Of Portland Place (c. 1774-1852)**

William Blake, 62 Portland Place, was insured by the Royal Sun Alliance Insurance Group on 9 August 1810, 31 October 1811, and 30 March 1815.<sup>1322</sup>

### **Of 62 Portland Place and Danesbury House (1781-1853)**<sup>1323</sup>

Letter of **8 Feb 1792**, office draft from Josiah Wedgwood in the Wedgwood Museum. Docketed in modern ink at the top right "4384-6". Sideways at the right of the bottom of p. 2 is "To | W Blake | Feby 8--92".

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<sup>1320</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>1321</sup> Financial Papers of the Dukes of Portland (1583-1940), P1 F5 / 1 / 36-38, online. The Third Duke was William Henry Cavendish Bentinck (1738-1809), sometime Prime Minister.

<sup>1322</sup> London Metropolitan Archives.

<sup>1323</sup> 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".



William Blake and His Circle

To W<sup>m</sup> Blake Esq<sup>r</sup>

Dr Sir

Etruria Feb 8--1792

I have rec<sup>d</sup> your favour of 28 ult and I am very much obliged to you for the trouble you have taken respecting the wine you have desired M<sup>r</sup> Rawdon to send for me. I thought until lately that the wine acct had been settled between us but I now find it has not rest[?] as I understand that there is a dividend to be made of Mr Hodgsons effects I thought it would be as well to wait until that time to settle the whole acct together.

I most heartily wish you & your ^worthy^ partners ^in the bank^ [~~words illeg~~]^ you have established all the succefs appr[?] have so much right to expect^ and should be glad to be of any service ~~that could~~ ^to you^, but at present I am myself considering of a proposition which has been made me of entering into a partnership of the same nature ^though in a less extensive line^. Besides the distance from Greek[?] it to *illeg* it is so great that it would be no small inconvenience for me to do business ^there^ and I am not afraid to *illeg* to you that I feel an unwillingnefs to change an old *illeg* where I have been uniformly well treated being well afsured that you yourself would have the same feelings on the same occasion.

I am very soon coming to town & I hope then to have the pleasure with M<sup>rs</sup> W of paying my respects to you ~~illeg~~ the rest of our good friends in Aldersgate St--

Letter of 7 Feb 1820[?], office draft from Josiah Wedgwood in the Wedgwood Museum. Annotated on p. 1 at the top modern ink with the Wedgwood Museum reference number: "4390--6"; p. 2 upside down: "To | W Blake | 7 Feb 1820[?]"

W Blake

My dear Sir

Etruria 6 7 Feby 1820[?]

The reason of this is my eldest son Percival[?] who is in town for about a fortnight. He is a young man who has not been idle & who has gentle manners & a good disposition. It is one of the disadvantages of the course of life he has sworn[?], that of a Partner[?], to be too much secluded from intelligent society, and I am very desirous of giving him the best introductions in my power when an opportunity occurs of his emerging from our solitude This is my motive for taking the liberty of giving him a letter to you, and I shall be grateful for any notice you may take of him, but I am quite aware that, during so short a stay, your engagements may make it inconvenient to pay him any attention, and we should both be very unwilling that he should trespass on your kindness --

[Words] This occasion has suggested a request for myself which I will make only on the condition that you do not put the slightest fence on your inclination to comply with it. I am going in three weeks to Paris with my wife & daughter for about 3 months & if you have any acquaintance there ~~to~~ ^with^ whom you ~~could~~[?] ^are in such a position or if the able^ introduce me without any

William Blake and His Circle

degree of dislike you would oblige me ~~by illeg~~ but I  
~~know it is most likely~~ but I know this must depend  
on ~~the union of many illeg~~ many conditions not  
likely to be united

Letter of **13 May 1820**, office draft from Josiah Wedgwood, in the Wedgwood Museum, top left corner torn; at the top right corner in modern ink is the Wedgwood Museum reference number "4391--6". Sideways in the right margin is "W Blake | 13 May | 1820".

Etruria 13 May 1820

My dear Sir

My eldest son is in town, in York street, for a short time, and I am desirous of procuring him the advantage of knowing the friend whom I esteem and respect, and I should be grateful for the notice of yourself, and M<sup>rs</sup> Blake. But I would on no account trespass on your kindness, and as he does not know of my mentioning to you, he will feel no mortification if it does not suit you to comply with my request[.]

Letter of **24 January 1822**, office draft from Josiah Wedgwood, in the Wedgwood Museum, slim paper; at the top right corner in modern ink is the Wedgwood Museum reference number "43392-6". On p. 2, upside-down, is "To | W Blake | 4 Jan 1822"

York S<sup>t</sup> James [~~word~~]

24 Jan 1822

The obliging manner in which you inquired for my

eldest son draws[?] upon you the information that my second son Henry is a student of Law & lodges at my house ~~in St James~~[.] If M<sup>rs</sup> Blake & you honour him with any notice I shall feel very thankful but knowing the numerous claims you must have on your attention I shall not be mortified if you do not find it ~~convenient to notice him~~ compatible with your arrangements to notice him--

In October 1820, Lady Caroline Lamb invited the bookseller John Murray to dinner to “meet Mr. [William] Blake a remarkably clever person who wrote a Book upon political Economy”.<sup>1324</sup> 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.<sup>1325</sup> He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to “invite [Ugo] Foscolo & Mr. [*Washington*] Irving whom Mr. and Mrs. Blake are very desirous of knowing on account of his former Work .... if you come any Saturday I will ask Mr. & Mrs. Blake to meet you”.<sup>1326</sup>

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<sup>1324</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.

<sup>1325</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>1326</sup> Undated MS (watermarked 1819) in the John Murray Archive; the letter refers to Mrs Murray’s illness, probably of 1821. Foscolo (1778-1827) was in England c. 1815-27; his novel *The Lost Letters of Jacopo Ortiz* was published in English in 1818. Washington Irving (1783-1849) was in England 1815 ff.; his *The*

## William Blake and His Circle

“William Blake, Esq. F.R.S. &c of Portland Place” made four “original Sketches” which were engraved on wood by H. White representing Izaak Walton’s Fishing-House and the Pike-Pool, Staffordshire, for Izaak Walton and Charles Cotton, *The Complete Angler "Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists”* (London: John Major, 1824), according to the book’s Descriptive List of Embellishments (pp. xlv-xlv).

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].<sup>1327</sup> “William Blake, Esq.” of 62, Portland Place, subscribed to Vol. III of Gibbon, *Miscellaneous Works*, ed. Lord Sheffield, and “Blake, William, Esq., London” subscribed to Thomas Price, *The History of Protestant Nonconformity in England, from The Reformation under Henry VIII*, In Two Volumes (London: William Bull and John Leifchild, 1836), and to Mrs William Busk, *Plays and Poems* [2 vols.] (London: Thomas Hookham, 1837). He was also a member of the Athenæum in 1826.<sup>1328</sup>

The Sun Fire Office insured him in 1811 and 1815-16 <Guildhall Library>.

William Blake, Esquire, of Danesbury, acquired the use

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*Sketchbook of Geoffrey Crayon* was published in 1820.

<sup>1327</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).

<sup>1328</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.”

of the Manor of Knibworth <Hertfordshire Archives>. The estate and family papers (1776-1924) of the Blake family of Danesbury, Welwyn, Hertfordshire, are in Hertfordshire Archives. William Blake of Danesbury was Sheriff of Hertfordshire in 1836 (*Annual Register*, LXXV III [1837], 164).

William Blake of Danesbury and Portland Place died 24 November 1853, age 72, according to *Gentleman's Magazine*, CXCVII (1853), 107.

Mary, daughter of William Blake of Danesbury, married Baron de Biel of Zierow, in Mecklenberg, according to *The Court Magazine, and Belle Assemblée* (April 1833), xvi.

### **Victim of Theft (1775)**

Thomas Bishop was indicted for stealing £5.18.0 from William Blake at his house in the parish of Hillington, **1 August 1775.**<sup>1329</sup>

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>1330</sup> from the house of Elizabeth Blake, widow, but was **acquitted**.

### **Oath Swearer (1775)**

William Blake took the oath at the City of London

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<sup>1329</sup> City of London Sessions Papers -- Justices' Working Documents (seen in British History Online). N.B. In the Old Bailey Proceedings, Accounts of Criminal Trials, for 13 Sept 1775 Thomas Wright was indicted for stealing clothes and £5.18.0 from William Blake in the house of Elizabeth Blake, widow.

<sup>1330</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).

## William Blake and His Circle

Sessions 9 August 1775 at a trial for breaking and entering (II).

### **Organ Bellows Blower (1775-77)**

William Blake was paid on 1 April 1775 and 10 August 1777 for one quarter of blowing the bellows of the organ of St Botolph, Aldgate Parish according to the St Botolph Aldgate Miscellaneous Parish Account Books.

### **Vintner (1776, 1792)**

William Blake, Citizen and Vintner of London, took leases of two houses in Knightsbridge <Lincolnshire Archives>. He may have been the father of Charles Blake who was apprenticed to a vintner in 1752 (*BR* (2) 840).

### **Husband of Thief (1777)**

Eleanor Blake, wife of William Blake and servant of Edward Shugar, was convicted at the Old Bailey on 2 July 1777 of the theft of linen and clothing from her employer and sentenced to be **branded and imprisoned for 6 months**.

### **Victim of Theft (1778)**

Thomas Turner and William Walker were indicted at the Old Bailey on 29 April 1778 for stealing silver, linen, and clothing from the house of William Blake on 16 February at 1 A.M. and were found **not guilty**.

### **Thief of Paper (1778)**

Mary Pearce and William Blake, apprentice to Henry Baldwin of Holborn, were convicted at the Old Bailey on 3 June 1778 for stealing from Baldwin on 30 May 19 reams and 18 quires of writing paper (value £10) intended for [Samuel] Johnson's [edition of the] *Poets*. Blake was found guilty and

sentenced to “**Navigation for 3 Years**”, Pearce, who betrayed him because he was “so great a villain”, was found **not guilty**. The stolen paper was sold to Mr Kettle, chandler in Union Court, Holborn. Blake was out of his [7 year] time as an apprentice in 1776, suggesting that he was born about 1755.

### **Lunatic and Suicide (1778)**

William Blake of St James Parish “hanged himself [with a garter], being lunatic”, according to the coroner’s jury held on 14 August 1778 (ll).

### **Sailor (1781)**

William Blake, carpenter, was recruited 1 January 1781 by the Marine Society to serve at sea (ll).

### **Accused of Stealing Eels (1782)**

William Blake and William Kercheval were indicted at the Old Bailey on 4 December 1782 for stealing on 8 November a basket (1s) with “one hundred lampern eels” (5s) from James and Stephen West and were found **not guilty** because the Wests could not identify the 11 eels which were left.

### **Accountant (1783)**

“Mr. William Blake” was the “Principal Clerk of Old Annuity Pell Office”, according to *The Report of the Commissioners Appointed to Examine, Take and State The Public Accounts of the Kingdom* (London: Cadell and Davies, 1783), 371.

### **Lunatic and Suicide (1783)**



### **William Blake and His Circle**

At a coroner's inquest on 4 April 1783, it was determined that William Blake was a lunatic who drowned himself (ll).

#### **Carpenter (1784)**

William Blake, Carpenter, of Mercer Street, St Martin's in the Fields, voted in 1784 for Percy and Clinton (ll).

#### **Porter (1784)**

William Blake, Porter, of Castle Street, St Martin's-in-the-Fields, voted in 1784 for Hood and Wray (ll).

#### **Accused of Stealing Bread (1784)**

William Blake and Robert Walker were indicted at the Old Bailey on 15 September 1784 for stealing 12 loaves of bread (3s 6d) on 22 July and selling 6 of them to Ann Gafney, who was indicted for receiving stolen goods; all three were found **not guilty**.

#### **Grocer (1784)**

William Blake, grocer, of 28, Whitecross Street, is listed in *Bailey's British Directory* (1784) <Biography Database>.

#### **Tin Plate Worker and Watch Case Maker, of 75, Whitechapel Road (1784-90)**

William Blake, No. 75, Whitechapel Road, listed without profession in *Bailey's British Directory* (1784), is plainly the William Blake, Tin Plate Worker and Watch Case Maker, of 75 Whitechapel Road, London, listed in *Bailey's British Directory* (1785) and in *Wakefield's Merchant's and Tradesman's General Directory for London* (1790) (as Watch Case Maker of 28 White Cross Street) <Biography Database>.

He must be distinct from the William Blake, Watchmaker, Grocer, and Haberdasher of 28 Cross Street, Cripplegate (1786-87) and the watchmaker of 5 Steyning Lane (1776-87) and the William Blake who was apprenticed as a watchmaker (1796).

The apprenticeship of "Blake William, Son of William, citizen and tin plate worker", is recorded without date in "London Apprenticeship Abstracts" (British History Online). It was presumably a different apprentice William Blake of the Tinsplate Workers Company who was turned over to another master in 1770.

### **Auctioneer (1784-1823)**

William Blake, auctioneer and broker of Croydon, Surrey, is listed in *Bailey's British Directory* (1784) <Biography Database> and in the same place as Auctioneer, Appraiser, House Agent, Cabinet Maker, Upholsterer and Surveyor with insurance at the Sun Life Insurance Office (1823).

### **Classical Scholar ( c. 1785)**

"William Blake", almost certainly not the poet, wrote his name repeatedly in an 18th Century manuscript translation of Sophocles' *Ajax* with learned notes in English, Latin, and Greek.<sup>1331</sup>

### **Inn Keeper, Bull and Gate, Holborn (1785)**

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<sup>1331</sup> See Michael Phillips, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet) and G.E. Bentley, Jr, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet's).

## **William Blake and His Circle**

William Blake, Inn Keeper, Bull and Gate, Holborn, was listed in *Bailey's British Directory* (1785) <Biography Database>.

### **“Officer” (1786)**

William Blake was an “officer” at the trial at the Old Bailey on 11 January 1786 of Caleb Only and Charles Hemmings who stole 1,000 lb of lead from a roof and were sentenced to **7 years transportation**.

### **Lodging House Keeper in Little Windmill Street (1786)**

John Bingham was indicted and acquitted at the Old Bailey on 31 May 1786 for stealing clothing (£5.5.0) from John Chambers with whom he shared a room and a bed “in the dwelling house of William Blake” with “many lodgers” in Little Windmill Street. Mary Blake, apparently the owner’s wife, made the beds.<sup>1332</sup>

### **Carpenter (1788)**

William and Thomas Blake, Croydon, Surrey, carpenters, were insured by the Royal Sun Alliance Insurance Group 14 October 1788.<sup>1333</sup>

### **Coachman (1788)**

William Blake, Coachman, of Sutton Street, St Anne, Soho, voted in 1788 for Hood (ll). He may be the Coachman

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<sup>1332</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.

<sup>1333</sup> London Metropolitan Archives.

who benefited from the will of Rebekah Bliss (d. 1819).

**Gardener (1788)**

William Blake, Gardener, of St Margaret, Westminster, voted in 1788 for Townshend (ll).

**Gentleman (1789)**

William Blake, 103 Fetter Lane, gent, was insured by the Royal Sun Alliance Insurance Group 17 January 1789.<sup>1334</sup>

**Gentleman of 66 Berwick Street (1790)**

William Blake, 66 Berwick Street, gent, was insured by the Royal Sun Alliance Insurance Group 30 July 1790.<sup>1335</sup>

**Of Lincoln's Inn (1790)**

The marriage settlement of William Blake of Lincoln's Inn and Mary Nash, Spinster, of Surrey was made in 1825 <Hertfordshire Archives>.

**Add footnote to "the Lawyer W. Blake ...[of] Bedford Row"<sup>1336</sup>**

**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).

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<sup>1334</sup> London Metropolitan Archives.

<sup>1335</sup> London Metropolitan Archives.

<sup>1336</sup> See 1810 below.

## William Blake and His Circle

### Wimbledon (1790)

William Blake, Esquire, of Wimbledon, Surrey, subscribed to Charles Moore, *A Full Inquiry into the Subject of Suicide* (London, 1790) <Biography Database>.

### Glue-Maker (1790, 1805)

William Blake, Glue-Maker, of Acton Bottom, is listed in *Wakefield's Merchant's and Tradesman's General Directory for London* (1790) <Biography Database> and in 1805.

### Gentleman of 2 Goodge Street (1791)

William Blake, 2 Goodge Street, gent, was insured by the Royal Sun Alliance Insurance Group on 8 December 1791.<sup>1337</sup>

### His Will (1803)

William Blake, Will, May 1803.<sup>1338</sup>

### Grosvenor Square (d. 4 March 1795)

William Blake of Grosvenor Square died 4 March 1795, according to *Gentleman's Magazine* (1795) <Biography Database>.

### Alleged Owner of a Piano Forte (1796)

Richard Geast, a tuner, was indicted on 6 April 1796 at the Old Bailey for stealing a square piano forte, apparently from Ellison and Oakley, Musical Instrument Makers of Fountain Court, bankrupts, and claiming it belonged to William Blake and others; he was found **not guilty** but later was convicted for other musical thefts and sentenced to **7 years transportation**. In separate trials on the same day

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<sup>1337</sup> London Metropolitan Archives.

<sup>1338</sup> London Metropolitan Archives.

William Gater (47), an organ builder, and John Bates, were indicted for theft of piano fortes and claiming they belonged to William Blake and others. Both were found **guilty**; for Gates mercy was recommended and he was **fined 1s**; Bates was sentenced to **12 months in Newgate Prison and a 1s fine**.

### **Murdered (1796)**

A record was made on 1 September 1796 of a prisoner who manslaughtered William Blake on 28 April.<sup>1339</sup>

### **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).

The will (PCC) of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 (11).

### **Gave a Testimonial for a Thief (1797)**

William Blake gave a good character to William Wood who was convicted at the Old Bailey on 26 April 1797 of the theft of cloth (£10) and sentenced to **death**.

### **Murdered (1797)**

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<sup>1339</sup> Home Office Criminal Registers of Prisoners in Middlesex (seen in British History Online).

## **William Blake and His Circle**

John Christie was indicted at the Old Bailey on 26 April 1797 for shooting and killing on 29 March William Blake, a seaman in a press-gang, which was attempting to press Christie. He was convicted of manslaughter and sentenced to **1 year imprisonment in Newgate and 1s fine**. The inquest had said that the killing was justified homicide.

### **Publican, Victim of Theft (1797)**

On 16 November Elizabeth Moore stole 6 pewter pots (7s 6d) from William Blake who kept The Star (public house) at 31, Aldersgate Street; the pots bore his name. She was sentenced at the Old Bailey on 6 December 1797 to be **transported for 7 years**.

### **Bankrupt (1798)**

"William Blake" was reported as a bankrupt in the *Universal Magazine of Knowledge and Pleasure*, CIII (July 1798), 77-79.

### **Rioter (1798)**

William Blake was found guilty on 1 April 1798 of Assault and Riot (II).

### **Lunatic and Suicide (1799)**

The coroner's jury determined on 6 July 1799 that William Blake drowned himself when lunatic and distracted (II).

### **Tortoise-shell Case-maker (1799)**

"Blake William *Tortoise-shell Case-maker* 87, Goswell Street" is listed in *Holden's Triennial Directory* (London: W. Holden, 1799), 63.

### **Seaman (1801)**

The will (PCC) of William Blake, seaman of H.M. ship Heroine was proved 27 January 1800 at the Prerogative Court of Canterbury.

### **Baker (1802)**

William Blake, baker, of the Strand, is referred to in *Bell's Weekly Messenger* and the *Observer*, both for 1 July 1798.

### **Breaker and Enterer (1802)**

"William Blake" was indicted for breaking and entering, according to *The Times*, 19 January 1802.

### **Seaman (1802)**

William Blake, a boy of Drury Lane, was recruited to Service at Sea on 1 January 1802 (II).

### **Accused of Receiving Stolen Property (1802)**

William Blake of Angel-alley, Bishopsgate Street, was indicted at the Old Bailey on 13 January 1802 for knowingly receiving stolen property but was found **not guilty**.

### **Of Clerkenwell (d. 1802)**

The Will of William Blake of St James, Clerkenwell, Middlesex, was proved on 2 May 1802 at the Prerogative Court of Canterbury.

### **Banker Victim of Embezzlement (1802, 1804)**



## William Blake and His Circle

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,<sup>1340</sup> and Maria Robinson were indicted on 1 December 1802 at the Old Bailey for breaking and entering and theft from James Fletcher of Bethnal Green, but all were found **not guilty**. Mrs Blake had two children when she was apprehended. William Blake, who lodged in Nichol-row, Bethnal Green, with Mrs Robinson, a milk woman, used to keep an old iron shop in Angel Alley, Bishopsgate Street. He said, "I used to go about with fish."

### Accused of Stealing Mutton (1802)

William Blake was indicted at the Old Bailey on 1 December 1802 for stealing mutton (11s) from Isaac Cooper but was **acquitted** because of an error in the indictment.

### Died 1803

The death of "William Blake, esq. in Great Cumberland Street" was reported in the *Universal Magazine of Knowledge*

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<sup>1340</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.

*and Pleasure*, CXIII (July 1803), 76.

### **Of Sunbury Place (d. 1803)**

The Will of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 at the Prerogative Court of Canterbury. Perhaps this is the father of William Blake, Esq. of Sunbury House, Middlesex, who subscribed to J.T. Smith, *Antiquities of Westminster* (1807)--see Custom House Agent (1823) (*BR* (2) 844).

### **Victim of Theft (1804)**

Ann Crouch (55) was convicted on 5 December 1804 at the Old Bailey for stealing, inter alia, 6 silver watch cases (36s) with WB on them from William Blake of 66 Noble Street, parish of St Luke's<sup>1341</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.**

### **Intoxicated Bath Thief (1805)**

William Blake (age 35)<sup>1342</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.**

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<sup>1341</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.

<sup>1342</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).

## William Blake and His Circle

### **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>1343</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**.

### **Ship Master (d. 1806)**

The Will of William Blake, Master of His Majesty's Sloop Leonard, was proved on 28 April 1806 at the Prerogative Court of Canterbury.

### **Carpenter (1807)**

The will (PCC) of William Blake, Carpenter, of Croydon, Surrey, was proved on 11 September 1807 (11).

### **Pauper (1807)**

William Blake, age 64, a pauper, was in the workhouse on 27 March 1816 (11).

### **Questioner at the Old Bailey (1807)**

William Blake asked questions in a trial at the Old Bailey on 28 October 1807, but his role there is not clear – perhaps he was a lawyer.

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<sup>1343</sup> This hide-thief corresponds to no William Blake recorded in *BR* (2).

### **Batchelor of Ratcliffe Highway (1810)**

The Will of William Blake, batchelor, of Pennington Street, Ratcliffe Highway, Middlesex, was probated in July 1810 (National Archives, Kew). For descendants of James Blake, Timber Merchant of Ratclif (d. 1754), see *BR* (2) xxxi.

### **Lawyer of Bedford Row (1810)**

The Will of William Blake of Bedford Row, Middlesex, was dated 26 November 1810 (Prerogative Court of Canterbury Prob 11/1567). For other details of William Blake, lawyer, see *BR* (2) 843.

### **Banker (d. 1810)**

The death “In Hatton-garden, [of] William Blake, Esq. banker, in partnership with Sampson, Blake, and Postlet[h]waite, Lombard-Street”, was reported in *European Magazine, and London Review* (June 1810) and in *New Annual Register* (1811), 174 (“Wm Blake , esq. banker”, died 29 May 1810).

### **Fisherman and Thief (1812)**

William Blake (45),<sup>1344</sup> a fisherman, and Joseph Darke (23) were convicted at the Old Bailey on 18 April 1812 for stealing a bushel of coals (1s) from a barge; Blake was sentenced to **7 years transportation** and Darke to **6 months in the House of Correction and a fine of 1s**. Blake said, “I was rowing a west country barge out of Pool.”

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<sup>1344</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).

## William Blake and His Circle

### **Of 22 Pitfield Street, Witness (1813)**

William Blake of 22 Pitfield Street<sup>1345</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>1346</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**.

### **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

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<sup>1345</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* (2) 832).

<sup>1346</sup> The drunken sailor could be the son of William and Mary Blake, christened 15 Feb 1790, or of Thomas and Catherine Blake, christened May 1790, or of Thomas and Sophia Blake, christened 5 Aug 1790, or the son of Charles and Jane Blake, christened 21 Nov 1790, or of Peter and Elizabeth Blake, christened Jan 1791 (*BR* (2) 832).

Ferguson (25), who, with James Cotton, was convicted for theft; Ferguson was sentenced to **death**.

### **Witness (1821)**

William Blake was a witness at a trial at the Old Bailey on 10 January 1821.

### **Victim of Hat Theft (1821)**

Thomas Johnson was indicted on 11 April 1821 at the Old Bailey for stealing a hat (5s) worn by William Blake but was **acquitted**.

### **Of Islington and Pentonville (1821-27)**

The Sun Fire Office insured William Blake, Gent, at 3 High Street, Islington (1821-22), at 6 Brunswick Terrace, White Conduit Fields, Pentonville (1823-24), at 8 Upper Islington Terrace (1826), and at 17 Claremont Terrace, Pentonville (1827) <Guildhall Library>. By 1831 he was bankrupt, according to *Law Advertiser*, IX (1831).

### **Driver of Edmonton Coach and Witness (1822)**

William Blake, driver of the Edmonton coach from London to Enfield, was a witness at a trial at the Old Bailey on 1 April 1822. He is probably the coachman who was a beneficiary of the will of Rebekah Bliss (1819) of Enfield.

### **Gentleman of 3 High Street, Islington (1822)**

William Blake, 3 High Street, Islington, gent, was insured by the Royal Sun Alliance Insurance Group 18 November

## William Blake and His Circle

1822.<sup>1347</sup>

### **Hoop Binder, 3 Charles Street, Old Ground Lane (1822)**

William Blake, hoop binder, of 3 Charles Street, Old Ground Lane, stood bail December 1822 for Eleanor Hopwood who was accused of assault.<sup>1348</sup>

### **Stabbed (1822)**

George Vellum was indicted at the Old Bailey on 23 October 1822 for stabbing with intent to kill William Blake (a boy), who with other boys had been fighting with Vellum but was found **not guilty**.

### **Shopman and Witness (1822)**

William Blake, shopman to Mr Aldus of Berwick Street(probably a pawnbroker), was a witness in a trial at the Old Bailey on 4 December 1822.

### **Bricklayer (1822-32)**

In May 1820 William Blake of Pear Tree Lodge, Little Chelsea, builder and bricklayer, leased for 99 years the Lee Estate (Old Brompton Road and Gloucester Road) and built extensively there.<sup>1349</sup>

### **Baker (1823)**

Perhaps he is the William Blake who was convicted of selling bread deficient in weight, April 1818, he appealed it

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<sup>1347</sup> London Metropolitan Archives.

<sup>1348</sup> London Metropolitan Archives.

<sup>1349</sup> *Survey of London*, XXXVIII: South Kensington Museums Area (1975), 19. See *BR* (2) 844 for other activities of the bricklayer.

May 1818.<sup>1350</sup>

**6 Brunswick Terrace White Conduit Fields, Pentonville  
(1823)**

William Blake, 6 Brunswick Terrace White Conduit Fields, Pentonville, was insured by the Royal Sun Alliance Insurance Group 17 November 1823.<sup>1351</sup>

**Custom House Agent (1823)**

**DELETE**

**“the ‘William Blake, Esq. Sunbury House, Middlesex’ who  
subscribed to J.T. Smith’s Antiquities of Westminster  
(1807) or“**

**Baronet (1825)**

The death “In Hanover Square, aged 26, [of] Mary, eldest daughter of Sir William Blake, Bart”, was reported in *La Belle Assemblée: or, Court and Fashionable Magazine*, II, 10 (Oct 1825), 184.

**Gentleman of Claremont Square, Pentonville (1825-1827)**

William Blake, 6 Claremont Square, Pentonville, gent, was insured by the Royal Sun Alliance Insurance Group 9 November 1825 and 7 February 1827; he is probably the same as William Blake, 17 Claremont Terrace, Pentonville, gent, who was insured by the Royal Sun Alliance Insurance Group 23 November 1827.<sup>1352</sup>

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<sup>1350</sup> London Metropolitan Archives.

<sup>1351</sup> London Metropolitan Archives.

<sup>1352</sup> London Metropolitan Archives.



## William Blake and His Circle

### **Thief, Age 10 (1826)**

William Blake (10)<sup>1353</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**.

### **John William Blake, Silversmith, of 16 Long Acre (1826-1835)**

John William Blake, 16 Long Acre, silversmith, was insured by the Royal Sun Alliance Insurance Group 1 February 1826, 6 February 1828, 5 February 1830, 1 February 1833, 4 February 1835.<sup>1354</sup>

### **Thief, Age 16 (1827)**

William Blake (16)<sup>1355</sup> and John Mahane (12) were convicted at the Old Bailey on 5 April 1827 for stealing a waistcoat (3s) from Jacob Russell, a pawn broker in Fore Street, and sentenced to be **transported for 7 years**.

### **Footman (1827)**

The Will of William Blake, footman, of Highgate, Middlesex, was dated 28 May 1827 (Prerogative Court of Canterbury Prob 11/1725).

### **Hairdresser of 7 Wyndham Street, Marylebone (1828)**

William Blake of 7 Wyndham Street, Marylebone, hair dresser, stood bail May 1828 for his wife Elizabeth Jane Blake

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<sup>1353</sup> The pickpocket does not correspond to any William Blake in *BR* (2).

<sup>1354</sup> London Metropolitan Archives.

<sup>1355</sup> The waistcoat thief does not correspond to any William Blake in *BR* (2).

to keep the peace.<sup>1356</sup>

### **Murderer (1829)**

William Blake, murderer, is referred to in *Morning Journal*, 26 February 1829 and the *Times*, 28 August 1829.

**MATHEW, Mrs [Harriet]**, wife of A.S. Mathew

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>1357</sup>

**P. 849**

**Endnotes 150 and 159,  
letters of 1 Feb 1804 and 3 Aug 1805: To “Cowper Museum,  
Olney, Buckinghamshire” ADD:**

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<sup>1356</sup> London Metropolitan Archives.

<sup>1357</sup> *Barclay Fox*, ed. R.L. Brett. (London: Bell and Hymes, 1979), 359.

**William Blake and His Circle**

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<sup>y</sup>" is altered to "exclusively yours". I take it that T.H. Cromek's source was the *Gentleman's Magazine* version and that consequently his version has no authority.

**P. 862 footnote 19**

**After "1411" ADD:**

T.H. Cromek wrote c. 1862 in his Memoir: "I was the person who put the letter in the hands of Allan Cunningham [d. 1842]. Where it is now I know not" (Princeton University Library).

**P. 867**

**To end-note 39 at the end ADD:**

The quotation from Hayley's letter of 11 June 1802 about



“The kind indefatigable Blake” is also given in the Anon. review in *The Literary Chronicle*, No. 213 (14 June 1823), 369-370.

**P. 869**

**Delete end-note 96**

**P. 869**

**To the end of endnote 97, ADD:**

It is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon)”, *Atheneum, or Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

**P. 871 footnote 37**

**For** “T.H. Cromek’s great-grandson Mr. Paul Warrington”

**READ:**

in Princeton University Library

**P. 871**

**for** “in the possession of” **SUBSTITUTE:**  
which passed from

**and ADD:**

in 2009 to Princeton University Library.

**P. 872**

**To end-note 60 about Etty's letter of 25 March 1830 (p. 525 above) ADD:**

Allan Cunningham's son Francis offered this letter to Swinburne in his letter of 3 Nov 1866 (*Uncollected Letters of Algernon Swinburne*, ed. Terry L. Meyers (London: Pickering

and Chatto, 2005), Vol. 1, pp. 81-82).

**P. 872**

**To end-note 49 about the *London Literary Gazette* ADD:**

The same passages appear in Anon., *London Literary Magazine and Journal of Belles Lettres, Arts, Sciences, &c*, No. 681 (6 Feb 1830), 85-86 (quotes ¶8-10, 23 [omitting the first sentence]-24, 36-49). The *Literary Gazette* review was partly reprinted in Anon., “Sketch of Blake, the Painter”, *Spirit of the English Magazines*<sup>1358</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 and N.Y.], XVI (June 1830), 498-501.

**P. 873**

**To end-note 65, at end ADD:**

Anon., “Visions of Blake the Artist”, *Rural Repository, or Bower of Literature* ... [Hudson, N.Y.], VII, 4 (17 July 1830), 30-31, quotes ¶37 from [Cunningham’s] “Lives of the Painters”.

**P. 874**

**To end-note 2 about Mrs Hemans’ poem ADD:**

The poem and its footnote saying that it was “suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham”, is quoted in *Blackwood’s Edinburgh Magazine*, XXXI (Feb 1832), 220, *Museum of Foreign Literature, Science, and Art*, XX, 118 (April 1832), 449, *Christian Messenger* [N.Y.], I, 29 (19 May 1832), 232, and *Lady’s Book* [Philadelphia], V (July 1832), 30.

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<sup>1358</sup> The volume title page calls it *The Atheneum; or Spirit of the English Magazines*.

In a letter of 3 February 1832, Mrs Hemans wrote: “I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month’s Blackwood” (Henry F. Chorley, *Memorials of Mrs. Hemans...* [Philadelphia: Carey, Lea and Blanchard, 1836], 236 – there were other editions of Saunders and Otley in London, 1836 and N.Y. and London, 1836

**P. 910**

**index, "Hercules Buildings"**

**For "1790-1800" READ:**

1791-1800

**P. 926**

**index, "Poland Street"**

**For "1785-1790" READ:**

1785-91

**Plate 63**

**For "1790 to 1800" READ:**

1791 to 1800

**Appendix IV**

**Engravings by and after Blake 1773-1831**

**Addenda**

1799      Anon., *Cabinet of the Arts* (reprinted from  
*Bellamy's Picturesque Magazine*[1793])

1803      *European Magazine*, XLIII, frontispiece

**Appendix VI**

**"My Name is Legion: for we are many":  
"William Blake" in London 1740-1830  
Of Portland Place (c. 1774-1852)**

According to the 1811 Journal of Horace Walpole's protégée Mary Berry, on Sunday [Oct] 27th, her sister "Agnes and I went to Mr. Blake's to see his drawings, which are admirable. He sketches in every style, and always well. I never saw more perfect amateurs."<sup>1359</sup>

**Appendix VII  
Blake's Writings<sup>1360</sup>  
Contemporary Copies**

| Date | Title  | Place  | Prints                    | Copies <sup>1361</sup> |
|------|--|--------|---------------------------|------------------------|
|      |  |        | or Pages                  | Known                  |
| 1783 | <i>Poetical Sketches</i>                     | London | 76 pages                  | 10                     |
| 1788 | <i>All Religions are One</i> <sup>1362</sup> | London | 10 prints                 | 1                      |
| 1788 | <i>There is No Natural Religion</i>          | London | 19 prints                 | 12 <sup>1363</sup>     |
| 1789 | <i>Songs of Innocence</i>                    | London | 31 <sup>1364</sup> prints | 26                     |

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<sup>1359</sup> Mary Berry, *Extracts from the Journals and Correspondence of Miss Berry from the Year 1783-1852*, ed. Lady Maria Theresa Villiers Lister Lewis (London: Longmans, Green, & Co., 1866), II, 486.

A footnote identifies the artist as "The late William Blake, Esq., of Portland Place and Danesbury Welwyn. His remarkable talent for drawing has been transmitted, and in a still higher degree, to his daughters, whose works have excited the greatest admiration, both in private and at the Amateur Exhibitions."

<sup>1360</sup> Omitting manuscripts, which of course were not for sale.

<sup>1361</sup> Only copies distributed during Blake's lifetime are included here.

<sup>1362</sup> *All Religions are One* and *There is No Natural Religion* were apparently etched in 1788 and printed in 1794.

<sup>1363</sup> All known copies are fragmentary.

|         |   |           |                           |                    |
|---------|---|-----------|---------------------------|--------------------|
| 1789    | <i>The Book of Thel</i>                         | London    | 8 prints                  | 17 <sup>1365</sup> |
| 1790-93 | <i>The Marriage of Heaven and Hell</i>          | [London?] | 27 prints                 | 9                  |
| 1791    | <i>The French Revolution</i> , proof            | London    | 20 pages                  | 1                  |
| 1793    | <i>To the Public</i>                            | [Lambeth] | 2? prints                 | 1                  |
| 1793    | <i>For Children: The Gates of Paradise</i>      | Lambeth   | 18 prints                 | 6                  |
| 1793    | <i>Visions of the Daughters of Albion</i>       | [Lambeth] | 11 prints                 | 18                 |
| 1793    | <i>America</i>                                  | Lambeth   | 18 prints                 | 15                 |
| 1794    | <i>Europe</i>                                   | Lambeth   | 18 prints                 | 12                 |
| 1794    | <i>Songs of Experience</i>                      | [London]  | 25 prints                 | 2                  |
| 1794    | <i>Songs of Innocence and of Experience</i>     | [London]  | 54 prints                 | 28                 |
| 1794    | <i>The First Book of Urizen</i>                 | Lambeth   | 28 prints <sup>1366</sup> | 9                  |
| 1795    | <i>The Song of Los</i>                          | Lambeth   | 8 prints                  | 6                  |
| 1795    | <i>The Book of Ahania</i>                       | Lambeth   | 6 prints                  | 1                  |
| 1795    | <i>The Book of Los</i>                          | Lambeth   | 5 prints                  | 1                  |
| 1809    | <i>Blake's Chaucer: The Canterbury Pilgrims</i> | London    | 1 page                    | 2                  |
| 1809    | <i>A Descriptive Catalogue</i> advertisement    | London    | 1 page                    | 1                  |

<sup>1364</sup> The number of prints in *Songs of Innocence* varies. In late copies, pl. 34-36 and 53-54 were transferred from *Songs of Innocence* to *Songs of Experience*.

<sup>1365</sup> John Flaxman owned untraced copies of *America* (S), *The Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions of the Daughters of Albion* (S).

<sup>1366</sup> In *The Book of Urizen*, the number of prints varies from 24 to 28.



|       |   |          |                           |    |  |
|-------|---|----------|---------------------------|----|--|
| 1809  | <i>Exhibition of<br/>Paintings in Fresco</i>          | London   | 4 pages                   | 2  |  |
| 1809  | <i>A Descriptive<br/>Catalogue</i>                    | London   | 72 pages                  | 13 |  |
| 1810  | <i>Blake's Chaucer:<br/>An Original<br/>Engraving</i> | London   | 4 pages                   | 3  |  |
| 1811  | <i>Milton</i>   | London   | 50 prints <sup>1367</sup> | 4  |  |
| 1820  | <i>Jerusalem</i>                                      | London   | 100 prints                | 5  |  |
| 1821? | <i>On Homers Poetry</i>                               | London   | 1 print                   | 6  |  |
| 1822  | <i>The Ghost of Abel</i>                              | London   | 2 prints                  | 5  |  |
| 1824? | <i>Laocoon</i>  | [London] | 1 print                   | 2  |  |
| 1826? | <i>For the Sexes: The<br/>Gates of Paradise</i>       | London   | 21 prints <sup>1368</sup> | 9  |  |

### Appendix VIII

#### Blake's Watercolours, Temperas, and Large Colour Prints<sup>1369</sup>

| Date    | Butlin #                        |
|---------|---------------------------------|
| 1775-80 | #75                             |
| 1779    | #51-3, 55, 57, 60, 62, 64-5, 67 |
| 1779-80 | #184                            |
| 1780    | #84 1-7, 101-4, 104A, 108-9     |
| 1780-84 | #185                            |
| 1780-85 | #116, 127, 133, 146             |
| 1783    | #144                            |

<sup>1367</sup> Three copies of *Milton* lack 1 to 5 prints.

<sup>1368</sup> Two copies of *For the Sexes* lack pl. 19 or 19-20.

<sup>1369</sup> Excluding copies of designs by others (e.g., the effigies in Westminster Abbey), minor sketches, and untraced undated works <#835-82>, mostly sketches. All dates are approximate. All are watercolours save those identified as temperas or sketches.

- 1784 #187-8  
 1785 #90, 155-8, 160-1  
 1785-90 #87-8, 91  
 1785-1 #201 1-116, Notebook sketches  
 1806  
 1789 #198 1-12, *Tiriel*  
 1790-93 #245-7, 258  
 1790-95 #189-90, 243A  
 1791 #244 1-10, Wollstonecraft, *Original Stories*  
 sketches  
 1792-93 #255  
 1793 #59, 66, 69, 256  
 1793-94 #257  
 1795 #289-92, 294-304, 306-7, 310-13, 316-18, 320-7  
 (all Large Colour Prints), #658 (tempera)  
 1795-97 #330 1-537, Young, *Night Thoughts* watercolours  
 1795- #191-2, 342, 661 (tempera)  
 1800  
 1796 #338  
 1796- #337 1-144, *Vala* or *The Four Zoas*, pen and  
 1807 pencil, chalk, pen, and watercolour  
 1797-98 #335 1-116, watercolours for Gray, *Poems* (1790)  
 1799 # 341, 380, 384, 396-9, 402, 404, 406, 413-15, 419,  
 428 (all save #341 temperas)  
 1799- #379, 381-3, 385-95, 400-1, 403, 410-12, 417-18,  
 1800 420-1, 423-5, 425A, 426-7, 429-32 (all but #379  
 temperas)  
 1800 #368, 409 (tempera), #416 (tempera), #422  
 (tempera), 446, 458, 484, 495, 506, 517, 524  
 1800-3 #343 1-18 (tempera, heads of the poets), #441, 447,  
 453, 455, 459, 494, 496, 499, 503, 508-9

- 1800-5 #433, 477, 514, 662 (tempera)
- 1801 #353 (miniature), #369, 372, 376 (miniature), #327  
1-8 (Milton, *Comus*, Thomas set), #530
- 1801-4 #354 (miniature}
- 1802 #347 (miniature), #355-8
- 1803 #405 (tempera), #436, 450-2, 456, 463, 475, 507,  
511-12
- 1803-5 #435, 437, 439, 457, 460-1, 468, 470, 474, 476,  
482-3, 488-9, 491, 505, 510, 515, 519, 521
- 1805 #306 (tempera), #434, 438, 440, 442, 445, 448-9,  
462, 464, 467, 469, 471, 473, 478, 485-7, 490, 493,  
497-8, 500-2, 504, 518, 520, 522, 525, 611, 633,  
638, 651 (tempera)
- 1805-6 #550 1-16, 18-20 (Job watercolours, Butts set)
- 1805-9 #649 (tempera), #664
- 1806 #466, 472, 513, 531, 547 1-2, 4-5 (Shakespeare  
folio [1632]), #613, 616, 639
- 1807 #529 1-12 (Milton, *Paradise Lost*, Thomas set),  
#548, 620, 641
- 1808 #536 1-12 (Milton, *Paradise Lost*, the large Butts  
set), #642, 653 (tempera), #672 (tempera)
- 1809 #377-8 (miniatures), #523, 538 1-6 (Milton, *On the  
Morning of Christ's Nativity*, Thomas set), #547 3,  
6 (Shakespeare folio [1632]), #652, 655, 657, 659-  
60 (#652, 655, 657, 659-60 are temperas), #663
- 1810 #667-71 (temperas)
- 1810-27 #648 (tempera)
- 1811 #672-3 (temperas), #675
- 1812 #676
- 1815 #542 1-6 (Milton, *On the Morning of Christ's*

- Nativity*, Butts set)
- 1816-20 #543 1-12 (Milton, *L'Allegro* and *Il Penseroso*),  
#544 1-12 (Milton, *Paradise Regained*), #545
- 1819 #692 1-132, a-c ([Small] Blake-Varley  
sketchbook), #729, 734, 737 (sketches for  
Visionary Heads), Large Blake-Varley Sketchbook,  
89 pp.<sup>1370</sup>
- 1819-20 #693-6, 696A-B, 697-713, 715-28, 730-33, 735-6,  
738-47, 749-67 [sketches for Visionary Heads]
- 1820 #714, 748, 763A [sketches for Visionary Heads],  
#769 1-20 [sketches for Virgil], 770, 788
- 1820-25 #546, 768 (sketch for Visionary Head), #778, 808-  
10 (temperas)
- 1821 #551 1-21 (Job watercolours, Linnell set), #552,  
803
- 1821-3 #553
- 1821-7 #17, 21 (Job watercolours, Butts set), #556
- 1822 #479, 538 1-3 (Milton, *Paradise Lost*, Linnell set)
- 1823 #557 ii, 1-57, vii (Job sketchbook)
- 1824 #774
- 1824-7 #812 1-102, 817 (all for Dante), #827 1-5 (for Book  
of Enoch), #829 1-29 (watercolours for Bunyan,  
*Pilgrim's Progress*)
- 1825 #480-1, 549, 674 (tempera), #681, 775-6, 785, 811
- 1826 #777 (sketch for Upcott's autograph album), #805-7  
(temperas)
- 1826-7 #828 1-11 (illustrated manuscript copy of Genesis)

## Appendix IX

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<sup>1370</sup> Reproduced in the Christie Catalogue of 21 March 1989; not in Butlin.

**Blake's Library**<sup>1371</sup>

**Aeschylus**, *The Tragedies*, tr. R. Potter, 2 vols., Second Edition (1779) <**PIERPONT MORGAN LIBRARY**>

[**Anon.**] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77* (1692) <**Anonymous**>

**Bacon, Francis**, *Essays Moral, Economical, and Political* (1798), annotated <**CAMBRIDGE UNIVERSITY**>

**Bacon, Francis**, *The Tvvo Bookes of Francis Bacon. Of the proficience and aduancement of Learning, diuine and humane* (1605), annotated <**untraced**>

**Barry, James**, *An Account of a Series of Pictures, in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* (1783) <**CAMBRIDGE UNIVERSITY**>

**Berkeley, George**, *Siris: A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar Water, And divers other Subjects ...* (1744), annotated <**TRINITY COLLEGE (Cambridge)**>

**Blair, Robert**, *The Grave, A Poem. Illustrated by Twelve Etchings Executed from Original Designs* [designed by Blake, engraved by Schiavonetti] (1808), 2 copies <**untraced**>

Burke, Edmund, *A Philosophical Enquiry into the Origins of*

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<sup>1371</sup> According to John Linnell, Blake "sold all his collection of old prints to Mess Colnaghi & Co." about 1821 (BR (2), 527). However, his library may have stayed intact, for a number of his books were acquired after his death, chiefly by Frederick Tatham and Samuel Palmer, including Aeschylus, *Tragedies* (1779), Bacon, *Essays* (1798), Berkeley, *Siris* (1744), Dante, *Inferno* (1785), Homer, *The Iliads* (c. 1611), Lavater, *Aphorisms* (1788), Swedenborg, *The Wisdom of Angels, Concerning Divine Love and Divine Wisdom* (1788) and ... *Concerning Divine Providence* (1790), and Watson, *An Apology for the Bible* (1797).

*our Ideas of the Sublime and Beautiful* (date unknown), annotated <**untraced**>

"**Bysshes** Art of Poetry" (date unknown) <**untraced**>

**Cennini, Cennino**, *Di Cennino Cennini Trattato della Pittura Messo in Luce la Prima Volta con Annotazione dal Cavaliere Giuseppe Tambroni ...* (1821), annotated <**untraced**>

**Chatterton, Thomas**, *Poems, Supposed to have been Written at Bristol by Thomas Rowley, and Others, in the Fifteenth Century, Third Edition; To Which Is Added an Appendix, Containing Some Observations upon the Language of These Poems; Tending to Prove, that They Were Written, Not by Any Ancient Author, but Entirely by Thomas Chatterton* (1778) <**CAMBRIDGE UNIVERSITY**>

**Chevrier, François Antoine**, *The Political Testament of the Marshal Duke of Belleisle* (1762) <**Charles Feinberg**>

[**Claude, Jean**], *An Account of the Persecutions and Oppressions of the French Protestants, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to* (1686) <**Anonymous**>

**Cumberland, George**, *The Captive of the Castle of Sennaar An African Tale: Containing Various Anecdotes of the Sophians Hitherto Unknown to Mankind in General* (1798) <**untraced**>

**Cumberland, George**, *Some Anecdotes of the Life of Julio Bonasoni, a Bolognese Artist, Who Followed the Styles of the Best Schools in the Sixteenth Century, Accompanied by a Catalogue of the Engravings, with Their Measures, of the Works of that Tasteful Composer. And Remarks on the General Character of his Rare and Exquisite Performances.*

*To Which is Prefixed, A Plan for the Improvement of the Arts in England* (1793) <untraced>

**Cumberland, George**, *Thoughts on Outline, Sculpture, and the System that Guided the Ancient Artists in Composing Their Figures and Groupes ...* (1796) <untraced>

**Dante**, ed. Alessandro Vellutello (date unknown) <untraced>

**Dante**, tr. Henry Francis Cary (date unknown) <untraced>

**Dante**, *A Translation of the Inferno of Dante Alighieri, in English Verse, with Historical Notes, and the Life of Dante ... by Henry Boyd* (1785), annotated <CAMBRIDGE UNIVERSITY>

Dryden, John, *Annus Mirabilis: The Year of Wonders, M.DC.LXVI. An Historical Poem: containing The Progress and various Successes of our Naval War with Holland, under the Conduct of his Highness Prince Rupert, and His Grace The Duke of Albemarl. And describing The Fire of London* (1668) <Anonymous>

**Duché, Jacob**, *Discourses on Various Subjects*, 2 vols. (1779) <untraced>

**Falconer, William**, a Sailor, *The Shipwreck, A Poem. The Text Illustrated by Additional Notes, and Corrected from the First and Second Editions, with A Life of the Author*, by James Stanier Clarke (1804) <untraced>

**Gay, John**, *Fables, With a Life of the Author and Embellished with Seventy Plates*, 2 vols. (1793) <untraced>

**Gordon, William**, *The History of the Rise, Progress, and Establishment of the Independence of the United States of America: Including an Account of the Late War; and of the Thirteen Colonies, from their Origin to that Period*, 4 vols. (1788) <untraced>

**Hallett, Joseph, Junr.** [Vol. I:] *A Free and Impartial Study of*

*the Holy Scriptures recommended: Being Notes on Some Peculiar Texts; with Discourses and Observations on The following Subjects, viz. I. Of the Quotations from the Old Testament in the Apocrypha. II. Of the Septuagint Version of the Bible, and the Difference between the Citations, as they lie in the New Testament, and the Original Passages in the Old. III. Christians not bound by any Authority of the Law of Moses in the Ten Commandments. IV. Of the Doxology at the End of the Lord's Prayer. Of Blessing the Eucharistical Elements, and of Grace before and after Meat. V. The Son of God knows the Hearts of Men; and, of Anger, Catechising, c. VI. A Passage in Bishop Pearson on the Creed, and another in Bishop Patrick's Commentaries examin'd. VII. Of the Soul; its Immortality, Immateriality, &c. with the Impossibility of proving a Future State by the Light of Nature; and of the Place where Good Men shall dwell after the Resurrection (1729). [Vol. II.] A Second Volume of Notes and Discourses: Containing I. A New List of Errors noted in the present Hebrew Copies of the Old Testament. II. Notes on several Texts of Scripture. III. Discourses on the Reality, Kinds, and Number of our Saviour's Miracles, occasion'd by Mr. Woolston's Six Discourses. The Meaning of the Word, God, and the Doctrine of Providence. The Nature of Sacrifices; particularly of the Sacrifice of Christ. The Original of Evil. The Nature of Ordination. A Review of the former Volume, particularly relating to the Passage in Bishop Pearson on the Creed, concerning the Meaning of the Word, Almighty, in the Sixth Article; and to the Nature of Anger (1732) [Vol. III.] A Third Volume of Notes on Several Texts of Scripture; and Discourses on The original Meaning of the Ten Commandments. The Lord's Day. Moral and Positive Duties.*



*The Agapae of Love-Feasts. The End of this World. Circumcision and Baptism Schism and Heresy. The Restoration of the Jews. With Two Parables* (1736)  
<untraced>

**Hay, Alexander**, *The History of Chichester; interspersed with Various Notes and Observations on the Early and Present State of the City, The Most Remarkable Places in its Vicinity, And the County of Sussex in General: with an Appendix, Containing the Charters of the City; also an Account of all the Parishes in the County, their names, patronage, appropriations, value in the king's books, first-fruits, &c.* (1804), Large Paper <untraced>

**Hayley, William**, *The Life, and Posthumous Writings, of William Cowper, Esqr. ...* Vol. I-II (1803), Vol. III (1804)  
<untraced>

**Hayley, William**, *The Triumph of Music; A Poem: In Six Cantos* (1804) <untraced>

**Hayley, William**, *The Triumphs of Temper; A Poem: In Six Cantos. Tenth Edition, Corrected* (1799) <untraced>

**Hayley, William**, *The Triumphs of Temper, A Poem: In Six Cantos, Twelfth edition, Corrected. With New Original Designs, By Maria Flaxman* (1803) (inscribed to Mrs Blake)  
<BRITISH LIBRARY>

**Homer**, *The Iliad and Odyssey of Homer, Translated into English Blank Verse, by W. Cowper, of the Inner Temple, Esq, In Two Volumes, Containing the Iliad [Odyssey, and The Battle of the Frogs and Mice]* (1791) <untraced>

**Homer**, *Mulciber in Troiam, pro Troia stabat Apollo. The Iliads of Homer Prince of Poets. Neuer before in any languag[e] truely translated. With a Comẽent vppon some of*

*his chiefe places; Donne according to the Greeke By Geo. Chapman* [c. 1611] <**Bibliotheca La Solana**>

**Hurdis, James**, *Poems*, 3 vols. (1808) <untraced>

**La Motte Fouqué, Frederic Heinrich Carl Baron de**, *Sintram and His Companions: A Romance, from the German* [by Julius C. Hare] (1802) <untraced>

**Lavater, John Caspar**, *Aphorisms on Man Translated* [by J.H. Fuseli] *from the Original Manuscript* (1788), annotated <**HUNTINGTON LIBRARY**>

**Locke, John**, *Essay Concerning Human Understanding* (date unknown), annotated <untraced>

**Modena, Leo**, a Venetian Rabbi, *The History of the Present Jews Throughout the World. Being An Ample tho Succinct Account of their Customs, Ceremonies, and Manner of Living, at this time, Translated from the Italian To which are Subjoin'd Two Supplements, One concerning the Samaritans, the other of the sect of the Carriates from the French of Father Simon, with his Explanatory Notes* (1707) <**UNIVERSITY OF TORONTO**>

**Orpheus**, *The Mystical Initiations; or, Hymns of Orpheus Translated from the Original Greek: with a Preliminary Dissertation on the Life and Theology of Orpheus; by Thomas Taylor* (1787), annotated <**BODLEY**>

**Percy, Bishop Thomas**, ed., *Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and other Pieces of our Earlier Poets, (Chiefly of the Lyric Kind.) Together with some few of later Date*, 3 vols. (1765) <**WELLESLEY COLLEGE**>

**Quincy, John**, *Pharmacopœia Officinalis & Extemporanea. A Complete English Dispensatory, In Four Parts. Containing, I. The Theory of Pharmacy, and the several Processes therein.*

*II. A Description of the Officinal Simples, with their Virtues and Preparations, Galenical and Chymical. III. The Officinal Compositions, according to the last Alterations of the College: Together with some Others of Uncommon Efficacy, taken from the most Celebrated Authors. IV. Extemporaneous Prescriptions, distributed into Classes suitable to their Intentions to Cure. To which is Added, An Account of the Common Adulterations both of Simples and Compounds, with some Marks to detect them by. The Ninth Edition, much enlarged and corrected (1733) <Anonymous>*

**Raphael Sanzio** of Urbino, *Historia del Testamento Vecchio Dipinta in Roma nel Vaticano da Raffaello Urbino et intagliata in rame da Sisto Badaloccis et Giovanni Lanfranchi Parmigiana al Sig Anniballe Carracci (1698) <untraced>*

**Reynolds, Sir Joshua**, *The Works Containing His Discourses, Idlers, A Journey to Flanders and Holland, and His Commentary on Du Fresnoy's Art of Painting; Printed from His Revised Copies, (With His Latest Corrections and Additions) To Which is Prefixed An Account of the Life and Writings of the Author, By Edmond Malone, Second Edition Corrected, 3 vols. (1798) <annotated Vol. I in BRITISH LIBRARY>*

**Shenstone, William**, *The Poetical Works, With the Life of the Author, and a Description of the Leasowes, Embellished with Superb Engravings (1795) <CAMBRIDGE UNIVERSITY>*

**Spurzheim, J.G.**, *Observations on the Deranged Manifestations of the Mind, or Insanity, With Four Copper Plates (1817), annotated <untraced>*

**Stedman, Capt. J.G.**, *Narrative, of a five years' expedition, against the Revolted Negroes of Surinam, in Guiana, on the*

*Wild Coast of South America; from the year 1771 to 1777: elucidating the History of that Country, and describing its Productions, Viz. Quadrupedes, Birds, Fishes, Reptiles, Trees, Shrubs, Fruits, & Roots; with an account of the Indians of Guiana, & Negroes of Guinea, illustrated with 80 elegant Engravings, from drawings made by the Author, 2 vols. (1796) <untraced>*

**Swedenborg, Emanuel**, *A Treatise Concerning Heaven and Hell, and of the Wonderful Things therein, as Heard and Seen by the Honourable and Learned Emanuel Swedenborg, Translated from the Original Latin [by William Cookworth & Thomas Hartley], Second Edition (1784), annotated <HARVARD UNIVERSITY>*

**Swedenborg, Emanuel**, *The Wisdom of Angels, Concerning Divine Love and Divine Wisdom. Translated from the Original Latin [by Dr N. Tucker] (1788), annotated <BRITISH LIBRARY>*

**Swedenborg, Emanuel**, *The Wisdom of Angels Concerning the Divine Providence. Translated from the Latin [by Dr N. Tucker] (1790), annotated <CAMBRIDGE UNIVERSITY>*

**Tatham, Charles Heathcote**, *Etchings, Representing the Best Examples of Ancient Ornamental Architecture; Drawn from the Originals in Rome, and Other Parts of Italy, During the Years 1794, 1795, and 1796 (1799) <untraced>*

**Tatham, Charles Heathcote**, *Three Designs for the National Monument, Proposed to Be Erected in Commemoration of the Late Glorious Victories of the British Navy (1802) <BRITISH LIBRARY>*

**Thomas, Joseph**, *Religious Emblems, Being a Series of Engravings on Wood, Executed by the First Artists in that Line, from Designs Drawn on the Blocks Themselves By J.*

*Thurston, Esq. The Descriptions Written by the Rev. J. Thomas*  
(1809) <untraced>

**Thornton, Robert John**, *The Lord's Prayer, Newly Translated from the Original Greek, With Critical and Explanatory Notes by Robert John Thornton, M.D. With a Frontispiece from a Design by Harlow ..., Addressed to the Bible Societies for Distribution* (1827), annotated  
<HUNTINGTON LIBRARY>

[**Townsend, George**], *A Political and Satirical History of the Years 1756 and 1757 In a Series of Seventy-five Humourous and Entertaining Prints, Containing All the most remarkable Transactions, Characters and Caricatures of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and Significant* (1757?) <Michael Phillips>

[**Walpole, Horace**], *A Catalogue of the Royal and Noble Authors of England, with Lists of Their Works, In Two Volumes. A New Edition* (1792) <HARVARD UNIVERSITY (Widener Library)>

**Watson, Richard**, Lord Bishop of Landaff *An Apology for the Bible, in a Series of Letters, Addressed to Thomas Paine, Author of a Book entitled The Age of Reason, Part the Second, being an Investigation of True and of Fabulous Theology, Eighth Edition* (1797), annotated <HUNTINGTON LIBRARY>

[**Wesley, John and Charles**], *Hymns for the National Fast, Feb. 8, 1782* (1782) <CAMBRIDGE UNIVERSITY>

**Winkelman, Abbe [J.J.]**, *Reflections on the Painting and Sculpture of the Greeks: with Instructions for the Connoisseur, and An Essay on Grace in Works of Art. Translated from The German Original By Henry Fusseli [Fuseli]* (1765)

<CAMBRIDGE UNIVERSITY>

[**Wolcot, John**], *Works of Peter Pindar* (date unknown)  
<untraced>

**Wordsworth, William**, *The Excursion, Being a Portion of the Recluse, A Poem* (1814) annotated <untraced, Blake's notes are in **DR WILLIAMS'S LIBRARY** (London)>

**Wordsworth, William**, *Poems Including Lyrical Ballads, and the Miscellaneous Pieces of the Author. With Additional Poems, A New Preface, and a Supplementary Essay. In Two Volumes. Vol. I* annotated <CORNELL UNIVERSITY>

**Young, Edward**, *The Complaint; or, Night Thoughts on Life, Death, and Immortality. To which are added, A Glossary, A Paraphrase on Part of the Book of Job, and A Poem on the Last Day. A New Edition, corrected* (1796) <untraced>